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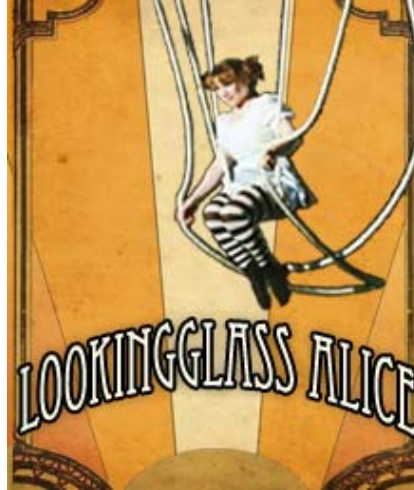
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Lookingglass Alice

A Trapeze-Flying Alice. The Queen of Hearts On Stilts.

A Circus-Like Twist On A Classic Tale



***Onstage Seating Available! Go Further Down The Rabbit Hole . . .
An Experience You Won't Forget.***

By David Catlin

Based on *Alice's Adventures In Wonderland*
and *Through the Looking Glass* by Lewis Carroll
Directed by David Catlin

ARCHBOLD THEATRE at SYRACUSE STAGE

Running Dates: Feb 24 - March 14

Press Opening: Friday, Feb 26 at 8:00 p.m.

(Syracuse, NY)—In your wildest imaginings, you've never imagined *Alice's Adventures in Wonderland* and *Through the Looking Glass* like this! Staged with endless wit, astonishing physicality, breathtaking aerial acrobatic and theatrical daring, Alice, Mad Hatter, Humpty Dumpty, Cheshire Cat, Tweedledee and Tweedledum and all of Lewis Carroll's enchanting characters come to dizzyingly, playful, gravity-defying life in a circus-like spectacle sure to amaze kids and adults alike.

Lookingglass Alice runs February 24-March 14 at Syracuse Stage. Tickets can be purchased online at www.SyracuseStage.org, by phone at 315-443-3275 or in person at 820 East Genesee Street. *Lookingglass Alice* is sponsored by Carrier Corporation and POMCO Group. Media sponsors are Clear Channel Communications, Syracuse.com and Urban CNY. Syracuse Stage season sponsors are *The Post-Standard* and Time Warner Cable.

Lookingglass Alice premiered at Lookingglass Theatre in Chicago on February 13, 2005 and was developed in affiliation with the Actor's Gymnasium Circus and Performing Arts Schools. Since *Lookingglass Alice's* premier in 2005, it has had nearly 300 performances all over the country.

Director/Creator David Catlin found a deep connection between his experiences in fatherhood and the story Charles Dodgson, who wrote under the name Lewis Carroll, wrote for Alice Liddell and her sisters. "It was Charles Dodgson telling the real Alice to slow down. Don't grow up so fast," said Catlin. The idea helped Catlin structure the show to map Alice's journey from a girl to a queen.

"I took the idea of the chessboard that Lewis Carroll gives us in *Through the Looking-Glass*. Alice starts as a pawn and throughout the story she can become a queen; she can become a grown-up. Each of our squares in our story is a different story from either of the two books and represents in a way, sometimes in a very subtle way that the audience may not recognize, growing up."

Throughout its performances, *Lookingglass Alice* has garnered public and critical praise. The Chicago Tribune reported that the show is "A free-wheeling, circus-loving, theatrical riff on Lewis Carroll's classic yarns," and the Chicago Sun-Times says it is "Endlessly witty, rashly whimsical and awash in nerve-jangling daring."

The shows attract audiences of all ages. "It's a show that seems to appeal to children as young as 5 years old. Sometimes even younger," notes Catlin. "We have lots of audience members who show up who are in their 70s without kids immediately in their life who seem to enjoy it and want to come back again and bring their peers as well."

Hollywoodchicago.com reported in July 2008, "It's still a story that audiences of any background and age can enjoy. ... By the end of the night, so many out-of-the-way things happen that you surely begin to believe that nothing is truly impossible."

SPECIAL EVENTS

- **Thur 2/25 @ 6:30 p.m. - LGBT Pride Night**
Get IN with the OUT crowd - a pre-show reception
- **Fri 2/26 - LIVE in the Sutton Series**
Come for the show, stay for the music
- **Sun 2/28 - Actor Talkback Series**
Q&A with the cast following the Sunday evening performance
- **Sat 3/6 @ 3pm - Welch Allyn Signed Interpreted Performance Series**
In Memory of Susan Thompson
Signed matinee at 3:00 p.m.
- **Wed 3/10 - Wednesday @ 1 Lecture Series**
Interesting and informative, at 1pm before the Wednesday matinee

**Special event programs are additionally funded by the Doris Duke Charitable Foundation/The Andrew W. Mellon Foundation and administered by Theatre Communications Group, the National Organization for the American Theatre.*

TICKETS

Onstage Seating: \$31-\$48

Single Tickets: \$24-\$48

Children (under 18): \$16

Under 40: \$20 all tickets, all performances.

Rush: \$15-\$25 general public, \$10 with valid student ID, subject to availability

**Rush tickets available day of performance, by phone (\$5 fee) or in person (no fee)*

**Discounts available for seniors, students, groups and subscribers*

Online: www.SyracuseStage.org

Call: 315-443-3275

In person: 820 East Genesee Street

Groups (10 or more): 315-443-9844

WRITER/DIRECTOR

David Catlin (*Playwright/Director*) has previously directed *Icarus*, *Lookingglass Alice*, *Black Diamond* (co-direction with J. Nicole Brooks), *Metamorphoses*, *The Idiot* and *The Master and Margarita* (co-direction with Heidi Stillman). As an actor he was recently seen in *Arabian Nights*, *Our Town* and *Argonautika*. His film work includes *Since You've Been Gone* for Lookingglass Theatre/Miramax and *Humanoid* with Dark Harbor Stories. Mr. Catlin teaches acting at Northwestern University and serves as artistic director for Lookingglass Theatre.

CAST

Molly Brennan (*Red Queen*) was recently seen portraying Professor Harpo Marx in Goodman Theatre's production of *Animal Crackers*. She is a company member of 500 Clown, appearing as Kevin in *500 Clown Macbeth*, *500 Clown Frankenstein* and *500 Clown Christmas*. She can be seen as Madam Barker in *500 Clown and the Elephant Deal* and *The Madam Barker Show*. Other Chicago credits include work with Steppenwolf Theatre Company, About Face Theatre, The Second City, Chicago Children's Theatre, Lifeline Theatre, and Factory Theatre. She was awarded a Jeff Citation for Best Actress in a Supporting Role for her work as Mikako, the flying Samurai in *Curse of the Crying Heart* at House Theatre of Chicago. Since 1999, Molly has been a company member of Barrel of Monkeys, Chicago's finest arts education program serving Chicago Public Schools. She is pleased to be returning to the Finger Lakes Region. She worked at Merry-Go-Round Playhouse in 1998! In addition to acting, singing and jumping around, Molly has a passion for the culinary arts, and has worked with Chef Rick Bayless in the live cooking portion of her variety cabaret *The Madam Barker Show*.

Anthony Fleming III (*Cheshire Cat*) is a native Chicagoan, a proud artistic associate of Lookingglass Theatre Company, and he is appearing in his seventh production of *Lookingglass Alice*. Other Lookingglass credits include *Icarus*, *Race, 1984*, *The Arabian Nights*, and *Fedra*. He has worked as a theatre artist in Chicago for the past twelve years. Television credits include *Prison Break* (Seasons I and II) on Fox, and *The Beast* on A&E.

Doug Hara (*White Knight*) is a veteran ensemble member of Lookingglass Theatre Company where he has participated in 16 productions since 1991 including *Metamorphoses*, *West*, *The Arabian Nights*, *Up Against It*, *Lookingglass Hamlet* and *The Brothers Karamazov*. Outside Lookingglass, Doug recently played Puck in *A Midsummer Night's Dream* at California

Shakespeare Theatre and Two River Theatre, Leo Baxter in the world premiere of *Something Intangible* at the Arden Theatre, and the Stage Manager in Two River Theatre's acclaimed production of *Our Town*. Broadway credits: *The Boys of Winter* at the Biltmore Theater, and *Metamorphoses* at Circle in the Square. Off-Broadway: *The Notebooks of Leonardo da Vinci* at Second Stage, and *Lookingglass Alice* at the New Victory Theatre. Doug has worked with many other regional theatres across the country including The Goodman Theatre, About Face Theatre, Jellyeye Drum Opera, Huntington Theatre Company, Berkeley Repertory Theatre, Seattle Repertory Theatre, Mark Taper Forum, Margaret Jenkins Dance Company, Brooklyn Academy of Music, and Joyce Theatre. Doug lives in Lambertville, NJ with his wife, Kirstin, and daughters, Lyra and Harper.

Samuel Taylor (*Mad Hatter*). Credits include: *Lookingglass Alice* at Actors Theatre of Louisville; *Romeo and Juliet*, *Henry V*, and *Proclivities* at The Guthrie Theatre; *Hunchback* at Redmoon Theatre and the New Victory Theatre; The Acting Company national tour 08/09; *Secret Lives of Losers* at The Playwrights' Center; *Cymbeline* and *Macbeth* with Tricklock Company; *Macbeth* with Greasy Joan & Co; *As You Like It* at Shakespeare on the Cape; *Romeo and Juliet* at Albuquerque Little Theatre. Training: BFA from Guthrie Theatre/University of Minnesota.

Lindsey Noel Whiting (*Alice*) is delighted to be back with the cast and crew of *Lookingglass Alice* after performing the role this summer at Actor's Theatre of Louisville. Most recently she appeared in *Icarus* at Lookingglass Theatre. Other Chicago credits include: *The Snow Queen* (2007 & 2008 Victory Gardens), *Once Upon A Time (or The Secret Language of Birds)*, *The Balloon Man*, *The Golden Truffle*, *Loves Me...Loves Me Not*, *The Cabinet* and *Sink, Sank, Sunk* (Redmoon Theatre), and *Dream: A Circus in One Act* at Actors' Gymnasium. Lindsey is a member of Barrel of Monkey's, a group that brings creative writing and theatre to Chicago Public Schools, and she performs with Mucca Pazza, a circus punk marching band. Thanks to Sylvia for her patience and (as always) to Mom for her continued support.

DESIGNERS

Daniel Ostling (*Scenic Design*). Recent credits include *Clybourne Park* (Playwrights Horizons), *Merry Widow* (Lyric Opera), *Civil War Christmas* (Huntington Theatre Company), *Having Our Say* (McCarter Theatre Center), *Up* (Steppenwolf Theatre Company), and *Eurydice* (Victory Gardens). NYC credits include: *Sonnambula* and *Lucia Di Lammermoor* (Metropolitan Opera), *Glorious Ones* (Lincoln Center), *Durango* (Public Theatre), *Pain and the Itch* (Playwrights Horizons), *Lookingglass Alice* (New Victory), *Metamorphoses* (Tony Nomination for Broadway production), *Measure for Measure* (New York Shakespeare Festival), *Arabian Nights* and *Galileo, Galilei* (Brooklyn Academy of Music). Regional: Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theatre, Oregon Shakespeare Festival, Portland Center Stage, The Shakespeare Theatre Company in D.C., McCarter Theatre Center, American Conservatory Theatre, Berkeley Repertory Theatre, Seattle Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Long Wharf Theatre, among others. He is an associate professor at Northwestern University in Chicago.

Mara Blumenfeld (*Costume Design*) joined the ensemble of Lookingglass Theatre Company in 2004, previously serving as an artistic associate from 1998-2004. She has designed costumes for more than 20 Lookingglass productions, including *The Brothers Karamazov*, *Hard Times*, *The Idiot*, *Metamorphoses*, *The Secret in the Wings*, and *Eleven Rooms of Proust*. Based in Chicago, she has worked extensively for the Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theatre and the Court Theatre. New York credits include the

Broadway and off-Broadway productions of *Metamorphoses*, *The Notebooks of Leonardo da Vinci* at Second Stage, as well as Mary Zimmerman's productions of *Lucia di Lammermoor* and *La Sonnambula* for the Metropolitan Opera. She is the recipient of three Joseph Jefferson Awards and has been nominated for the Drama Desk and Olivier Awards.

Christine Binder (*Lighting Design*) has designed over 100 productions in Chicago and around the country. Her designs include work at the Steppenwolf Theatre Company, Chicago Shakespeare, Lookingglass Theatre Company, Oregon Shakespeare Festival, Chicago Opera Theatre, the Lyric Opera of Chicago, New York City Opera, Pittsburgh Opera, Michigan Opera Theatre, Houston Grand Opera and Theatre an der Wein in Vienna, Austria. Recent designs include: *The Brothers Karamazov* and *Fedra* for the Lookingglass Theatre Company; *Dancing at Lughnasa* for the Theatre School at DePaul University; and *The Merry Widow*, *Tosca* and *Faust* for the Lyric Opera of Chicago. Upcoming work includes *Trust* for Lookingglass Theatre Company and *The Mikado* for the Lyric Opera of Chicago. Ms. Binder has received 2 Jeff Citations for her work with Redmoon Theatre (*Frankenstein* and *Frankie and Johnny*). She is an artistic associate with Lookingglass Theatre Company and is the head of lighting for the Theatre School at DePaul University.

Ray Nardelli (Sound Design) is co-owner of Aria Music Designs, LLC, which provides music and sound for theatre, film, and other media ventures. Off-Broadway credits include *Lookingglass Alice* at The New Victory Theatre. Regional theatres include The Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, Long Wharf Theatre, Milwaukee Repertory Theatre, Court Theatre, Hartford Stage Company, Congo Square, Buffalo Arena Stage, Alley Theatre, American Theatre Company, Chicago Shakespeare Theatre, Northlight Theatre, Drury Lane Theatre, Apple Tree Theatre, Lookingglass Theatre Company, Victory Gardens Theatre, Meadow Brooke Theatre, The Gift Theatre, Northwestern Theatre, Depaul Theatre, Notre Dame Summer Shakespeare, Shakespeare On The Green, Oak Park Festival Theatre, Dolphinback Theatre Company, American Girl Theatre (New York, Chicago), Skylight Opera Theatre, and Wright State University Theatre. He has recorded, mixed and produced CD's for the musicals *The Sound of One*, *La Luna Muda* and *Hillbilly Antigone*. Ray has over 400 film, television, DVD and computer game credits worldwide. He has been nominated five times for a Jeff Award and won twice. His memberships include USA #829, ASCAP and IATSE #2. Ray lives in Chicago with his wife, Lynn, and two children, Elliot and Olivia.

PRODUCTION

Patia Bartlett (Production Stage Manager) is pleased to return to *Lookingglass Alice* and to work with Syracuse Stage. Chicago credits: *Icarus*, *Our Town*, *Hephaestus*, *Lookingglass Alice*, *Black Diamond*, *The Wooden Brecks*, *Sita Ram*, *Hillbilly Antigone*, *The Secret in the Wings*, *Race*, *Hard Times*, *Summertime* (Lookingglass Theatre Company); *The Marriage of Figaro*, *The Voyage Inheritance*, *Brontë*, *The Philadelphia Story*, *The Real Thing*, *The Best Man*, *Power*, *Aren't We All*, *A Delicate Balance*, *Some Americans Abroad*, *Top Girls* (Remy Bumpo Theatre Company); *Million Dollar Quartet* (Apollo Theatre). Other credits: *Ruthless!* and *Eleemosynary* (Creede Repertory Theatre).

Sylvia Hernandez-DiStasi (*Choreographer/Circus Captain*) was born into a family of circus acrobats and performed with them from the age of seven. Since 1994, she has worked on a number of Lookingglass Theatre productions, winning three Joseph Jefferson awards for her choreography. Other Chicago credits include Chicago Children's Theatre, Lyric Opera of Chicago, Piven Theatre, Steppenwolf Theatre Company, Marriot Lincolnshire Theatre (where she acquired her fourth Jeff award), among others. Sylvia is an artistic associate of Lookingglass Theatre Company, as well as co-artistic director of the Actors Gymnasium where

she teaches actors and children of all ages how to fly. She lives in Evanston, IL with her husband, Larry, and son, Griffin.

ACTORS GYMNASIUM

The Actors Gymnasium Circus and Performing Arts School was founded in 1995 by Evanston theater-writer Tony Adler, Chicago actor Carlyle Coash, Lookingglass ensemble member Larry DiStasi and circus veteran Sylvia Hernandez-DiStasi. The Actors Gymnasium is an organization dedicated to bringing a new physicality to the American theater and to the lives of its students. This goal is pursued by offering a wide range of classes for adults and children, by creating critically acclaimed circus-theatre productions and by serving as a talent resource, providing performance opportunities for Actors Gym students and innovative entertainment for a wider audience. The Actors Gymnasium has developed an extensive body of work in collaboration with Chicago area theater companies. The award-winning shows produced in affiliation with the Lookingglass Theatre include *The Baron in the Trees*, *La Luna Muda*, *Hard Times*, *Icarus* and *Lookingglass Alice*.

LOOKINGGLASS THEATRE COMPANY

Inventive. Collaborative. Transformative. Lookingglass Theatre Company was founded in 1988 by eight Northwestern University students. The company's 20th anniversary season was in 2007-08. Lookingglass is home to a multi-disciplined ensemble of artists who create story-centered theatrical work that is physical, aurally rich and visually metaphoric. Lookingglass has staged 50 world premieres at 23 venues across Chicago and garnered 41 Joseph Jefferson Awards and Citations. Its work has toured to New York City, Los Angeles, Seattle, Berkeley, Philadelphia, Princeton, Hartford, Washington, D.C., and St. Louis. Work premiered at Lookingglass has been produced across the United States. Lookingglass Theatre in Chicago's landmark Water Tower Water Works opened in June 2003. In addition to developing and presenting ensemble work, Lookingglass education and community programs encourage creativity, teamwork and confidence with more than 15,000 community members each year. Lookingglass Theatre Company continues to expand its artistic, financial and institutional boundaries under the guidance of Artistic Director David Catlin, Executive Director Rachel Kraft, Producing Artistic Director Philip R. Smith, Artistic Director of New Work Heidi Stillman, a 22-member artistic ensemble, 14 artistic associates, 13 production affiliates and an administrative staff. Board Chairman Lisa Green leads a dedicated board of directors.

SYRACUSE STAGE

Syracuse Stage is Central New York's premier professional theatre. Founded in 1974, Stage has produced more than 220 plays in 36 seasons including a number of world, American, and East Coast premieres. Each season 90,000 patrons enjoy an adventurous mix of new plays and bold interpretations of classics and musicals featuring the finest theatre artists. In addition, Stage maintains a vital educational outreach program that annually serves over 30,000 students from 24 counties. A solid core of subscribers and supporters helps keep Syracuse Stage a vibrant artistic presence in Central New York. Additional support comes from the government, foundations, corporations and Syracuse University. Syracuse Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theatre, and a member of the Syracuse Chamber of Commerce, the Arts and Cultural Leadership Alliance (ACLA), the University Hill Corporation and the East Genesee Regent Association. Syracuse Stage is a member of The League of Resident Theatres (LORT), the largest professional theatre association in the country.

Fact Sheet:

Lookingglass Alice

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SHOW SPONSOR:
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MEDIA SPONSORS:
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CAST

Molly Brennan (*Red Queen*)
Anthony Fleming III (*Cheshire Cat*)
Doug Hara (*White Knight*)
Samuel Taylor (*Mad Hatter*)
Lindsey Noel Whiting (*Alice*)

DESIGNERS

Daniel Ostling (*Scenic Design*).
Mara Blumenfeld (*Costume Design*)
Christine Binder (*Lighting Design*)
Ray Nardelli (*Sound Design*)

PRODUCTION

Patia Bartlett (*Stage Manager*)
Sylvia Hernandez-DiStasi (*Choreographer/Circus Captain*)

The names in bold are actors and stage managers who are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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SHOW CALENDAR: February/March

SUN	MON	TUES	WED	THURS	FRI	SAT
			24 7:30 P	25 7:30 P, G	26 8:00 O	27 3:00 8:00
28 2:00 7:00 D	1	2	3 7:30	4 7:30	5 8:00	6 3:00 S 8:00
7 2:00	8	9 7:30	10 2:00 W 7:30	11 7:30	12 8:00	13 3:00 8:00
14 2:00						

P=Preview G=LGBT Pride Series O=Press Opening, LIVE in the Sutton Series
 D=Actor Talkback Series S=Signed Performance Series W=Wednesday @ 1 Lecture Series

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Syracuse Stage | Producing Artistic Director: Timothy Bond | Managing Director: Jeffrey Woodward
 820 E. Genesee St. | Main: 315-443-4008 | Box Office: 315-443-3275 | www.syracusestage.org