

NORTHLIGHT THEATRE

BJ Jones
ARTISTIC DIRECTOR

Timothy J. Evans
EXECUTIVE DIRECTOR

presents

INTIMATE APPAREL

BY
LYNN NOTTAGE

DIRECTED BY
TASIA A. JONES

Scenic Design	Scott Penner
Costume Design	Raquel Adorno
Lighting Design	Claire Chrzan
Sound Design	Jeffrey Levin
Dramaturg	Gabrielle Randle-Bent
Production Stage Manager	Katie Klemme, AEA
Casting by Paskal Rudnicke	Casting

OPENING NIGHT: March 20, 2020
at the North Shore Center for the Performing Arts in Skokie

Commissioned and first produced by South Coast Repertory and Center Stage

Originally produced in New York by Roundabout Theatre Company,
Todd Haimes Artistic Director

Intimate Apparel is presented by special arrangement with
Dramatists Play Service Inc. New York.

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CAST (IN ORDER OF APPEARANCE)

Mildred Marie Langford*	Esther
Jacqueline Williams*	Mrs. Dickson
Yao Dogbe	George
Rebecca Spence*	Mrs. Van Buren
Sean Fortunato*	Mr. Marks
Rashada Dawan*	Mayme

Understudies: Veronda Carey (Mrs. Dickson), Mariah Copeland (Mayme), Elliot Gross (Mr. Marks), Martasia Jones (Esther), Ashley Neal (Mrs. Van Buren), Kevin Patterson (George)

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.

Intimate Apparel will be performed **with one 15-minute intermission**.

ADDITIONAL PRODUCTION STAFF

Assistant Directors	Connor Lifson, Felicia Oduh
Properties Designer	Jared Davis
Production Assistant	Sapier Weinglass
Associate Sound Design	William Kerpan
Assistant Lighting Design	Katelyn Le-Thompson
Dialect Coach	Kathy Logelin
Intimacy Coordinator	Jyreika Guest

Video and/or audio recording of this performance
by any means whatsoever is strictly prohibited.

FROM THE ARTISTIC DIRECTOR



Sixteen years ago I read Lynn Nottage's delicate play *Intimate Apparel* and hoped to bring it to Northlight, but it was not to be at that time. Its haunting themes, its delicate intersectionality, and its vibrant characters have stayed with me. In conversations with Northlight's Artistic Fellow

Tasia A. Jones, it struck me as a play that would be ripe for revival and right for her to direct. Known for powerful pieces like the James Ijames piece *White*, which she directed last season at Northwestern and is soon to direct at Steppenwolf, I felt this might be an interesting play for her fresh approach.

Intimate Apparel tells the story of Esther, a seamstress whose clientele extends from a bored wealthy housewife to a lower east side sex worker who dreams of playing classical piano. All inform and inspire Esther as she negotiates her own life. Yearning for love, this shy artist struggles to find fulfillment from a long-distance romance and the young Jewish merchant who shares her passion for silks and satins. Her attraction to the Orthodox salesman is achingly beautiful, but the barriers are impossibly high.

Lynn Nottage was inspired to write *Intimate Apparel* by a photo of her great-grandmother holding her two daughters taken in 1905, and she set her play in that same year. It was a very different time, and yet so much has remained the same. Esther's epistolary courtship with a man working on the Panama Canal fuels her romantic imagination. Yet when he finally arrives in New York, she is disenchanted by his reality. Today we are similarly fooled by online personas, so easily skewed by the digital world.

What I think makes *Intimate Apparel* so right for this moment, not unlike the Oscar-winner *Parasite*, is the examination of class distinction and the near invisible worker class, caught in the chasm of poverty. Esther is an artist, a true artist, whose work is infused with her passion. Her art is the center of her being, something she must do, and it is her pathway out of poverty and towards personal identity and fulfillment. Through the character of Esther, Lynn Nottage demonstrates the gift and the power of art.

A handwritten signature in black ink, appearing to read 'BJ Jones'.

BJ Jones, Artistic Director

FROM DIRECTOR TASIA A. JONES



One day we will all be gone from this Earth. It is the great inevitability of life. The extraordinary few of us will leave behind a legacy remembered far and wide for years, decades, maybe even centuries. But for most of us, all that may remain is a handful of photographs or perhaps the things we have written. All that may be left of us is an image, but what does an image hold?

I've more than once found myself contemplating this thought in an antique store as I pass by the found and collected photographs on display or piled in crates. I sometimes imagine the lives of these people based merely on an inscription or caption on the back of each picture. When we're gone others might guess at the lives we lived or maybe they'll simply add us to the pile of unknown unremarkable people, and only those who loved us and knew us will be able to pass down the stories of our lives. *Intimate Apparel* is Lynn Nottage's homage to her great-grandmother. It's her way of acknowledging and honoring the life and story of a hard-working woman who would otherwise be lost to the pile.

When I read this play I was reminded of those crates and bins full of photographs: the anonymous, nameless people whose lives will never be fully known or understood. They mattered. They had hopes and dreams. They loved and longed for love. They had gifts they shared with their small piece of the world. They had stories. They mattered.

Our perspective is from a 2020 lens looking at 1905. What can the images of the past tell us about who we are today? With this production we zoom in and out of photographs, getting a glimpse into the extraordinary lives of ordinary people.

-Tasia A. Jones, Director

SNAPSHOTS OF OUR PAST:
THE INTIMATE DRAMATURGY OF LYNN NOTTAGE
BY GABRIELLE RANDLE-BENT



The first thing I notice is that she is beautiful. Before I take in any details of the image I am moved by how striking the young woman is: the intensity of her gaze, her long elegant neck, the full lip and the arched brow. The longer I sit with the image the more I'm convinced that she's hiding something from the photographer. The left brow is raised slightly, betraying a sagging lid beneath. Whether it droops from exhaustion, violence, or neither is not for me to know outright. It's only for me to notice. What most astonishes me about

this image, is how all at once the gaze is unfamiliar and comforting.

I first encountered this picture of my great-grandmother, Lela Morris, in my great-aunts' house a few years ago. My great-grandmother, or Big Mama as she was affectionately called, was no stranger to me, in fact at certain points throughout my precocious childhood she was my very best friend. Even still, this image of her haunts me. The woman I knew was spry and sprightly but she was in her eighties when I was born. I'd only ever known her as my mother's mother's mother. In most pictures of her, which decorate the walls of her dozens of progeny all over the world, she is surrounded by family. So there is something curious about this image of her, alone that makes me want to know her even better than I did. Or I guess differently than I knew her. I am curious about her dreams, her hopes, her humor and I really want to know what secret she's keeping for me somewhere between her arched eyebrow and her drooping lid.

A similar urge, the curiosity of a secret held safe as inheritance, caught hold of Lynn Nottage when she found a picture of her own great-grandmother while cleaning out her grandmother's brownstone. The image, a passport photo of a young woman and her two daughters, which Nottage has described as "austere" betrayed little about the history of the sitters. Nottage did not know much about the woman in the picture, and by the time she discovered the artifact, her mother had passed away, and her grandmother was in poor health. There was no direct familial line, no oral history or tradition that could gift her more knowledge about the woman than she already knew; which was simply that she was a seamstress and that she had married a Barbadian immigrant. Nottage took her driving curiosity about her great-grandmother to the New York Public Library where she determined that even though she might not find details of her ancestor she could find out just about everything there was to know

about the world that she inhabited. Nottage took in everything she could about turn of the century New York City and so *Intimate Apparel* was written in 2003. This origin narrative is neat and I suggest, incomplete: a tidy retelling of the messy, critical, personal, and professional labor that Nottage undertook to excavate, reconstruct, and most poignantly fabulate a history that had consciously been obscured by much more than time.

I begin my argument against the narrative of the tidy creation of *Intimate Apparel* with the knowledge that it was not the only play that Nottage was writing at the time. Nottage has stated that 2004's *Fabulation or, the Re-Education of Undine* is a type of companion piece to *Intimate Apparel*. She wrote both plays simultaneously, *Fabulation or, the Re-Education of Undine* takes place in early aughts New York, where Undine, a high-flying Manhattan publicist, a woman who has fabulated a fabulous life of her own creation is laid low by her swindling husband. She is forced to return to her home in the projects of Fort Greene Brooklyn and face a family and a past that she had unscrupulously burned and buried for the last 15 years. Writing about the *Fabulation* premiere at Playwright's Horizons in 2004 in the *New York Times*, critic Ben Brantley offers:

Fabulation lacks the structural cleanness and symmetry of *Intimate Apparel*...Ms. Nottage's latest offering is a sprawling, picaresque play that could benefit from tightening. But it also possesses a freedom of imagination that *Intimate Apparel* barely hinted at. While both works deal with disorienting social flux and imprisoning ethnic stereotypes, it is their differences that bode so well for Ms. Nottage's creative future.

What Brantley fails to recognize in the dramaturgy of *Intimate Apparel* is the same spirit of critical fabulation that he is so charmed by in *Undine*. Put another way, the art of "fabulation" isn't only about fabricating the past in order to insure a different—hopefully better—future, sometimes it is about fabricating an unknowable past in order to claim a withheld legacy.

I argue that for Nottage, *Intimate Apparel* is as much an exercise in fabulation as *Undine* is. Here, I evoke the scholarly theory of "critical fabulation" popularized by historian and theorist Saidiya Hartman, first in her essay "Venus in Two Acts," next in her meandering memoir cum historical auto-ethnography *Lose Your Mother*, and most recently in her own work about the secret lives and desires of Black women in New York at the turn of the 20th century *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval*. In *Wayward Lives* Hartman defines critical fabulation in her opening note on methods:

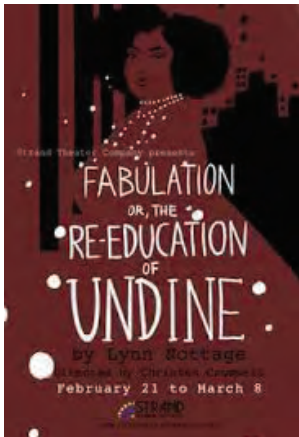
Wayward Lives elaborates, augments, transposes, and breaks open archival documents so they might yield a richer picture of the social upheaval that transformed

black social life in the twentieth century. The goal is to understand and experience the world as these young women did, to learn from what they know. I prefer to think of this text as the fugitive text of the wayward, and it is marked by the errantry that it describes. In this spirit, I have pressed the limits of the case file and the document, speculated about what might have been, imagined the things whispered in dark bedrooms, and amplified moments of withholding, escape and possibility...

Hartman, along with a generation of Black women historians like Sarah Haley and Kali Gross, has taken up new methodologies for knowing an unknowable, and at times even more despairingly an “unimaginable,” past.

What does it mean to press the limits of the archive? What does it mean when speculation, imagination, and amplification are serious tools of the scholar? How does an understanding of what critical fabulation (especially in the hands of a Black woman writer) is capable of conjuring change the dramaturgy of a historical “fiction”?

If there is a through line that connects all of her dramatic work, Nottage believes that at her core she writes about “marginalized people.” The people on the margins are more than pushed aside individuals relegated to the outskirts of history, they are a class of person robbed of their individuality. A passport photo from the turn of the 20th century is an image, as visual theorist Tina Campt argues, that is meant to “classify a type, rather than identify an individual.” For Nottage the ability to know anything about the inner life of her great-grandmother was forestalled through systemic violence, such as illegal literacy for those born as enslaved people, the woeful schooling opportunities for rural and working class Black children of the late 19th century, and the at best neglect, at worst torture of Black bodies by the American medical establishment. There is a reason that Nottage had no letters to discover, no diaries to hold onto, and no elders to sit at the feet of as she lovingly crafted the narrative of their shared history. Overwhelmingly, Black women’s interiority is not woven into the fabric of this country’s traditional histories, it is a story from beyond the margin. And so we fabulate, from passport photos and snapshots, embroidering elaborate patterns to darn the tears in the fabric of our past.



Promotional poster for The Strand Theatre Company's production of *Fabulation*.

THE LAST MATCH

WRITTEN BY ANNA ZIEGLER
DIRECTED BY KEIRA FROMM



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Pictured: Luigi Sottile, Kayla Carter, Christopher Sheard and Heather Chrisler. Photo by Saverio Truglia.



RASHADA DAWAN

(Mayme) is excited to be a part of this classical Lynn Nottage piece and is pleased to be making her Northlight debut! Select Chicago credits include *Madagascar*, *Junie B. Jones*, *The Nutcracker* (Marriott); *Elf* (Paramont); *Caroline or Change* (Firebrand/Timeline); *Djembe* (Foresight); *Something In The Game* (AMTP/Wirtz); *The Winner of Our Discontent*, *A Red Line Runs Through It* (Second City); *Aida* (MUNY); *Dynamite Divas*, *Black White Love Play*, and *The Other Cinderella* (Black Ensemble). TV/Film: *Chicago PD*, *Shameless*, *Hope Springs Eternal*, *Easy*, *The Red Line*, and *Proven Innocent*. Rashada is a Jeff award nominated actress and Executive Director of B.Fli Productions. She is most thankful to God for her Village, family and friends, Paonessa Talent Agency, and her two managers aka daughters, Journey and Genesis.



YAO DOGBE (George)

makes his Northlight debut with *Intimate Apparel*! Chicago credits: *Short Shakespeare! Macbeth* (Chicago Shakespeare). Regional: *Fences* (American Player

Theatre); *Othello*, *Love Labour's Lost* (Montana Shakespeare in the Parks); *Richard III*, and *Twelfth Night* (Houston Shakespeare Festival). Upcoming: *Big Love* (Round House Theatre D.C./Maryland). Education: MFA in Theatre at University of Houston. Yao was listed as one of Houston's best actors in 2017 for his performance as Booth in Susan Lori-Parks' *Topdog/Underdog*. As an actor-playwright, he has had two of his plays produced in his hometown of Virginia, and Washington DC. Yao would like to give all thanks to his parents, Teresa (Tess) Akosua Dogbe and Samuel Korsi Dogbe.



SEAN FORTUNATO (Mr. Marks)

was last seen at Northlight as Kolenkhov in *You Can't Take It With You*. Other credits include Miss Trunchbull in *Matilda* (Drury Lane); Malvolio in *Twelfth Night*, *Death of a*

Streetcar Named Virginia Woolf, *The Diary*

of Anne Frank, *Hedda Gabler*, *The Real Thing*, *Travels with my Aunt* (Writers); *Book of Joseph*, *King Charles III* (Chicago Shakespeare); *2666*, *Measure for Measure* (Goodman); and work at Court; Timeline; Marriott; Remy Bumppo; About Face; Peninsula Players, WI; Intiman Theatre, WA; Old Globe Theatre, CA; and The Duke on 42nd, NY. TV/Film: *Fargo* (FX); *Chicago PD*, *Chicago Med* (NBC); and *The Merry Gentleman* directed by Michael Keaton. Sean has received eight Joseph Jefferson nominations and an After Dark Award. Next: *Talley's Folly* at Theatre at the Center.



MILDRED MARIE

LANGFORD (Esther) is super excited to be back at Northlight, where she was last seen in Paula Vogel's *A Civil War Christmas*. Other credits include *Gunshot Medley: Part 1* (CAB/

Rogue Machine Theatre, Ovation Nomination, Lead Actress); *Native Son* (Antaeus Theatre Company/Kirk Douglas Theatre, 2019 Block Party); *Domesticated*, *Animal Farm*, *Venus*, *The Crucible* (Steppenwolf); *The Royale* (American Theater Company, BTAA Best Featured Actress); *Luck of the Irish* (Next Theatre); *A Raisin in the Sun* (Milwaukee Rep/ Timeline); *My Kind of Town*, *In Darfur* (Timeline); *Failure: A Love Story* (Victory Gardens). TV/Film: *Dimensional Shift*, *Magic Funhouse*, *Chicago Med*, *Masters of Sex*, *Boss*, *Dignity*, *Grow Up*, *Your Beautiful Baby*, *Concrete Rose*, and *Analysis Paralysis*. Thank you, always, to my family and friends for your constant love and support. Proud member of AEA and SAG-AFTRA.



REBECCA SPENCE

(Mrs. Van Buren) makes her Northlight debut with *Intimate Apparel*. Theatre: *Top Girls*, *Les Liaisons Dangereuses* (Equity Jeff Nomination), *The*

Voysey Inheritance (Remy Bumppo); *Every Brilliant Thing* (Windy City Playhouse); *The Curious Incident of the Dog in the Night-Time* (SYA), *Mary Page Marlowe*, *The Crucible*, *Our Lady of 121st Street*, and *Pacific* (Steppenwolf); *Continuity* (Goodman New Stages Festival); *In The Garden* (Lookingglass); *Concerning Strange Devices from the Distant West* (TimeLine);

This (Theatre Wit); *The Firebirds Take the Field*, *How the World Began*, *These Shining Lives* (Equity Jeff Nomination), *WRENS* (Rivendell). Film: *Candyman*, *Princess Cyd*, *Slice*, *Man of Steel*, *Contagion*, *The Dilemma*, *Public Enemies*, *Grace is Gone*, and *The Break-Up*. Television: *Utopia*, *Empire*, *Easy*, *Boss*, *Crisis*, *Chicago Fire*, *Betrayal*, *The Mob Doctor*, *Detroit 1-8-7*, *The Chicago Code*, *The Beast*, and *Prison Break*.



JACQUELINE WILLIAMS (Mrs. Dickson) Northlight appearances include *Skeleton Crew*, *The Miser*, *Gee's Bend*, and *Po' Boy Tango*. Broadway: *Young Man From Atlanta*. Off-

Broadway: *From The Mississippi Delta* (Oprah Winfrey co-produced), *Talented Tenth*, *Mill Fire*. Select Chicago credits include *True West*, *Familiar*, *The Christians*, *Airline Highway*, *Head of Passes*, *Brother/Sister Plays* (Steppenwolf); *Guess Who's Coming To Dinner*, *Harvey*, *Man in the Ring*, *Gem of the Ocean*, *Fences*, *Caroline, or Change* (Court); *The House That Will Not Stand*, *A Wonder In My Soul* (Victory Gardens); *Father Comes Home From Wars*, *Pullman Porter Blues*, *stop.reset*, *Camino Real*, *Trinity River Plays* and many more (Goodman). She has worked extensively regionally including tours with the Johannesbug's Market Theatre and *Crowns*. TV/Film: *The Chi* Season 2 as recurring real estate mogul Mrs. Harriet Brown; *Turks*; recurring on *Chicago Fire*, *PD*, and *Med*; recurring Warden Meyers on *Empire*; *Prison Break*; *Heartlock*; *The Break Up*; *The Lake House*. Her many awards/nominations include Jeff, Helen Hayes, BTAA, American Arts Council, Lunt-Fontanne (Shakespeare) Fellow and Excellence in the Arts. Greatest blessing: daughter Kara.

LYNN NOTTAGE (Playwright) Recent: Opera adaptation of *Intimate Apparel* (Lincoln Center Theatre), *Floyd's* (Guthrie), *The Secret Life of Bees Musical* (Atlantic). Upcoming: *MJ* (Broadway). Plays include *Mlima's Tale*, *Sweat* (Pulitzer Prize, Obie, Evening Standard Award, Susan Smith Blackburn Prize); *By the Way, Meet Vera Stark* (Lilly Award); *Ruined* (Pulitzer Prize, Obie, Lortel, NY Drama Critics' Circle, AUDELCO, Drama Desk and OCC awards); *Intimate Apparel* (American Theatre Critics and NYDCC awards). TV: Writer/producer *She's Gotta Have It* (Netflix). PEN/Laura

Pels Master Dramatist Award, Doris Duke Artist Award, American Academy of Arts and Letters Award, MacArthur "Genius Grant" Fellowship, a Guggenheim Grant, Lucille Lortel Fellowship, Associate Professor at Columbia.

TASIA A. JONES (Director) is a professional director, actor, and theatre educator. Her most recent directing credits include *Small Mouth Sounds* (UCCS Presents/Theatreworks), *Voyeurs de Venus* (Northwestern University), *The MLK Project* (Writers Theatre), *Seussical the Musical* (Jean's Playhouse), and *No Child* (Northwestern University). Upcoming productions include *White* (Definition Theatre Company/Steppenwolf Lookout) and *In the Blood* (Purdue University). She has appeared in such works as *The Inside* (Pegasus Theatre), *Saturday Night/Sunday Morning* (The Lyric Stage Company), and *The Bluest Eye* (Company One). She holds a BFA in Theatre Arts from Boston University and pursued her MFA in Directing at Northwestern University. She is also an artistic associate for Black Lives Black Words International Project and the current Artistic Fellow at Northlight Theatre.

SCOTT PENNER (Scenic Design) is a Canadian-born, Chicago-based set and costume designer. His work explores how mass, shape, and form react and connect with the body in space. His work has been seen at the Prague Quadrennial, The Stratford Shakespeare Festival, Theatreworks (Colorado Springs); About Face Theatre (Chicago); The Grand Theatre (London); The Sudbury Theatre Centre, The Watermark Theatre (Prince Edward Island); The Globe Theatre (Regina); Buddies in Bad Times, Angelwalk Theatre (Toronto); and The Winnipeg Studio Theatre. His work includes design in classical theatre, new and modern plays, musical theatre, and dance. Upcoming projects include *You Are A Field* (Dietrich Group Toronto), *White* (Definition Theatre), *Catch as Catch Can* (Associate Design, Steppenwolf) and *Love's Labours Lost* (American Players Theatre). Scott has an MFA from Northwestern University. www.scottpennerdesign.ca

RAQUEL ADORNO (Costume Design) is a costume designer based in Chicago and Puerto Rico. Select credits: *Small Mouth Sounds* (UCCS Theatreworks); *Top Girls* (Remy Bumppo); *A Doll's House*, *A Doll's House Part 2* (American Players Theatre); *The Flick*, *The Cherry Orchard*, *Jane*

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CLAIRE CHRZAN (*Lighting Design*) is thrilled to be designing at Northlight for the first time. Chicago credits include *The Mousetrap, Radio Golf, and Manual Cinema's Frankenstein* (Court); *Stick Fly, Mementos Mori* (Writers); *New Stages Festival 2019* (Goodman); *The Brothers Size* (Steppenwolf Young Adults); *Grey House, The Room, The Mutilated, and Evening at the Talk House* (A Red Orchid); *Yen, Suddenly Last Summer* (Raven); *Hamlet* (The Gift); *Fun Harmless Warmachine* (The New Colony); *We're Gonna Die, Fear and Misery in the Third Reich* (Haven); *Caught* (Sideshow); *Dada Woof Papa Hot, Bull in a China Shop* (About Face); and *Winning Works* (2017-2019; Joffrey Ballet's Joffrey Academy). In her spare time, Claire is a facilitator with the ABLE ensemble (Artists Breaking Limits and Expectations). clairechrzandesigns.com

JEFFREY LEVIN (*Sound Design*) makes his Northlight debut. Select Chicago credits: *Photograph 51* (Court); *The Brothers Size* (Steppenwolf); *Tiny Beautiful Things* (Victory Gardens); *Small Mouth Sounds, Grey House* (A Red Orchid); *First Love is the Revolution, Hookman* (Steep); *Pillowman* (The Gift); *KISS* (Haven); and *The Hairy Ape* (Oracle Theatre, Jeff Award). Regional: *Scapino* (Gulfshore Playhouse); *To Kill A Mockingbird* (Hope Summer Repertory); *The Miraculous Journey of Edward Tulane* (Children's Theater of Madison). Upcoming: *The Great Leap* (Asolo Repertory), *A Skull In Connemara* (Remy Bumpopo). Mr. Levin is the recipient of the Edes Foundation Prize for Emerging Artists, one Joseph Jefferson Award, and ten nominations. MM in Music Composition, DePaul University; and BMus in Music Composition, Columbia College Chicago. www.jeffreylevinmusic.com

GABRIELLE RANDLE-BENT (*Dramaturg*) is a scholar, director, and dramaturg who is passionate about social justice, storytelling, and the power of performance to change the world. She has a dual BA degree in drama and sociology from Stanford University and an MA degree in performance as public practice at The University of Texas at Austin. She has directed, devised, dramaturged, and produced theatre professionally across the United States in Los Angeles, Washington D.C., Austin, New York City (off-Broadway), and internationally on three continents. In Chicago, she has worked with Sideshow Theatre Company (Artistic Associate), Chicago Dramatists, Victory Gardens, Court, and Steppenwolf. She is a fourth year PhD Candidate at Northwestern University in the Interdisciplinary PhD in Theatre and Drama and is the inaugural Court Theatre Research Fellow.

KATIE KLEMM (*Production Stage Manager*) is pleased to return to Northlight after serving as Production Stage Manager on *The Wickhams: Christmas at Pemberley* and *Landladies* and Assistant Stage Manager on *You Can't Take It With You*. Recent credits include *Into the Woods* (Writers); *Hamilton: An American Musical* (Chicago, Sub); *Sorin: A Notre Dame Story* (National Tour); *If I Forget, Indecent, Lettie* (Victory Gardens); *The Realistic Joneses* (Theater Wit & Shattered Globe); *Southern Gothic* (Windy City Playhouse); and *Mother and Me* (Geva Theater Center, Rochester, NY). She was resident production stage manager at American Theater Company from 2008-2018 where highlights included the world premieres of *Disgraced* (Pulitzer Prize), *The Project(s)*, and *columbinus* (Chicago and ArtsEmerson, Boston). She is on the faculty at Loyola University Chicago and is a proud member of Actors Equity Association.

BJ JONES (*Artistic Director*) is in his 22nd season as Artistic Director of Northlight. Mr. Jones is a two-time Joseph Jefferson Award Winning actor and a three-time nominated director. He has directed the world premieres of *Relativity*, *Charm*, *Faceless*, *White Guy on the Bus*, *Chapatti*,

The Outgoing Tide (Jeff Nomination), *Better Late*, and *Rounding Third*. Notably he has directed productions of *Outside Mullingar*, *Grey Gardens*, *The Price*, *The Lieutenant of Inishmore*, *Curve of Departure*, and *The Beauty Queen of Leenane*. As a producer he has guided the world premieres of *Miss Bennet: Christmas at Pemberley*, *Shining Lives*, *The Last Five Years*, and *Studs Terkel's 'The Good War.'* Additional directorial credits include *Pitmen Painters* (Jeff Nomination, Timeline); *100 Saints You Should Know* (Steppenwolf); *Glenrarry Glen Ross* (Susie Bass Nomination, Alliance Theatre, Atlanta); *The Lady with All the Answers* (Cherry Lane, New York); *Animal Crackers* (Baltimore Center Stage); *Three Musketeers*, *The Tempest*, *Twelfth Night*, *Much Ado About Nothing* (Utah Shakespeare Festival), and four productions at the Galway International Arts Festival. As a performer, he 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*) leads Northlight Theatre's overall strategic, management and long-range initiatives. 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 has served 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 USA selection committee for The Eisenhower Fellows, Philadelphia, PA. 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.



The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE. This Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

1974

Northlight began in 1974 as the Evanston Theatre Company. With decades of experience, a spirit of compassion, and an unwavering commitment to artistic excellence, Northlight aims to entertain and inspire onstage, and to enrich the community with innovative and impactful work offstage.

NORTHLIGHT THEATRE

INTENSELY ENTERTAINING
and more



COMMUNITY ENGAGEMENT

Our innovative community partnerships address barriers of access by co-creating customized programs to serve specific needs of local social service organizations. Through theatre-related skills and activities, we address topics such as confidence building, public speaking, self-care, and job preparedness.

NEW PLAY DEVELOPMENT

American theatre thrives on new work, and Northlight is a bold contributor! We've given a home to over 40 world premieres, and seek to serve the specific needs of each new play we develop, which may include playwright commissions, workshops with actors, and private or public readings





ARTS EDUCATION

Arts education prepares youth for success in school, in work, and in life. Our dynamic programs reach thousands of students each year, with opportunities ranging from attendance at mainstage productions to theatre skills training to literacy engagement to Speak Up!, our unique theatre for social change curriculum.



EQUITABLE ACCESS

We believe that access to live theatre and the conversations it inspires is transformative. Our Arts for Everyone program eliminates the barrier of price by providing free tickets for participants at all of our community partnerships. Our Veterans Access program has provided free tickets to veterans for over thirty years.



AUDIENCE ENGAGEMENT

Live theatre is a communal experience - one we hope to extend beyond the final curtain! Through a combination of post-show discussions and free events at Northlight, local libraries, and community spaces, we add depth and context to each production, as well as provide an opportunity for exploration and civil discourse.

To find out what's next, visit
northlightsnextact.org

2020

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Catherine Hayden and Tom Carmichael
Hewn
Don and Betsy Hohman
Honey Butter Fried Chicken
Kim and Kirk Hoopingarner
Anonymous
Jameson's Original Charhouse
Ann and Bernie Jennett
Jill Norton Photography
Jilly's Cafe
BJ Jones and Candy Corr
Kansaku Sushi
Katten Muchin Rosenman
L. Woods Tap & Pine Lounge
La Macchina Cafe
La Principal
Leslie and Paul Lehner
Lincoln Park Boat Club
Lois & Company
Lou Malnati's Pizzeria/Malnati Organization, Inc.
Lucky Platter

Lulu's, Taco Diablo, Five & Dime
Mark and Kathy McCarville
Susie McMonagle
Marcia Mead Stillerman
Minasian Rug Company
Marianne Moberly
The Music Institute of Chicago
Music Theater Works
NaKorn - Urban Thai (Evanston)
New York Bagel and Bialy
The Noodle and Depot Nuevo
The Rice Young People's Endowment
Northwestern University Athletics
Nothing Bundt Cakes
Piece Brewery & Pizzeria
Pilates Connection
Prairie Grass
Pro Skin By Afsan
Raven Theatre
Remy Bumpo Theatre Company
Revolution Brewing
Rex's Place
Richard Driehaus Museum
Room & Board
Rep. Jan Schakowsky
Richard Small
Soul & Smoke
SPACE
The Spice House
Steep Theatre
Stella Evanston
Stuart-Rodgers Photography

Stumble & Relish
Tapas Barcelona
Temperance Beer Company
Mark Tendam and Neal Moglin
Theo Ubique Cabaret Theatre
Timeline Theatre
Trattoria D.O.C.
Victory Gardens Theater
Vinic Wine Company
Chicago Public Media - WBEZ
Mary and James West
Wine Goddess
Wirtz Center for the Performing Arts, Northwestern University

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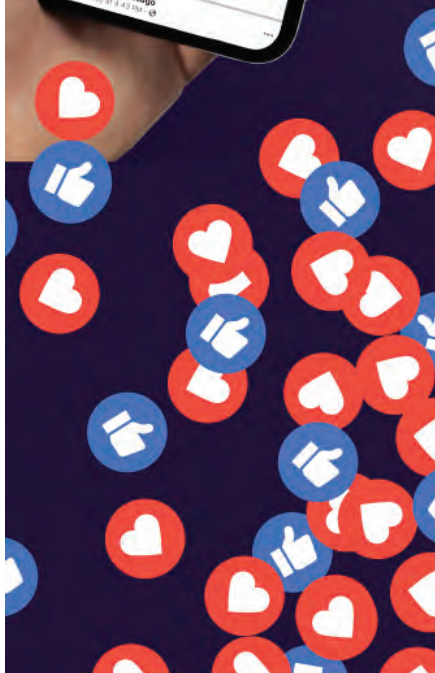
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NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE

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www.NorthShoreCenter.org

Administrative Office Hours: Monday–Friday 9:00 a.m.–5:00 p.m.

Box Office Hours: Monday–Friday, 10:00 a.m.–5:00 p.m. or until curtain;

Saturday, Noon–5 p.m. or until curtain. Sunday: Open two hours prior to curtain (summer hours may vary)

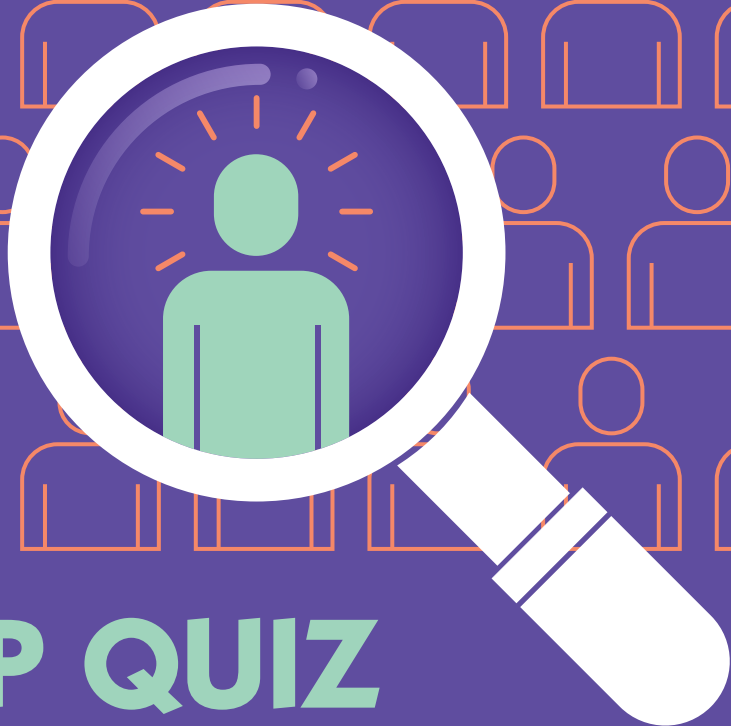
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Manager of Theatre Operations.....	Emily Meister
House Managers.....	Spencer Clark, Brandi Fisher, Alicia Hempfling, Yuri Lysoivanov, James Mann, Sean McCarthy, Nadine Sorenson
Manager of Facility Operations.....	Christopher J. Fitzgerald
Operations Assistant.....	Quincy Greaves
Operations Staff.....	Robert Jimenez, Luis Narvaez, Hector Perez, Gary Sapperstein
Reception.....	Marc Harshbarger, Kaurryne Lev
Ushers.....	Saints, Volunteers for the Performing Arts. For information, call (773) 529-5510

THE NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE opened in 1996 and operates as part of the Village of Skokie's plan to provide cultural, and educational programs, benefiting the citizens of Skokie and the surrounding communities.

IN CONSIDERATION OF OTHER PATRONS

- Latecomers will be seated at the discretion of management.
- Please turn off your cell phones and refrain from using them during the show. They are distracting to the performers and your fellow audience members.
- The North Shore Center features a ListenTech RF assistive listening system available for all shows on a first come / first served basis. We ask that patrons using these devices please leave a driver's license, state ID card or credit card with the House Manager until the device is returned at the end of the performance.
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