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THEATRE

BJ Jones
ARTISTIC DIRECTOR

Timothy J. Evans
EXECUTIVE DIRECTOR

presents

★ ★ ★

The CITY of CONVERSATION

BY
ANTHONY GIARDINA

DIRECTED BY
MARTI LYONS

Scenic Design	Tom Burch, USA
Costume Design	Sally Dolembo, USA
Lighting Design	Sarah Hughey, USA
Original Music & Sound Design	Joe Cerqua, USA
Casting Director	Lynn Baber, CSA
Production Stage Manager	Rita Vreeland, AEA

OPENING NIGHT: SEPTEMBER 23, 2016
At the North Shore Center for the Performing Arts in Skokie

The City of Conversation is presented by special arrangement with SAMUEL FRENCH, INC.
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CAST (IN ORDER OF APPEARANCE)

Natalie West* ..... *Jean Swift*
Greg Matthew Anderson* ..... *Colin Ferris/Ethan Ferris*
Mattie Hawkinson* ..... *Anna Fitzgerald*
Lia D. Mortensen* ..... *Hester Ferris*
Tim Monsion* ..... *George Mallonee*
Tim Decker* ..... *Chandler Harris*
Elaine Rivkin* ..... *Carolyn Mallonee*
Tyler Kaplan ..... *Young Ethan*
Brian Keys ..... *Donald Logan*

Understudies: Elaine Rivkin* (*Hester*), Elliot Carter Cruz (*Colin/Ethan),*
Grayson Heyl (*Anna*), Paul Chakrin (*George/Chandler*),
Charlie Herman (*Young Ethan)*

Understudies will not substitute for listed players unless a
specific announcement is made at the time of the performance.

*Member of the Actors Equity Association, the union of professional actors and stage managers.

Setting
The living room of a townhouse in Georgetown in Washington, D.C.

The City of Conversation **will be performed with one 15-minute intermission.**

ADDITIONAL PRODUCTION STAFF

Assistant Director ..... Hannah Todd
Properties Master ..... Mealah Heidenreich
Production Assistant ..... Katy Garcia
Costume Supervisor ..... Virginia S. Varland
Production Dramaturg ..... Lauren Shouse
Assistant Dramaturg ..... Nathan Ferguson

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FROM THE ARTISTIC DIRECTOR

"You know, one of the nice things I always believed about Georgetown was the way we all used to lay down our arms at the end of the day and become convivial," says Hester, the center of the social scene in Anthony Giardina's play *The City of Conversation*. Truly if political science had an artistic component, Hester would be its Rembrandt. Utilizing the dinner party to meld political agendas and reach civil compromises, Hester represents the bygone era of civil discourse set in the parlors of Washington's doyennes like Pamela Harriman, Perle Mesta, and later on Sally Quinn.

Anthony's play makes one yearn for that civility, that subtle chess match, that mutual respect leaving the participants with their sense of dignity and the feeling that they were heard. And as we watch the personal battles in Hester's life emerge, we observe the shift to our own current state of painful combativeness, of take no prisoners tactics and the blood sport of modern politics.

Set in three presidential eras – Carter, Reagan and Obama – the play traces the shift in political agenda, and raises the questions of motive and values, of personal sacrifice and long-term vision. What can we retain as we progress and what needs to be jettisoned?

Charming yet moving, *The City of Conversation* gives us a glimpse of how the marginalized women of Washington influenced policy in the only path open to them, through social contact. It at once celebrates a passing political era and heralds the powerful shift in a country that ponders electing its first female President.

In the current climate, Hester would be making policy, not just leading cocktail chat about it. But without her tireless efforts, we wouldn't be making history now.

BJ Jones, Artistic Director

NEXT AT **NORTHLIGHT** STARTS **NOV 10**

PUTTING THE PERSONAL ASIDE

BY ANTHONY GIARDINA, FROM THE LINCOLN CENTER THEATER PROGRAM NOTES

Sometime in 1996 (October, to be precise), I came upon an essay in *The New Yorker* called "The Ruins of Georgetown." Sidney Blumenthal was the author; the essay was a kind of eulogy, melancholy and deeply appreciative, for the vanished liberal establishment that had flourished in Georgetown after World War II. Blumenthal resurrected a set of ghosts—the shades of all those dinner-party hostesses who had once been so important, so secretly powerful, in the old, vanished Washington, D.C., of the 1950s and '60s. Though the essay focused largely on Joseph Alsop and his wife, Susan Mary, it was larger in scope. It touched on a lost world, a lost set of agreements that had seemed to me, as I was growing up, to be the foundation of the political world. Those agreements had to do with a permanent establishment in Washington—one given to compromise, but tilted politically in a certain direction—that had seemed bedrock. Such parties don't happen anymore (or, if they do, they happen very differently), and the agreements...well, we all know what's happened to those. Writers are drawn to lost worlds. Someone should write a play about this, I remember thinking.

I suppose that buried somewhere in that initial thought was the supposition that that someone might be me. But the thought of writing such a play seemed a little far-fetched. I was in my mid-forties then, and had been a produced playwright for twenty years and a published novelist for ten. Though I was no stranger to research, I had, in my playwriting life, followed the familiar male pattern: I had gone from writing about Dad to writing about the problems of middle-aged maleness—all of it intensely personal, one might say even excessively self-involved. But such a journey is the classic American one, after all, the journey from *Death of a Salesman* to *After the Fall*. How did the world of Washington hostesses fit into that pattern? It didn't. As haunted as I had become by the idea, as much as I had begun reading everything on the subject that I could get my hands on, it remained just that: an idea.

But why, if the subject was so important to me, did it have to be a play? The answer, for those who write both novels and plays, is that ideas never arrive formlessly. Novel ideas arrive for me in a smoky form, a bit hazy and uncertain, an image of someone in the world doing something, or perhaps simply waiting. But in the world. Play ideas, on the other hand, always arrive more crisply, as images that have to take place on a stage. If I was haunted by the image of a Washington hostess in decline, it was because I saw her on the stage, saw her moving across it in a beautiful dress, clipping on an earring, eager for the event that was about to happen. She wasn't a character in a novel; she was a woman on a set, under lights. No less real, for that, but existing within a tighter frame. Still, as clearly as I saw her, I resisted writing her.

Playwright Anthony Giardina

It took a conversation with Doug Hughes, who'd been directing my plays (four of them, including *The City of Conversation*) for more than thirty years, to force her into being. We'd been wrestling together with another play of mine—intensely personal, of course, about the sixties and the politics of the first decade of the twenty-first century, a play that tried to take some sort of measure of the social leap contained by those forty years. In the course of that conversation, Mr. Hughes asked me a question: What would happen if you left the personal aside? What

Jackie Kennedy (front left), Susan Mary Alsop (front right) and other members of the Georgetown Set

would happen if you gave the self-exploration a rest and wrote a play that explored the same subject—the passage of time in American political life—but asked it not just in the context of what happened to you but in the context of what happened to us?

Eureka, I suppose. Or, at least, permission. Sidney Blumenthal's ghosts immediately rose from the mists where they'd been patiently waiting. The lost world of those hostesses and those mythical parties, where warring factions broke bread and Jack Kennedy showed up late and grabbed Isaiah Berlin and took him into a corner for a little tête-à-tête.

At the time of my important conversation with Doug Hughes, Barack Obama had just been elected president: an epochal moment, to be sure. But it doesn't take a great deal of self-congratulatory hindsight to say that one knew—one knew, without being able to say precisely how one knew—that the age of the American Agreement, the hearty postprandial handshakes that led to so much important legislation, was gone, and that it wasn't coming back. Those of us who were Obama supporters could rejoice while still understanding that an opposing force in American politics had been given a life that wasn't going to be squelched by anything so ephemeral as an election that had seemed to ratify the reemergence of a left-leaning majority.

One might even say, without, I hope, stretching things too much, that the opposing force had grown, in part, out of those dinner parties—grown, at least, out of a fierce opposition to the assumptions behind those parties. The main assumption, of course, was that the country was meant to be run a certain way, forever. And by a certain set of people: the northeastern élite—what Joseph Alsop himself called "the WASP ascendancy" and Peggy Noonan called "Potomac royalty." The voices of that opposing force were the voices of those who'd stood by a long time with their noses pressed to the glass of those Georgetown town houses. They'd broken the glass and they'd got in, and what they'd undone forever

Joseph Alsop and brother Stewart.

Kay Graham and Truman Capote at a Georgetown party.

was the great sixties assumption that there was a permanent Washington, that liberalism would always triumph, that all those unpleasant Republican attempts to undo the great progressive agenda were only brushfires, to be put out as soon as Democrats were in the majority again.

To write a play about such a world—this world, our world— and to leave myself out entirely seems, still, a little strange. Listening to the play, I keep waiting for some young or middle-aged male to enter and deliver a monologue. That's been, I have to say, with some embarrassment, a not insignificant part of my experience in the theater since André Bishop produced my first play, *Living at Home*, at Playwrights Horizons in 1978. No matter what worlds I've entered as a playwright—a lower-middle-class Boston household in the sixties, an abortion clinic in the seventies, a too rapidly gentrifying Manhattan in the eighties, a New England college campus in the nineties, the scandal-plagued Catholic Church in the early two thousands—there's been somebody, in each of these plays, who has carried the torch for my individual struggle.

But the fact of that self-flagellating male character's having been left out of a play—out of this play—doesn't, of course, make it any less personal. The "personal" is always going to find its way in. In this case, it's landed on a woman in a Geoffrey Beene dress, her hair in curlers, her mind intensely focused on dinner plans, because tonight the senator from Kentucky is coming and the great business of the nation is waiting to be accomplished. It's going to be accomplished over Cognac and cigars, after a very good dinner. She doesn't know that her world is on its way out, that she's about to become a figure of the past. That awareness is all mine.

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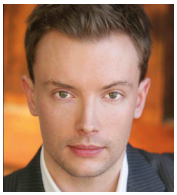
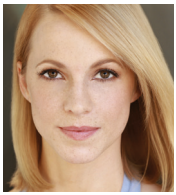


GREG MATTHEW ANDERSON *(Colin Ferris/Ethan Ferris)* returns to Northlight where he previously appeared in *The Mousetrap* and *Sense & Sensibility*. Greg is an Artistic Associate at Remy Bumppo Theatre Company where credits include *Power*, *The Best Man*, *Les Liaisons Dangereuses*, *Night and Day*, *The Importance of Being Earnest*, *Chesapeake* (Jeff Award nomination), *Northanger Abbey*, *An Inspector Calls* and *Travesties* (Jeff Award nomination). Chicago credits include *Arcadia*, *Death of a Streetcar Named Virginia Woolf* (Writers); *Rock 'N Roll*, the commercial production of *Immediate Family* (Goodman); *Arcadia* (Court); *Sons of the Prophet*, *Oklahoma!* (American Theater Company) and *A Moment Alone* (iO Theater). Television credits include *Chicago PD*, *Chicago Fire*, *Betrayal*, *The Playboy Club*, *Underemployed*, *The Chicago Code*, *Detroit 187* and the pilot *Matadors*. Film credits include *Transformers: Age of Extinction*, *The Middle Distance*, *Game Day* and *Older Children*. Greg is a graduate of Duke University's Department of Theater Studies.

TIM DECKER (*Chandler Harris*) is delighted to be working at Northlight. Other notable work includes *Spill* (Timeline); *Stop. Reset* (Goodman); a four year run in *Million Dollar Quartet* (Apollo Theatre); *Peoples Temple, The Dark at the Top of the Stairs* (American Theatre Company); *All My Sons* (Milwaukee Rep); and *Toys in the Attic* (Lead Actor – Jeff Award, American Blues). Film credits include: *Thrill Ride*, *Bad City*, *Uncle John*, *Ash*. TV credits include: *Empire*, *Chicago Fire*, *Boss, Detroit 187, Cupid, Turks.* Tim also does online work with *The Onion*.



MATTIE HAWKINSON *(Anna Fitzgerald)* is excited to make her Northlight debut. Regional credits: *Love's Labour's Lost* (Pennsylvania Shakespeare); *As You Like It* (Baltimore Center Stage); *Midsummer Night's Dream, Winter's Tale, Real Inspector Hound* (Monmouth, ME); *Circle Mirror Transformation* (Cincinnati Playhouse); *The Game's Afoot* (premiere, Cleveland Playhouse); *Mourning Becomes Electra, Misanthrope, Arms and the Man* (Quintesscene); *Othello* (Milwaukee Rep); *Third* (Denver Center); *Equivocation* (Manhattan Theatre Club); *A Little Night Music* (Center Stage); *Bell Book and Candle* (Ensemble, Santa Barbara); *Inherit the Wind* (Indiana Rep). Chicago credits: *Blackbird, The Snow Queen, Half & Half, Hanging Fire* (Victory Gardens); *Rock 'N' Roll* (Goodman); *Winter's Tale, A Flea In Her Ear, A Little Night Music* (Chicago Shakespeare); *I Never Sang for My Father* (Steppenwolf); *Hillbilly Antigone* (Lookingglass); *Vincent in Brixton* (Apple Tree); *Boston Marriage* (Roadworks); *Importance of Being Earnest* (First Folio). Film credits: *The Gambler, Rise of the Planet of the Apes, Everybody's Fine.* Ed: Northwestern University. mattiehawkinson.weebly.com

TYLER KAPLAN (*Young Ethan Ferris*) is delighted to make his stage debut at Northlight. Tyler, a third grade student from the Chicago area, made his small screen debut earlier this year playing "Teddy" on *Chicago Fire*. Soon after, he began shooting the series regular role of "Scottie" in the television pilot *Written Off*. Tyler, along with his fellow cast members of *Written Off*, were honored to be awarded the Best Ensemble Cast in the 2016 DePaul Premiere Film Festival. Tyler has

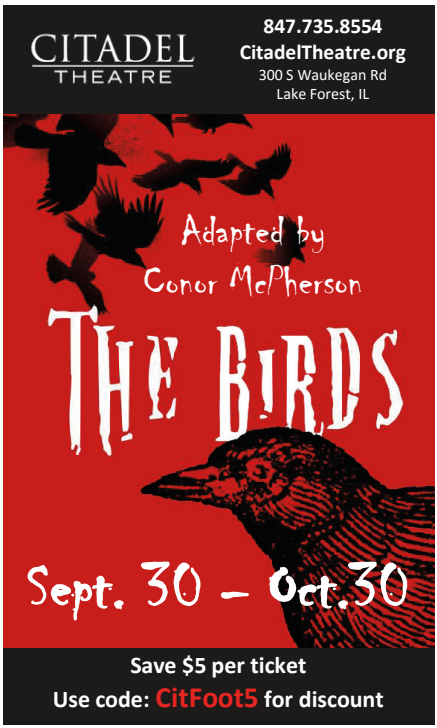
appeared in over a dozen national television commercials for brands such as Sargento Cheese, Barilla USA, Autozone, Build-a-Bear, Libman Brooms and Mops, etc. He has also appeared in industrial films, music videos, independent films, print ads and the award-winning web series *Platoon of the Power Squadron*. When not acting, he is creating his own films with his friends, playing on the local baseball team, practicing tennis or playing minecraft.

BRIAN KEYS
(Donald Logan) is thrilled to be returning to Northlight and working with Marti Lyons. Brian is an actor, singer and musician born and raised on the south side of Chicago. Chicago credits include: The Hypocrites, The Gift Theatre, Lookingglass, Profiles, Eclipse Theatre, Collaboraction, Court, Raven Theatre, MPAACT Theatre and ETA Creative Arts Foundation. Other regional theatre credits include: Olney Theatre Center and Asolo Repertory Theatre. Twitter/Instagram/Facebook: @iambriankeys

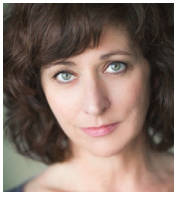
TIM MONSION
(George Mallonee) is happy to be back to Chicago and Northlight where he appeared in *Butler* this spring. Chicago credits include: Goodman, Court, Apple Tree, Next, Bailiwick, as well as Peninsula Players in Wisconsin for many years. New York: Minetta Lane (*Marvin's Room*), Playwrights Horizons. Regional: Kennedy Center, Hasty Pudding, Dallas Theater Center, Cincinnati Playhouse, Arena Stage, Mark Taper Forum. Film: *Men Of Honor*, *Blink*, *Cotton*, *The Second Greatest Story Ever Told.* TV: *Desperate Housewives*, *Modern Family*, *Numb3rs*, *King of Queens*, *Frasier*, *Mad About You*, *7th Heaven*, *Monk*, *Cybill*, *Law and Order*.

Tim lives in LA and recently wrote, directed and acted in the film *The Tale of Fenton Black* (with Shannon Cochran and Greg Vinkler), appearing in festivals soon.

LIA D. MORTENSEN
(Hester Ferris) is delighted to be returning to Northlight. Chicago credits include: *Company*, *The Mystery of Love and Sex* (Writers); *Pericles, All's Well That Ends Well*, *Measure for Measure* (Chicago Shakespeare); *Big Meal* (Best Ensemble - Jeff Award, American Theatre Company); *Cymbeline* (First Folio); *Ten Chimneys, Lady Windermere's Fan, Sky Girls,* and *Talley's Folly* (Northlight); *Rabbit Hole* (Goodman); *Closer, Faith Healer* (Steppenwolf); *An Inspector Calls, Night and Day* (Remy Bumppo); *The Other Place, Annapurna* (Profiles);



Jacob, *Christmas Miracle of Jonathan Toomey*, *Spoon River Anthology*, *The Hiding Place* (Provision); *Fighting Words* (Rivendell); *Well, A Doll's House, Macbeth*, *The Illusion* (Next). Film: *Consumed* (2015), *Resurrecting McGinns* (2015), *A View From Tall* (2015), *Imperfections* (2015), *Market Value* (2015) *Nightmare on Elm Street* (2010), *Blink.* TV: *Shameless*, *Empire*, *Chicago Fire, Crisis, Chicago Code, Family Practice, The Onion, Early Edition* and *Missing Persons.* Lia is an ensemble member of Provision Theatre and The Den Theatre.



ELAINE RIVKIN *(Carolyn Mallonee)* is making her Northlight debut. Most recently, she played Martha in *Death of a Streetcar Named Virginia Woolf* (u.s./performed) at Writers. Chicago credits include: *Picasso at the Lapin Agile*, *Libra* (Steppenwolf) and *The Crucible* (Steppenwolf Outreach); *Pyretown* and *Tree* (Victory Gardens); *You Never Can Tell* (Remy Bumppo); *The Cider House Rules*, *The Homecoming*, *Conquest of the South Pole*, *Hushabye Mountain*, *Beautiful Thing*, *Speaking in Tongues*, *Remembrance*, *Mann Ist Mann*, *Salt of the Earth*, and *Hellcab,* among others (Famous Door Theatre); *'Night Mother* (Hancock Productions); *Execution of Justice* (About Face); *St. Colm's Inch* (Chicago Dramatists) and *La Bete* (Pegasus). Outside Chicago: *Brighton Beach Me*moirs (Cardinal Stage); *Broken Glass* and *The Lover* (North Coast Rep); The Inge Festival (William Inge Center for the Arts); *Hellcab* (Singapore Arts Festival); and *The Early Girl* (Edinburgh Fringe Festival). This winter Elaine will play Tess in *Marjorie Prime* for North Coast Rep.

NATALIE WEST *(Jean Swift)* returns to Northlight where she previously appeared in *How I Learned to Drive* and *Quilters*. She is an ensemble member of A Red Orchid, where she most recently appeared in *The Mutilated*. Other AROT productions include *Standline*, *Mud Blue Sky*, *The Butcher of Baraboo* and *Abigail's Party*. Over the years she has appeared in shows at Goodman, Steppenwolf, and American Theatre Company, among others. She is a former ensemble member of Remains Theatre. Natalie was a regular on the television show *Roseanne* as Crystal. Films include *Nate and Margaret*, *Poker House*, *Life Sentence* and *Bushwhacked*. Natalie is a recipient of three Jeff Awards for supporting actress for *The Butcher of Baraboo*, *Abigail's Party* at A Red Orchid and *Life and Limb* at Wisdom Bridge. She holds a MSW from Loyola University Chicago, a BA in Theatre at Indiana University and she attended Webber Douglas Drama Academy in London.

MARTI LYONS *(Director)* most recently directed *Prowess* by Ike Holter for Jackalope Theatre Company*; Wondrous Strange* by Meg Miroshnik, Martyna Majok, Jen Silverman, and Jiehae Park for the Humana Festival at Actors Theatre of Louisville, starring the theatre's Apprentice Company; and a reading of Meg Miroshnik's *Lady Tattoo* for the Pacific Playwrights Festival at South Coast Repertory Theatre. Marti has also directed Will Eno's *Title and Deed* for Lookingglass Theatre Company and a reading of Martín Zimmerman's *On the Exhale* for the New Stages Festival at Goodman Theatre where she received the 2015 Maggio Directing Fellowship. Later this season, Marti will direct *Wit* by Margaret Edson for The Hypocrites, *Short Shakes! Romeo and Juliet* for Chicago Shakespeare*, The Mystery of Love and Sex* by Bathsheba Doran for

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ANTHONY GIARDINA *(Playwright)* Anthony Giardina's plays, including *Living at Home, The Child, An American Tragedy, Scenes from La Vie de Boheme, The Beach, Black Forest* and *Custody of the Eyes,* have been produced in New York at Playwrights Horizons and the Manhattan Theater Club, and regionally at Arena Stage, Seattle Rep, Yale Rep, Long Wharf and the Cleveland Playhouse. *The City of Conversation,* which premiered at the Mitzi E. Newhouse Theater at Lincoln Center in 2014, was nominated for the Outer Critics Circle and Drama Desk Awards for Best Play of the 2014/15 season. He is also the author of five novels, most recently *White Guys* and *Norumbega Park.*

TOM BURCH *(Scenic Design)* is delighted to return to Northlight. His favorite productions include *Ten Chimneys*, *Sense & Sensibility*, *The Lady With All The Answers,* and *Studs Terkel's 'The Good War.'* Off- Broadway: *Mistakes Were Made* (Barrow Street, originated at Chicago's A Red Orchid Theatre). Chicago credits include shows at Goodman, Court, Chicago Shakespeare and many with The Hypocrites. Regional credits include: Milwaukee Rep, Cleveland Play House, Actors Theatre Louisville, Berkeley Repertory Theatre, American Repertory Theatre and others. Awards: three After Dark Awards (including one for Northlight's *Red Herring*) and one Jeff (and four nominations). He teaches at University of North Carolina at Charlotte. www.tomburch.com

SALLY DOLEMBO *(Costume Design)* is happy to make her debut at Northlight Theatre. Dolembo is a Chicago-based Costume Designer and Adjunct Lecturer at Columbia College and Northwestern University. Design credits include productions with WolfTrap Opera, The Second City, Lyric Opera of Chicago, Lookingglass, Steppenwolf, Timeline, Paramount, Drury Lane, Porchlight Music Theatre, Steep Theatre, The Gift Theatre, The Hypocrites, and Northwestern University. Dolembo was a 2007 Fulbright Scholar to Italy, where she researched and worked at Tirelli Costumi in Rome. Upcoming projects include *I Love a Piano* at Milwaukee Repertory Theatre and *A Disappearing Number* at Timeline. Dolembo has her MFA from Northwestern University. www.sallydolembo.com

SARAH HUGHEY *(Lighting Design)* is pleased to be working on her sixth design with Northlight after *Discord*, *Butler*, *The Commons of Pensacola*, *Tom Jones* and *Black Pearl Sings!* Chicago credits include Victory Gardens, Theatre Wit, About Face, American Blues (artistic affiliate), Remy Bumppo, Court, Writers, Silk Road Rising, Steep, A Red Orchid and Chicago Children's Theatre. Regional credits include City Theatre (Pittsburgh), Kansas City Repertory and St. Louis Black Repertory. Ms. Hughey has received a Jeff Award (2011, *Scorched*, Silk Road Rising), and was the 2013 recipient of Chicago's Maggio Emerging Designer Award. She holds an MFA from Northwestern where she also teaches.

JOE CERQUA *(Original Music & Sound Design)* is a freelance composer, sound designer, vocalist and producer. Northlight credits: *Ten Chimneys*, *Sense & Sensibility, The Cripple of Inishmaan, Visiting Mr. Green, The Old Neighborhood, Master Class,* and *God's Man in Texas*. Other credits: *American Buffalo* (Deaf West in LA); *The Ideal Husband* and *The African Company Presents Richard the 3rd* (American Players Theatre); *The Flick* and *Mr. Burns* (Forward Theatre); *Of Mice and Men* (Milwaukee Rep) and *The Rainmaker* (American Blues). Joe is the Producing Director/Composer

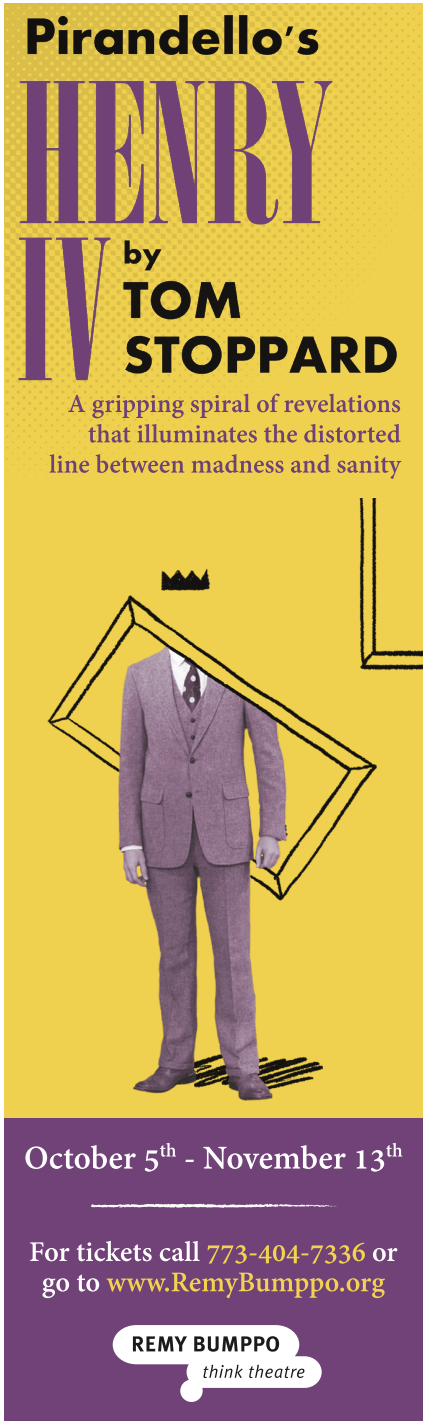
in Residence at Cerqua Rivera Dance Theatre. He has composed and designed sound for over 200 productions around the nation, including Steppenwolf, Goodman, Court, Oregon Shakespeare Festival, The Mark Taper Forum, The Alliance, BAM, and National Jewish Theatre. His scores and sound designs for *Homebody/Kabul, SideMan, Broken Glass, How I Learned to Drive,* and *Master Class* have all enjoyed national tours. Joe is the Supervising Producer for the Music Department at Columbia College Chicago.

RITA VREELAND *(Production Stage Manager)* is thrilled to be starting her 10th season at Northlight, where she has been fortunate to be the stage manager for 24 productions as well as two trips to Galway. Recent credits elsewhere in the Chicagoland area include productions at Theatre at the Center (Munster, IN), Victory Gardens, Route 66 Theatre Company, Goodman, and the annual *Christmas Schooner* at the Mercury Theater. She is the proud wife of actor Tom Hickey and mom to three-year-old Charlie. Thank you for supporting live theatre!

BJ JONES *(Artistic Director)* is in his 19th season as Artistic Director of Northlight, where he commissioned and directed the world premieres of *Charm* (presented at the Steppenwolf Garage), *Funnyman*, *White Guy on the Bus*, *Chapatti*, *Stella & Lou*, *The Outgoing Tide* (Jeff Nomination – Best Director), *Better Late* and *Rounding Third.* Notably he has directed productions of *Outside Mullingar*, *Grey Gardens*, *The Price* (Jeff Nomination-Best Director), *A Skull in Connemara*, *The Cripple of Inishmaan* and *The Lieutenant of Inishmore*. As a producer he has guided the world premieres of *Shining Lives: A Musical*, *The Last Five Years*, *The Gamester* and *Studs*

Terkel's 'The Good War'. From Second City to Shakespeare, BJ has directed *Pitmen Painters* (Jeff Nomination – Best Director, TimeLine), *A Number* (Next), *100 Saints You Should Know* (Steppenwolf) and *The Dresser* (Body Politic). Regional: *Glengarry Glen Ross* (Suzie Bass Nominee – Best Director, Atlanta's Alliance Theatre), *Enchanted April* (Asolo Theatre) and productions at Cherry Lane Theatre NY, Galway Arts Festival, Baltimore Center Stage and Utah Shakespeare Festival. As a performer, Mr. Jones is a two-time Joseph Jefferson Award winner and has appeared at Northlight, Goodman, Steppenwolf, Court and other theatres throughout Chicago. Film/TV credits include *The Fugitive*, *Body Double*, *Law and Order: Criminal Intent*, *Early Edition*, *Cupid* and *Turks*, among others.

TIMOTHY J. EVANS (*Executive Director*) Prior to his arrival at Northlight, Tim spent over 20 years at Steppenwolf Theatre Company in management and producing positions. He created, curated and produced Steppenwolf's acclaimed TRAFFIC Series including a partnership with Chicago Public Radio for subsequent broadcasts. Tim founded Steppenwolf Films, of which he is still a partner with Gary Sinise, Terry Kinney and Jeff Perry, to develop film and television projects. He produced the feature *films Diminished Capacity* with Matthew Broderick (premiered Sundance Film Festival) and *The Last Rites of Joe May* with Dennis Farina (premiered Tribeca Film Festival). He currently serves on the board of trustees of the League of Chicago Theatres and on the theater selection panel for the Princess Grace Foundation Awards. He also serves on the selection committee for The Eisenhower Fellows. Tim is a co-founder of the Three Oaks Theater Festival in Three Oaks, Michigan. Previously, Tim served on the board of the Independent Film Project (IFP) and was a charter member of the Governor's Task Force for Media Development.



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