

Lookingglass Theatre Company
proudly presents

DEATH TAX

Written by **LUCAS HNATH**

Directed by **HEIDI STILLMAN** ♦

Andrew White ♦
Artistic Director

Rachel E. Kraft
Executive Director

Philip R. Smith ♦
Producing Artistic Director

Heidi Stillman ♦
Artistic Director of New Work

John Musial ♦
Scenic Designer

Sally Dolembro
Costume Designer

Christine A. Binder ♦, USA
Lighting Designer

Rick Sims ♦
Composer/Sound Designer

Mieka van der Ploeg
Properties Designer

Rebecca Pechter *
Production Stage Manager

Joel Hobson
Production Manager

Chad Hain
Technical Director

CAST

Tina.....J. Nicole Brooks ♦ *
Maxine.....Deanna Dunagan *
Todd.....Raymond Fox ♦ *
Daughter.....Louise Lamson ♦ *

UNDERSTUDIES

Diane Dorsey *, **Colm O'Reilly**, **Lanise Antoine Shelley** * and **Danielle Zuckerman**



USA denotes Member of United Scenic Artists, the union for Designers, Artists and Craftspeople;

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

♦ Lookingglass Theatre Company Ensemble Member, Artistic Associate or Production Affiliate

DEATH TAX received its World Premiere in the 2012 Humana Festival of
New American Plays at ACTORS THEATRE OF LOUISVILLE.

DEATH TAX is presented by special arrangement with Dramatists Play Service, Inc., New York.



Opening Night Sponsor

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.

Death Tax

1

PRODUCTION STAFF

Assistant Technical Director.....	Ben Dawson
Administrative and Production Assistant.....	Kelly Crook
Assistant Stage Manager.....	Nora Mally*
Assistant Costume Designer.....	Noel Huntzinger
Assistant Lighting Designer.....	Bailey Rosa
Assistant Properties Designer.....	Danielle Case
Dialect Coach.....	Eva Breneman ♦
Dramaturg.....	Marti Lyons
Master Carpenter.....	Isaac Schoepp
Carpenters.....	Elijah King and Dustin Pettegrew
Scenic Charge.....	Zoe Shiffrin
Assistant Charge Scenic Artist.....	Meg Grgurich
Master Electrician.....	Jeff Glass
Assistant Master Electrician.....	Megan Snowden
Electricians.....	Erik Barry, Steve Burdsall, Nicholas J. Carroll, John Kelly, Shawn Kronk, Simon Robinson Nora Rubenstone, Elizabeth Smith, Karen Thompson, and Chris Wilham
Wardrobe Supervisor.....	David Galbreath
Costume Manager.....	Mieka van der Ploeg
Hair and Make-up.....	Christine Conley
Wigs.....	Samantha Umstead
Draper.....	Beth Über
Stitcher.....	Katelyn Hendricks
Sound Engineer.....	Christopher M. LaPorte
Deck Crew.....	Jeanette Klemeyer and Robert Tolzien
Casting.....	Philip R. Smith ♦ with Raymond Fox ♦
Stage Management Intern.....	Janice Johnson
Scene Shop Intern.....	Erin Ohland
Electrics Intern.....	Arianna Brown



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In Conversation

with Heidi Stillman and Lucas Hnath

Interview by Literary Manager and Company Dramaturg Marti Lyons

MARTI LYONS: Heidi, how did this collaboration come about?

HEIDI STILLMAN: I saw the production of *Death Tax* at the Humana Theatre Festival in Louisville in 2012. We loved the play so much I hunted Lucas down before we headed back to Chicago. I was very eager to meet him to express how much the play resonated with me. A few months later we scheduled a reading at Lookingglass. This past winter the Lookingglass Ensemble voted to include *Death Tax* as part of our 2014–2015 season.

ML: Lucas, what was the initial inspiration for *Death Tax*?

LUCAS HNATH: I never accurately recall the inspirations for plays. I think it's because they tend to come from a network of very different thoughts and ideas that had been running around my head for years. I can say that my mother, a Hospice chaplain, had once told me about some

nurses that had been accused of "helping" patients die a little faster. The alleged motivations always had something to do with money. That's the obvious germ for the play. The less obvious germ probably has something to do with an old job of mine: I used to counsel folks who were fighting to keep their unemployment insurance benefits. I'd help claimants—and the law students who would represent the claimants at hearings—craft their stories into a compelling legal argument. I think that influenced the voice of the play; each scene works a bit like a set of legal arguments. Everyone is rationalizing; everyone is convinced that they're doing the only reasonable thing they can do.

ML: Heidi, can you tell us a bit about your collaborators?

HS: We are fortunate to have Ensemble Members J. Nicole Brooks and Raymond Fox as well as Artistic Associate Louise Lamson as part of the four-person cast of *Death Tax*. We are also honored that Deanna Dunagan is returning to the Lookingglass stage to play Maxine. Deanna gave an incredible performance



in *The North China Lover* for me last season. I am thrilled to have her back for *Death Tax*. Additionally, Ensemble Member John Musial is designing the set along with Artistic Associate Christine A. Binder (lights) and my husband, Artistic Associate Rick Sims, designing sound. I'm really looking forward to this collaboration with my artist friends who have worked together for many years.

ML: Can you both speak a little bit about the title of the play? I know we can trace it back to Benjamin Franklin's quote "In this world nothing can be said to be certain, except death and taxes," but it also seems so relevant to our contemporary political conversations.

LH: Actually, the Franklin quote about Death and Taxes wasn't very close to my conscious mind. I was thinking more about the term for the estate tax that was popularized by Frank Luntz. It's a divisive, provocative term by design. Luntz took the language of "estate tax" which didn't arouse much feeling and renamed it in order to stir up strong emotions. This sort of reflects my interest in how our understanding of supposed facts and of our personal narratives

can be so easily reframed and reinterpreted with the adjustment of a couple key words. Beyond that I just liked the title because it sounded vaguely like a B-movie thriller, and there's something kind of perverse about tacking such a blunt title onto a play.

HS: Like taxes, death is inevitable. Are we handling it well in America in 2014? We avoid death at all costs, quite literally. And we keep it at bay at much cost. We remove the dying from us. Few of us die at home. We put the old people elsewhere and we pay for expensive and invasive medical procedures well into old age. I think there are other cultures that live more intimately with death, who prepare for death in a psychological and emotional way, and handle the end of life in different ways than we do.

Don't miss the rest of Lookingglass' 2014–2015 Season

Upgrade your ticket to *Death Tax* to a season subscription for as little as \$136

Lookingglass Alice

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

Produced in association with The Actors Gymnasium

November 12, 2014–February 15, 2015

Title and Deed

Written by Will Eno
Directed by Marti Lyons

March 18–May 3, 2015

Moby Dick

Adapted and Directed by David Catlin
From the book by Herman Melville

Produced in association with The Actors Gymnasium

June 10–August 9, 2015

lookingglass

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PROFILES



J. NICOLE BROOKS



DEANNA DUNAGAN



RAYMOND FOX



LOUISE LAMSON

J. NICOLE BROOKS (Tina/Ensemble Member) makes her return to the Lookingglass Theatre Company stage, where she last appeared as Fedra in *Fedra: Queen of Haiti*. Brooks is an award winning actor, director, blogger and scribe who's adventures in storytelling have taken her to China, Hungary, England, Los Angeles and now Brooklyn. Noted acting credits include Nina in *Immediate Family* (Goodman Theatre/ Phylicia Rashad director). As an author she penned *Black Diamond: The Years The Locusts Have Eaten*, *Fedra*, *Shotgun Harriet* and the upcoming untitled Yuri Kochiyama project. Directing credits include *Mr. Rickey Calls A Meeting* (Lookingglass), and *Sex With Strangers* (2nd Stage; assistant director to David Schwimmer). Proud graduate of N.I.U. Love to Mami, LA, and Nicolo. Brain and heart on display doctaslick.blogspot.com @doctaslick

DEANNA DUNAGAN (Maxine) appeared at Lookingglass in last year's *The North China Lover*. Her work in *August: Osage County* in Chicago, New York, London and Sydney, garnered Jeff and Tony Awards and an Olivier nomination. Other Chicago performances: *Other Desert Cities* (Goodman); *A Little Night Music* (Writers' Theatre); James Joyce's *The Dead* (Court Theatre - Jeff Award); and *A Delicate Balance* (Remy Bumppo - After Dark Award). She has a leading role in the M. Night Shyamalan film, *Sundowning*, to be released in 2015, and has appeared on television in recurring roles in "Prison Break" and "Unforgettable," and in guest starring roles on "House of Cards," "Private Practice," and "Law & Order" among others.

RAYMOND FOX (Todd/Ensemble Member) recently appeared in *The Little Prince*. His numerous other Lookingglass credits include *Metamorphoses*, a play he has performed across the country including its Off Broadway and Broadway productions (Second Stage and Circle in the Square). Additional regional

credits: TimeLine Theatre (Equity Jeff Award Supporting Actor-Play-for *Blood and Gifts*), Goodman Theatre, Court Theatre, Remy Bumppo, Tectonic Theatre Project /About Face Theatre, Indiana Repertory Theatre, Next Theatre, First Folio, Meadow Brook Theatre, Arden Theatre, Arena Stage, Mark Taper Forum, McCarter Theatre, Berkeley Rep., Seattle Rep., American Repertory Theatre, Hartford Stage, and Canada's Stratford Festival. Mr. Fox is a graduate of Northwestern University and the A.R.T. Institute at Harvard University.

LOUISE LAMSON (Daughter/Artistic Associate) is an Artistic Associate of Lookingglass Theatre where she has been seen in *The Idiot*; *Hard Times*; *The Secret in the Wings*; *The Wooden Brecks*; *Icarus* (at the Getty Villa, L.A.); *The Brothers Karamazov*; *Our Town*; *The Arabian Nights*; *Ethan Frome*; *Metamorphoses* and most recently *The Little Prince*. Some other Chicago credits include: About Face Theatre's *Bash* (After Dark award and Jeff nomination); *The Odyssey* (Goodman); and *The Adventures of Herculina* (Next Theatre). New York credits include: *Metamorphoses* (Second Stage and Broadway) and *The Notebooks of Leonardo da Vinci* (Second Stage). Louise is a graduate of Northwestern University.

LUCAS HNATH (Playwright) A resident playwright at New Dramatists since 2011, Lucas' work has been produced at Actors Theatre of Louisville, University of Miami, The Culture Project, Target Margin and Ontological-Hysteric Theater. Additionally, his plays have been developed at Ensemble Studio Theatre, Rattlestick Playwrights Theater, and Cleveland Public Theatre. He has enjoyed playwrighting residencies with The Royal Court Theatre and 24Seven Lab. He is a two-time winner of the Alfred P. Sloan Foundation Grant for his feature-length screenplays: *The Painting*,

PROFILES (CONTINUED)

The Machine, and *The Apple* and *Still Life*. He is also a recipient of an EST/Sloan Project commission for his play, *Isaac's Eye*. Lucas received both his BFA and MFA from NYU's Department of Dramatic Writing and is a lecturer in NYU's Expository Writing Program.

HEIDI STILLMAN (Director/Artistic Director of New Work/Ensemble Member) Most recently 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 Liika 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 Brecks*, 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.

JOHN MUSIAL (Scenic Designer/Ensemble Member) is a theater maker who writes, directs, designs and makes stuff. He has been a Lookingglass Ensemble member since 1991 and designed sets for *The Jungle*, *West*, *George*, *The Richard Nickel Story*, *Great Men of Science*, *Our Town* and *Still Alice*, among many others. As a filmmaker John has contributed film & video design to *1984*, *28*, *Nelson Algren* and *Our Future Metropolis*. As a writer/director he created *The Great Fire*, *Nelson Algren: For Keeps* and *a Single Day*, *Grailquest* and *Our Future Metropolis*. His work has been recognized with Jeff nominations for Best New Work, Best Scenery, Best Lighting and Outstanding Achievement in Film Design. John holds a Master's degree in Architecture from UIC and works with Mark Miller Architects & Builders.

SALLY DOLEMBOS (Costume Designer) is absolutely thrilled to be returning to Lookingglass. Select credits: *The Little Prince* (Lookingglass Theatre), *Next to Normal* (Drury Lane Theatre); *Into the Woods* (The Hypocrites), *Ironbound*, *Buena Vista*, *Life and*

Limb, *The Glass Menagerie* (Steppenwolf Garage); *The Knowledge* (Steep Theatre); *How Long Will I Cry?: Voices of Youth Violence*, *The Book Thief* (Steppenwolf Theatre for Young Adults), *DIRTY* (The Gift Theatre); *Cabaret*, *The Little Prince*, *Never the Sinner*, *Brighton Beach Memoirs* (Northwestern University); Sally was a 2007-2008 Fulbright Scholar to Italy, where she researched and worked at Tirelli Costumi in Rome. Sally has her MFA from Northwestern University. www.sallydolembos.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.

RICK SIMS (Composer/Sound Designer/Artistic Associate) has composed and designed sound for numerous Lookingglass productions and many other Chicago area theatres such as Steppenwolf, Congo Square, Writers Theatre, Lifeline, Griffin, Chicago Children's Theatre, The Hypocrites, The House, Court, ATC, Victory Gardens, The Raven, Steep, Northlight and About Face. Out of town credits include *Icarus* at the Getty in L.A. with Lookingglass, and *Gary* at Boston Playwrights. Rick has won a Jeff Award for lyrics in *Hephaestus* and a BTAA award for Congo Square's *Brothers In the Dust* and has received several nominations for both awards. Rick is an Artistic Associate of Lookingglass Theatre Company and an associate designer with Aria Music Designs (Ray Nardelli and Josh Horvath). Rick also wrote the book, music and lyrics for Lookingglass' *Hillbilly Antigone*.

MIEKA VAN DER PLOEG (Properties Designer) is a freelance designer for a variety of Chicago theaters. She has designed for the House Theater of Chicago, Next Theatre, About Face Theatre, the Hypocrites, the Building Stage, and Griffin Theater, among others. She is also the Costume Shop Manager here at Lookingglass.

PROFILES (CONTINUED)

REBECCA PECHTER (Production Stage Manager) is thrilled to be working with Lookingglass Theatre for the first time. Previously, she has stage managed *The Dance of Death*, *Yellow Moon*, *The Letters*, *The Blonde*, *The Brunette* and *the Vengeful Redhead*, *The Caretaker*, *The Detective's Wife* and *Travels With My Aunt* (all at Writers Theatre). She also assistant stage managed for two seasons at Writers Theatre and was an apprentice at Steppenwolf Theatre Company for one season.

NORA MALLY (Assistant Stage Manager) is making her Lookingglass Theatre debut. Chicago credits include productions with: Chicago Shakespeare Theatre's CPS Shakespeare!, Goodman Theatre, Steppenwolf Theatre Company, About Face Theatre, The Inconvenience, and Buzz22 Chicago. Most recently she was the Assistant Stage Manager for *Juno* with TimeLine Theatre Company. Regional credits include productions with: New Century Theatre and PaintBox Theatre in Northampton, Massachusetts, Impact Theatre and New Conservatory Theatre Center in the San Francisco Bay Area, among others. Nora proudly holds a BA in theatre from Smith College.

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 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.

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 in *Ethan Frome*, Will in *Trust*, Phileas Fogg in *Around the World in 80 Days*, Ivan in *The Brothers Karamazov*, Tinker Bosch in *The Wooden Brecks* and Creon in *Hillbilly Antigone*. Other recent credits include Atticus Finch in *To Kill a Mockingbird* and Rev. Parris in *The Crucible* both at Steppenwolf 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.

SPECIAL THANKS

Evan Hatfield and Steppenwolf Theatre Company, Kate Johnson Artistry, Athena Mayo, Rae Shuman, and Writers Theatre

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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 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.

LOOKINGGLASS COMPANY MEMBERS

Ensemble

Eva Barr	Kevin Douglas	Doug Hara	Philip R. Smith
Mara Blumenfeld	Christine Mary Dunford	David Kersnar	Heidi Stillman
J. Nicole Brooks	Laura Eason	John Musial	Tracy Walsh
David Catlin	Anthony Fleming III	Daniel Ostling	Andrew White
Thomas J. Cox	Raymond Fox	David Schwimmer	Temple Williams III
Lawrence E. DiStasi	Joy Gregory	Joey Slotnick	Mary Zimmerman

Artistic Associates

Kareem Bandealy	Tony Hernandez	Andre Pluess	Troy West
Chris Binder	Lauren Hirte	Scott Silberstein	Lindsey Noel Whiting
Sara Gmitter	Joshua Horvath	Rick Sims	
Sylvia Hernandez-DiStasi	Eric Huffman	Alison Siple	
	Louise Lamson	Lisa Tejero	

Production Affiliates

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

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ENSEMBLE UPDATE

EVA BARR recently played Dr. Alice Howland in *Still Alice*. She has returned to her farm, Dream Acres, in Minnesota for another season of growing vegetables, baking pizzas, and hosting arts retreats, camps and performances (see www.dreameryruralartsinitiative.com).

MARA BLUMENFELD recently designed *Brigadoon* for the Goodman Theatre and is currently working (with Dan Ostling) on a classical ballet of *Carmen* for K-Ballet in Tokyo. She looks forward to being back this season for the return of *Lookingglass Alice* and *Title and Deed*.

DAVID CATLIN recently directed *The Little Prince* at Lookingglass. He will adapt and direct *Moby Dick* as part of the 2014-2015 Lookingglass season.

THOMAS J. COX last appeared in Lookingglass' production of *Cascabel* at the Goodman. He is in *Season on the Line* at the House Theatre this fall, and can be seen in *Richard III* at the Next Theatre this winter.

LAWRENCE E. DISTASI most recently appeared as Bacchus in Lookingglass' *Metamorphoses*. He directed *The Magical Exploding Boy* and *The Invisible Circus* last spring at The Actors Gymnasium in Evanston, where he serves as Co-Artistic Director.

KEVIN DOUGLAS was recently in L.A. for the 2nd Annual L.A. I.O Scripted Comedy Festival. He is writing a web series coming out next year. He is also writing and developing some other stuff and a little stand up. Kevin will be seen later this season in *Lookingglass Alice*.

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

LAURA EASON is a story editor on season three of Netflix's "House of Cards." Recent productions in 2014 include *Sex With Strangers* at Second Stage in NYC, directed by David Schwimmer, the musical *Days Like Today*, music and lyrics by Alan Schmuckler, at Writers' Theatre and *Around the World in 80 Days* at The New Vic and Royal Exchange in the UK. www.lauraeason.com.

ANTHONY FLEMING III recently appeared in *Big Lake Big City* at Lookingglass. Anthony will be seen later this season in *Lookingglass Alice*.

JOY GREGORY is writing and producing the ABC Family series "Switched at Birth." She is currently adapting her play, *The Shaggs: Philosophy of the World* for a feature film.

DOUG HARA recently co-directed and starred in *The Cat in the Hat* at The 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.

DANIEL OSTLING last designed lights and scenery for Heidi's beautiful *The North China Lover* at Lookingglass. Other recent designs include Mary Zimmerman's *Lucia Di Lammermoor* at LaScala in Milan, *The Tempest* at Oregon Shakespeare Festival, and *Major Barbara* that started at A.C.T. in SF and moved to Theater Calgary.

DAVID SCHWIMMER recently directed *Big Lake Big City* at Lookingglass as well as Laura Eason's *Sex With Strangers* at Second Stage in NYC.

JOEY SLOTNICK will be starring in the American Premiere of Moira Buffini's *Dying For It* at the Atlantic Theatre Co. in NYC this fall.

TRACY WALSH recently appeared in/choreographed *The North China Lover*. This past spring, she directed *Donner Island*, which she co-wrote with David Kersnar for the Young Ensemble. It was a murder mystery about a 19th Century Theatre company doing a play about the Donner Party.

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.

MARY ZIMMERMAN will be taking her show *The White Snake*, recently seen at the Goodman theatre, to the Guthrie and to China to the Wuzhen Theatre Festival this fall.

For J. NICOLE BROOKS, RAYMOND FOX, JOHN MUSIAL, PHILIP R. SMITH, HEIDI STILLMAN, and ANDREW WHITE see the PROFILES section.

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BY LUCAS HNATH

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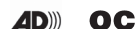
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