

Lookingglass Theatre Company
in a co-production with Berkeley Repertory Theatre
presents

Treasure Island

Adapted and Directed by **Mary Zimmerman***
From the book by Robert Louis Stevenson

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CAST

Jim Hawkins	John Babbo	Pew	Anthony Irons*
Squire Trelawney	Matt DeCaro*	Black Dog/Ben Gunn	Steve Pickering*
Dance/Dick	Travis Delgado	Israel Hands	Ariel Shafir*
Long John Silver	Lawrence E. DiStasi**	Musician	L.J. Slavin
Billy Bones/Redruth ..	Christopher Donahue*	Captain Smollett	Philip R. Smith**
Mrs. Hawkins/Musician	Kasey Foster*	Dr. Livesey	Andrew White**
Musician	Greg Hirte*	Grey/Musician	Matthew C. Yee

UNDERSTUDIES

Jamie Abelson*, Jeanne T. Arrigo, Charlie Babbo, Gregory Geffrard,
John Gregorio and Brian Rife



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for American Theatre, and of the League of Chicago Theatres, the local service organization for theatre.

PRODUCTION STAFF

Assistant Director	Risher Reddick
Associate Technical Director	Ben Dawson
Interim Assistant Technical Director	Sam Moryoussef
Production Coordinator	Kelly Crook
Assistant Stage Manager	Mary Hungerford
Assistant Lighting Designer	Steve Sorenson, USA
Assistant Costume Designers	Caitlin McLeod, Melissa Motz
Assistant Properties Designer	Amanda Herrmann
Assistant Sound Designer	Chris LaPorte
Master Carpenter	Isaac Schoepp
Lead Carpenter	Jake Puralewski
Carpenters	Nic Belanger, Elyse Estes, Nick Harazin, Jon Harvey, Alex Miller, Erin Ohland, Joseph Wesolowski
Carpenter/Welder	Gordon Granger
Scenic Charge	Zoe Shiffrin
Assistant Scenic Charge	Sarah Lewis
Scenic Artists	Kassie Davis, Tiffany Goarcke, Karina Kim
Master Electrician	Jeff Glass
Assistant Master Electrician	Shawn Kronk
Costume Shop Manager	Mieka van der Ploeg
Costume Shop Assistant	Katie Johancen
Drapers	Kitty Knapp, Beth Uber
Crafts	Melissa Bochat, Marliss Jensen, Pamela Maurer, Meredith Miller,
Stitchers	Alice Broughton, Caitlin Dalton, Greta Humphries, Maddy Low Rosalinda Miller, Megan Turner, and Amy Prindle
Wardrobe Supervisor	Amber N. Collins
Wardrobe Crew	Melissa Motz, Erika Clauson
Makeup	Nan Zabriskie
Wigs	Rick Jarvie
Deck Crew	Austin Kopsa, Jake Weiner
Casting	Philip R. Smith* with Raymond Fox*
Young Performer Supervisor	Katie Cora
Scene Shop Interns	Michaela Cipriani, Wesley Patterson
Stage Management Interns	Jackie Bautista, Emma Horvath



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The Rehabilitation Institute of Chicago's Performing Arts Medicine Program is the exclusive provider of Physical Medicine and Rehabilitation for Lookingglass Theatre Company

SPECIAL THANKS

Berkeley Repertory Theatre, Bruce Osher, Bret Adams Ltd., Kim Ford, Jamieson Werling, Kelly L. Page, Dana Omar, Zack Barr, Michael Fleisher, Tom DeFrancisco, Ariana Burks, Anaiya Burks, Phia Ringo, Othel Robert Owen, Ben Sachs, Alex Teller, Kristy Ryan, Julie Cameron, Mary Dombrowski, Stacy Ratner, Dan Ratner, Genevieve Thiers, Marc Rosenberg, Nick Petit, Katy Vogt, Zak Kates, Kevin Kotowski, Horace Flournoy, Don Clippinger, Pamela Hanratty, Howard Tullman



In Conversation

with Ensemble Member **Mary Zimmerman**

Interview by Literary Manager and Company Dramaturg **Marti Lyons**

When did you first read *Treasure Island*?

I didn't read it until last summer. I have a house on an island off the coast of Maine. It's a very maritime culture there and I always like to read things connected in some way to where I am when I'm away from home (although, in fact, everything I've done has had something to do with the sea, I had a great romance about that as a child growing up in Nebraska). So in Maine I came across it at the local library, a beautiful edition with the N.C. Wyeth illustrations—this great classic from young adulthood that I had never read. The moment I started reading it, I was completely smitten by it and in an unusual way; instead of experiencing it in the filmic way one usually has when reading (a kind of virtual filmic experience) I was very much seeing it on a stage—in a room, in a theatre. Initially, I was feeling kind of odd about approaching it for adaptation because unlike so much of what has comprised my adult work, this wasn't a great childhood favorite of mine. But then, very early in my research I realized Stevenson was the author of *A Child's Garden of Verses*, which was perhaps my first literary obsession as a child. I had had no idea that it was Stevenson, or even by a single author. So I do have a Stevenson connection through those

poems, though I didn't know it when I entered the library last summer.

I've read that there have been about 50 prior adaptations of *Treasure Island*. Have you absorbed any of them or will you?

No, I won't. I don't want to put myself in a situation where I accidentally imitate or copy something. The amount of prior adaptation both encourages and discourages me. It discourages me because I realize it isn't a very original idea to dramatize this story, but it encourages me in that many people have similarly found it or thought of it as stage-worthy. I think some of those adaptations go back a hundred years.

I'd love it if you'd talk a little bit about your process.

I have an unusual process that I've somehow just gotten away with for the last however many decades, and it's that I don't start with a script—although I'm always starting with a source text—and with my designers who design without that script. I also cast with no script, although I sometimes write little scenes for actors to read in auditions. I write the script in the hours before and after rehearsal. I'm writing specifically for my cast; who they are as people and what they can do, and I can also be influenced by what's happening in

the world precisely during the process of rehearsal—although with something like *Treasure Island*, it's so plotted from beginning, middle, to end, there's less of that. When I'm doing something like the *Myths of Ovid* or fairytales, or *Tales of the Arabian Nights*, that's an almost infinitely large source, and I have a double task nightly not just of writing the scene but of structuring the theatrical evening. With something like *Treasure Island* or *The Odyssey*, which both have quite brilliant narrative structures, I don't have that worry. What I'm really doing is problem-solving and figuring out how to manifest something onstage which wasn't originally intended to be onstage. One of the greatest joys is trying to stage the impossible. The theater is just a box, and everything that happens in it must be brought into it; and you have to engage the audience's imagination to make them believe or at least simultaneously see what you are doing. They grant that you are on a ship, or that someone is turning into a bird, or flying on a carpet, or that there are elephants going though when no such thing is actually happening—when only a small part of the elephant or motion of a bird is present. The kind of backyard solutions we all employed as children to create entire worlds is

what I'm still working with. Most of my shows are characterized by suggestion and metaphor, allowing the part to represent the whole, and all the tropes of literature actually, made visually manifest. Although I will say, this *Treasure Island* set is one of the most representational sets I've done—it's quite defined as a ship while having to serve as much more. But I think that is in keeping with the straightforward, highly plotted nature of text.

Why do you think *Treasure Island* resonates 100 years later? What is it about the story that is still so attractive to us?

I think we all long for more life, more life, more life, and I don't mean in terms of years, I mean in terms of more adventure, more not knowing what the next day is, what the next wave is, what the weather is, where the ocean is going to take us. I think we have dual needs: a need for security and knowing how the story ends; but also, there's a part of us that has that wild longing all the time to be tested, to have life and death situations, to have to use our wits, to be so alert to possible danger, to have to act and save ourselves and save the crew. That's what I think it is.



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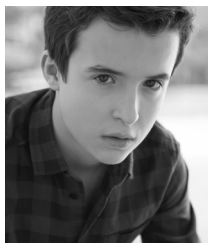
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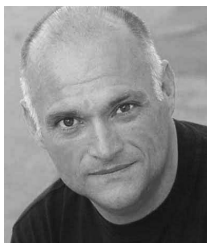
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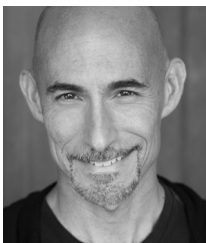
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MATT DECARO



TRAVIS DELGADO



**LAWRENCE E.
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**CHRISTOPHER
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KASEY FOSTER



GREG HIRTE



ANTHONY IRONS



STEVE PICKERING



ARIEL SHAFIR



L.J. SLAVIN



PHILIP R. SMITH



ANDREW WHITE



MATTHEW C. YEE

JOHN FRANCIS BABBO (Jim Hawkins) is thrilled to return to Lookingglass where he was last seen in *In The Garden*. Theatre credits: *A Christmas Story, the Musical* (Broadway and National Tour), *Strandline* (A Red Orchid Theatre), *Oliver, Gypsy, and Sweeney Todd* (Drury Lane Theatre), *Beauty and the Beast* (Chicago Shakespeare Theater), *A Christmas Carol* (Goodman Theatre), and *Night and Day* (Remy Bumppo). Television and film credits: *Chicago Fire* (NBC), *Sense8* (Netflix), *Deadbeat* (Hulu), *UnderEmployed* (MTV), *Nintendo Amiibo* (YouTube promotion, 2014), and upcoming independent features *Thrill Ride* and *Not a Stranger*. Many thanks to Gray Talent Group and John Mara, Jr. Love to Dad, Mom, MaryGrace, Joe, and Charlie!

MATT DECARO (Squire Trelawney) has appeared most recently as Fa Hai in Mary Zimmerman's *The White Snake*. Engagements include the Old Globe Theater, The McCarter, The Goodman Theatre, The Guthrie Theatre and the Wuzhen International Theater Festival in China. Previous Goodman credits include *Camino Real, The Play About the Baby, Romance, Heartbreak House, Boy Gets Girl* and *Spinning Into Butter*, among others. He reprised his roles in *Spinning Into Butter* and *Boy Gets Girl* for their New York productions at Lincoln Center Theater and Manhattan Theatre Club. Mr. DeCaro has appeared at Chicago Shakespeare Theater in *Gypsy, The Merry Wives of Windsor, Richard III* and *As You Like It*. Other Chicago credits include *The Lieutenant of Inshmore, Talley's Folly* and *Dinah Was* at Northlight Theatre; *Glengarry Glen Ross, Perfect Mendacity, Men of Tortuga, Our Lady of 121st Street* and *Slaughterhouse-Five* at Steppenwolf Theatre and *A Midsummer Night's Dream, The Mystery Cycle* and *The House of Blue Leaves* at Court Theatre. Regional credits include *American Buffalo, Machinal, A Streetcar Named Desire* and *Dark Rapture* at American Conservatory Theater in San Francisco, as well as productions in Atlanta, Santa Fe and Florida. Recent film credits include *The Last Rites of Joe May, The Wise Kids, U.S. Marshals, Eagle Eye* and *Mr. 2000*. He has appeared on many television shows including *Curb Your Enthusiasm, House, CSI: Crime Scene Investigation, The Office*, as well as two seasons on *Prison Break* as Officer Roy Geary.

TRAVIS DELGADO (Dance/Dick) is proud to join the cast and crew of the Lookingglass Theatre. Travis graduated from Texas A&M University in Corpus Christi and now lives in Edgewater, Chicago. He is best known for playing Jurgis in *The Jungle* adapted and directed by Jeff Award winner Matt Foss at Oracle Productions. Travis would like to thank his mother, father, and brothers for their love and support. He also thanks director Mary Zimmerman for this remarkable experience. Travis dedicates his performance at Lookingglass to his friends and family who remind him to always love the work.

LAWRENCE E. DISTASI (Long John Silver/ Ensemble Member) is a co-founder of The Actors Gymnasium Circus and Performing Arts School as well as an ensemble member and co-founder of the Lookingglass Theatre Company. Larry has performed in over 30 Lookingglass productions, among them the Tony Award winning production, *Metamorphoses*, and the Jeff Award winning productions *Lookingglass Alice, The Arabian Nights* and *Hard Times*. He directed and adapted *The Baron in the Trees* for which he received a Jeff Nomination in Adaptation. Larry also directed many Actors Gymnasium circuses including *Lost and Found, Skooled* and *The Magical Exploding Boy and the Invisible Circus*. He has appeared on television, in film and in a Philip Glass Opera called *Galileo Galilei*. He received his B.A. in Theatre from Northwestern University.

CHRISTOPHER DONAHUE (Billy Bones/ Redruth) has performed in Mary Zimmerman's productions of *The Odyssey, The Actor Retires, Laughter in the Dark, The Arabian Nights, The Baltimore Waltz, Journey to the West, The Notebooks of Leonardo Da Vinci, A Midsummer Night's Dream, Akhnaten, Measure for Measure, Metamorphoses, The Secret in the Wings, and Silk*. This is his seventh appearance at Lookingglass, and his fourth appearance at Berkeley Rep.

KASEY FOSTER (Mrs. Hawkins/Musician) was last seen in Lookingglass' *Moby Dick* (Fate) and *The Little Prince* (Fox). Foster has also performed with Manual Cinema, Chicago Children's Theatre, Blair Thomas, Redmoon, Dog & Pony, Trap Door, Theater Wit, Red Tape, and Collaboration. She sings with local bands: This Must be the Band, Grood, Babe-alon 5, and Old Timey. Foster recently directed *Romulus* at Oracle, and has choreographed and directed over thirty original works since her Chicago arrival in 2004. One of her favorite projects to produce is a series called *Dance Tribute*. Foster is incredibly honored to be a part of the *Treasure Island* team. Thank you!!

GREG HIRTE (Musician) is an actor, musician and composer in Chicago and is happy to be making his Lookingglass debut. He most recently appeared as Luther in *Ring of Fire: Music of Johnny Cash*, and before that as Leon in the American Blues production of *Hank Williams: Lost Highway*, and at the Goodman Theatre for his 18th season of *A Christmas Carol*. Other Chicago credits: performance and musical composition for the Goodman, Chicago Shakespeare Theater, Court Theatre, Drury Lane Theatre, Victory Gardens Theater and the Piven Theatre Workshop (Jeff Award nomination for Best Original Score for Sarah Ruhl's *Melancholy Play*). Other credits include performances for several international theater and music festivals. Mr. Hirte is also a member of several Chicago area bands touring nationally and internationally, including Chicago's own Mucca Puzza.

PROFILES

ANTHONY IRONS (Pew) is overjoyed to make his debut at Lookingglass with this grand adventure. He is a Congo Square Theatre Ensemble member, where he has performed in over a dozen productions and garnered Black Excellence Awards, BTAAAs and a Jeff Nomination. Other credits include *Two Trains Running* (Goodman), *Waiting for Godot* (Court), *Red Scare* and *Second City Mile High* (The Second City), *Black Eagles* (Penumbra), *Hamlet* (Illinois Shakespeare Festival), *As You Like It* (Georgia Shakespeare Festival) and *Treemonisha* (Birmingham Broadway Series). Television/Film credits include *Chicago Fire*, *Boss*, *Let's Go To Prison* and *The Lucky Ones*. Love to Dionna and the ever swashbuckling X-Boys.

STEVE PICKERING (Black Dog/Ben Gunn) is a Chicago-based actor, director, and playwright. Most recently, he appeared in the title role of *Macbeth* and as Dogberry in *Much Ado About Nothing* for Santa Cruz Shakespeare. Spring of 2015, he appeared in *The Little Foxes* at the Goodman Theatre - the most recent of over 30 shows there since 1987, including *The Seagull*, *King Lear*, *Long Days Journey Into Night*, *On the Open Road*, Mary Zimmerman's *Journey to the West* and Robert Falls' production of *Death of a Salesman* (Chicago, Broadway, National Tour, and London West End runs). In 2013, he was nominated for a Helen Hayes Award for *Wallenstein*, directed by Michael Kahn for Shakespeare Theatre in DC. Formerly the Artistic Director of the Next Theatre in Evanston (93-98), he is currently a Goodman Theatre Creative Partner and Project Manager for Shanghai Low Theatricals. shanghaiow.org

ARIEL SHAFIR (Israel Hands) makes his Lookingglass debut. Chicago credits: Fersen in *Marie Antoinette* (Steppenwolf) and Mercutio in the Jeff Award winning production of *Romeo & Juliet* (Chicago Shakespeare). Other regional credits: World Premiere of *Captors* (Huntington Theater); Suzi Bass Award winning performance in Steve Martin's *The Underpants* & co-starred with Andre DeShields in Mamet's two hander, *A Life in the Theater* (The Alliance); Barymore Award winning production of *Scorched* (The Wilma). Television: *Orange is the New Black*, *30 Rock*, *M'Larky*, *Army Wives*. Film: *What Happens Next*, *Bride Wars*, *What Happens in Vegas* and *Dan Folger's Hysterical Psycho* & *Don Peyote*.

L.J. SLAVIN (Musician) Award winning multi-instrumentalist L.J. Slavin has performed in almost every venue imaginable. He served as musical director and lead musician in the world premiere Steppenwolf Theatre production of *The March*. Additional Steppenwolf credits include *The Grapes of Wrath* (Tony winning production on Broadway, The National Theatre in London, and regional productions at LaJolla Playhouse, Denver Center Theatre and Pioneer Theatre in Salt Lake City), and provided music for *Tennessee*, *The Glass Menagerie* and *Curse of the Starving Class*. Other productions include *Woody Guthrie's American Song* at Northlight Theatre, Briar Lookingglass Theatre Company

Street Theatre, Goodspeed Opera House in Connecticut, and Pope Theatre in West Palm Beach; *Appalachian Strings* at Denver Center Theatre, Meadowbrook Theatre in Michigan, Cincinnati Playhouse, and Virginia Stage Company; *Twelfth Night* at Chicago Shakespeare Theater; *Sounding the River* at Milwaukee Rep; and three seasons of *A Christmas Carol* at Goodman Theatre. He is honored to be working with Lookingglass Theatre in *Treasure Island*.

PHILIP R. SMITH (Captain Smollett/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 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 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, oversight includes Lookingglass casting and serving as a primary artistic liaison to the Development, Special Events, Marketing and Production departments.

ANDREW WHITE (Dr. Livesey/Artistic Director/Ensemble Member) has participated as an actor, writer or director in more than forty 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* (which will be presented at Steppenwolf Theatre Company this season as part of the Steppenwolf for Young Adults program), and wrote and directed *Of One Blood* in 1989. He has taught in various Lookingglass Outreach programs and residencies, and co-founded Mosaic Experience, a company which uses an arts-based approach to dialogue about diversity. His family in Evanston includes one wife, Shari; two children, Julia and Asher; and one cat named Jane.

MATTHEW C. YEE (Grey) is happy to be making his debut with Lookingglass Theatre. Previous credits include *The Wheel* at Steppenwolf Theatre, and *Wonderland: Alice's Rock and Roll Adventure* at Chicago Children's Theatre. In 2014, he had a co-starring role in season 3 episode 4 of the NBC series *Chicago Fire*. In 2013, he graduated from Northern Illinois University with a BFA in Acting. Matthew is also a professional photographer, visual artist, and practitioner of fine woodworking.

MARY ZIMMERMAN (Adaptor/Director/ Ensemble Member) likes to adapt old stories for the stage. As writer and director at Lookingglass: *Metamorphoses*, *The Arabian Nights*, *The Odyssey*, *The Secret in the Wings*, *S/M*, *Argonautika* and *Eleven Rooms of Prouse* (co-production with About Face Theatre Company). At Goodman: *The White Snake*, *The Jungle Book*, *Candide*, *Pericles*, *The Notebooks of Leonardo da Vinci*, *Journey to the West*, *Mirror of the Invisible World*, *Silk*, *Galileo Galilei*, and a new production of *The Odyssey*. Her work has appeared at Berkeley Rep, The Huntington and McCarter theatres; in New York at Lincoln Center, Second Stage, BAM and Circle in the Square; and the Arena and Shakespeare Theatres in D.C. At the Metropolitan Opera (NYC) she directed: *Lucia di Lammermoor*, *La Sonnambula* and *Armida*. Mary received a 1998 MacArthur Fellowship and the 2002 Tony Award for Best Director of a Play (*Metamorphoses*). She is a Professor of Performance Studies at Northwestern University. She wishes she were Jim Hawkins.

TJ GERCKENS (Lighting Designer) has previously designed for Lookingglass productions including *Metamorphoses* (Jeff Awards), *The Arabian Nights*, *The Old Curiosity Shop* (Jeff nomination), and *Secret in the Wings* (Jeff nomination). Notable lighting designs include *Guys and Dolls* at the Oregon Shakespeare Festival, *White Snake* at the Goodman, Old Globe, McCarter, and Guthrie Theatres, *The Jungle Book* at the Goodman and Huntington Theatres, and *Candide*, *Pericles*, and *Galileo Galilei* at the Goodman Theater, *La Sonnambula* for the Metropolitan Opera, and *Lucia di Lammermoor* at the Met and LaScala in Milan, Italy, *The Notebooks of Leonardo da Vinci* off-Broadway (Drama Desk Nomination), and *Metamorphoses* on- and off-Broadway (Drama Desk Award). Mr. Gerckens teaches lighting design at Otterbein University.

ANA KUZMANIC (Costume Designer) is thrilled to be back at Lookingglass Theatre Company, where she previously designed costumes for *North China Lover*, *Big Lake Big City*, *Argonautika*, and *Manuscript Found in Saragossa*. Her Broadway credits include Tony Award-winning *August: Osage County*, *Desire Under the Elms* and *Superior Donuts*. Ms. Kuzmanic's work was seen in many other Chicago theatres, including The Court, Chicago Shakespeare Theatre, Steppenwolf Theatre, The House, The Goodman Theatre and The Lyric Opera of Chicago where she designed costumes for the 2014 season opener: Mozart's *Don Giovanni*. As a frequent collaborator with Goodman Theatre's artistic director Robert Falls, Ms. Kuzmanic designed costumes for *The Johnstown Flood*, *Seagull* and *Measure for Measure* at the Goodman Theatre as well as The Jacksonian at The New Group in New York. Mr. Falls and Kuzmanic are currently working on theatrical adaptation of Roberto Bolaño's epic novel *2666* scheduled to open at The Goodman Theatre in 2016. Regionally Ms. Kuzmanic

designed costumes at Milwaukee Repertory Theater, Berkeley Repertory Theatre, McCarter Theatre Center, The Shakespeare Theatre Company, Trinity Repertory Company, The Geffen Playhouse, Asolo Rep and Oregon Shakespeare Festival. A native of former Yugoslavia, Ana Kuzmanic earned her undergraduate degree in costume and fashion from Faculty of Applied Arts of Belgrade and an MFA from Northwestern University where she serves as an associate professor of costume design.

ANDRE PLUESS (Sound Designer/Artistic Associate) is a composer/sound designer based in Chicago. His credits include composition and sound design for numerous productions for Lookingglass Theatre, the Goodman, Steppenwolf, Northlight, Victory Gardens Theater, About Face Theatre and many other Chicago and regional theaters. Broadway credits: *Metamorphoses*, *I Am My Own Wife*, *33 Variations* and *The Clean House* (Lincoln Center). Andre has received multiple Joseph Jefferson Awards, an L.A. Ovation Award, Barrymore Award, Drama Critics Circle Award, and Drama Desk/Lortel nominations for composition and sound design. Recent projects include: *Eastland*, *Cascabel* (Lookingglass); *Equivocation* (Arena Stage); *Stage Kiss* and *The Jungle Book* (Goodman Theatre); *Endgame* (Steppenwolf); *Milk Like Sugar* (La Jolla Playhouse/Playwrights Horizons); *Arabian Nights* and *Argonautika* (LTC and regional productions); *Ghost Light* and *White Snake*, *King Lear* and *Cat on a Hot Tin Roof* (all at the Oregon Shakespeare Festival) and *Macbeth* and *Titus* (both at the California Shakespeare Festival).

TODD ROSENTHAL (Scenic Designer) Broadway: *August Osage County* (Tony), *The Motherf**ker with the Hat* (Tony Nom), *Who's Afraid of Virginia Woolf*, *Of Mice and Men*, *This is Our Youth*, *Fish in the Dark*. Off Broadway: *Domesticated*, Lincoln Center; *Qualms*, Playwrights Horizons. Frequent designer, *Big Apple Circus*. International: *August Osage County* (National Theatre, London, Sydney Theater, Australia); *The Beauty Queen of Leenane*, Ireland. Regional: Steppenwolf (33 productions), Goodman (artistic partner), Guthrie, Mark Taper, ART, La Jolla, Arena, Berkeley, Oregon Shakespeare etc. Exhibitions: *Mythbusters: The Explosive Exhibition*, The International Exhibition of Sherlock Holmes. Other Awards: Olivier, Helen Hayes, Ovation, Jeff, Michael Merritt. Professor, Northwestern. MFA, Yale.

JERI FREDERICKSON (Production Stage Manager) returns to Lookingglass where she has worked most recently as PSM on *Lookingglass Alice*. Other Lookingglass productions as stage management or crew: *In The Garden*, *North China Lover*, *Big Lake Big City*. 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.

PROFILES

MARY HUNGERFORD (Assistant Stage Manager) is excited to return to Lookingglass after working as the Assistant Stage Manager for *Moby Dick* and *Lookingglass Alice*. Other Stage Management credits include *Ironbound*, *Buena Vista*, *The Drunken City*, *Penelope*, and *The March* (Steppenwolf Theatre); *The How and the Why* (TimeLine Theatre), and *CPS! Othello* and *CPS! Hamlet* (Chicago Shakespeare Theatre). Production Management credits include *She Kills Monsters* (Buzz22/Steppenwolf Garage Rep); Selections from Rogers & Hammerstein's *Carousel* (Theater Wit); The 2014 SITE Festival (Northwestern University). Endless thanks to Jeff and Kelley.

RACHEL E. KRAFT (Executive Director) is beginning her eleventh season as the Executive Director of the Lookingglass Theatre Company. Her thirty 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 after serving as Co-Chair for two years. She served on the boards and was Vice President of Theatre Communication Group and Vice Chair of the League of Chicago Theatres, respectively the national and local

service organizations for theater. This fall she will join the Foundation Board of the League and continue to serve on their Executive Committee.

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*, *Hephaestus*, 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 Lilka Kadison* with Nicola Behrman, David Kersnar, Abbie Phillips and Andy White; *The Old Curiosity Shop* with Laura Eason and Raymond Fox (Jeff award for adaptation), and *The Baron in the Trees* with Larry DiStasi (Jeff nominated). Directing work with Lookingglass includes *Bengal Tiger at the Baghdad Zoo*, *Trust*, *The Wooden Breeks*, 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 twelve year olds, Sadie and Jude.



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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 63 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.

LOOKINGGLASS COMPANY MEMBERS

Ensemble

Eva Barr	Christine Mary	David Kersnar	Tracy Walsh
Mara Blumenfeld	Dunford	John Musial	Andrew White
J. Nicole Brooks	Laura Eason	Daniel Ostling	Temple Williams III
David Catlin	Anthony Fleming III	David Schwimmer	Mary Zimmerman
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Chris Binder	Eric Huffman	Lisa Tejero
Sara Gmitter	Louise Lamson	Troy West
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Tony Hernandez	Scott Silberstein	
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Production Affiliates

Patia Bartlett	Ray Nardelli	Ben Spicer
Brian Sidney Bembridge	Mele Ortiz	Jonathan Templeton
Eva Breneman	Sage Reed	
Jason Burkett	Nick Rupard	

ENSEMBLE UPDATE

EVA BARR most recently played Dr. Alice Howland in *Still Alice* on the Lookingglass stage. She is most likely making maple syrup on her farm in Minnesota (DreamAcres) and devising another season of food and performance fun (www.dreameryruralartsinitiative.com).

MARA BLUMENFELD recently designed costumes for *Lookingglass Alice* and *Title and Deed* at Lookingglass. Current projects include *East of Eden* for Steppenwolf and a new musical, *Moonshine*, for Dallas Theatre Center.

J. NICOLE BROOKS last appeared on stage at Lookingglass in *Death Tax*. Recent acting projects include *Immediate Family* directed by Phylicia Rashad at Mark Taper (CTG) in Los Angeles. She has several projects, and commissions in development. Nicky will co-direct *Thaddeus and Slocum* later this season at Lookingglass. @doctaslick

DAVID CATLIN recently adapted and directed *Moby Dick* at Lookingglass as well as *Lookingglass Alice* for both the ArshT Center for the Performing Arts (Miami, FL) and the Denver Center Theatre (Denver, CO).

THOMAS J. COX last appeared in Lookingglass' production of *Cascabel* at the Goodman. He most recently was seen in *Season on the Line* at the House Theatre last fall.

KEVIN DOUGLAS recently appeared in *Lookingglass Alice* in Miami and Denver. He has written the play *Thaddeus and Slocum: A Vaudeville Adventure* which will have its world premiere at Lookingglass next summer 2016! He has also co-written an independent film called *Call Center* which will be filmed this summer.

CHRISTINE MARY DUNFORD most recently directed her own adaptation of *Still Alice* at Lookingglass. She continues to work on The Memory Ensemble, and as director of the School of Theatre & Music at UIC.

LAURA EASON's theatre projects for 2015/2016 include more than fifteen productions of her play *Sex with Strangers*, domestically and internationally, and the world premiere of *Hans Brinker and the Silver Skates* at the Arden Theatre in Philly. She recently finished her third season as a writer on the Netflix show, "House of Cards." www.lauraeason.com

ANTHONY FLEMING III recently appeared in *Moby Dick* at Lookingglass.

RAYMOND FOX will be seen this fall in *Love and Information* with Remy Bumpo Theatre and later this winter in *No Wake* with Route 66 Theatre.

JOY GREGORY is writing and producing the CBS series "Madam Secretary." She is currently adapting her play, *The Shaggs: Philosophy of the World* for a feature film.

DOUG HARA is directing Mary Zimmerman's *Metamorphoses* this fall at Arden Theatre in Philadelphia.

DAVID KERSNAR recently wrote and directed *The Seventh Love*, for Natya Dance Theatre, *Adventures with Aladdin* for the Chicago Symphony and is co-writing a family version of *The Barber of Seville* for the Chicago Lyric Opera.

JOHN MUSIAL recently provided scenic restraint for *Death Tax* at Lookingglass.

DANIEL OSTLING recently designed sets and lights for *Title and Deed* at Lookingglass as well as sets for *Lookingglass Alice* for the ArshT Center for the Performing Arts in Miami and the Denver Center Theatre in Denver, CO. Dan will direct *Blood Wedding* later this season at Lookingglass.

DAVID SCHWIMMER recently filmed *The People Vs. O.J. Simpson* for FX. Where were you during the Bronco chase and the verdict?

JOEY SLOTNICK recently starred in the American Premiere of Moira Buffini's *Dying For It* at the Atlantic Theatre Co. in NYC and was just seen on the Lookingglass stage with his friends Lauren Katz & Jim Dennen in their improvised show *In the Room*.

TRACY WALSH recently choreographed and appeared in *Iphigenia in Aulis* at Court Theatre and *The North China Lover* at Lookingglass. She recently wrote and directed a play about working mothers and childcare for the Lookingglass Young Ensemble.

TEMPLE WILLIAMS III is Chief Operating Officer of 51 Minds Entertainment (an Endemol Company), a Los Angeles based production company focused on non-scripted television. Additionally, Temple is Chief Executive of Freedom Media, a company dedicated to financing independent feature films (credits include, *The Forger* and *Maggie's Plan*). Temple lives in Los Angeles with his wife, photographer and entrepreneur Cyndi Finkle, and their daughter, Sullivan Clare Williams.

For **LAWRENCE E. DISTASI, PHILIP R. SMITH, HEIDI STILLMAN, ANDREW WHITE AND MARY ZIMMERMAN** see the PROFILES section.

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We invite you to be part of the collaboration that makes great theatre possible by donating to Lookingglass Theatre Company. Whatever the amount, your gift will help sustain the breadth and quality of Lookingglass' work, both onstage and in the community. **To make a donation by phone or for more information on making a gift, please contact the Development Department at 773.477.9257 ext. 122. Donations can be addressed to 875 N. Michigan Ave. Suite 1430, Chicago, IL 60611.**

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REFLECT

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Panel discussions take place directly following the 2:00pm matinee on select days at Lookingglass Theatre. REFLECT panels are free and open to the public. Seating is subject to availability.

THE PSYCHOLOGY OF VILLAINY

Sunday, November 1, 2015

"There's never a man looked me between the eyes and seen a good day"

—Long John Silver

Join us as we delve deep into the minds of some of our favorite wicked anti-heroes.

A HISTORY OF PIRATES

Sunday, November 8, 2015

"His stories were what frightened people worst of all. Dreadful stories they were—about hanging and walking the plank, and storms at sea...By his own account he must have lived his life among some of the wickedest men that God ever allowed upon the sea"

Come learn the difference between fact and fantasy about these notorious rogues.

INNOCENTS AT SEA

Sunday, November 15, 2015

"It was Silver's voice, and before I had heard a dozen words...I understood that the lives of all the honest men aboard depended on me alone" —Jim Hawkins

Join a conversation about what child protagonists have to teach us about grace, strength, and curiosity as they overcome impossible odds.

SEA SHANTIES AND AMERICAN FOLK MUSIC

Sunday, January 17, 2016

"Fifteen men on the dead man's chest—Yo-ho-ho, and a bottle of rum!"

How have these maritime tunes evolved to influence the rich history of folk music in America and beyond?

BEHIND THE SCENES

Sunday, January 24, 2016

Join us for a conversation with some of the creative team behind *Treasure Island*.

ACCESS



As a proud partner of ADA25 Chicago, Lookingglass is please to offer open captioned and audio described performances for each production in our 2015–2016 season. Partial support for accessible programming is provided by Chicago Community Trust's People with Disabilities Fund. For more information, visit lookingglasstheatre.org/access.

OPEN CAPTIONING

<i>Treasure Island</i>	November 5, 2015	7:30pm
<i>Blood Wedding</i>	March 31, 2016	7:30pm
<i>Thaddeus and Slocum</i>	July 14, 2016	7:30pm

AUDIO DESCRIPTION/TOUCH TOUR

<i>Treasure Island</i>	November 12, 2015	7:30pm
<i>Blood Wedding</i>	April 7, 2016	7:30pm
<i>Thaddeus and Slocum</i>	July 7 2016	7:30pm

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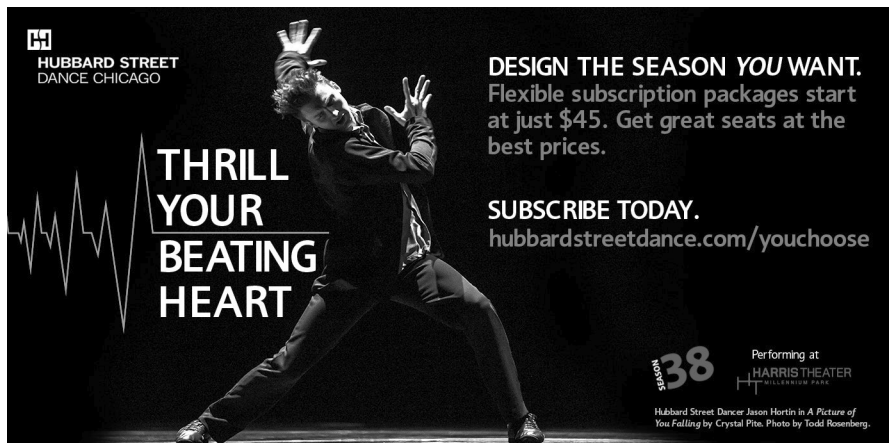
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