DEATH TAX
by Lucas Hnath

redtwist theatre

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

This production is partially supported by the generosity of the following organizations:
behind the tax
Dramaturgical note from Abigail Schmitz

The Inheritance Tax is also known as the Death Tax and the “Throw Momma from the Train” Tax. This tax went into effect on January 1, 2011, during President Obama’s first term in office. Only a niche group of wealthy people were affected by the 60% estate tax: $5M estates and above. At the time, some newspapers facetiously suggested wealthy heirs take action - that they should beat the date of the change and take their parents out of the picture. Hnath was inspired by these newspaper headlines and used the idea of the Death Tax to enliven a form of metaphorical taxation beyond monetary value.

Money is a common division in relationships and families; the gift of having money can only buy so much. The gift of service is intangible, and yet, it can hold more value. In reversal, the price of giving charitable acts can cost more than any sum of money. Death Tax questions taxation of currency, but also the taxation of relationships, mental health, and one’s physical well-being. What does it cost to be a parent or a child? What does it cost to be the caregiver to a loved one? What is it worth to mend a broken relationship? Can money fix everything? If not, what are its limitations, and what could be more valuable than money? What goes with a person when they leave this Earth, and what is left behind?

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starts feb 19

RABBIT SUMMER
by Tracey Conyer Lee
directed by Christopher Burris

A marriage is tested by old secrets, new lies, and a shaken society in this quickfire tragicomedy.

about

time & place — December 2010, Florida
run time — 95 minutes, no intermission

director’s note

The play starts with this idea from Maxine:

People who have money are preserved.
They get old, they have money, they are preserved.
People who do not have money, they are not preserved.
If one does not get preserved, things get messy.

This five-scene play is about more than just the death tax/money. Money is the central issue that pushes these characters to make the choices they make. But under all of that is a lack of understanding what’s really going on: believing something so strongly that a person can only see only one point of view. This myopic viewpoint leads to missed opportunities of understanding what our needs are - and how the outcome of needing to meet those needs - affects others. What a parent would or wouldn’t do for their child? What choices would YOU make to stay preserved? The play hits on these ideas that are central to all of us.

People who have family are preserved.
They get old, they have family, they are preserved.
People who do not have family are not preserved.
If one does not get preserved, things get messy.
biographies

Georgia Buckner (Maxine) is a film, television, and commercial actor currently based in Chicago. She began acting in her twenties, performing in community theaters in New England. She took many years off from acting to teach French, raise two children in Vermont, and learn how to oil paint. Georgia returned to acting in her fifties, this time professionally. She trained at the Acting Studio Chicago, Second City, and the Vagabond School of the Arts. Her film credits include Intoxicated Rain, Pressure, Bolshevik, and When We Were Younger. Sweet, quirky, wise, and tell it like it is, Georgia loves to be part of good storytelling—especially comedies that make us laugh as we face life’s deepest issues. She is thrilled to be back on the stage with Redtwist Theatre. Georgia is represented by Shirley Hamilton Talent.

Barbara Button (Maxine u/s) is excited to appear at Redtwist once again. Other Redtwist performances include Herland (u/s), Shining City and Les Liaisons Dangereuses. Favorite roles: Mary Tyrone in Long Days’ Journey into Night, Nat in Rabbit Hole, Lou Pepper in The Year of the Rooster, Pagan Old Woman in Garcia Lorca’s Yerma, and Daisy Stanley in The Man Who Came to Dinner. She has worked with AstonRep Theatre Company, Collage Productions, Red Theatre, Red Tape Theatre, Remy Bumppo and Theatre Y. Barbara enjoys participating as Molly Bloom every June 16th in Chicago’s Bloom’s Day readings of James Joyce’s Ulysses at the Galway Arms.

Alex Irey (Todd/Charley) is thrilled to be working with Redtwist for the first time! He was last seen as Joel in Beau Jest by Oil Lamp Theater. In Chicago, he has worked with Ghostlight Ensemble in Ideal Husband, Filament Theater in Van Gough Cafe and Sherlock Holmes, Clock Productions in Last Laugh and Snow Queen, First Hand Theatrical in How Many Bushels am I Worth, and Pegasus Theater in Young Playwright Festival. Alex is an Resident Artist with Filament Theater, a Second City Conservatory graduate, and represented by Big Mouth Talent. Much love to friends, family, and everyone that made him coffee before rehearsals.

Tommy Martin (Todd/Charley u/s) is a storyteller spanning the creative arts. His performances have reached audiences worldwide with An Uncommon Grace (Hallmark), Dogom 3 (Amazon), and Platoon of Power Squadron (YouTube). Notable stage appearances include Don’t Dress for Dinner (Oil Lamp Theater) and American Idiot (Prop Thtr). He also works behind the camera, producing short films, two series, & a feature film. Tommy’s directional debut, Love at First Like, is currently navigating the film festival market, while his screenwriting debut, Monsters Anonymous, toured film festivals & became a popular Halloween haunt. Tommy is proud to be a member of SAG-AFTRA, represented by DDO Chicago, actortommymartin.com

Taylor Raye (Tina/Candice u/s) This is Taylor’s first time working with Redtwist! Other theatre credits include Sideshow Theatre Company, Erasing the Distance, Organic Theatre Company, and Babes with Blades Theatre Company. Film credits include NBC’s Chicago PD. So much gratitude goes to her partner Emily who is the best non-industry reader! Taylor is represented by Big Mouth Talent.

Brooke Reams (Tina/Candice) is from Phoenix, AZ, where she attended Arizona School for the Arts. She graduated from AMDA in Manhattan after studying theatre. She played Red Girl in the National Tour of the Off Broadway show Shout!: The Mod Musical. She most recently understudied the roles of Damian and Amani in Sideshow’s production of The Ridiculous Darkness. She is also the lead singer of the Chicago soul band, Brooke & The Nice Things. Brooke is represented by Big Mouth Talent. She adores her friends and family and loves the heck out of Steve and Lucy.

Valeria Rosero (Daughter u/s) is beyond excited to work with Redtwist Theatre! She is an Ecuadorian-born, Chicago-based actor whose recent credits include In To America (Griffin Theatre Company); Dead Man’s Cell Phone (The Comrades); Neverland (Prop Thtr); De Troya (Halcyon Theatre); La Havana Madrid (Teatro Vista at the Goodman Theatre); and Luz Estrada (Mercy Street Theatre). She graduated from Northwestern University as a Theatre major with a BA in Communication. Valeria is represented by Shirley Hamilton Talent Agency.

Maria Stephens (Daughter) was last seen in Broken Nose’s Bechdel Fest 7 at The Steppenwolf Look Out Series. In Chicago Maria has worked with the Gift Theatre, A Red Orchid, Broken Nose, Trap Door, Hell in a Handbag, The Factory, The Artistic Home, Apple Tree Theatre, The Mammals and Facility Theatre, where Maria is a founding company member; she was last seen at Facility as Phoebe in Phoebe in Winter. Recent Regional Credits include Emma in Betrayal and Brooke in Other Desert Cities at the Indiana Dunes Arts Foundation. Maria is currently represented by Big Mouth Talent. mariastephens.net

production

Rinska Carrasco-Prestinary (Director) is excited to be returning to Redtwist. Rinska is a Dominican-American who is proud member of SAG-AFTRA and Gray Talent Group. Selected production credits include: Between Riverside and Crazy (Todd) Firefly Love (Something Marvelous) The River Bride (Halcyon). Past selected production credits include: Taming of the Shrew, Assistant Director (Barbara Gaines/Chicago Shakes) Romeo and Juliet, Directing Intern (Mari Lyons/ Chicago Shakes), When Rinska is not directing you can catch her working at her family run restaurant, Gadabout in Andersonville, facetiming with her 102 year old grandma.

Eren Ahn (Props Designer) is excited to be making a professional debut with Death Tax. Their most recent credits include Drop at the Going Dutch Festival this past June and Fun Home with University Theater at the University of Chicago, where they also graduated with a B.A. in both Biological Sciences and Visual Arts. They would like to thank Jenny “Props Mom” Pinson for teaching them how to make a proper spreadsheet and supporting them post-graduation.

Kylie Anderson (Asst. Director) is excited to be joining the Redtwist team again! While this is Kylie’s first time being on the production side, they have understudied for both Ghost and Between Riverside and Crazy last season. Their other projects include understudying Remy Bumppo’s The Father and Lookingglass’ 20,000 Leagues Under the Sea. Kylie most recently finished The School at Steppenwolf’s Professional Training Program. They want to thank Ark for all of his help; and congratulate this amazing cast and crew and on a spectacular show! Kylie is represented by Stewart Talent. kylieanderson-actor.com

Alexis Black (Resident Fight/Intimacy Director) is thrilled to be working with Redtwist. As a certified Intimacy Director with Intimacy Director’s International, she is an enthusiastic advocate for consent.
Kerry Lee Chipman, an Assistant Professor of Movement at the Michael Chekhov Technique, is a certified teacher in the Michael Chekhov Technique, and an Assistant Professor of Movement at Michigan State University. She has an MFA in Movement Pedagogy from Virginia Commonwealth University, is a certified teacher in the Michael Chekhov Technique, and an Assistant Professor of Movement at Michigan State University. alexisblack.net

Gianna Charron (Costume Designer) is a recent graduate from the University of Cincinnati. Though her degree is in fashion design, she discovered her love for costume design while interning with Strawdog Theatre Company last year. She worked as the costume and production assistant on Masque Macabre, The Revolutionists, and Hershel and the Hanukkah Goblins. She is also currently working on Cold Town, Hotline at Raven Theatre. Gianna is excited to finally call Chicago home and looks forward to working in this amazing city.

Kerry Lee Chipman (Scenic Designer) is a freelance scenic and mask designer and the Assistant Professor of Scenic Design at Ball State University. Recent designs in Chicago: Utility and The Goat, or Who is Sylvia? with Interrobang Theatre Project. New York: Dad in a Box at HEREartscenter, The Sea, The Mountains, The Forest, The City, The Plain, That Which Isn’t and Strays at the Brick Theatre. Indiana Repertory Theatre: The Little Choo-Choo That Thinks She Can, Elephant and Piggie’s ‘We are in a Play!’. She would like to thank Rinska for this wonderful opportunity. kerryleechipmandesign.com

Ari Craven (Resident Graphic Designer) is passionate towards melding the visual and performing arts. Ari also serves as the resident Graphic Designer for Definition Theatre and has previously worked with Writers Theatre, Underscore Theatre, Stage 773, The Chicago Fringe Festival, the University of Chicago and 4 Chairs Theatre. @aricraven | aricraven.com

Cat Davis (Lighting Designer) returns to Redtwist for her fourth show with the company. She designed Between Riverside and Crazy, King Lear, and Keely and Du. Selected credits include: Girl in the Red Corner (Broken Nose Theatre), Opportunities of Extinction (Broken Nose Theatre), De Troya (Halcyon Thearte), The River Bride (Halcyon Theatre). She continues to collaborate with Mudlark theatre as a season designer where she doubles as both sound and lights.

Amanda Jean Grissom (Stage Manager), a member of the Redtwist Box Office Team, is excited to step into a new role at Redtwist as stage manager. Amanda moved to Chicago in September, and she kicked off her Chicago Theatre career by stage managing Language of Angels with Three Crows Theatre and Romeo and Juliet with Jacaranda Collective at the Den Theatre. Amanda is very excited to be planting her roots in Chicago, and she’s thrilled that Redtwist is a part of this.

Lauren Grace Thompson (Dialect Coach) is thrilled to work with Redtwist for the first time! She previously coached Invictus Theatre’s The Merchant of Venice and will be the dialect coach for Redtwist’s The Pride. Acting work includes shows with the Michigan Shakespeare Festival, Lifeline Theatre, and Pride Films and Plays. She has a BFA from Oklahoma City University.

Noe Jara (Technical Director) is excited and honored to be working with Redtwist and joining familiar faces and kick-a** crew. Also an actor and company member with Halcyon Theatre. Carpenter by trade and hailing from Cicero, IL, makes for an easy transition and fits right along with his motto, "I take care of things." He would like to take this time to give a great big salutes to J.K.P. Builders.

Jeffrey Levin (Sound Designer) returns to Redtwist after previously designing Between Riverside and Crazy. Selected Chicago credits include: Photograph 51 (Court Theatre); The Brothers Size (Steppenwolf); Tiny Beautiful Things (Victory Gardens); A Shayna Maidel (TimeLine Theatre Company); Small Mouth Sounds, Grey House (A Red Orchid Theatre); First Love is the Revolution, Hookman (Steep Theatre Company); KISS (Haven Theatre); and The Hairy Ape (Oracle Theatre, Jeff Award). Mr. Levin is the recipient of the Edes Foundation Prize for Emerging Artists, one Joseph Jefferson Award win and ten nominations. MM DePaul University and a BMus Columbia College Chicago. jeffreylevinmusic.com

Charlie Marie McGrath (Producing Artist Director) is an alumnus of Directors Lab North, Northwestern University and AMDA (NY). She’s been awarded a Directing Fellowship with the Shakespeare Theatre Company and two Observerships with the Stage Directors and Choreographers Society. She is also an Associate Artistic Director of the Beating of Wings Collective in LA and works nationwide as a freelance director.

Courtney Olrich RN, BSN (Nurse Consultant) has over 3 years’ experience in the nursing profession with a focus on Long-Term Acute Care and Medical Surgical Nursing. Miss Olrich works for Kindred Healthcare as a Charge Nurse of a two floor unit. She obtained her Bachelors in the Science of Nursing from Indiana University Northwest College of Health and Human Services. She is an active member for the Organization Sigma Theta Tau International Honor Society of Nursing and has been recognized as a Nationally Engaged Leader for the National Society of Leadership and Success.

Abigail Schmitz (Dramaturg) is a new Chicago based theatre artist from Oklahoma City, Oklahoma. She recently graduated with a BFA in Drama with an emphasis in dramaturgy and acting from The University of Oklahoma in May. Abigail is grateful to be working with Redtwist Theatre for the first time. Her other professional dramaturgy credits include Oklahoma Shakespeare in the Park: The Revolutionists, The Taming of the Shrew, and Romeo and Juliet. In new play development, she worked with Garry Garrison and his work The Unexpected Light On Azadeh Medusa in conjunction with OU Dramaturgy Seminar.

Amy Skrodzki (Production Manager) is excited to be working with Redtwist for the first time alongside a few familiar faces. She is a proud ensemble member of Halcyon Theatre. Working mainly as a stage manager, her latest credits include Worst Mother in the World (Halcyon Theatre), Moby Dick the Musical (Cuckoo’s Theater), and De Troya (Halcyon Theatre).

Haley Willits (Assistant Stage Manager) is new to Chicago theatre and excited to make her debut in stage management with Death Tax. Primarily a Dramaturg, she has professionally worked on A Midsummer Night’s Dream and The Wolves for her alma mater, Monmouth College. Haley looks forward to working with more shows as fantastic as this one.
Redtwist Theatre currently has openings for new board members. Membership has been crafted perfectly for theatre lovers looking to further engage in their community while getting closer to the magic behind the curtain. Board members receive access to production sneak peaks each season, participate in company events, invest in and solicit for the financial health of the organization, and have opportunities for to build relationships with the actors and directors of the shows they love.

Applicants may contact Board President, Holly Humphreys at Holly@Redtwist.org

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2019/2020 redtwist season

**KEELY & DU**
by Jane Martin

OCT 9 - NOV 10
directed by Ted Hoerl
A mind-probing issue play with a gripping human face.

**DEATH TAX**
by Lucas Hnath

DEC 11 - JAN 19
directed by Rinska Carrasco-Prestinary
Infirm Maxine cuts a deal with Nurse Tina to cheat both death and taxes in this dark comedy.

*Midwest Premiere of*
**RABBIT SUMMER**
by Tracey Conyer Lee

FEB 19 - MAR 22
directed by Christopher Burris
A marriage is tested by old secrets, new lies, and a shaken society in this quickfire tragicomedy.

**THE COUNTRY GIRL**
by Clifford Odets

MAY 13 - JUN 21
directed by Steve Scott
When her husband is offered a role on Broadway, this country girl must choose between her devotion to him and desires of her own.

**THE PRIDE**
by Alexi Kaye Campbell

MAY 28 - JUN 28
directed by Charlie Marie McGrath
Three people, two timelines, and one love triangle that examine the perennial themes of love, lust, and betrayal.

**redtwist rep**