



HER HONOR JANE BYRNE

Written and Directed by
Ensemble Member **J. NICOLE BROOKS**

30 FOOTLIGHTS.COM

lookingglass

Cabrini-Green photo by Matthew Tuteur.

WELCOME



Artistic Director Heidi Stillman

Lookingglass is excited to share with you *Her Honor Jane Byrne*, written and directed by our fearless and brilliant Ensemble Member J. Nicole Brooks. As a born and bred Chicagoan, Nic has an important perspective on our complicated 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 centers on the three weeks that Jane Byrne moved into Cabrini-Green, a housing project that bumped right up next to one of the richest neighborhoods in Chicago (where Mayor Byrne herself was living at the time). This singular moment in Chicago history is a great way to see where we've come from and ask if there is a way forward for Chicago.



Ensemble Member J. Nicole Brooks

A CONVERSATION WITH ENSEMBLE MEMBER J. NICOLE BROOKS

With Ensemble Member Kareem Bandedaly, New Works Manager

.....

Kareem: You and I first met, Nicky, at an in-house read of an untitled, unfinished play by Lynn Nottage that became *Ruined*, and you'd told me you were premiering a play at Lookingglass called *Black Diamond*. More than a few resonances...though yours came first. Talk about your journey as a storyteller from then (your playwrighting debut) to now. What's changed in your approach/process? What remains the same?

Nicky: Wowzers, we go back a long ways in the sandlot. What remains the same? I've always thought of myself as a storyteller. Even before I understood technique and discipline. Crafting tales, and listening to nature has always been my way. I'm also led by an interplanetary groove. I look to the sky beyond the sky. We're star dust... so that reminds me that ideas and ways of approach are limitless. I have African ancestry, and in this country my grandfather's people are traced back to the Gullah Islands; in Chicago my favorite thing to do was sit near the adults and eavesdrop while they cracked beers, and sat on the porch to talk some sh*t. I do my best to be thorough and investigate history, archives, and hearsay. I collect facts, then I craft a story. Then I go back and allow myself to break from convention. I started off that way as a writer, and I'm proud to say I'm still on that journey of traveling space and time. Everything is a construct. All art is unstable. Oxford comma usage is the devil. Be brave. Edit edit edit. Trust and know ain't nothing new under the sun.

K: Okay, I'm stealing all that. Let's continue stretching back, shall we? As a native Chicagoan, what do you remember about 1980s Cabrini-Green? Did that memory influence your telling of this tale? Has anything changed in the city's public housing policy since that time (almost 40 years ago)?

N: As a shorty growing up in this city I was always fascinated (read: nosey) about where people lived. Classmates, family, friends—it didn't matter. I wanted to see other neighborhoods. I wanted to know what other blocks looked like. Were they like mine? Did they have trees? Play lots? Did kids do acrobatic flips on stacks of old mattresses? Did they jump Double

Dutch in front of their house? Sitting in the back seat of my aunt's car, or next to my mother on the L, my face was always pressed against the window looking at the city. I felt like I was collecting information. I noted courtyards. Cottage houses. Two flats. Gray stones. Hi-rises. Abandoned warehouses. Row houses. And I wondered what kind of people lived in inside. I grew up across the boulevard from the Robert Taylor homes and lived in close proximity to many housing centers. I understood that viaducts and the Dan Ryan expressway pretty much separated Blacks from Whites. When I would go to Cabrini, I saw the same thing. Whites east of Franklin, Blacks west and in Cabrini. So as a kid, I knew we were all facing the same bullsh*t. Has much changed now? Sure. But housing inequality in Chicago is deeply complex. The demolition of Cabrini and inevitable gentrification of the area still grosses me out.

K: Agreed. It's not a solution; it's erasure. I feel like I know you and my home a little better. Now, let's get to know your play. It's fascinating and infuriating. And it's called *Her Honor Jane Byrne*, but what or who is it really about? Is this a play about our first female-identifying mayor, about the residents of Cabrini, about Chicago politics, or...?

N: We write out of revenge against reality, to dream and enter into the lives of others. Francine du Plessix Gray said that and it's right on the money for me. That's what this play is. It's a collage. There is no one way to tell this story. When characters form in my brain, I listen to them. They dictate how they want to tell their story—so in this case we have to meet a bit of everyone. Otherwise it becomes a white savior story, or tense, wordy, political brouhahaha that leaves the audience on the other side of the moat. In moments it's meant to feel documentarian and in other moments hyper-real. No one is fully good or fully bad. Humans are a fickle lot.

K: As a self-confessed human, I confess myself to that. And on the human tip, did you meet with any folx who were residents of Cabrini in '81? Talk about the work that makes history into drama.

N: I did! People have been wonderfully generous in sharing their stories and experiences. I've done my best to interview residents, law enforcement, political insiders, activists, all kinds of folx to get insight.

K: Thorough and conscientious. And in this spirit, with *HHJB*, you are embarking on a playwriting odyssey you're calling "*The Chicago Mayoral Saga*." A massive undertaking! What or who is your next installment going to be about?

N: Mayor Harold Washington. We'll focus on the City Council Wars. Oomph some mudslinging. Wait until you meet Aldermen Roti, Vrdolyak, and Burke. This second installation will crank. And the character Jane Byrne will appear too.... I'm excited. And out of my mind. And terrified. Some of these people I write about are still alive. Or their relatives and loved ones are. I'm writing about corruption, institutionalized racist housing practice, crooked cops and judges, The Outfit.... you know... it ain't light fare. I'll go on to write about the Daleys and Emmanuel in the saga. This mayoral saga will span decades.... When you grow up in a segregated city with some of the best political theatre on record- how can you ignore it? Well, I can't...

K: She has spoken. Thank you, my friend and admired "storymaker." Let's do this again, off-the-record, about nothing in particular, and perhaps, under chemical influence. Okay?

N: It's the Chicago way. ■

LOOKINGGLASS THEATRE COMPANY

presents

HER HONOR JANE BYRNE

Written and Directed by J. Nicole Brooks⁺

Scenic Designer

Yu Shibagaki^{USA}

Costume Designer

Mieka Van der Ploeg^{USA}

Lighting Designer

Christine A. Binder^{+USA}

Sound Designer

Christopher M. LaPorte

Projection Designer

Rasean Davonte Johnson^{USA}

Composer

Michael Huey

Properties Designer

Amanda Herrmann

Associate Director

Wendy Mateo⁺

Stage Manager

Tess Golden⁺

Production Manager

Sarah Burnham

CAST

Robert Cornelius [*]	Black Che	Frank Nall	Jay McMullen
Thomas J. Cox ⁺⁺	Alderman Roti	Josh Odor	Superintendent Brzcsek
Christine Mary Dunford ^{**}	Jane Byrne	TaRon Patton [*]	Marion Stamps
Nicole Michelle Haskins [*]	Tiger	Willie "MudLife Roc" Round	Kid
Renee Lockett	Mabel Foley	Tracy Walsh ^{**}	Reporter

Understudies: Nicholia Aguirre, Emily Anderson, Andre Truss, Watson Swift,
Adam Benjamin, Merrina Millsapp, Vincent Kracht

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



This project is supported in part
by an award from the National
Endowment for the Arts.



This play is a recipient of the
Edgerton Foundation New Play Award.

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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.

**This story is based on actual events. In certain cases, incidents, characters and timelines have been changed
for dramatic purposes. Certain characters may be composites, or entirely fictitious.**

PRODUCTION STAFF

Assistant Stage Manager

Zavarie Irons*

Stage Management Intern

Emma Flanders

Violence Design

R&D Choreography

Intimacy Director

Samantha Kaufman

Dialect Coach

Jason K. Martin

Dramaturg

Wendy Mateo*

Script Supervisor

Julia Xiong

Costume Design

Assistant

Melissa Perkins

Assistant Lighting

Designer

Andrei Borges

Assistant Properties Designer

Brennan Staaf

Projections Supervisor

Robert Hornbostel

Projections Programmer

Michael Commendatore

Assistant Sound Engineer

Andrew Littleton

Master Carpenter

Keira Jacobs

Lead Carpenter

Kenny Faust

Welders

Sam Moryoussef

Nick Stockwell

Max Wilhelms

Carpenters

Michael Frazel

Tim Martin

Isaac Schoepp

Carly Ziegler

Scenic Charge

Lee Moore

Scenic Artists

Claire Buchanan

Meghan Erleben

Maddy Maroney

Elliot Michael

Assistant Master

Electrician

Jessie Cole

Electricians

William Borst

Arianna Brown

Nils Fritjofson

Alyssa Janco

Kai Magee

John Sanchez

Jaqueline Seifert

Seth Torres

Jonah White

Ali Wojcikiewicz

Costume Shop Assistant

Colleen Taylor

Stitchers

Beckie Price

Hailey Rakowiecki

Hilary Rubio

Shopper

Noel Huntzinger

Wardrobe Assistants

Samantha Corn

Alyssa Janco

Wardrobe Cover

Meghan Graves

Wig/Hair Artisan

Megan Pirtle

Costume Crafts

Elizabeth Flauto

Draper

Beth Uber

Properties Artisans

Jonathan Berg-Einhorn

Emily Hartig

Chris Neville

Deck Crew Chief

Niki Dreistadt

Deck Crew

Olivia Ellery

Aaron McEachran

Casting

Philip R. Smith*

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

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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.

Additional Community Programming: Lookingglass will co-host REFLECT conversations and other events at different sites in our Chicago community. Please go to lookingglass-theatre.org to learn more.

MARCH 15: How do we LIVE?: A Chicago Community Builder Stories From Our City With Community Leaders, CHA Residents, and You!

MARCH 22: How do we LIVE TOGETHER?: History, Housing, and a Divided City
How Chicago became so segregated, the impact on us now, and how to forge a different future.

MARCH 29: How do we LIVE TOGETHER BETTER?: Other Cities, Other Choices, Other Lives What alternative models for affordable housing exist and what can Chicago learn from them?

APRIL 5: How do we LEAD?: Women Taking Charge and Making Change How Chicago women, in City Hall and at the front of the protest line, have busted barriers and broken new ground—and continue to do so today.

APRIL 8: How do we LIVE QUEER?: Breaking Open Queer Spaces in CHA
How sexual orientation and gender identity can be even more complex when facing economic and racial segregation.

APRIL 12: How do we CREATE?: Artistic Response and Responsibility in a Divided City An inter-generational conversation between artists who are reshaping Chicago.

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>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

THE GHOSTS OF CABRINI-GREEN

A Dramaturgical Essay by Associate Director, Dramaturg, and
Artistic Associate Wendy Mateo

This is a story where history meets myth. It's a story about living—living with ghosts of decisions past, and the ensuing systems which haunt our present. Jane Byrne's stay at Cabrini-Green inhabits a unique intersection in Chicago's story. The Machine, The Outfit, Law Enforcement, Segregation, Gangs, and the Chicago Housing Authority all meet here in a "Six Corners" of Chicago history, culminating in the events of one fateful 1981 Easter celebration. Cabrini-Green is a small piece of land, riddled with a big, burdensome past, and haunted by the actions of all who have stood on or for those "Six Corners."

1880–1930

The haunting begins a century prior...

Before it became Cabrini, it was called "Little Hell," owing to the large gas house (at Crosby and Hobbie) whose flames lit the night skies. The roar of its furnaces was heard for blocks. Hot coal in its ovens was moistened with water from the Chicago River to create gas for heating, cooking and lighting. Jane Byrne's own grandfather emigrated from County Mayo, Ireland, landing right smack-dab in Little Hell, and giving Jane a primal connection to this infamous place.

Irish and Italian gangs roved its streets and wreaked havoc upon the city. In fact, the heart of Little Hell (at Oak and Milton), called "Death Corner," was the scene of over 100 unsolved murders. By the 1920s, murders in Little Hell, many born of rivalry between the gangs of Joe Aiello and Al Capone, continued at a rate of more than 30 per year. As notorious as Cabrini-Green would become, the violence of Little Hell may have been worse. But by 1934, FDR's creation of the Federal Housing Administration spurred construction of public housing across America, and thus turned focus onto reforming Little Hell.

1940s + 50s

Cabrini begins already haunted by the ghosts of Prohibition and murder...

Construction started in 1942 on the Frances Cabrini Rowhouses, the first 586 public housing units in the former Little Hell. After completion in 1945, the Chicago Housing Authority began a crusade to build 40,000 units in the area. But the practice of "redlining" (banks refusing to loan money for property purchases or improvements in black neighborhoods) contributed to "white flight," and set the tone for changing demographics in communities like Cabrini. Still, Cabrini-Green was unique among projects in Chicago. For, layered on top of Cabrini was a veneer of idealism—a promise to house people of all colors and walks of life together in the heart of the city, minutes away from Chicago's most affluent neighborhoods, where they could raise their families in safety. But, the truth went down another street.

When WWII ended, the war economy ground to a halt, and Black people lost their jobs. Those positions were taken by their White counterparts, allowing *them* to earn enough to buy homes, while Cabrini filled up with Black Americans who could not otherwise afford housing.

Enter the ghosts of broken promises and ghettoization...

60s + 70s

Organized crime, since the days of Little Hell, maintained a powerful hold on the area. It controlled the drug flow, which supplied the gangs, which escalated crime in Cabrini to an

all-time high by 1968. Throw in nationwide tensions over the Civil Rights Movement and Vietnam War, and it all lit a match in the tinder box of Cabrini-Green.

In April 1968, after the assassination of Dr. Martin Luther King, Jr., police reported sniper fire directed at them from 1230 N. Larrabee, while riots and fires raged all over Chicago. In the aftermath, on April 15, Mayor Richard J. Daley instituted a shoot-to-kill policy against arsonists and a shoot-to-maim policy against looters. Add the assassination of Robert Kennedy in June, and the scene was set for the events around the Democratic National Convention in Chicago (August 26-29), where protests were put down by excessive force as the whole world watched.

In 1969, the assassination of Illinois Black Panther Party Chairman Fred Hampton (along with fellow Panther Mark Clark) worsened tensions between Black residents of Chicago and law enforcement. During his brief time as chairman, Hampton made a big impact on social justice. He formed the “Rainbow Coalition” and helped establish the Free Breakfast for School Children Program in Chicago, which is how he and Marion Stamps began collaborating. Marion deeply respected Fred, learning much from him, and his death impacted her significantly. Authorities claimed that the Panthers opened fire on police while being served with a warrant. But evidence from that night indicated the FBI, the Cook County State’s Attorney’s Office, and the CPD worked together to assassinate Hampton.

In July 1970, another sniper attack from two buildings surrounding Seward Park further drove law enforcement away from policing Cabrini-Green. Not only were two officers gunned down, but the blasts also struck a little boy, Jonas Edwards. Following a standoff with the snipers, police stormed the towers, practically locking them down. They kicked down doors and made arrests. After this incident, the police effectively abandoned patrolling these projects, while residents, in turn, became further distrustful of law enforcement.

Throughout this era, much of Chicago’s Democratic political machine worked in synch with Chicago organized crime, commonly known as “the Outfit.” This was especially true in the historically corrupt First Ward, which at the time included Cabrini-Green. Its alderman since 1968, Fred Roti, took direction from, among others, Outfit boss Pat Marcy. In fact, Roti himself would later be indicted and go to prison for corruption, and one aspect of his corruption was neglect of public housing. Between the Machine (which used reliably Democratic-voting Black Americans as electoral pawns), the Outfit (which used Cabrini to bolster their drug, gambling, and prostitution profits), and the Gangster Disciples (which became one of Chicago’s most powerful non-Outfit street gangs), Cabrini-Green entered the ‘80s haunted by still more specters: Neglect, Distrust, Corruption.

1981

Jane Byrne, Chicago’s first female mayor, had been in office for 2 years. She’d run on the platform that, though mentored by Richard J. Daley, she would not perpetuate the ills of the Machine—that she was a woman, mother, widow, and wife, and she’d fight for “you.” In the spring of 1981, right before Byrne arrived in Cabrini, a war between rival gangs, the Mickey Cobras and Black Gangster Disciples, had left 10 people dead and 37 wounded. Byrne was driven by a conviction that if she could go to Cabrini, and bring real change there, it would permeate throughout the city. If she could make Cabrini safe, she could make the city safe, and secure her legacy as mayor.

This is where we begin. This is the scene, at rise, where we’ll witness characters from Jane Byrne to Marion Stamps wrestle with identity, their place in this system, and their hopes for Chicago’s future...all while haunted by the ghosts of Cabrini’s past. ■

COMMUNITY PARTNERS

For *Her Honor Jane Byrne*, Lookingglass is in partnership with seven Chicago organizations with a long history of serving communities impacted by the issues raised in the play. Lookingglass is grateful to these organizations for their generosity in sharing their depth of expertise and breadth of vision for Chicago. Please take a look at the descriptions below to see how you can be a partner!

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The **CHICAGO HISTORY MUSEUM's** mission—to share Chicago's stories, serving as a hub of scholarship and learning, inspiration, and civic engagement—is the foundation of the Museum's programs and events, exhibitions, educational initiatives, publications, and collecting activities that touch the lives of all Chicagoans and help them make meaningful and personal connections to history. Chicagohistory.org

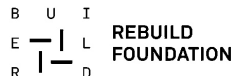
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PROFILES



ROBERT CORNELIUS (Black Che) is pleased to be making his Lookingglass Theatre debut with the world premiere of *Her Honor Jane Byrne*. Other Chicago credits include the world premiere of *Lottery Day* at Goodman Theatre; *The Total Bent* at Haven Theatre in association with About Face Theatre; *Rightlynd*, *Spiele 36*, *On the Block* and *Whitley* at Victory Gardens Theater; *Picnic* with American Theatre Company, *W;t* with The Hypocrites, *Raisin* with Court Theatre, *Taming of the Shrew* at First Folio Theatre, *Hamlet* at The Gift Theatre, and *Aida* at Drury Lane Theatre. Regionally, Robert has worked at Indiana Repertory Theatre, Milwaukee Repertory Theater, Madison Repertory Theatre, Montana Repertory Theatre, and St Louis Black Repertory Theatre. Film/TV credits include: *Chicago PD*, *South Side*, *Shameless*, *Hoodlum*, and *The Chi*.



THOMAS J. COX (Alderman Roti/Lookingglass Ensemble Member) most recently appeared at Lookingglass in *20,000 Leagues Under the Seas*. A founding Ensemble Member, Thom has appeared in many productions since 1988, including: *Cascabel*, *The Jungle*, *The Odyssey*, *West*, *The Arabian Nights*, *The Master and Margarita*, *The Great Fire*, *Nelson Algren: For Keeps and a Single Day*, 1984, *The Old Curiosity Shop*, and *Peter Pan (A Play)*. Regionally, he has appeared at Goodman Theatre, Writers Theatre, Steppenwolf Theatre Company, Northlight Theatre, The House Theatre of Chicago, Court Theatre, The Gift Theatre, Victory Gardens Theater, and Milwaukee Repertory Theater. Most recently, Thom was seen in *Bernhardt/Hamlet* and *A Christmas Carol* (Goodman Theatre) and *Ma Rainey's Black Bottom* (Writers Theatre). TV/Film: *Brotherhood* (Showtime), *Chicago Fire* (NBC), *Since You've Been Gone* (Miramax).



CHRISTINE MARY DUNFORD she/her/hers (Jane Byrne/Lookingglass Ensemble Member) has appeared in nearly two dozen Lookingglass productions. Christine's three most recent productions include *Blood Wedding*, *Trust*, and *Our Town*. For Lookingglass' 25th Anniversary Season in 2013, she directed her own original adaptation (Jeff nominated) of *Still Alice*, based on the book by Lisa Genova, which has been translated into multiple languages and is being produced in small theatres across

the world. Over the years Christine has served the company as managing director and director of development, and she co-founded and taught with Lookingglass' Education and Community program. Christine is Director of the School of Theatre and Music at the University of Illinois at Chicago; and she co-founded and helps run the Memory Ensemble—a partnership between Lookingglass and Northwestern's Alzheimer's Disease Center (CNADC)—that uses improvisational performance activities to improve life for people with memory loss.



NICOLE MICHELLE HASKINS (Tiger) is beyond excited to be making her Lookingglass debut! Acting credits: *The Color Purple* (Drury Lane Theatre), U.S. Premiere of *Hopelessly Devoted* (Piven Theatre Workshop, Jeff nomination: Best Actor in a Play), *Caroline, or Change* (Firebrand Theatre, Black Theatre Alliance Award nomination: Best Supporting Actress in a Musical), *Spitfire Grill* (Refuge Theatre Project, Jeff Award Nomination: Best Supporting Actress in a Musical), World Premiere of

PROFILES

HeLa (Sideshow Theatre Company); *Music Man*, *Father Comes Home from the Wars Parts 1, 2 & 3*, and *How to Catch Creation* (Goodman Theatre), *The Wiz* (Kokandy Productions, Jeff Award nomination: Best Supporting Actress in a Musical), *Parade* (Writers Theatre), and *RENT* (Theo Ubique Caberet Theatre). Proudly represented by Shirley Hamilton. School at Steppenwolf Acting Fellow 2014, Associate Artist with Black Lives, Black Words, International Theatre Collective, and MOSAIC Youth Theatre of Detroit Alum. NicoleMichelle-Haskins.com “Love you Pops”



RENEE LOCKETT (Mabel Foley) is thrilled to make her Lookingglass debut. Last seen in First Floor Theater's Jeff recommended *Sugar in our Wounds*. Other Chicago credits include: *Familiar* (Steppenwolf Theatre Company, Jeff nomination: Ensemble), *Surely, Goodness and Mercy* (Redtwist Theatre, Jeff nomination: Performer in a Drama, Black Theatre Alliance Award nomination: Best Actress), *A Wonder in My Soul* (Victory Gardens Theater), *Crowns* (Fleetwood-Jourdain Theatre, Black

Theatre Alliance Award nomination: Best Ensemble). Renee has also worked with Babes with Blades, Court Theatre, Northlight Theatre, MPAACT, Prologue Theatre, Collaboraction Theatre Company, Three Cat Productions, Black Ensemble Theater, ETA Creative Arts, and Black Lives, Black Words. Renee is an ensemble member of MPAACT and an Artistic Associate with Black Lives, Black Words. Most recent Film credits include: *The Plow* and *Freelancers Anonymous*, as well as TV roles on *The Chi* and a recurring guest star role on Comedy Central's *South Side*. Renee is represented by DDO Artists Agency.



FRANK NALL (Jay McMullen) is ecstatic to make his Lookingglass debut in this powerful piece by J. Nicole Brooks. A member of the Artistic Home Ensemble, Frank was last seen in their production of *Vanya on the Plains* as Elijah. Other Chicago credits include: *Frankenstein* (Remy Bumpo Theatre Company, Jeff Award winner) and *Traitor* as Howard (A Red Orchid Theatre, Jeff Award winner). Film and TV credits include: the CNN reporter from *Spygame*, Transplant surgeon on *Empire*, Carlisle on *Boss*, and assorted commercials. Frank has an MFA from the University of Illinois Urbana-Champaign.



JOSH ODOR (Superintendent Brzczek) is happy to be working with Lookingglass for the first time. Chicago credits: *To Catch a Fish and Blood and Gifts* (TimeLine Theatre), *El Grito del Bronx* (Goodman Theatre/Collaboraction Theatre Company), *Oorah!* (Steppenwolf Theatre Company/LiveWire Chicago), *Scientific Method* and *The Firebirds Take the Field* (Rivendell Theatre Ensemble), *Welcome to Jesus* (American Theater Company), *Moment*, *The Last Days of Judas Iscariot*, and *The*

Resistable Rise of Arturo Ui (Steep Theatre), *You on the Moors Now* (The Hypocrites), *Life On Paper* (Jackalope Theatre), *Hit the Wall* (The Inconvenience), *Winterset* (Griffin Theatre), *The Nutcracker* (The House Theatre of Chicago) and *Sweet Bird of Youth* and *The Time of Your Life* (The Artistic Home). Regionally Josh has worked at the Long Wharf Theatre. TV/ Film credits: *The Chi*, *Chicago Med/PD/Fire*, *Empire*, *Boss*, *Betrayal*, *Janie Jones*, and *The Express*.



TARON PATTON (Marion Stamps) is excited to return to the stage. Producer credits: *N* (Greenhouse Theater Center) and *Misty Tanner* (Q&A Productions). Directing credits: *N* (Greenhouse Theater Center) *Saturday Night*, *Sunday Morning* (Steppenwolf Garage Rep), *Bulrushers* and *Nativity Tribute* (Congo Square Theatre). Acting credits: *Meet Vera Stark* (Goodman Theatre), *Hot L Baltimore* (Steppenwolf Theatre Company); *The Bluest Eye* (Steppenwolf Theatre Company and New Victory Theater), *King Hedley II* (Congo Square Theatre), and *Joe Turner's Come and Gone* (Goodman Theatre). Television credits: *The Chi*, *Empire*, *Chicago PD*, *Chicago Fire*, *Chicago Med*, *A Different World*.



WILLIE "MUDLIFE ROC" ROUND (KID) is a songwriter, playwright, videographer, mentor, and hip-hop artist hailing from the West Side of Chicago, who has performed across the country and opened for Grammy Award-winning artist Lil Wayne as well as Gucci Mane. He does extensive outreach in the North Lawndale neighborhood in Chicago (also known as "The Holy City") and has mentored inner city youth as part of the College Mentoring Experience, as well as his own youth movement called MUD LIFE (Motivating the Urban to be Determined). He holds a B.A. in Communications, Radio, and Television Broadcasting from Central State University. His play *Broke Down Drone* (also co-written with G. Riley Mills) played during 2019.



TRACY WALSH (Reporter/Lookingglass Ensemble Member) is a Lookingglass Ensemble Member where she has performed in, choreographed, directed, and written many plays on the Main Stage and for the Lookingglass Young Ensemble. In recent seasons at Lookingglass, Tracy provided dances for *The Steadfast Tin Soldier*, wrote, directed, and choreographed *Cassandra* for the Young Ensemble, provided intimacy choreography for *Beyond Caring*, movement for *Act(s) of God*, and choreographed *Blood Wedding*. She appeared in and choreographed *Iphigenia in Aulis* (Court Theatre/Getty Villa in Los Angeles), choreographed *Agamemnon* (Court Theatre) and appeared in and choreographed *Electra* (Court Theatre). Other Chicago choreography credits include: *Arcadia* and *All's Well that Ends Well* (The Goodman Theatre), *The Jewel Box* and *Don Giovanni* (Chicago Opera Theatre), *Carmen* (Court Theatre) and the *Napoleonade* (Eclipse Theatre Company). Tracy and her husband own and teach at Lighthouse Yoga in Evanston.

J. NICOLE BROOKS she/her, they/them (Playwright/Director/Lookingglass Ensemble Member) is an actor, writer, and director. Recent theatrical credits include *Lottery Day* (Goodman Theatre), *Beyond Caring* (Lookingglass Theatre Company), and *Immediate Family* (Mark Taper Forum, Goodman Theatre). Directing credits at Lookingglass include: *Thaddeus & Slocum: A Vaudeville Adventure* (co-directed with Krissy Vanderwarker), *Mr. Rickey Calls A Meeting*, and *Black Diamond*. J. Nicole is author of *Fedra: Queen of Haiti*, *Black Diamond: The Years the Locusts Have Eaten*, *The Incredible Adventures of Yuri Kochiyama*, *HeLa*, and *Her Honor Jane Byrne*.

PROFILES

YU SHIBAGAKI (Scenic Designer) is a Chicago and NYC-based set designer, born and raised in Japan. Recent Chicago credits include *The Brother Size* (Steppenwolf Theatre Company), *X* (Sideshow Theatre Company), *Cambodian Rock Band*, *Fun Home* (Victory Gardens Theater), *Witch*, *Vietgone* (Writers Theatre), *Mansfield Park* (Northlight Theatre), *The Father* (Remy Bumppo Theatre Company) and more. Regional credits include *Cambodian Rock Band* (Merrimack Repertory Theater, City Theatre Company), *Pride and Prejudice* (Heritage Theater Festival), and *Engaging Shaw, Maids, The Island, The Year of Magical Thinking* (American Players Theatre). Upcoming productions are *School Girls* (Goodman Theatre), *The Name Jar* (Emerald City Theatre), and *The Moor* (A Red Orchid Theatre).

MIKA VAN DER PLOEG (Costume Designer) Credits include designs with Chicago Shakespeare Theater, Steppenwolf Theatre Company, Court Theatre, Writers Theatre, Lyric Opera Unlimited, Milwaukee Repertory Theatre, Lookingglass Theatre Company, Paramount Theatre, Marriott Theatre, Remy Bumppo Theatre Company, The Second City, Redmoon Theater, The Hypocrites, Chicago Children's Theatre, About Face Theatre, Steep Theatre, Theater Wit, Albany Park Theater Project, and Manual Cinema. Mieke is a member of USA829. www.miekavanderploeg.com

CHRISTINE A. BINDER (Lighting Designer/Lookingglass Artistic Associate) Christine Binder is a Chicago-based lighting designer who has been working in theatre, opera, and dance for nearly 30 years. Christine has designed for Writers Theatre, Chicago Shakespeare Theatre, Court Theatre, Goodman Theatre, Seattle Repertory Theatre, and Geva Theatre Center. Her opera designs include work with the Canadian Opera Company, Lyric Opera of Chicago, Chicago Opera Theatre, San Francisco Opera, New York City Opera, Grand Théâtre de Genève, and Houston Grand Opera. Recent designs include *Eugene Onegin* (Seiji Ozawa Music Festival in Matsumoto Japan); *Miracle* (William Marovitz Producer); *Mother of the Maid* and *The Wickhams* (Northlight Theatre Company). Upcoming work includes *The Agitators* (Alabama Shakespeare); *The Last Match* (Writers Theatre); *Eugene Onegin* (Rome Opera). She is the Head of Lighting Design at The Theatre School at DePaul University.

CHRISTOPHER M. LAPORTE (Sound Designer)'s recent Lookingglass credits include: *The Steadfast Tin Soldier*, *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.

RASEAN DAVONTE JOHNSON (Projection Design) is excited to be working with Lookingglass Theatre Company. A Chicago-based video artist and theatrical designer, Rasean has worked locally with institutions such as Writers Theatre, Drury Lane Theatre, Court Theatre, Timeline Theatre, Teatro Vista, The Hypocrites, Collaboration Theatre Company, and Manual Cinema. Other credits include projects with The Public Theatre, Yale Repertory Theatre, ArtsEmerson, Dallas Theatre Center, Long Wharf Theatre, Oregon Shakespeare Festival, McCarter Theatre Center, Olney Theatre Center, Woolly Mammoth Theatre, Studio Theatre, Geva Theatre Center, Berkshire Theatre Group, Alliance Theatre,

and internationally with the The Edinburgh Fringe Festival (Scotland), Ningbo Song and Dance Theatre (China), and B-Floor Theatre (Thailand). Additionally, his video and installation work has been seen at the Yale Art Gallery, The Bridgeport Film Festival, and the Logan Center for the Arts. MFA: Yale School of Drama. raseandavontejohnson.com

MICHAEL HUEY (Composer) has composed music and designed sound for over 60 theatrical productions across the Chicago area and abroad. Michael has a long running history with Lookingglass Theatre Company, Steppenwolf Theatre Company, Sideshow Theatre Company, Adventure Stage Chicago, Filament Theatre Company, Bros do Prose, North Park University, and many more. Michael also composed the score to the 2015 thriller *Dark Awakening*. Music and more at michael@officialmichaelhuey.com

AMANDA HERRMANN (Properties Designer) Lookingglass credits include: *The Steadfast Tin Soldier* (both 2018 and 2019 production), *Mary Shelley's Frankenstein*, *Act(s) of God*, *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 Bumppo 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.

WENDY MATEO she/her/hers (Associate Director/Dramaturg/Lookingglass Artistic Associate) is a Chicago-based comedian, actor, writer, director and filmmaker. Wendy can be seen throughout the city's stages including Lookingglass Theatre (*Big Lake Big City*, *Blood Wedding*, *Beyond Caring*), The Steppenwolf 1700 Theatre (*Tumbao: A Radionovela*), and The Storefront Theater by DCASE (*Don Chipotle*). Wendy's roots are in improv and comedy and are woven through everything she creates, she loves to develop new work through ensemble and collaboration. Wendy has performed in the city's comedy theaters and comedy festivals including The Playground Theater, Second City, Just for Laughs Festival, and the Chicago Improv Festival. In addition to performing, Wendy is also officially a theater and film director, she directed her first full theater production with Urban Theater Company in the play *Not for Sale* by Guadalis del Carmen and her first film production in the short film *Good Mothers* which she also co-wrote. *Good Mothers* is now making its way through the festival circuit.

TESS GOLDEN (Stage Manager) is so happy to be back in the pumping station with some of her favorite artists. Previous credits include: *Act(s) of God*, *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* (Chicago Children's Theatre), *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).

ZAVARIE Z. IRONS (Assistant Stage Manager) is happy to return to Lookingglass where previous credits include: *20,000 Leagues Under the Seas* and *The Steadfast Tin Soldier*.

PROFILES

Other Chicago credits include *An Educated Guess* (Definition Theatre Company); *Lindiwe, Ms. Blakk For President*, *The Doppelganger an American Farce* and *You Got Older* (Steppenwolf Theatre Company). Upcoming project include *Lookingglass Alice*. Zavarie is a native of Cincinnati, OH. For Mom.

R&D Choreography (Violence Design) is Victor Bayona (he/him) and Rick Gilbert (he/him). R&D is totally jazzed to be working at Lookingglass for the first time! R&D was founded in 1997 for the purpose of improving the power and effectiveness of Chicago area theatre through the art of violence design—choreographing better fights for better shows! R&D Choreography has designed violence and/or intimacy for over three hundred productions and films. Their work has been seen at dozens of Chicago area theatres, including 16th Street, American Theater Company, Chimera Ensemble, The Factory Theater, Goodman Theatre, Haven Theatre, Lifeline Theatre, Metropolis Performing Arts Centre, Oak Park Festival Theatre, Pride Films and Plays, Paramount Theatre, Piven Theatre Workshop, Steep Theatre, Strawdog Theatre, and Theo Ubique Cabaret Theatre.

SAMANTHA KAUFMAN she/her/hers (Intimacy Director) is an actor and movement director; specializing in fight direction, intimacy direction, and circus theatre. She is a certified Intimacy Director with Intimacy Directors International. She is based in the Midwest region and travels to perform in and fight/intimacy/movement direct productions across the nation. Samantha has her MFA from Florida Atlantic University. A Jeff Nominated Fight Choreographer. A Babes with Blades Theatre Company Ensemble Member. She is also an advanced actor/combatant with the Society of American Fight Directors and an intermediate actor/combatant with Fight Directors Canada. Samantha is fiercely passionate about advocacy for artists and spreading consent practices through theatre and circus communities. She couldn't be prouder of the opportunities to empower artists with this work. samanthajkaufman.com/intimacy-direction

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 17 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 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 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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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 70 World Premieres and garnered numerous awards in its mission to change, charge and empower audiences and artists alike. Lookingglass Curiosity programs encourage creativity, teamwork, and confidence with thousands of students and community members each year. In 2003, Lookingglass Theatre opened in Chicago's landmark Water Tower Water Works. In 2011, Lookingglass received the American Theatre Wing's Tony Award® for Outstanding Regional Theatre. In 2016, Lookingglass received the MacArthur Award for Creative and Effective Institutions and in 2017, was the recipient of the League of Chicago Theatres' Artistic Achievement Award.

LOOKINGGLASS COMPANY MEMBERS

ENSEMBLE

Kareem Bandeady
Mara Blumenfeld
Walter Briggs
J. Nicole Brooks
David Catlin
Thomas J. Cox
Lawrence E. DiStasi
Kevin Douglas
Christine Mary Dunford
Laura Eason

Anthony Fleming III
Kasey Foster
Raymond Fox
Joy Gregory
Doug Hara
Sylvia Hernandez-DiStasi
Anthony Irons
David Kersnar
Louise Lamson
Daniel Ostling

Andre Pleuss
David Schwimmer
Joey Slotnick
Philip R. Smith
Heidi Stillman
Tracy Walsh
Andrew White
Temple Williams III
Mary Zimmerman

ARTISTIC ASSOCIATES

Atra Asdou
Brian Sidney Bembridge
Chris Binder
Cordelia Dewdney
Christopher Donahue
Deanna Dunagan
Sara Gmitter
Tony Hernandez

Lauren Hirte
Joshua Horvath
J. Salome Martinez Jr.
Wendy Mateo
Ericka Ratcliff
Sully Ratke
Scott Silberstein

Rick Sims
Alison Siple
Samuel Taylor
Lisa Tejero
Troy West
Lindsey Noel Whiting
Matthew C. Yee

The logo for Lookingglass, featuring the word "lookingglass" in a lowercase, handwritten-style script. The letters are connected, and there is a long, sweeping underline that extends to the right.

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. Outside Lookingglass, he was most recently seen at Northlight Theatre in *Mother of the Maid* and at Goodman Theatre as Jacob Marley in his sixth year of *A Christmas Carol*. Since September 2019, he has been the New Works Manager at Lookingglass.

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. She recently designed the new Universal Pictures musical *The Secret of My Success* at the Paramount Theatre in Aurora. She looks forward to coming home and falling down the rabbit hole once again for *Lookingglass Alice*.

DAVID CATLIN recently adapted *Mary Shelley's Frankenstein* for Lookingglass (Summer 2019) and McCarter Theatre (Fall 2019). Up next at Lookingglass: *Lookingglass Alice* (Summer 2020). David teaches acting at Northwestern University.

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 (he/him/his) 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 Inda Craig-Galvan.

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 Apple TV and the BBC and a play commission for Second Stage Theatre in New York City. More at: lauraeason.com

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.

SYLVIA HERNANDEZ-DISTASI recently opened a show at The Actors Gymnasium called *The Ghost in Gadsen's Garden: A Haunting Circus*, which runs through March. She currently teaches at The Actors Gymnasium, Northwestern University, and runs workshops for *Lookingglass Alice* which returns to Lookingglass this summer. In her free time she visits her son Griffin at UIUC where he is studying engineering. (She has no free time).

KASEY FOSTER was last on stage in *The Steadfast Tin Soldier* as the Ballerina, here at Lookingglass. She recently provided choreography for *Verboten* at The House Theatre of Chicago, closing March 8, as well as dance choreography for the *Winter Circus* at Actors Gymnasium, closing March 22. Her band This Must be the Band will be performing their annual benefit concert on March 14 at the The Riv. Last year they raised over \$50,000 for the people of Yemen. This year's benefit will go toward Chicago organizations that help disadvantaged neighborhoods, specifically in the south side.

RAYMOND FOX (he/him/his) appeared earlier this winter in *Roe* at the Goodman Theatre.

JOY GREGORY recently finished writing and producing the sixth and final season of CBS's *Madam Secretary*. A film adaptation of her musical *The Shaggs: Philosophy of the World* is in pre-production. She is writing a pilot for a new series for Freeform called *Demo*, about a songwriter in Los Angeles, produced with The Chainsmokers. She finally finished a new play called *The Lonely Ape* and is also writing a screenplay about White House Press correspondent Connie Lawn for Hyde Park Entertainment.

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.

ANTHONY IRONS most recently directed *Day of Absence* with Congo Square Theatre. Before that, he performed in Lookingglass Theatre Company's *The Steadfast Tin Soldier* and *Act(s) of God*. He is currently penning scripts and designing an original board game.

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 is directing the Lookingglass Young Ensemble in a play called *The Writer and The Witch*. She is also teaching drama to 3rd graders at Peirce Elementary School.

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.

ANDRE PLEUSS current projects include *Silent Sky* at the Ford's Theatre in Washington D.C., and the Steppenwolf Theatre transfer of Tracy Letts' *The Minutes* to the Cort Theatre on Broadway. He is also designing sound for *School Girls* at the Goodman Theatre, and *Bernhardt/Hamlet* at the Oregon Shakespeare Festival.

DAVID SCHWIMMER most recently directed *Plantation!* at Lookingglass and was thrilled to co-produce *Beyond Caring* with Lookingglass in 2017. He just completed filming the new comedy series *INTELLIGENCE* for SKY TV in London to be released in February.

JOEY SLOTNICK (he/him/his) 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.

MARY ZIMMERMAN was happy to revisit *The Steadfast Tin Soldier* this winter at Lookingglass, and is now directing *Eurydice*, a new opera co-produced by LA Opera and The Met.

For **J. NICOLE BROOKS**, **THOMAS J. COX**, **CHRISTINE MARY DUNFORD**, **PHILIP R. SMITH**, **HEIDI STILLMAN**, **TRACY WALSH**, and **ANDREW WHITE** see the **PROFILES** section.

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lookingglass

“Oh my, how curious everything is!”

—Alice, Lewis Carroll, *Through the Looking Glass and What Alice Found There*

MISSION

When Alice walked through the looking glass, she walked into a world beyond imagination. She walked into a world more involving and intoxicating than any movie or circus, more thrilling than a high-speed chase, more frightening than a child's nightmare, and more beautiful than a thunderstorm on a hot summer night. She awoke with a new sense of herself in the world and her own power within it.

Reflected in Lewis Carroll's achievement is the mission of the Lookingglass Theatre Company. Through theatre, which invites, even demands, interaction with its audience, our goal is to fire the imagination with love, to celebrate the human capacity to taste and smell, weep and laugh, create and destroy, and wake up where we first fell—changed, charged and empowered.

The Lookingglass Theatre Company combines a physical and improvisational rehearsal process centered on ensemble with training in theatre, dance, music, and the circus arts. We seek to redefine the limits of theatrical experience and to make theatre exhilarating, inspirational, and accessible to all.

Since 1989, Lookingglass...

103

PLAYS
PRODUCED

70

WORLD
PREMIERES
STAGED

including
Her Honor Jane Byrne

161

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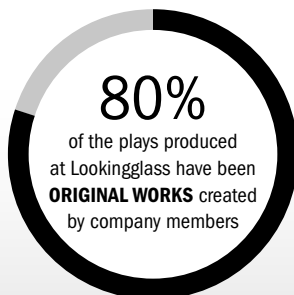
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SERVICES + AMENITIES

ADMINISTRATIVE OFFICE

875 N Michigan Ave, Suite 1330
Chicago, IL 60611
773.477.9257

THEATRE AND BOX OFFICE

821 N Michigan Ave (Entrance on Pearson Ave)
Chicago, IL 60611
312.337.0665
lookingglasstheatre.org

BOX OFFICE HOURS

During the Run of a Production:

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

Between Productions:

- Tuesday–Wednesday: 12–6PM
- Thursday–Friday: 12–4PM
- Closed Saturday–Monday

SEASON SUBSCRIPTIONS

Subscribers receive priority seating, advance ticket sales, unlimited free ticket exchanges, great offers at partner restaurants, invitations to exclusive events, discounts on tickets, education classes and camps, parking, and more!

lookingglasstheatre.org/subscribe

GROUP SALES

Groups of 8 or more save up to 20% based on group size and performance date.

773.477.9257 X 125

groupsales@lookingglasstheatre.org

GIFT CERTIFICATES

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

lookingglasstheatre.org/gift-certificates

MERCHANDISE

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



ACCESSIBILITY

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

312.337.0665 • box@lookingglasstheatre.org

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

lookingglasstheatre.org/accessibility

VENUE POLICIES

LOST AND FOUND

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

CAMERAS, RECORDING DEVICES, AND PHONES

The use of cameras (with or without a flash), recorders, or other electronic devices is strictly prohibited. The video and/or audio recording of this performance by any means whatsoever is also strictly prohibited.

Patrons are asked to silence pagers, cellular phones, and watch alarms before entering the theatre.

LATE SEATING

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

YOUNG CHILDREN

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

Smoking is prohibited. No outside food or drink in the theater.

Lookingglass Theatre is not responsible for personal property.

Lookingglass Coat Check is available for \$1 per item; all proceeds benefit Season of Concern. We cannot accept fur coats.

Thanks to The Saints: Volunteers for the Performing Arts for providing ushers.

773.529.5510 • saintschicago.org

Thanks to Carol Friedman, Lookingglass Theatre Company's Saints volunteer usher coordinator.

ENTER TO WIN tickets to a Lookingglass production by filling out our audience survey.

Look for the link in your post-show email from Lookingglass.