

THE STEADFAST TIN SOLDIER



 FOOTLIGHTS.COM

lookingglass

Artistic Associate Kasey Foster, Alex Stein, and John Gregorio. Photo by Liz Lauren.

WELCOME



Artistic Director Heidi Stillman

Welcome to our 32nd Season and to *The Steadfast Tin Soldier*.

We have an amazing season for you, created by three of our most visionary and distinctive Ensemble Members. As many of you know, we are a unique company. We aren't like other companies doing tested plays that all the other theatre companies around the country are doing. Most of the work you see on our stage comes from our Ensemble and Artistic Associates. It is work that we have created from the ground up with years of investment and development. For 32 years we have been investing in each other and nurturing our growth as artists and I think this season shows that off in an incredible way....

To kick off our season is the show you are seeing today; Ensemble Member Mary Zimmerman's *The Steadfast Tin Soldier*. We are very glad that our little Tin Soldier managed to march his way into the hearts of so many, inspiring us to bring him back this Holiday season, steadfast as ever. This play follows his adventure and is a beautiful example of Mary's vivid storytelling through image and movement, and is accompanied by live musicians.

Mary Zimmerman is one of the most brilliant auteur directors in the American theatre in my opinion, with a completely original voice. I think of her as an intellectual populist (like Charles Dickens): her work is incredibly popular and accessible but at the same time Mary is one of the most rigorously intellectual and brilliant minds I have ever come across. *The Steadfast Tin Soldier* is an example of both. It is funny, endlessly inventive, and seemingly simple but is actually incredibly complex in its conception and artistry. Whether seeing it for the first time, or returning to it again this Holiday season, I know you will love this show.

We hope you join us for the rest of our season as well. The Lookingglass Ensemble and I are really excited about our next show, *Her Honor Jane Byrne*. As a born and bred Chicagoan, our Ensemble Member J. Nicole Brooks (writer and director) has a lot to say about our city and about the way geography, poverty, race, and inequality line up in Chicago. And how choices made in the past are still playing out in our city today. The play is centered around the three weeks Jane Byrne, our city's first woman mayor, moved in (or did she?) to Cabrini Green, a housing project that sat right up next to the richest neighborhood in Chicago. This moment in history is a perfect way for Nic to look at our city's past and ask if there is a way forward for Chicago.

And then, *Lookingglass Alice*! It is our namesake story: Alice's adventures inspired our name and our mission, and I think you will see why if you come see this play, by our endlessly inventive Ensemble Member David Catlin (writer and director of *Mary Shelley's Frankenstein* and *Moby Dick* among many others). It is filled with curiosity, wonder, transformation, metaphor, whimsy, circus, story, music, and is a thrilling journey to go on. This signature Lookingglass production has toured the country, enchanting audiences of all ages. We are thrilled to bring her home and see what she has to say to us now.

Heidi Stillman

20
19
20
SEASON

LOOKINGGLASS THEATRE COMPANY

THE STEADFAST
TIN SOLDIER



HER HONOR
JANE BYRNE



LOOKINGGLASS
ALICE



From high-flying spectacle, to gorgeous storytelling, and profound reflections of the world around us, the 2019-20 Season is not to be missed!

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LOOKINGGLASS THEATRE COMPANY
presents

THE STEADFAST TIN SOLDIER

Written and Directed by Mary Zimmerman^{+SDC}
From the Story by Hans Christian Andersen

Scenic Designer
Todd Rosenthal^{USA}

Costume Designer
Ana Kuzmanic^{USA}

Lighting Designer
T.J. Gerckens^{USA}

**Co-Sound Designer
and Co-Composer**
Andre Pluess^{+USA}

Co-Composer
Amanda Dehnert

Co-Sound Designer
Christopher M. LaPorte

**Music Director and
Associate Arranger**
Leandro López Várady

Circus Choreographer
Sylvia Hernandez-
DiStasi^{*}

**Dance
Choreographer**
Tracy Walsh^{*}

Puppet Design
Chicago Puppet Studio

Rigging Design
Rigability Inc.

Properties Designer
Amanda Herrmann

Stage Manager
Katrina Herrmann^{*}

Production Manager
Sarah Burnham

CAST

Joe Dempsey* Nursemaid
Kasey Foster** Ballerina
John Gregorio* Rat
Anthony Irons** Goblin
Alex Stein* Steadfast Tin Soldier

MUSICIANS

Leandro López Várady Piano
Greg Hirte Violin
Juan Horie Cello
Emma Hospelhorn Flutes
Constance Volk Flutes

Understudies: Jack Gallagher, Quinn Kelch, Alanna Lovely

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 SPONSOR

KIRKLAND & ELLIS



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

^{USA} Member of United Scenic Artists, the union for Designers, Artists and Craftspeople

^{SDC} Member of Society of Directors and Choreographers, the union for Directors and Choreographers

⁺ Lookingglass Theatre Company Ensemble Member or Artistic Associate

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 Stage Manager

Liz Anne Larsen*

Associate Scenic Designer

Lauren Nigri

Costume Design Assistant

Joyanna Cox

Assistant Lighting Designer

Heather Sparling

Rigging Assistant

Sam Moryoussef

Assistant Properties Designer

Brennan Staaf

Assistant Sound Engineer

Andrew Littleton

Master Carpenter

Keira Jacobs

Lead Carpenter

Kenny Faust

Welder

Anthony Avila

Carpenters

Elyse Estes

Michael Frazel

Tim Martin

Joe Staffa

Backdrop Scenic Artists

Scott Gerwitz

Steph Charaska

Meghan Exleben

Lauren Nigri

Scenic Charge

Lee Moore

Assistant Master Electrician

Arianna Brown

Electricians

Andrei Borges

Joseph Clavell

Jessie Cole

Victoria Fox

Nils Fritjofson

Kai Magee

Cameron Petti

John Sanchez

Timothy Swaim

Seth Torres

Nicholas Valdivia

Ali Wojcikiewicz

Costume Shop Assistant

Colleen Taylor

Ballerina Costumes

Halsey Onstage Costumes

Draper

Beth Uber

Stitchers

Serena Sandoval

Morgan Saaf-White

Additional Costumes

Alice Broughton

Wardrobe Assistants

Samantha Corn

Serena Sandoval

Wardrobe Cover

Meghan Graves

Wigs/Hair Designer

Penny Lane Studios

Costume Crafts

Craftiga

Elizabeth Flauto

Seams Unlimited

Properties Artisans

Brontë DeShong

Emily Hartig

Meleah Heindenreich

Wendy Huber

Persephone Lawrence

Deck Crew Chief

Niki Dreistadt

Deck Crew

Olivia Ellery

Emily Lowney

Casting

Philip R. Smith*

Special Thanks to:

Edgewater Workbench

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Shirley Ryan
Abilitylab

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

“pure, unadulterated magic”

Chicago Sun-Times

LOOKINGGLASS ALICE

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for a new generation to discover.

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lookingglass



"BE STEADFAST" LYRICS



MUSIC BY ANDRE PLUES AND AMANDA DEHNERT

LYRICS BY MARY ZIMMERMAN

Although the times are very bad,
You still must be steadfast.
Whatever is that hurts you so,
Know it doesn't last.

• • •

If the bigger boys pursue you and
your boat goes down drain,
A chill might go right through you,
Get up and try again.

• • •

So be brave my friends, be brave,
Steadfast and hold your ground,
Even if the flames are bright,
And burning all around,
It matters how you go,
Be a soldier to the last,
All through this little life of ours,
Always be steadfast.

• • •

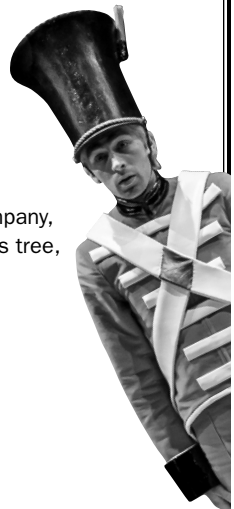
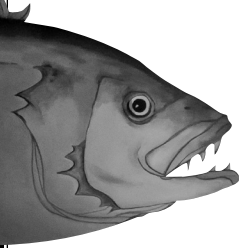
The goblin and the nursemaid,
The brother, fish, and that old rat,
They all are missing something too,
that's why they act like that.

• • •

No passport, no direction, no home, nor company,
No friend, nor ballerina beneath the Christmas tree,
In an oven that's convection,
or a deep and hostile sea.

• • •

Still, you have selection
in how you want to be,
And our advice is simple:
No matter what may pass
Sing it, sing it with us,
Always be steadfast.



Lookingglass
Theatre Company's
Department of
Curiosity presents

REFLECT

Dive even deeper into the world of the play with the Lookingglass REFLECT Series! This specially-curated series of post-show conversations and panels offers audiences an opportunity to think, hear, and talk about the performance they just experienced.

Come hear in-the-field experts offer their insights and leading 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.

DECEMBER 8

Adventures in Steadfastness!

"Fixed in direction; steadily directed" is one dictionary definition, among many—but how would **you** define "steadfast"? What does steadfast behavior look like, when have you shown it, or seen it in others? In an age of digital distraction and near-infinite choices, is it harder now to be steadfast than ever before? What profiles in courage can we draw from to help us hold steady?

JANUARY 12

Storytelling, Theatre, and the Principles of Universal Design

As an all-ages theatrical creation that tells its story through images and music, *The Steadfast Tin Soldier* can be enjoyed by a wide range of audiences. How are more theaters and other cultural institutions embracing, and even leading the way towards, more inclusive experiences? What additional, or different, steps can we take to keep moving in that direction?

ACCESS

Lookingglass is pleased to offer an open captioned performance and an audio described performance for each production in our 2019–20 Season.

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

<i>The Steadfast Tin Soldier</i>	November 21, 2019	7:30PM
<i>Her Honor Jane Byrne</i>	March 19, 2020	7:30PM
<i>Lookingglass Alice</i>	June 11, 2020	7:30PM

OC OPEN CAPTIONING

<i>Her Honor Jane Byrne</i>	April 1, 2020	7:30PM
<i>Lookingglass Alice</i>	July 17, 2020	7:30PM

For more information: access@lookingglasstheatre.org • 312.337.0665 X 401
lookingglasstheatre.org/accessibility

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JOE DEMPSEY (Nursemaid) last appeared at Lookingglass in *20,000 Leagues Under the Seas* and previously in *Around the World in 80 Days*, *The Shaggs: Philosophy of the World*, *Summertime*, *Baron in the Trees*, and *My Life in Pop*. Recently, Joe was in *A Midsummer Night's Dream* (Chicago Shakespeare Theater), *Frederick* (Chicago Children's Theatre), and *The Rembrandt* (Steppenwolf Theatre Company). Chicago credits include: Goodman Theatre (Mary Zimmerman's *Silk*, *Trojan Women*), Northlight Theatre, Court Theatre, Victory Gardens Theater, Paramount Theatre, Drury Lane Theatre, Remy Bumpo Theatre Company, and Theater Wit. Regional credits: The Repertory Theatre of St. Louis and Cincinnati Playhouse in the Park (Mary Zimmerman's *Metamorphoses*), Milwaukee Repertory Theater, Centerstage (Laura Eason's *Around the World in 80 Days*), and City Theatre Company (Pittsburgh). TV/film: *Imperfections*, *Chicago Fire*, *What About Joan?*, *E.R.*, and *Early Edition*. Joe is an alum of the Neo-Futurists, The Second City National Touring Company, and is an artistic affiliate with American Blues Theater.



KASEY FOSTER (Ballerina/Lookingglass Artistic Associate) is a performer, choreographer, producer, and puppeteer. She is an Artistic Associate at Lookingglass Theatre, and a member of Actors' Equity Association. Kasey was most recently on the Lookingglass stage in last winter's production of *The Steadfast Tin Soldier*. Other Lookingglass credits include *20,000 Leagues Under the Seas*, *Treasure Island*, *Moby Dick*, and *The Little Prince*. Recent on-camera credits include: *Chicago Med* and IFC's *Documentary Now!* Kasey sings with bands Babe-alon 5, Grood, Old Timey, This Must be the Band, and Nasty Buoy. She has created over fifty original works, and produces two annual series called *Dance Tribute* and *The ACTual Show*. kaseyfooster.com



JOHN GREGORIO (Rat) is delighted to return to Lookingglass and *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) is thrilled to return to Lookingglass where he was last seen in *Act(s) of God*. Anthony is a Congo Square Theatre Ensemble Member and has garnered Black Excellence Awards, Black Theatre Alliance Awards, and three Jeff Nominations. Chicago credits include: *Support Group for Men* and *Two Trains Running* (Goodman Theatre), *How to Use a Knife* (Shattered Globe Theatre), *Jitney* (Congo Square Theatre), *History of Chicago* (The

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Second City) 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 he/him/his (Steadfast Tin Soldier) returns to Lookingglass to reprise his role in Mary Zimmerman's *The Steadfast Tin Soldier*. Stage: *Walt Whitman BodyJolt* (Corkscrew Theatre Festival, NYC), *A Shayna Maidel* (TimeLine Theatre), *Between Covers* (Goodman Theatre, New Stages Festival), *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: *Chicago PD*, *The Last Shift*, *Death to Metal*, *Sweaty Scales*, and *World of Facts*. Alex received an honors degree in Theatre and Performance Studies from the University of Chicago, and is a proud member of Actors' Equity. alexchandlerstein.com



LEANDRO LÓPEZ VÁRADY (Associate Arranger/Music Director/Piano) was previously seen at Lookingglass in last season's *The Steadfast Tin Soldier*. Leandro was born in Buenos Aires, Argentina and 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 Poland, Cuba, and Bulgaria as pianist of the Orbert Davis' Chicago Jazz Philharmonic; as well as Symphony Center, Harris Theater, Millennium Park, Auditorium Theater, Chicago Jazz Festival, Taste of Chicago, and the Jazz&Pop Festival in Buenos Aires. Leandro is the pianist for the Doug Lofstrom's New Quartet, Steve Hashimoto's *Sueños*, Juli Wood's *Chicago Calling*, and the Cerqua Rivera Dance Théatre Music Ensemble. Leandro received a Gold Record Award for his work on Mietek Szczesniak's *Nierówni* album. He teaches 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 last season's *The Steadfast Tin Soldier* and before that, *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.



JUAN HORIE (Cello) is thrilled to make his debut at Lookingglass. He has previously worked with Teatro Vista in *The Abuelas* as a cellist and musical consultant. Since his arrival to Chicago in 2017, he has performed with prominent Ensemble Dal Niente, is member of the 5th Wave Collective, Unconducted Orchestra, and often joins regional orchestras in the Chicagoland area. In his native Venezuela he was part of the renowned Teresa Carreño Youth Symphony Orchestra, participating in five European tours and one Asian tour, and in festivals such as Salzburg Fetzspiele and Beethoven-fest, and halls like Berliner Philharmonie, and Amsterdam Concertgebouw, among others. Teresa Carreño Youth Orchestra became Teresa Carreño Symphony Orchestra after a nation-wide audition, in which Juan earned a seat. He also played in Orquesta Barroca Simón Bolíva. Juan studied cello at Academia Latinoamericana de Violoncello in Caracas, and IUDEM, and Baroque Cello at the Academia Latinoamericana de Música Antigua.



EMMA HOSPELHORN (Flutes) is a flutist, multi-instrumentalist, improviser, and composer who is delighted to be performing for the first time with Lookingglass Theatre. She is a member of Ensemble Dal Niente and is one half of *The Machine Is Neither*, where in addition to playing flute, she uses motion capture technology to make awesome sounds with a wave of her hand. She is the music director for *Musical Bridges to Memory*, a therapeutic intervention for patients with dementia and their families. She can be heard on recordings for a variety of labels including New World, New Focus, Trouble In Mind, Midwest Action, Addenda, Orindal, and Soft Power, and was a member of the Chicago Civic Orchestra from 2007–2009. Previous theatrical collaborations include stints with the Neo-Futurists and Silk Road Rising. emmahospehörn.com



CONSTANCE VOLK (Flutes) is a returning performer with Lookingglass for *The Steadfast Tin Soldier*. She performs with and is a founding member of Ensemble Dal Niente. Constance doubles on flute and vocals with *Musical Bridges to Memory*. She plays with Fulcrum Point New Music Project. Constance has worked with Spokane Symphony, Spektral Quartet, International Contemporary Ensemble, and Sympathy for Astronauts. She sings and flutes with Vicarious Tool Tribute. Constance also works as a visual artist in a variety of styles. Her paintings, poster art, coloring books, and portraits can be viewed 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*, *Eleven Rooms of Proust* (Co-production with About Face Theatre), *Argonautika*, *Treasure Island*, and *Metamorphoses*, which toured to Berkeley Repertory Theatre and Guthrie Theater the winter/spring of 2019. 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*, *All's Well That Ends Well*, and most recently *The Music Man*. She has

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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 *20,000 Leagues Under the Seas* and *Treasure Island* at Lookingglass. Regional work includes: Steppenwolf Theatre Company (28 productions), Goodman Theatre (Creative Partner), Guthrie Theater, Berkeley Repertory Theatre, and many others. Off-Broadway credits include: *Red Light Winter* (Barrow Street Theatre), *Domesticated* (Lincoln Center), and *Qualms* (Playwrights Horizons). Broadway credits include: *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 include: *Mythbusters: The Explosive Exhibition* and *The International Exhibition of Sherlock Holmes*. Awards include: 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 the 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.); *The Music Man*, *The Winter's Tale*, and *An Enemy of the People* (Goodman Theatre); *The Minutes* (Steppenwolf Theatre Company); *Beauty and the Beast* (Oregon Shakespeare Festival); and *Disgraced* (Guthrie Theater). 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. Her opera costume designs include work at the Lyric Opera of Chicago and the Dallas Opera. Broadway: *Desire Under the Elms*, *Superior Donuts*, and *August: Osage County*. Ana is currently designing costumes for the world premiere of *Eurydice*, a new opera by Matthew Aucoin and Sarah Ruhl, co-produced by the Los Angeles Opera and the Metropolitan Opera for their 2020–21 Season. She holds a bachelor's degree in costume and fashion design from Belgrade's Faculty of Applied Arts and an MFA in stage design from Northwestern University, where she is a tenured faculty.

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: *The Music Man*, *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 last year's revival of *Metamorphoses* at Berkeley Repertory Theatre and the Guthrie Theater, *The Odyssey* and *Guys and Dolls*, at the Oregon Shakespeare Festival, *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 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 PLUESS (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 she/her/hers (Co-Composer) is thrilled to be returning to Lookingglass, where she previously worked on *Act(s) of God* (Co-Composer), *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 collaborator 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), *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) conducted by Marin Alsop, *Richard III* (The Public Theater Mobile

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Shakespeare Unit), and *Cabaret* (Stratford Shakespeare Festival, Canada). Amanda is an Associate Professor of Theatre at Northwestern University. Prior to that, she held an appointment as a Clinical Professor of Theatre for the Brown University/Trinity Repertory MFA Consortium.

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. Her work was most recently seen in *Mary Shelley's Frankenstein* this past summer. Sylvia has received four Jeff Awards for her work (*Baron in the Trees*, *Hard Times*, *Lookingglass Alice* at Lookingglass and *All Night Strut* at Marriott Theater). Other Lookingglass credits include: *Icarus*, *The Little Prince*, *Thaddeus and Slocum: A Vaudeville Adventure*, and *Moby Dick* among others. 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 Design) 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. & 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.

RIGABILITY INC (Rigging Designer) is Isaac Schoepp (he/him/his), specializing in safely and creatively flying people and things. Previous rigging design credits at Lookingglass include: *Mary Shelley's Frankenstein*, *The Steadfast Tin Soldier*, *20,000 Leagues Under the Seas*, *Hard Times*, and *Moby Dick* (Jeff Award-Artistic Specialization); Isaac is a proud Associate Artist with The Actors Gymnasium and serves as their staff rigging specialist. Isaac has provided rigging design and consultation for Chicago area theatres including The Actors Gymnasium, Chicago Children's Theatre, Northwestern University, Steppenwolf Theatre Company, The House Theatre, Chicago Shakespeare Theater, and Porchlight Music Theatre. Regionally Isaac's work has been seen at Alliance Theatre, Arena Stage, South Coast Repertory, Merrimack Repertory Theatre, and The American Vicarious. He has also appeared onstage with Lookingglass, The Actors Gymnasium, and The Back Room Shakespeare Project, among others. Each fall Isaac coordinates the Christ College First Year Drama Workshop at Valparaiso University. Much love to Claire. www.rigabilityinc.com

AMANDA HERRMANN (Properties Designer) Lookingglass credits include: *Mary Shelley's Frankenstein*, *Act(s) of God*, *The Steadfast Tin Soldier*, *20,000 Leagues Under the Seas*, *Plantation!*, *Hard Times*, *Moby Dick*, *Beyond Caring*, *Mr. and Mrs. Pennyworth*, and *Life Sucks*. Other credits include: *Anna Karenina* (Joffrey Ballet); *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 Bumpo Theatre Company); *The Book of Will*, *Miss Bennet* (Northlight Theatre); *Montauiel Takes Flight*, *A Wrinkle in Time*, *Velveteen Rabbit* (Lifeline Theatre); *This Way Outta Santaland*, *Naperville* (Theater Wit); *Balm in Gilead* (Griffin Theatre). Amanda is a graduate of Ripon College with a B.A. in Theater and Art.

KATRINA HERRMANN she/her/hers (Stage Manager) is happy to be back at Lookingglass working on *The Steadfast Tin Soldier*. 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: *Diana*, *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 of The Theatre School at DePaul University and a member of Actors' Equity Association. For nine years during the holidays, she worked for Santa Claus at Macy's in New York City.

PROFILES

LIZ ANNE LARSEN she/her/hers (Assistant Stage Manager) is excited to return to Lookingglass where she has been a part of the stage management teams for *Mary Shelley's Frankenstein*, *The Steadfast Tin Soldier* (2018), *Plantation!*, and *Hard Times* (2017). Chicago stage management credits include Chicago Shakespeare Theater, Steppenwolf Theatre Company, Teatro ZinZanni—Chicago, The Art Institute of Chicago, Court Theatre, Sideshow Theatre Company, Haven Theatre, and 16th Street Theatre. Liz is a proud graduate of Oklahoma City University, BFA. Theatre Design & Production: Stage and Production Management.

HEIDI STILLMAN she/her/hers (Artistic Director/Lookingglass Ensemble Member) recently directed the World Premiere of *Act(s) of God*. She has both written and directed for Lookingglass: *Hard Times*, *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 Lilka 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 Brecks*, 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.

RACHEL L. FINK she/her/hers (Executive Director) joined Lookingglass as its administrative leader in 2018. A strong advocate of leadership development and cultural policy, she most recently was the Managing Director of Theatre Bay Area, serving more than 300 theatres and 2,000 artists across the San Francisco Bay Area. Rachel also spent 16 years at Berkeley Repertory Theatre where she founded its School of Theatre, providing training and educational arts experiences for over 23,000 students annually. Professional distinctions include selection as the US delegate for the British Council's Cultural Leadership International Programme, as a member of the American Express/Aspen Institute Fellowship for Emerging Nonprofit Leaders inaugural class, and as a 2016 artEquity cohort member. She is a League of Chicago Theatres board member, has served on the board of Theatre Bay Area, and has planned numerous national professional convenings, including the recent Berkshire Leadership Summit. B.A. in Theatre Arts from Case Western Reserve University; MFA in Theater Management from the Yale School of Drama.

PHILIP R. SMITH he/him/his (Producing Director/Lookingglass Ensemble Member) last 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 Brecks*, 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 he/him/his (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 in *Indecent* at Victory Gardens Theater and 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 she/her/hers (General Manager) is in her thirteenth season with Lookingglass Theatre Company, and in her tenth 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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INTERVIEW WITH MARY ZIMMERMAN

by Heidi Stillman, Artistic Director

HS: Are you excited to do *The Steadfast Tin Soldier* again?

MZ: I'm super excited about it. In the back of my mind, I wanted *Tin Soldier* potentially to become something that could be revived since we didn't have a holiday show. I knew that I wanted it to be really pleasing and detailed and sort of sumptuous visually, and done in a miniature little way: compressed but very saturated. The story only had one or two spoken lines of dialogue, which does not necessarily make it an obvious candidate for a theatrical adaptation. Generally you avoid something that's predominantly in an interior or narrative voice, and it is always a question, how do I handle the narrator's voice? Often, that is really what we are responding to in a work of literature. How do I get that on stage? And then I just thought "Well, why don't I just... not do the narrative voice?" and dared myself to just make do with images and musical accompaniment, like a silent movie. It just kind of took off from there.

HS: You have an unusual process, can you talk about that?

MZ: I don't start rehearsal with a script. I write as I go; I write every night and bring it in the next day. In this case, I was not exactly writing every night, but conceiving it visually, which was a wonderful change of pace. There are so many fantastical things in the tale, and because we were going to rely on image and action alone I had to do much more planning beforehand, because design and physical construction takes time and advance notice. One thing I knew immediately was that manipulating the scale of things constantly would make all things possible. I knew that the *Tin Soldier* would have at least three sizes: life size, little size, and teeny size. Part of the delight is that we can keep flipping that scale, expanding and contracting the world.

HS: Did you come into rehearsal each day and say "Okay today we're going to work on this scene—"

MZ: Yes. And a huge aid to this creation was having the pianist, composer, and choreographer in every minute of every rehearsal. We had these tunes enlivening the room, and the actors responding to one another. I'm shouting directions and the music is going... it was so delightful, I never want to do a show in any other way.

HS: Why do you work in this initially scriptless way all the time?

MZ: I'm not sure. There's a lot of answers as to why: to escape dramaturgy, to escape commentary—including my own commentary and criticism—on the script prior to its embodiment; to be responding to the people I've cast so that it fits them like a glove; to respond to what happens in the news; a low threshold of boredom; a controlling-ness perhaps...

There's something extremely pure about the experience of this play. When there is no language, the mind isn't colonized by the words and processing the words, and it is free to be utterly present to the images and actions, and very associative at the same time. It opens something very primal and close to the emotions, I think, returning to when you were pre-verbal and free to be dreamy. ■

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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 69 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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ENSEMBLE UPDATES

KAREEM BANDEALY (he/him/his) last appeared at Lookingglass as Captain Nemo in *20,000 Leagues Under the Seas*, and most recently made his playwriting debut with *Act(s) of God* (directed by Ensemble Member Heidi Stillman) which ran at Lookingglass from February 13–March 31, 2019. From now until the end of 2019, you can find him on stage at Northlight Theatre in *Mother Of the Maid*, and then at Goodman Theatre as Jacob Marley in his sixth year of *A Christmas Carol*.

MARA BLUMENFELD (she/her/hers) is off on a new adventure, serving as a Guest Lecturer in Costume Design at the University of Texas at Austin. Current and upcoming design projects include *Into the Woods* at Writers Theatre and the new musical *The Secret of My Success* at Paramount Theatre in Aurora. She looks forward to falling down the rabbit hole once again for *Lookingglass Alice*.

J. NICOLE BROOKS (she/hers, they/them) was last seen on stage in Ike Holter's *Lottery Day* at Goodman Theatre. TV credits include: *The Chi* (Showtime) and *South Side* (Comedy Central). She is the writer/director for *Her Honor Jane Byrne* which launches her saga on Chicago mayors in February 2020. Stay tuned for 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, as well as his original adaptation of *Mary Shelley's Frankenstein* for Lookingglass (Summer 2019). David teaches acting at Northwestern University.

THOM COX will appear at Lookingglass later this season in *Her Honor Jane Byrne*. This fall, he was seen in *Bernhardt/Hamlet* at the Goodman Theatre, where he is also currently performing for the second season as Bob Cratchit in their production of *A Christmas Carol*.

LAWRENCE E. DISTASI was last seen on stage at Lookingglass as Frank in *Thaddeus and Slocum: A Vaudeville Adventure*. He is currently spending a lot of time riding trains with his two year old son Aleo and interrupting his oldest son Griffin with phone calls in the middle of his fancy college engineering homework. In an unexpected turn of events, Larry just received his CPA!

KEVIN DOUGLAS is developing his next play and some TV pilots and the film adaptation of *Plantation!* He made his LA theatrical debut at the Geffen Playhouse performing in the World Premiere of *Black Super Hero Magic Mama* written by Ina Craig-Galvan.

CHRISTINE MARY DUNFORD (she/her/hers) most recently appeared in *Blood Wedding* at Lookingglass. She directed her own adaptation of the novel *Still Alice* at Lookingglass in the spring of 2013. The play had its first international production this past 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 most recently wrote and produced for the Showtime limited series *The Loudest Voice* about Roger Ailes and Fox News. She is currently writing TV pilots for Starz and the BBC, and a play commission for Second Stage Theatre in New York City. More at: lauraeason.com

ENSEMBLE UPDATES

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 (he/him/his) appeared last summer as Robert Lowell in *Dear Elizabeth* at Martha's Vineyard Playhouse in Massachusetts.

JOY GREGORY is an Executive Producer on the CBS series *Madam Secretary*. A feature film adaptation of her musical *The Shaggs: Philosophy of the World* is in pre-production. When not working to get out the vote, this virtue-signaling liberal snowflake is also writing a TV series of her own, tentatively titled *Demo*, about the life of a professional songwriter.

DOUG HARA was recently seen as Lemml in Arden Theatre Company's production of *Indecent* by Paula Vogel. This winter and spring you can catch him as the *Tin Man* at Quintessence Theatre Group, and *The Cat in the Hat* at Arden Theatre. In the summers, Doug is the Potions Master at Fiddleheart Academy of Witchcraft and Wizardry.

DAVID KERSNAR is Head of Theatre and Dance at Oklahoma State University where he is currently directing Mary Zimmerman's *Argonautika*. He is also developing a new musical for Chicago Children's Choir with fellow Ensemble Member J. Nicole Brooks and Mitchell Owens, celebrating the integration of Rainbow Beach on our city's south side.

LOUISE LAMSON recently toured with Mary Zimmerman's *Metamorphoses* to Berkeley Repertory Theatre, and later to Guthrie Theater in Minneapolis.

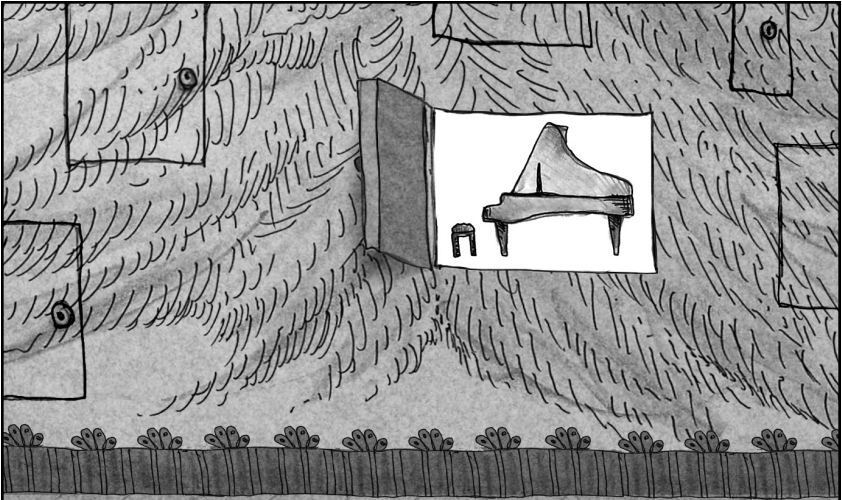
DANIEL OSTLING recently opened *Concealed Treasure* in Shanghai, *Major Barbara* in Portland, and *Love's Labour's Lost* at Oregon Shakespeare Festival. This past spring, he premiered a new ballet, *Madame Butterfly*, with K-Ballet in Tokyo. He is based this year in Taipei, Taiwan.

DAVID SCHWIMMER most recently directed *Plantation!* at Lookingglass and was thrilled to co-produce *Beyond Caring* with Lookingglass in 2017. He just completed a recurring role on *Will & Grace* and filmed a new comedy series, *Intelligence*, for SKY TV, in London this past summer.

JOEY SLOTNICK is starring in Ethan Coen's new play *A Play is a Poem* at Mark Taper Forum this fall in Los Angeles.

TEMPLE WILLIAMS III (he/him/his) is Chief Operating Officer of 51 Minds Entertainment and Authentic Entertainment (both part of Endemol Shine North America), two LA based production companies focused on non-scripted television (credits include: *Below Deck*, *Below Deck Mediterranean*, *Truck Night In America*, *Flipping Out*, *Trading Spaces*). Additionally, Temple is Chief Executive Officer of Freedom Media, a company dedicated to financing independent feature films (credits include: *The Forger*, *Maggie's Plan*, *Equals*, *Shangril La Suite*). Temple lives in Los Angeles, although he really misses Chicago ...but not in the winter.

For **PHILIP R. SMITH**, **HEIDI STILLMAN**, **TRACY WALSH**, **ANDREW WHITE**, and **MARY ZIMMERMAN**, see the **PROFILES** section.



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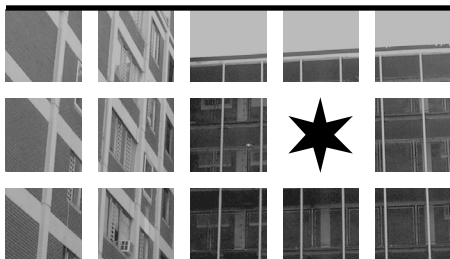
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lookingglass



"When you grow up in a city that's hyper segregated, run amuck with corruption, and political stunts and discord, you have to work *hard* to love it. I love the city of Chicago. I love the history. I'm fascinated by ethnic clans. I'm curious about patronage, councils, aldermen, and committeemen. Who gets elected and how? Who gets to lead us, and will they actually listen to us? Though I was very little, I can remember when it was announced that Mayor Jane Byrne was moving into Cabrini-Green. Can she stop the violence? Well, no one person can. Here we are decades later, asking the same questions. I hope our audiences walk away with a bit of the past, so they may know how to shape our future."

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During the Run of a Production:

- Tuesday–Sunday: 12–7:30PM
- Closed on Mondays

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Lookingglass is pleased to offer an open captioned and an audio described performance for each production in our 2019–20 season.

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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.