The BOOK of WILL

BY LAUREN GUNDERSON

DIRECTED BY JESSICA THEBUS

Scenic Design: Richard & Jacqueline Penrod, USA
Costume Design: Janice Pytel, USA
Lighting Design: Paul Toben, USA
Original Music & Sound Design: Rick Sims, USA
Casting Director: Lynn Baber, CSA
Production Stage Manager: Kimberly Ann McCann, AEA

OPENING NIGHT: NOVEMBER 17, 2017
at the North Shore Center for the Performing Arts in Skokie

Originally commissioned and produced at the Denver Center Theatre Company, a division of the Denver Center for the Performing Arts.
Kent Thompson, Artistic Director.
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CAST

Rengin Altay* .................................................... Rebecca Heminges/Anne Hathaway
Dana Black ................................................. Alice Heminges/Susannah Shakespeare
McKinley Carter* ...... Elizabeth Condell/Emilia Lanier/Fruit Seller/Marcellus
Thomas J. Cox* .................................. Ralph Crane/Compositor/Barman/Francisco
William Dick* ...................... Ben Jonson/Sir Edward Dering/Barman 2/Horatio
Sam Hubbard ................................................. Marcus/Boy Hamlet/Crier/Bernardo
Gregory Linington* .............................................................. Henry Condell
Jim Ortlieb* ................................................................. John Heminges
Luigi Sottile* .............................................................. Ed Knight/Isaac Jaggard
Austin Tichenor* .............................................................. Richard Burbage/William Jaggard

Understudies: Tony Bozzuto (Henry), Will Crouse (Ed), Jason Goff (Ralph),
Julie Stevens (Rebecca), Peter Vamvakas (John), Brenna Welsh (Alice/Elizabeth),
John Wilson (Richard/Ben), Sam Woodhull (Marcus)

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
1619-1623 London, England

The Book of Will will be performed with one 15 minute intermission.

ADDITIONAL PRODUCTION STAFF

Understudy Casting .............................................. Paskal Rudnicke Casting
Assistant Directors .............. Nate Cohen, Sarah Gitenstein, Danielle Roos
Properties Master ............................................................ Amanda Herrmann
Production Assistant .............................................................. Katy Garcia
Production Dramaturg ............................................................... Lauren Shouse
Assistant Dramaturgs .......... Kristen Osborn, Matthew Stein, Sophie Hamm
Wigs .............................................................. Kyle Pingel
Second Wardrobe ............................................................ Kristin Ginther
Dialect Coach .............................................................. Adam Goldstein

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Playwright Lauren Gunderson gave us the glowing *Miss Bennet: Christmas at Pemberley* last season, along with her co-author Margot Melcon, and you loved it as much as we loved performing it for you. Lauren’s sense of authenticity and entertainingly fresh language bounces off the page and around the theatre, uplifting our spirits and challenging our intellect.

Inspired by a true story, *The Book of Will* is her next venture into the past, celebrating the theatre and the inextricable link between literature and the stage. How did William Shakespeare’s work survive through the ages, and who were the heroes who fought to preserve Shakespeare's language and his theatrical genius? John Heminges and Henry Condell, as well as Shakespearean star actor Richard Burbage, spring to life through Lauren’s lively dialogue. Truly the preservation of Shakespeare’s work is, along with the Bible, one of the most important and profound publishing events in history.

Gunderson resurrects these amazing real-life characters, whose love of their friend Will and their passion to keep his stories alive is both hilarious and deeply moving. What I love most about the lens Lauren fixes on this little-known struggle is the role women played in the preservation of Shakespeare’s work—goading, inspiring, and challenging the acting troupe to scour their memories to preserve the past in order to secure the future of the theatre.

*The Book of Will* is a love letter to the theatre, and based as it is on the truth, a fascinating slice of historical life with both political and social context. The glimpse of 17th Century publishing and the religious and political pressures on the theatre and literature are fascinating. And as always with Lauren Gunderson, it feels fresh as well as authentic.

Lauren Gunderson is one of America's most produced playwrights thanks to *Miss Bennet* and now *The Book of Will*. We are proud to have introduced her work to Chicago. Our continued collaboration with her is a joy for us and we’re sure, for you.

BJ Jones, Artistic Director
This play is about many things – friendship, legacy, theatre – but the most meaningful moment of this story for me comes in a reference to comedy. Rebecca, the wife of the protagonist and fellow friend of Will Shakespeare, says she finds herself needing comedies the older she gets. She says: “Laughter is death’s greatest defiance, I think.”

On dark days I don’t always believe this. I can’t always find anything to laugh about in the face of tragedy and hypocrisy. The world is hard and scary and seemingly tilted in all wrong ways. But Rebecca is right. That’s when we need heartfelt, authentic, earnest and defiant laughter the most. Laughter is honest, it’s hard to fake and hard to earn. Laughter brings us together. As an audience of strangers we are made alike in our spontaneous response to something we all – strangely – find instantly and unanimously funny. Laughter is active and out loud, proving that we are, as another one of our characters says in this play, “still yet living.” Laughter can come from the ridiculous, the beautiful, but most importantly, it comes when we see truth.

I wrote that line of Rebecca’s because, like her, I need comedy the older I get. I need the surprise of it, the energy it gives me, the perspective, the endurance, the joy and the community. Shakespeare’s plays were full of comedy; even the darkest plays are mottled with clowns and jokes and jest. He taught me well.

I hope this play makes you laugh – not just at the play but with it. I hope this play makes you feel like you’re one of Shakespeare’s friends sharing stories in the bar after a day’s work on the boards of the Globe Theatre. In that way this play will have done some theatrical magic before your eyes; the magic of time traveling to a bygone era just to realize that the relationships, the revelations and the laughter would fit right in with our own time. Things might change, but people don’t change as much as we think they do. People love like they did 400 years ago, they mourn, they celebrate, and they laugh. Do so with us tonight and defy death for another day.

Lauren
October 2017

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The Book of Will play is true to the facts as we know them and based on in-depth research. However, there are places where the historical record is silent, and this is where Lauren Gunderson’s imagination takes flight. For example, we know that John Heminges had a daughter named Alice, but we don’t know if she took part in the creation of the First Folio. Many scholars think that Emilia Bassano-Lanier was “the Dark Lady” of the sonnets, but we don’t know whether she actually helped fund the legacy of Shakespeare. Here are some facts we do know about the major players in The Book of Will.

**John Heminges**

John was baptized in 1566 in Droitwich, Worcestershire, England, and at the age of 12 he was an apprentice of a London grocer. A significant member of the King’s Men, he appeared in a number of plays including Every Man in His Humour and Volpone and was probably the first to perform the role of Falstaff. His most important role in the company, however, was that of business manager. He held this position for over 25 years and after 1611 he rarely acted. Heminges was one of the original shareholders of the Globe and in 1608 the Blackfriars theaters. He owned the house attached to the Globe Theatre that was probably used as an Ale House. He died in 1630.

**Rebecca Heminges**

Rebecca was born in 1571. Her first husband, William Knell, was a famous player in the Queen’s Men. This marriage was cut short when Knell died in a duel, leaving Rebecca a widow at the age of 15. She remarried shortly after in 1588 to John Heminges, who along with his work in the theatre was also a wholesale grocer. It is very likely that Rebecca helped to manage the grocery business and sold concessions at the Globe Theatre. Rebecca died in 1619 and 11 years later her husband asked in his will to be buried in St. Mary Aldermanbury so he could remain close to her in death.

**Alice Heminges**

John and Rebecca Heminges had fourteen children between 1590 and 1613, with three of them having likely died as infants. We don’t know many specifics, thus the character of Alice Heminges is largely created from the playwright’s imagination. But it is true that many women at the time functioned as alewives and brewed beer to sell in local establishments.
Henry Condell
Born in Norfolk as the son of a fishmonger, Condell could have been acting as early as 1590, but his first certain stage appearance was in 1598 in Ben Johnson’s *Every Man in His Humour*. He performed with the Lord Chamberlain’s Men/The King’s Men until he retired around 1623. He joined as a co-owner of the Globe Theatre in 1605 and later as a co-owner of the Blackfriar’s playhouse in 1608. He, along with John Heminges, was a leader in the sponsoring and preparation of the First Folio of Shakespeare’s work published in 1623. He died only four years later in 1627.

Elizabeth Condell
Elizabeth Smart married Henry Condell in London on October 24, 1596 at St. Laurence Pountney. She was the only child of John Smart, a gentleman of the Strand. Elizabeth and Henry settled in St Mary Aldermanbury. She had nine children, but only three survived to adulthood. Elizabeth died in 1635.

Richard Burbage
Richard was the son of James Burbage, who built the Theatre in Shoreditch. Burbage was a famous and successful actor before the age of 20. He is known for having originated many of the major leading characters in Shakespeare’s plays, including Hamlet, Lear, Othello, Macbeth, Henry V, Romeo and Richard III. He and his brother, also a famous actor at the time, led the disassembling of the Theatre and the construction of the Globe in 1599. Burbage died in 1619, and his life was honored by many writers who appreciated the lasting contribution he made to their work.

Ben Johnson
Johnson wrote what is considered his first great play, *Every Man in His Humor*, in 1598; a 1616 production featured William Shakespeare in one of the lead roles. Shortly after the play opened, Johnson killed Gabriel Spencer in a duel and was tried for murder but was released by pleading “benefit of clergy” (i.e., by proving he could read and write in Latin, he was allowed to face a more lenient court). Shortly after his release he was again arrested for failing to pay an actor. Under King James I, Johnson received royal favor and patronage. Many of his most famous satirical plays, including *Volpone* (1606) and *The Alchemist* (1610), were produced for the London stage and he also wrote for the court. He is often identified as England’s first Poet Laureate. Within his own lifetime and the century after, Johnson was more popular than Shakespeare.
Emilia Lanier
Born Emilia Bassano, she was the daughter of a Venetian musician who served Queen Elizabeth. Lanier published her first volume of poems, *Salve Deus Rex Judaeorum* [Hail, God, King of the Jews], in 1611 and it is considered the first major collection of poems in English by a female writer. She entered into an affair with Queen Elizabeth’s cousin Henry Carey, but he left her when she became pregnant with his child. Lanier’s legacy today is mainly in her proto-feminist visions and writing, but she also is one of the candidates for “the Dark Lady” in Shakespeare’s sonnets because of her Italian-Jewish heritage, her musical skill, and her reputation in court. Scholars find the Dark Lady myth an unwelcome detraction from Lanier’s own considerable literary achievements.

Ed Knight
Knight was the prompter or bookkeeper of the King’s Men. This means that he prepared the company’s play texts for production, adding stage directions, cues for offstage sounds, and other necessary information to turn an author’s or scribe’s manuscript into a promptbook. When issues involving censorship came up, he was the one that resolved them.

Ralph Crane
Crane began his career as a law clerk and then became a professional scribe working for attorneys. Later in his life he turned to writing verse. By 1618 he was working for the King’s Men, producing multiple transcripts for their plays. He published a collection of his own poems in 1621 called *The Works of Mercy, Both Corporeal and Spiritual*. He died in 1630.

William Jaggard
William Jaggard developed one of the largest print shops of his generation. In 1599 Jaggard published the *Passionate Pilgrim* and claimed that the entire collection was by William Shakespeare (though only five of the twenty poems actually were). A 19th century critic characterized Jaggard as an ‘infamous pirate, liar, and thief,’ yet Jaggard held a lot of power. In 1604 a Royal warrant ordered that all parish churches in England display copies of the Ten Commandments published exclusively by William Jaggard. He was also the only one with the right to publish playbills and thus dealt a lot with the professional theatre companies. In 1613 he began to go blind, likely a symptom of syphilis or mercury poisoning, and died in 1623.

Isaac Jaggard
Isaac was given full membership to the Stationer’s Company in 1613—as the son of a publisher he didn’t have to serve an apprenticeship to receive the position. In 1619 the Jaggards teamed up with Thomas Pavier to publish a collection of Shakespeare’s plays in quarto, but the King’s Men objected and the Lord Chamberlain ordered that none of the plays could be printed without their consent. Work on the First Folio began in
the Jaggards’ shop in 1622, but got interrupted several times to continue efforts on other large book orders. Isaac was appointed Printer to the city of London after his father’s death, then died four years later in 1627.

Anne Hathaway Shakespeare
Born around 1556, Anne grew up in the Stratford area where the Hathaway family was well-esteemed. She was 26 when she married William Shakespeare, who was 18 at the time. Anne and Will entered a rushed marriage while pregnant with their first child. Due to these circumstances and the age difference, some scholars have theorized that both parties might have been reluctant to go through with it. Another theory is that Will pursued her hand due to her family’s high society status. Anne and Will had three children: Susanna in 1583 and the twins Hamnet and Judith in 1585. While Shakespeare was off establishing his theatre career in London, Anne and her children remained in Stratford, living in the house of John Shakespeare. After Will’s death in 1616, Anne Hathaway lived in The New Place until she died in August 1623.

Susannah Shakespeare
Susannah Hall, daughter of William Shakespeare, was born in 1583 and died in 1649, buried next to her parents. She married John Hall, a local physician and well-regarded Puritan. Her brother Hamnet died in 1596 and her sister Judith was given very little in Shakespeare’s will because of her husband’s poor reputation. Thus Susannah was the main inheritor of her father’s estate, the property passing down from her to whatever male offspring she had. She had none, giving birth to a daughter, Elizabeth, in 1608. Elizabeth died in 1669, the last descendent of William Shakespeare, leaving no heirs.

Continue the Conversation with FREE SPECIAL EVENTS:
Inside The Book of Will
Thursday, 11/30 at 2:00pm,
Skokie Public Library, 5215 Oakton St
Explore the inspiring true story of Shakespeare’s First Folio and how that tale has been translated to the stage in a discussion with artists related to the production.

“Popping Up” with Austin
Tuesday, 12/5 at 6:30pm,
The Book Stall, 811 Elm St, Winnetka
Cast member Austin Tichenor will discuss his experiences with the Reduced Shakespeare Company, The Book of Will, and his own recent book: Pop-Up Shakespeare. Event includes a brief performance, book signing, and Q&A.

Find event descriptions and more details at northlight.org/events
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RENGIN ALTAY
(Rebecca Heminges/Anne Hathaway) is very happy to be returning to Northlight. Some of her many Chicago credits include Mosque Alert (Silk Road Rising); Women at War (Rivendell); Awake And Sing (Steppenwolf); Gypsy, Macbeth, and The Merchant Of Venice (Chicago Shakespeare); Prelude To A Kiss (Wellington Theater); The Iceman Cometh, A Little Night Music, High Holidays, and Jolly (Goodman); Float (About Face) and numerous staged readings with “The Bernie Sahlins Players.” Regional credits include two seasons with Peninsula Players, Galway Arts Festival, Trinity Repertory Company, Huntington Theater, Madison Repertory Theater, and Milwaukee Rep. Film credits include Stranger Than Fiction, Crush, A Piece Of Eden, and Light It Up. Television and Voice Over credits include Chicago Fire, Sirens, ER, Cupid, The Human Factor, and Yeasha in the MYST computer game series.

DANA BLACK (Alice Heminges/Susannah Shakespeare) is thrilled to be making her Northlight debut and to work with Jessica Thebus once again. Chicago credits include The Few (Steep), Rolling (Jackalope), Tell Me What You Remember (Erasing the Distance), Abraham Lincoln Was A F@gg@t (About Face; Jeff Award nomination for Best Supporting Actress), Hank Williams: The Lost Highway (American Blues; Equity Jeff for Best Musical), Miss Marx (Strawdog), Rabbit (Stage Left), After The Revolution (Next), The Count Of Monte Cristo (Lifeline), Baal (TUTA), and This Happy Breed (Timeline). Dana has understudied at Steppenwolf, Goodman and Victory Gardens and is a graduate of The School at Steppenwolf. She has also appeared on NBC’s Chicago Med and the upcoming POP TV series Hot Date. She is represented by Grossman & Jack Talent and as always, thanks Baude for his love and support.

MCKINLEY CARTER
(Elizabeth Condell, et al.) is pleased to return to Northlight where she last appeared in [title of show]. Recent credits include Fun Home (Victory Gardens), Parade (Writers), My Way (Theatre at the Center), Deathtrap (Drury Lane Oakbrook), The Man Who Murdered Sherlock Holmes (Mercury), and The Merry Widow and Carousel (Lyric Opera). Other Chicago credits include Road Show, Sunday in the Park with George, Julius Caesar, A Midsummer Night’s Dream, Antony and Cleopatra, and Henry IV Parts 1 & 2 (Chicago Shakespeare); Putting It Together (Porchlight); The Sound of Music and Ragtime (Drury Lane); Turn of the Century, The Visit, and Floyd Collins (Goodman); Winesburg Ohio (Steppenwolf); Into the Woods (Marriott Theatre); James Joyce’s The Dead, Cymbeline and Pericles (Court).

THOMAS J. COX
(Ralph Crane, et al.) is happy to be returning to Northlight, where he last appeared in The Outgoing Tide with John Mahoney and Rondi Reed, directed by BJ Jones, which also traveled to the Galway Arts Festival. Other Northlight productions include Pride and Prejudice and Dr. Jekyll & Mr. Hyde. As a founding ensemble member with Lookingglass Theatre, he has appeared in many productions since 1988, including Nelson Algren: For Keeps and a Single Day (Joseph Jefferson Nomination, Solo Performance), Old Curiosity Shop (Joseph Jefferson Nomination, Supporting Actor), as Winston Smith in 1984, and as Hook in Peter Pan (A Play). He has appeared regionally at Goodman, Steppenwolf, Court, House, Gift, and...
Milwaukee Rep Theatres. Film/TV: Chicago Fire (NBC), Brotherhood (Showtime), Since You’ve Been Gone (Miramax).

**WILLIAM DICK** (Ben Jonson, et al.) most recently appeared at Northlight in The Odd Couple. Other favorite Chicago plays include House and Garden, The Goat or Who is Sylvia and Moonlight and Magnolias (Goodman); The Merry Wives of Windsor, Cyrano de Bergerac, Henry VII, and The Madness of George III (Chicago Shakespeare); We All Went Down to Amsterdam (Steppenwolf); The Hammer Trinity Marathon (House Theatre); and The Pitmen Painters (TimeLine). William was recently a member of the Asolo Repertory company in Guess Who’s Coming to Dinner, The Little Foxes (both directed by Frank Galati), All The Way, The Great Society, and Ah Wilderness!


**SAM HUBBARD** (Marcus, et al.) happily returns to Northlight after fight directing White Guy on the Bus and understudying The Whipping Man and 4000 Miles. Recent credits include Cymbeline and The Long Christmas Ride Home (Strawdog), A Loss of Roses and Playboy of the Western World (Raven), The Diary of Anne Frank (Writers), Hamlet and Cymbeline (Michigan Shakespeare Festival), as well as productions with Jackalope, The Factory, Oak Park Festival Theatre and various understudy credits with Writers and Chicago Shakespeare Theatre. Sam
is also a freelance fight director with credits at Court, Victory Gardens, Steppenwolf for Young Adults, Steep and Teatro Vista. Sam is a proud Strawdog Ensemble Member and graduate of Columbia College Chicago. You can see him next in Strawdog’s world premiere of Damascus.

GREGORY LININGTON (Henry Condell) is very happy to be beginning his Chicago career at Northlight! New York credits include Throne of Blood at BAM and The Unfortunates at Joe’s Pub. Regional credits include Ford’s Theatre, Arena Stage, Shakespeare Theatre (DC), Kennedy Center, Theater J, Round House Theatre, Seattle Rep, Berkeley Rep, Shakespeare Center of Los Angeles, CTG, PCPA, Yale Rep. Gregory was a 12-Year Company Member of the Oregon Shakespeare Festival and a 5-Year Company Member of Misery Loves Company in Prague, Czech Republic. Film and Television credits include Innocent Sleep, Persuasion, Harrison’s Flowers, Grey’s Anatomy, Shameless, Major Crimes, The West Wing. He was a teacher at the Shakespeare Theatre (DC) and Georgetown University. Training includes The Groundlings, SITI Company and the Pacific Conservatory for the Performing Arts. gregorylinington.com

LUIGI SOTTILE (Ed Knight/Isaac Jaggard) The Book of Will is Luigi’s Northlight debut! Other Chicago credits include The Tempest, Othello, Shakespeare In Love (Chicago Shakespeare); and Buena Vista (Steppenwolf). Regional credits: Sex With Strangers (Signature Theatre DC); Zombie: The American (Woolly Mammoth); The Three Musketeers, Much Ado About Nothing (Utah Shakespeare Festival); Angels In America Parts I & II, In the Next Room Or The Vibrator Play, Leaving (Wilma Theater); The Three Sisters, Cyrano (Arden Theatre); A Christmas Carol (Milwaukee Rep); The Two Gentlemen Of Verona, Troilus And Cressida (Pennsylvania Shakespeare Festival); An Ideal Husband (Walnut Street Theatre); Seminar (Philadelphia Theatre Company); Nathan the Wise, Cherry Orchard (People’s Light & Theatre); The Lonesome West, Hothouse, The School For Wives, The Government Inspector (Lantern Theater); and The Mystery Of Irma Vep (Act II Playhouse).

JIM ORTLIEB (John Heminges) returns to Northlight after previously appearing in All In The Timing. Select credits include Farnsworth Invention, Of Mice and Men, Guys and Dolls (Broadway); Billy Elliot (1st National); Tartuffe, Candide (Weston Playhouse); Grapes of Wrath (Ford’s Theatre); Hughie, The Homecoming (Gare St. Lazare Players, Paris); and Marriage Play (Merrimack Rep). Chicago credits include M the Murderer (Organic Theatre), Life Sucks (Lookingglass), Scapin (American Blues), Picasso at the Lapin Agile and Man Who Came to Dinner (Steppenwolf). Jim is an Independent Reviewers of New England (IRNE) Best Actor nominee. TV and Film credits include Masters of Sex, Bones, The Closer, CSI, Grey’s Anatomy, The Shield, Felicity, Roswell, Magnolia, A Mighty Wind, Flatliners, Latter Days, Drunkboat, Contagion, The Crash, and Inheritance (2017).

AUSTIN TICHENOR (Richard Burbage/William Jaggard) is thrilled to make his Northlight debut. Chicago credits: In The Garden (Lookingglass), Merchant of Venice (Back Room Shakespeare) and The Liar (Writers; u/s). As co-artistic director of the Reduced Shakespeare Company, he’s appeared...
William Blake and the Age of Aquarius
SEPTEMBER 23, 2017–MARCH 11, 2018

off-Broadway, in London’s West End, Lincoln Center, Kennedy Center, the White House, and theaters across the country. TV credits include The West Wing, The Practice, Ally McBeal, Felicity, Gilmore Girls, Alias, 24, and The X-Files. Co-author of the illustrated children’s book Pop-Up Shakespeare, Austin also co-wrote and starred in William Shakespeare’s Long Lost First Play (abridged) ( Folger Theatre, 2016), nine other “Complete (abridged)” comedies, and produces and hosts the weekly (since 2006) Reduced Shakespeare Company Podcast. Twitter: @austintichenor

JESSICA THEBUS (Director) is a director of theater and an educator based in Chicago. Past Northlight credits include Miss Bennet: Christmas at Pemberley, Shining Lives: A Musical, Dr. Jekyll and Mr. Hyde, Inherit the Wind and Red Herring. At Steppenwolf, she has directed Sex with Strangers, Intimate Apparel, Dead Man’s Cell Phone, No Place Like Home, When the Messenger is Hot (also at 59 E 59th in NYC) and Sonia Flew. Other favorite projects: Richard III (Gift); In the Garden by Sarah Gmitter (Lookingglass); Buzzer by Tracy Scott Wilson (Goodman); Welcome Home Jenny Sutter (Next); As You Like It (Oregon Shakespeare); The Feast: an intimate Tempest (Chicago Shakespeare with Redmoon). She is Director of the Graduate Directing Program at Northwestern University.

LAUREN GUNDERSON (Playwright) is the most produced living playwright in America for 2017, the winner of the Lanford Wilson Award and the Steinberg/ATCA New Play Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation’s 3-Year Residency with Marin Theatre Co. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU’s Tisch School where she was a Reynolds Fellow in Social Entrepreneurship. Her work is published at Playscripts (I and You, Exit, Pursued By A Bear, and Toil And Trouble), Dramatists (Silent Sky, Bauer) and Samuel French (Emilie). She is a proud Dramatists Guild

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SEPTEMBER 23, 2017–MARCH 11, 2018
member. She is from Atlanta, GA and lives in San Francisco. LaurenGunderson.com and @LalaTellsAStory

RICHARD & JACQUELINE PENROD (Scenic Design) return to Northlight having previously designed The Legend of Georgia McBride, Miss Bennet: Christmas at Pemberley, Gee’s Bend, Pride and Prejudice, Tuesdays with Morrie, The Mystery of Irma Vep, At Wit’s End and Over the Tavern. Recent designs include: Pygmalion, Northanger Abbey, Love and Information and The Importance of Being Earnest (Remy Bumppo); Apartment 3A and Stick Fly (Windy City); Nice Work If You Can Get It, Big Fish and All Shook Up (Theatre at the Center); Richard III (Gift Theatre at Steppenwolf); Luck of the Irish and Welcome Home Jenny Sutter (Next); Hank Williams: Lost Highway (American Blues); Barnum and The Christmas Schooner (Mercury) and Around the World in Eighty Days (Lookingglass).

JANICE PYTEL (Costume Design) Broadway credits include 33 Variations, and I Am My Own Wife. Chicago credits include The Long Red Road (Goodman); The Seafarer, Sonia Flew, The Last of the Boys, The Pain and the Itch, and The Drawer Boy (Steppenwolf); The Caretaker, The Detective’s Wife, A Streetcar Named Desire, and Picnic (Writers); Our Town (Lookingglass); Fences and Who’s Afraid of Virginia Woolf? (Court); Pulp (About Face). Regional: The Farnsworth Invention (Alley Theatre); Winesburg, Ohio, The Glass Menagerie (Kansas City Rep); 33 Variations (Arena Stage and La Jolla Playhouse); Lombardi: the Only Thing, Rembrandt’s Gift (Madison Rep); and Agnes of God (Indiana Rep). Los Angeles: The Seafarer (Geffen Playhouse). Multi Media: Catherine Sullivan’s Triangle of Need (Walker Art Center, Vizcaya Museum and Gardens, Metro Pictures Gallery).

PAUL TOBEN (Lighting Design) is a Lighting Designer of theater, live events and unique spaces. Paul’s designs for the stage have been seen in New York City, at regional theaters nationally, and in Canada and England. Recent New York credits include: The Story of My Life (Broadway, with Ken Billington), Electra in a One Piece (The Wild Project), Saturn Nights (The Incubator), The Realm (The Wild Project), Romeo and Juliet (Columbia Stages), Futurity and Too Little, Too Late (HERE Arts Center), When in Disgrace (Examined Man), The Redheaded Man (Fringe Encores). Regionally, Paul has designed an array of plays and musicals for theaters including Actors Theatre of Louisville, TheatreWorks, Kansas City Repertory Theatre, Northlight Theatre, Cincinnati Playhouse in the Park, Cleveland Playhouse, Arizona Theatre Company, The Magic Theatre, and many others.

RICK SIMS (Original Music & Sound Design) has composed and designed sound for numerous Chicago-area theaters, including Steppenwolf, Lookingglass, Congo Square theatre, Writers, Lifeline, Griffin, Chicago Children’s Theatre, The Hypocrites, House, Court, ATC, Victory Gardens, Raven, Steep, Northlight and About Face. Regional credits include Arena Stage and Roundhouse Theatre in Washington D.C., Alliance Theatre in Atlanta, South Coast Rep in Southern California, The Getty, Boston Playwrights’ Theatre, Arden Theatre Company in Philadelphia, Playwrights Horizons in New York City, Actors Theatre of Louisville and Portland Playhouse. Sims won a Jeff Award for sound design for Moby Dick and Hepheastus (Lookingglass), and a BTA award for Brothers In the Dust (Congo Square). He is an artistic associate of Lookingglass, and artistic affiliate with American Blues. Sims also wrote the book, music and lyrics for Hillbilly Antigone (Lookingglass).
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Adapted by DAVID HENRY HWANG | Directed by HELEN YOUNG

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Russo Power Equipment
Starbucks Coffee Company
Steeple Theatre
Stella Evanston
Steppenwolf Theatre Company
Stuart-Rodgers Photography
Stumble & Relish
Tag’s Bakery
Temperance Beer Company
The Bottle Shop
The Joffrey Ballet
The Lewis Family
The Music Institute of Chicago
The Noodle and Depot Nuevo
The Paramount Theatre
The Spice and Tea Exchange Evanston
The Spice House
Timeline Theatre
Trattoria Demi
Victory Gardens Theater
Vin Chicago
WellSpring Integrative Medicine
Wirtz Center for the Performing Arts, Northwestern University
Writers Theatre
WXRT
YWCA Evanston/North Shore

COMMUNITY PARTNERS
Charcoal Oven Restaurant
Chipotle Mexican Grill
The DoubleTree Hotel
Euro Echo Cafe
Hearth Restaurant
Hecky’s Barbecue
The Homestead
Koi Fine Asian Cuisine & Lounge
Nothing Bundt Cakes
Oceanique
Room & Board
Sugar and Spice Extraordinary Sweet Treats
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.
- Assisted listening headsets are available in both North Shore Center theatres. A valid driver’s license, state ID or major credit card will be requested. A T-coil amplification system is installed in the Northlight Theatre for those that have a compatible hearing aid. Please see the house manager for assistance.
- Lost and Found: please call (847) 679-9501 ext. 3202 for lost items.