Lookingglass Theatre Company
proudly presents

LOOKINGGLASS

ALICE

Adapted and Directed by David Catlin
From the works of Lewis Carroll

Produced in association with The Actors Gymnasium

Allstate is the Production Sponsor and proud supporter of the matinee program for Lookingglass Alice

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Red Queen and Others.......................Molly Brennan*
Mad Hatter and Others......................Kevin Douglas**
Cheshire Cat and Others...................Anthony Fleming III**
Alice.............................................Lauren Hirte**
White Knight and Others..................Samuel Taylor*
Alice................................................Lauren Noel Whiting**

UNDERSTUDIES

Kara Davidson, Micah Figueroa, Chris Mathews, Isaac Schoepp and Samuel Zeisel

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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.
In Conversation
with Lauren Hirte and Lindsey Noel Whiting
Interview by Literary Manager and Company Dramaturg Marti Lyons

Lauren and Lindsey, Alices, if you will, when did you each become involved with Lookingglass Alice?

LAUREN HIRTE: I first did Lookingglass Alice for the original run of the show in 2005. It’s hard to believe it was that long ago!

LINDSEY NOEL WHITING: I understudied the show for the Chicago run in 2007. Kevin Douglas and I both got involved during that run and we spent a good chunk of that tech week running lines in the green room.

Do you ever get to work together on the show or is the business of Alice a more individual pursuit?

LH: This is always a funny thing for us. While we have worked on so many of the same shows we rarely get to ever do scenes together. It has been great to work together on Lookingglass Alice, though, because I think each of our takes on Alice has informed the other.

LNW: It’s true and it’s so nice to have someone else who knows what you’re going through, especially when it comes to the circus stuff. Lauren has been a great resource when it comes to dealing with all the unique demands of the show.

Can you give us some highlights of places you have toured with the show, maybe share a favorite tour story?

LH: I’ve been to the McCarter Theatre in Princeton, NJ, the New Victory in NYC and The Arden in Philadelphia. At the New Victory, we had some rigging challenges and actually had to change the ending. Instead of exiting down my rabbit hole as usual, I instead walked off stage and exited through the audience and lobby. That lobby opened out to the bustling 42nd street in New York City! While I was hesitant at first about the ending change, there was something very special about it that I then carried with me throughout subsequent runs.

LNW: I did the show at Actors Theatre of Louisville, Syracuse Stage and the Alliance Theatre in Atlanta. I loved jumping into new communities of theatre artists and bringing this show to different audiences. Also, I have a lot of really wonderful food memories. Dinosaur BBQ in Syracuse, Flying Biscuit in Atlanta, and the now closed Lynn’s Paradise Cafe in Louisville. Lookingglass Alice makes you hungry.
I am in such awe of the physical feats that you both must perform throughout the journey of the show each night—do you have a favorite moment to perform? Has it changed over the years?

LNW: The bungee juggle is pretty darn fun and it comes at the end of the show so you can really give it your all. However, it’s not the most fun to tech because it means being in a harness for a long time.

LH: I love the cloud swing routine. Alice has accomplished something big. It is a moment I get to take a deep breath and say ok what’s next. I’m ready.

What are you most looking forward to this time?

LH: I think there are a few things I am looking forward to. One is the fact that we get to bring this show to so many new people. Also I am excited to attack the role of Alice from a different perspective. I played Alice for the first time almost 10 years ago. And just as Alice grows and changes throughout the show, as you can imagine, I have changed and grown a lot as a person in the past years. Especially in the last 4 years since the show was last produced I have been wandering in a Wonderland of sorts on my own; traveling, learning to live in a new city, etc. So I am excited to see how these new experiences will inform Alice in her travels to become a queen.

LNW: I’m excited to be doing the show with Samuel again. We’ve been having adventures together off-stage for the last four years but I’ve really missed performing with him. And I’m excited to be back with everyone else as well. This show is a little bit like Everest so the people who are willing to come back and do it again have to be a little nuts, in a good way. It’s very hard work and you don’t work that hard for something unless you really love it.
MOLLY BRENNAN (Red Queen and Others) is glad to be back as the Red Queen. She was most recently seen in Second City’s Mixtape and as Madam Barker in Red Tape’s The Life and Death of Madam Barker. Other credits include Second City’s Guide to the Opera at Lyric, Peter Pan (A Play) at Lookingglass, Animal Crackers at the Goodman, Theatrical Essays at Steppenwolf, and 500 Clown Mabeth and 500 Clown Frankenstein in multiple venues in Chicago and the United States.

KEVIN DOUGLAS (Mad Hatter and Others/Ensemble Member) is excited to be back on the Lookingglass stage! He was last seen in Mr. Rickey Calls a Meeting. Other Lookingglass credits include Black Diamond: The Tears the Locusts Have Eaten, Lookingglass Alice, Around the World in 80 Days (Jeff Nomination Best Supporting Actor), Our Town, co-directed by Anna D. Shapiro and Jessica Thebus, and The Great Fire. He has performed at Actors Theatre of Louisville, Baltimore Center Stage, Kansas City Rep, and Alliance Theatre. Kevin is a writer and lover of comedy. Graduated from DePaul University the Theatre School. He would like to thank God for this opportunity!

ANTHONY FLEMING III (Cheshire Cat and Others/Ensemble Member) leaps head first into his tenth production of Lookingglass Alice. He was last seen at Lookingglass in 2013 in Big Lake, Big City directed by ensemble member David Schwimmer. Other Lookingglass productions include Icarus, Arabian Nights, Mr. Rickey Calls A Meeting, 1984, and Race. Select regional theater credits: Ma Rainey with Milwaukee Rep and Cygnet Park with Arizona Theater Company. Mr. Fleming is a Chicagoan, a father, and a proud member of AEA who has been working on Chicago stages since 1997, including Victory Gardens, Steppenwolf, The Goodman, Court, Chicago Theater Company, Piven Theater, and Famous Door. He will be seen next here at Lookingglass in the spring of 2015 in David Catlin’s adaptation of Moby Dick.

LAUREN HIRTE (Alice/Artistic Associate) is thrilled to be falling down the rabbit hole for this eighth run of Lookingglass Alice. She originated the role of Alice, and has toured with the show to The McCarver, The Arden, and the New Victory Theatre in NYC. An Artistic Associate, Lookingglass credits include Hard Times, Hophaestus, Fedra, Icarus, and the Wings, Race, Hard Times, Eleven Rooms of Proust, Baron In The Trees, Metamorphoses, The Idiot, 28, Vanishing Twin. Regional: Goodman; Steppenwolf; Chicago Shakespeare; McCarter; Huntington; Shakespeare Theatre DC; ACT (SF); Berkeley Repertory; Mark Taper Forum; La Jolla Playhouse; California Shakespeare; Oregon Shakespeare Festival; Seattle Repertory; Portland Center Stage; The Alley, NYC: Lincoln Center; Public; Playwrights Horizons; Shakespeare in the Park; New Victory; Broadway; Clybourne Park, Metamorphoses. International: Donmar Warehouse & Barbican (London), LaScala (Italy), Melbourne Theatre, Bunka Kaikan & Orchard Hall (Tokyo), Calgary Theatre. Opera: Metropolitan Opera: La Sonnambula, Lucia di Lammermoor; Lyric Opera Chicago: Merry Widow. Teaching: Northwestern University.

SAMUEL TAYLOR (White Knight and Others) Prior Lookingglass Credits include: Lookingglass Alice (Chicago, Louisville, Atlanta, Syracuse), Peter Pan (A Play). Chicago credits include: The Feast (An Intimate Tempest) and Hunchback at Redmoon, Hot L Baltimore at Steppenwolf, and several productions at Chicago Shakespeare Theatre. Regional credits include: Doctor’s Dilemma at American Players Theatre, Christmas Carol at Actors Theatre of Louisville, The Boys Next Door at Syracuse Stage, and The Spy on tour with the Acting Company. TV Credits include “Boardwalk Empire,” “Mob Doctor,” and “Crisis.” Samuel is a Stakeholding Partner in the Back Room Shakespeare Project.

LINDSEY NOEL WHITING (Alice/Artistic Associate) is excited to be back with the cast and crew of Lookingglass Alice. Previous Lookingglass credits include Cascabel, The Great Fire, and Icarus. Regionally, Lindsey has performed at Actors Theatre of Louisville, The Alliance Theatre, and Syracuse Stage. Chicago credits include: The Snow Queen (Victory Gardens); Once Upon A Time (Or The Secret Language of Birds), The Golden Truffle, The Cabinet, and Sink, Sank, Sunk (Redmoon), as well as several circuses at The Actors Gymnasium. Lindsey also performs with Mucca Pazza, a circus punk marching band. As always, thanks to Mom for her continued support.

DAVID CATLIN (Director/Writer/Ensemble Member) will direct Moby Dick for Lookingglass in late spring 2015. Recent Lookingglass directing credits include: The Little Prince, Icarus, and Black Diamond (with Nicky Brooks). Regional directing credits include: McCarter (Princeton, NJ), Arden (Philadelphia), The New Victory (NYC), Syracuse Stage, Actors Theater of Louisville, the Alliance (Atlanta) and the Getty Villa (Los Angeles). Other recent directing credits include: The Phantom Tollbooth (DePaul). David teaches acting with Northwestern University’s theatre department. David lives in Chicago with his wife Kerry and their two daughters Emerson and Saylor.

DANIEL OSTLING (Scenic Designer/Ensemble Member) Lookingglass: North China Lover (sets/ lights), Bengal Tiger at the Baghdad Zoo, Eastland, Ethan Frome, Trust, Arabian Nights, Brothers Karamazov, Argonautika, Hillbilly Antigone, Secret in
PROFILES

Lookingglass and an Associate company member of Steep Theatre. Check out her work at alisonsiple.com.

CHRISTINE A. BINDER (Lighting Designer/Artistic Associate) has designed for Writers Theatre, The Steppenwolf Theatre Company, Chicago Shakespeare, The Court, Northlight, the McCarter Theatre, Hartford Stage, and the Oregon Shakespeare Festival. Her opera designs include work at the Lyric Opera of Chicago, Chicago Opera Theatre, San Diego Opera, New York City Opera, Pittsburgh Opera, and Houston Grand Opera. Recent designs include: Hedda Gabler for Writer’s Theatre, 4000 Miles for Northlight Theatre, and Falstaff for San Francisco Opera. Upcoming productions include: Eugene Onegin for the Grand Theatre de Geneve and The Magic Flute with the DePaul Opera Theatre. Ms. Binder has been nominated for Jeff Awards for her work with the Court, Northlight and Lookingglass. She is the Head of Lighting Design at The Theatre School at DePaul University.

RAY NARDELLI (Sound Designer/Production Affiliate) Past Lookingglass credits include Eastland (A New Musical), Hephæastus, The Brothers Karamazov, Lookingglass Alice, Hillbilly Antigone, La Luna Muda, Lookingglass Hamlet, The Great Fire (Jeff Nomination) and Brandilier. Other credits include work at Steppenwolf Theatre Company, Congo Square Theatre Company, American Theatre Company, Chicago Shakespeare Theater, Northlight Theatre, Drury Lane Theatre Oakbrook, Victory Gardens Theater, The Gift Theatre Company and Dolphinback Theatre Company. Off-Broadway credits include Lookingglass Alice at The New Victory Theater. His regional credits include work at Dallas Theatre Center, Syracuse Stage, Alliance Theatre, Actors Theatre of Louisville, McCarter Theatre Center, Long Wharf Theatre, Milwaukee Repertory Theatre, Arena Stage, Hartford Stage Company, Alley Theatre, Meadow Brook Theatre, Notre Dame Summer Shakespeare, American Girl Theatre (New York, Chicago). 4 Jeff Awards- 8 nominations. Production work on more than 20 Broadway tours and pre-Broadway runs. He has designed sound for more than 400 films, television programs, DVDs and computer games worldwide. Ray lives in Chicago with his wife Lynn and two children, Elliot and Olivia.

SARAH BURNHAM (Properties Designer) is pleased to return to Lookingglass where she recently designed props for In the Garden. Recent projects include: Production Manager for the 2014 Summer Season at Peninsula Players; Props Master for Far Away as part of the SITE project at Northwestern University; Production Manager for American Myth with American Blues Theater (ensemble member); Properties master for Chapatti, Tom Jones and Detroit ’67 at Northlight Theatre.

SYLVIA HERNANDEZ-DISTASI (Choreographer/Artistic Associate) is co-Artistic Director of The Actors Gymnasium in Evanston where she’s been teaching the art of circus since 1995. Sylvia has been an Artistic Associate of The Lookingglass Theatre Company since 1999. She has won three of her four Jeff Awards for choreography for the company’s productions of The Baron in the Trees, Hard Times, and Lookingglass Alice. Other theater credits include Lyric Opera, Chicago Children’s Theater, Marriott Lincolnshire (where she won her fourth Jeff Award), and Steppenwolf Theatre, among others. Sylvia enjoys the luxury of being able to work with her husband Larry, and son Griffin on countless productions at The Actors Gymnasium. Sylvia is a recent recipient of the 3Arts Award for Design.

LEE BRASSELL (Rigger) is once again thrilled to be invited to join the Lookingglass team on the production of Lookingglass Alice. His previous Lookingglass Aerial work includes, Cascabel, The Little Prince, Hephæastus, Peter Pan (A Play), and Fedra. Lee is an Assistant Professor of Production Management and Technical Direction for Oklahoma State University (Go Pokes) and is currently researching rigging and performer apparatus based on mathematical principles. Other Chicago area credits include the production design for Shear Madness at The Legendary Chicago Theatre, Production Artist for Cirque Shanghai Bai Xi, Scenic Design for TATC’s Noises Off, and Special Effects design for Evil Dead. The Musical at MVC.

JERI FREDERICKSON (Production Stage Manager) is excited to return to the Lookingglass family where she has worked on In The Garden, North China Lover, Big Lake Big City, and Lookingglass Alice. Recent stage management credits include musicals and new works at TimeLine, Drury Lane, Chicago Children’s Theatre, and Barrington Stage Company. She received a Bachelor of Arts from Hope College. She is an ensemble member and Associate Artistic Director at Irish Theatre of Chicago.

MARY HUNGERFORD (Assistant Stage Manager) is excited to return to Lookingglass after interning on Ethan Frome. Stage Management credits include Ironbound, Buena Vista, The Drunken City, Penelope, and The March (Steppenwolf Theatre); The How and the Why (TimeLine Theatre), CPS! Othello and CPS! Hamlet (Chicago Shakespeare Theatre); Godspell, Tartuffe, Parade, and Noises Off (Northwestern University). Production Management credits include She Kills Monsters (Buzz22/Steppenwolf Garage Rep); Selections from Rogers & Hammerstein’s Carousel (Theater Wit); The 2014 SITE Festival and Ragtime (Northwestern University). Endless thanks to Jeff and Kelley.

ANDREW WHITE (Artistic Director/Ensemble Member) has participated as an actor, writer or director in more than thirty Lookingglass productions, most recently appearing in in The Garden: A Darwinian Love Story. He wrote the book and lyrics for Eastland: A New Musical, received a Joseph Jefferson Award for his 2004 adaptation of George Orwell’s 1984, and wrote and directed Of One Blood in 1989. He has taught in various Lookingglass Outreach programs and residencies, and co-founded Aesthetic Experience, a company which uses an arts-based approach to dialogue about diversity. His family in Evanston includes one wife, Shari; two children, Julia and Asher; and one cat named Jane.

RACHEL E. KRAFT (Executive Director) is in her tenth season as the Executive Director of the Lookingglass Theatre Company. Her 25 years of experience in arts management include over a decade as director of development at the Goodman Theatre, in addition to key roles with the Arts and Business Council, Northlight Theatre and the Chicago Dance Coalition. Rachel is a charter board member of the documentary film organization the Kindling Group, a trustee of the Jewish Women’s Foundation of Chicago, and serves on the Alumnae Council of the Chicago Foundation for Women. She is Vice Chair of the League of Chicago Theatres and is an emeritus board member and past Vice President of the Theatre Communications Group, the local and national service organizations for theater.

PHILIP R. SMITH (Producing Artistic Director/Ensemble Member) most recently appeared as Bass in Big Lake Big City at Lookingglass and Wrede Sartorius in The March at Steppenwolf Theatre. Other Lookingglass credits include Ethan Frome, Will in Trust, Phileas Fogg in Around the World in 80 Days, Ivan in The Brothers Karamazov, Tinker Bosch in The Wooden Broeks 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 and Fogg in Around the World in 80 Days at Baltimore’s Center Stage. Other regional credits include work at the McCarter Theatre, Seattle Rep, the Arden Theatre, BAM (NYC), and The Actors Gang (LA). TV and film credits include “Boss,” “Friends,” “Prison Break,” “Chicago Hope,” “Early Edition,” Kissing A Fool, Since You’ve Been Gone, High Fidelity, The Express and The Dilemma. As Producing Artistic Director, oversees lookingglass casting and serving as a primary artistic liaison to the Development, Special Events, Marketing and Production departments.

HEIDI STILLMAN (Director/Artistic Director of New Work/Ensemble Member) Most recently directed Death Tax and co-created and co-directed Cascabel, in collaboration with Tony Hernandez and Rick Bayless. She has both written and directed for Lookingglass: The North China Lover, Hephæastus, in collaboration with Tony Hernandez; The Brothers Karamazov (2009 Raven award); Hard Times (5 Jeff awards including director, new work, and production; also produced at the Arden in Philadelphia); The Master and Margarita (Jeff nominated). Additional writing credits with Lookingglass: The Last Act of Lila Kadison with Nicole Behrman, David Knsar, Abbie Phillips and Andy White; The Old Curiosity Shop with Laura Eason and Raymond Fox (Jeff award for adaptation), and The Baron in the Trees with Larry DiStasi (Jeff nominated). Directing work with Lookingglass includes Bengal Tiger at the Baghdad Zoo, Trust, The Wooden Broeks, and Hillbilly Antigone. Heidi’s adaptation of The Book Thief premiered at Steppenwolf Theatre in 2012. Additionally, Heidi has staged Laura Eason’s Around the World in 80 Days at Kansas City Repertory, and Mary Zimmerman’s The Arabian Nights at Berkeley Repertory. She lives in Chicago with her husband and her eleven year olds, Sadie and Jude.

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PROFILES (CONTINUED)

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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 62 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.

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Written by Will Eno
Directed by Marti Lyons
Tickets on sale February 4, 2015

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Adapted and Directed by David Catlin
From the Book by Herman Melville
Produced in association with The Actors Gymnasium
Tickets on sale April 15, 2015

Call 312.3370665 or visit LookingglassTheatre.org for more information
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- Sidley Austin Foundation
- Wrightwood Neighborhood Conservation Association

PARTICIPATING BENEFICIARIES

($1,000-$2,499)

- Arts: Art Works
- National Endowment for the Arts
- KPMG
- Deloitte

PRODUCING BENEFICIARIES

($5,000-$9,999)

- Anonymous
- Ariel Investments

INDIVIDUAL SUPPORTERS

$100,000 and above

- Richard A. Ditton

$50,000 to $99,999

- Nancy and Michael Timmers

$25,000 to $49,999

- Gerry Barad and Margaux Raymond
- Joanne and Michael Balogh
- E. de la Rua
- Stephanie and John Tipton
- Scrooge McDuck

$10,000 to $24,999

- The Big Dog Fund
- Joe and Shannon Brady
- Douglas R. Brown
- Joyce and Bruce Chelberg
- Shawn M. Donnelly and Dr. Christopher M. Kelly
- Kathy and Kevin Fanning

$5,000 to $9,999

- John M. and Rosemary McKee
- Mark and Nancy Ratner
- Thomas and Sally Connolly
- Lisa Napolstek Green

$2,500 to $4,999

- BMO Harris Bank
- Landmark Benefactors
- Cornerstone Benefactors

SPLASH & THE SUN-TIMES

$500,000 and up

- The Watermark Society
- Lookingglass Theatre Company
- Landmark Benefactors
This donor is ensuring Lookingglass’ future with a generous bequest.
SERVICES, AMENITIES & COURTESY

ADMINISTRATIVE OFFICE
875 N. Michigan Ave., Suite 1430
Chicago, IL 60611
(773) 477-9257

THEATRE AND BOX OFFICE
821 N. Michigan Ave.
(Theatre entrance on Pearson Ave.)
Chicago, IL 60611
(312) 337-0665

BOX OFFICE HOURS
Tuesday through Saturday noon until curtain
Sunday noon until curtain (only during runs of shows)
Closed Monday
Order by phone: (312) 337-0665
Order online: www.lookingglasstheatre.org

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, and discounted parking. Call (312) 337-0665 or visit www.lookingglasstheatre.org/subscribe to subscribe online.

GROUP SALES
Groups of 10 or more save up to 20% based on group size and performance date. For more information, call (312) 337-0665 or e-mail 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. To order, call the box office at (312) 337-0665 or stop by the next time you attend a show.

ACCESSIBILITY
Lookingglass Theatre is accessible to 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. Box office: (312) 337-0665.

Lookingglass is pleased to offer one open captioning and one audio described performances for each production of the 2014-2015 season. In addition, touch tours will be offered prior to audio described performances.

LOST AND FOUND
Lost and found information may be exchanged at the box office; please call (312) 337-0665.

CAMERAS AND RECORDING DEVICES
The use of cameras—with or without a flash—recorders, or other electronic devices is strictly prohibited.

PAGERS, PHONES AND WATCH ALARMS
Patrons are asked to silence pagers, cellular phones and watch alarms before entering the theatre.

LATECOMERS
Latecomers are seated at the discretion of management and may have to wait until a suitable break in the action of the play to be seated.

Smoking is prohibited.

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. For information, visit www.saintschicago.org or call (773) 529-5510.

Thanks to Carolyn Dunn, Lookingglass’ Saints volunteer usher coordinator.

ENTER TO WIN tickets to a Lookingglass production by filling out our audience survey. Surveys can be completed online at www.lookingglasstheatre.org/survey.