MANSFIELD PARK

BY

KATE HAMILL

BASED ON THE NOVEL

BY JANE AUSTEN

DIRECTED BY

STUART CARDEN

Scenic Design  Yu Shibagaki, USA
Costume Design  Izumi Inaba, USA
Lighting Design  Christine A Binder, USA
Original Music & Sound Design  Andrew Hansen
Production Stage Manager  Kimberly Ann McCann, AEA
Casting by Paskal Rudnicke Casting

OPENING NIGHT: NOVEMBER 16, 2018
at the North Shore Center for the Performing Arts in Skokie

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CAST (IN ORDER OF APPEARANCE)

Kayla Carter* ............................................................................................................... Fanny Price
Heidi Kettenring* ................................................................................................. Mrs. Norris/Mrs. Price
Mark Montgomery* ............................................................................................... Sir Thomas Bertram/ Mr. Price
Kate Hamill* ........................................................................................................ Mary Crawford/Lady Bertram/Chapman
Anu Bhatt .................................................................................................................. Mariah Bertram/Susan Price
Curtis Edward Jackson ............. Tom Bertram/Mr. Rushworth/William Price
Gabriel Ruiz* ................................................................................................ .......... Edmund Bertram
Nate Burger* .......................................................................................................... Henry Crawford/John Price

Understudies: Raphael Diaz (Edmund), Sam Douglas (Henry/Tom), Ambria Sylvain (Mariah/Fanny), Peter Vamvakas (Sir Thomas), Hilary Williams (Mary/Mrs. Norris)

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

*Mansfield Park will be performed with one 15 minute intermission.

ADDITIONAL PRODUCTION STAFF

Assistant Director/Production Dramaturg................................. Kanomé Jones
Assistant Stage Manager ............................................................................ Kate Ocker*
Movement Director ..................................................................................... Steph Paul
Properties Master ............................................................................................ Jared Davis
Costume Coordinator ................................................................................... Alexia Rutherford
Second Wardrobe ............................................................................................ Robert Goode
Production Assistant .................................................................................... Katy Garcia
Dialect Coach .................................................................................................. Eva Breneman
Associate Dialect Coach .............................................................................. Vahishta Vafadari
Assistant Dramaturg ...................................................................................... Emily Lovett

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

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

Sitting in a small theatre off Washington Square Park in 2016, listening to rock and watching the actors prepare for a performance of Kate Hamill’s *Sense and Sensibility*, I saw that Jane Austen could be refreshed in an exciting and fun way, both representing the courtly manners of the time and utilizing theatricality that spanned centuries and spoofed style. Her text displayed reverence to the source material, and was delightfully cheeky. The cast played characters of both genders, danced like they were at a rave, and wheeled furniture around onstage in a whirlwind of movement. And yet I was moved when Austen wanted me to be. This blending of style and substance was inspiring. And Kate Hamill was in the play as well! A gifted actress and one of America’s most produced playwrights - it became clear that she was an important artist that I was eager to share with Northlight’s audience.

I met with her days later and we talked about what might be right for our Northlight audience. We had produced *Pride and Prejudice* and *Sense and Sensibility* as well as the Austen-inspired *Miss Bennet: Christmas at Pemberley* and I knew our audience had an appetite for Austen. But it felt like we should explore the less traveled works that might have a contemporary theme or element that resonated with a modern audience. We came upon *Mansfield Park*.

In *Mansfield Park*, the underpinning of the estate’s wealth is nefarious and ill-gotten, and the ethics of its business impact the inhabitants in various ways. At the birth of the industrial revolution, social justice began to insert itself into all strata of society, and Austen was well aware of the moral imperatives the movement demanded. It makes *Mansfield Park* feel weightier and more consequential than its siblings, and for us it was an exciting opportunity to work with Kate and Director Stuart Carden to create a new version of a novel by one of your favorite authors, Jane Austen.

BJ Jones, Artistic Director
There’s trueness within in a neighborhood of possibilities. A distinct makeup of underlying values and beliefs. A respect for openness. An expression of kindness. A welcoming dynamic that allows us to live to the fullest, to explore and connect in more thorough and thoughtful ways.

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Why Mansfield Park?

*Mansfield Park* is my third or fourth Austen adaptation for the stage, depending on how you count.* I began with *Sense and Sensibility*, with the intent of adapting all of Jane Austen’s novels in the same order that she wrote them. I did this in the hope that as Austen grew as an artist, so would I. Austen’s novels originally called to me because I am deeply invested in attempting to create new female-centered, socially relevant classics that are specifically theatrical; pieces that bring fresh viewpoints to these iconic stories, but can also hopefully stand on their own as new plays; that may be interesting BOTH to fans of the novels (I certainly count myself as one) and to those who have no knowledge of the original; that are not cut-and-paste adaptations – or attempts to create an imitation of the original text – but retellings.

I try to think of my adaptations as a collaboration between myself and the original author – who sometimes, as with Jane, happens to no longer be with us. That means I have to bring a strong point of view to each classic, a central question I’m interested in asking - and bring that to the play. The play *Sense and Sensibility*, for me, was about how we react to social pressures; *do we follow society’s rules or break them?* and the consequences people (particularly women, and particularly impoverished women) suffer for each choice. My *Pride and Prejudice* was a screwball comedy, examining how we know when we’ve met the right match in life. And *Mansfield Park* – for me – is about the great personal and social price we are sometimes forced to pay for “getting ahead” – or even just surviving.
What does it cost our heroine Fanny Price, to learn the rules of Mansfield Park? What does it cost her to never be able to say “no”: to always be perfect, to never ruffle feathers, to stifle her real opinions? What price is she expected to pay to give her impoverished family their “only chance?” And what really pays for that big, cold, house – “the finest in the county”: Mansfield Park itself? What toll do its inhabitants pay?

Sometimes, in the midst of enjoying a classic – and I love a BBC special as much as anyone – we forget that someone is paying for all that fine clothing. Something funded those glittering balls, that delicate china, those intricate fabrics. That wealth comes from somewhere. And when we reexamine the classics, I believe it’s vitally important for us to attempt to open our eyes and minds, to peer behind the accepted lens, to look at old stories from different angles.

There is also a bright element of feminist fairy tale here: Fanny is a clever, brave, resilient woman who survives against all odds. But this is not the sanitized fairy tale of modern-day telling. Instead, Mansfield Park harkens back to the more complicated, messy origins of the genre, in which our heroine must identify and resist real violence, temptation, and corruption. Along the way, we see that Fanny Price – dismissed by so many characters in the play – has strength beyond reckoning.

Audience members familiar with the novel may find some surprises in this play. But a mission to take on all of the Austens in the hopes of creating new, feminist, female-centered classics is not sufficient reason for adapting Mansfield Park, specifically. I think Mansfield Park is worth taking on because it is so challenging; because there is something interesting and surprising and vital to find here. Something new to see, even if it’s not always what we expected.

I love the classics, deeply and truly. That’s why I believe we can stretch them, play with them, explore them; we needn’t bury them in some musty grave, however reverently it’s tended. These stories can live. They can breathe. And hopefully, they can grow.

I’ve been honored to join with so many talented professionals working on this play. Each one of the people involved has brought their considerable skill, wit, brilliance and heart to this production... and I’m very proud to team with them in bringing you this world premiere.

*Northanger Abbey will be a musical, and thus is still in development – they take a bit longer!*

Kate Hamill (left) with the cast of Primary Stages’ 2017 Production of PRIDE AND PREJUDICE - photo by James Leynse.
Mansfield Park is a deeply complicated novel. Concealed underneath a thin veneer of politeness and romance lies a latent disregard for basic human rights and dignity. The Bertrams’ wealth has been built on the profits of slave labor, but it is sexual misbehavior that is irrevocably condemned in the book instead. Thus, many scholars have questioned Jane Austen’s views on slavery and if her position can be proved in Mansfield Park.

There is only one mention of the slave-trade in the novel. When Edmund returns to England, he tells Fanny he wishes she would talk more to her uncle:

‘But I do talk to him more than I used. I am sure I do. Did not you hear me ask him about the slave-trade last night?’

‘I did—and was in hopes the question would be followed up by others. It would have pleased your uncle to be inquired of farther.’

‘And I longed to do it—but there was such a dead silence! And while my cousins were sitting by without speaking a word, or seeming at all interested in the subject, I did not like—I thought it would appear as if I wanted to set myself off at their expense, by shewing a curiosity and pleasure in his information which he must wish his own daughters to feel.’

Notice, there is no detailed discussion of slaves or slavery. Scholar Edward Said speaks of “what is hidden or allusive,” of “the aesthetic silence or...
discretion of a great novel.” In his view, “everything we know about Austen and her values is at odds with the cruelty of slavery,” and therefore the “dead silence” would suggest “that one world could not be connected with the other since there simply is no common language for both.” Said argued that it was silly to dismiss Austen’s work as insensitive because the work must always be coupled with an awareness of its geographical and political positions. Other scholars have faulted Austen for not condemning Sir Thomas and taking a stronger abolitionist stance in the novel. That would have been quite a statement considering the time.

While there are many differing opinions, we know that Austen had personal connections with the slave trade. Her father had nephews who lived in the West Indies. Her uncle married an heiress to an estate in Barbados. Her brother, Charles, married the daughter of the former attorney general of Bermuda. And Jane’s father, Reverend George Austen, became a trustee of an Antigua plantation. This plantation was owned by one of his former students, James Langford Nibbs, who later became the godfather of Austen’s oldest brother. It’s very likely that her father’s position in Antigua inspired her to make a similar connection with Sir Thomas Bertram in *Mansfield Park*.

But did Jane Austen consider herself to be an abolitionist? Many scholars have pointed to a letter exchanged with her sister to prove that Austen aligned herself with abolitionist thinking. In 1813 she claimed to be “in love with” Thomas Clarkson, having read his *History of the Abolition of the African Slave Trade*. Her favorite poet William Cowper was also an active abolitionist, whose work *The Negro’s Complaint*, published in 1793, became hugely popular. And finally, many scholars point to the dialogue in *Emma* between Mrs. Elton and Jane Fairfax about the inhumane sale of human flesh to prove that Austen was clear about her views on the subject.

While *Mansfield Park* is not a scathing indictment of the slave trade, there is evidence to support that Jane Austen was very much an abolitionist in her own right. And perhaps playwright Kate Hamill adapts this novel with this critique in mind to bring us into a contemporary conversation. If only Jane Austen could join us.
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ANU BHATT (Mariah Bertram/Susan Price) is happy to be collaborating with Northlight for the first time. An actor, dancer, and playwright in Chicago, her recent theatre credits include Hollow/Wave (one-woman show, Silk Road Rising), The Antelope Party (Theater Wit), A Disappearing Number (TimeLine), The Burials (u/s, Steppenwolf). Regional: As You Like It, Richard II (Michigan Shakespeare Festival). TV: Chicago Fire, Chicago Med (NBC) and Electric Dreams, opposite Terrence Howard (Amazon). Anu is a trained Indian classical dancer and is fluent in French. She received her MFA in Acting from the Chicago College of Performing Arts at Roosevelt University, and is represented by Paonessa Talent Agency. Thank you to Kate, Stuart, the cast and the crew for this experience.


NATE BURGER (Henry Crawford/John Price) returns to Northlight where he previously appeared as Lt. Kelly in Butler. Select Chicago and regional credits include Love’s Labor’s Lost, The Heir Apparent, SS! A Midsummer Night’s Dream (Chicago Shakespeare); The Liar (Writers); Wasteland, ‘Master Harold’... And The Boys (TimeLine); A Christmas Carol (Goodman); The Man Who Was Thursday (New Leaf Theatre); Red (Forward Theater Co); Shakespeare In Love, Roe (Asolo Rep). He is a core company actor with American Players Theatre in Spring Green, WI, where some favorite classical roles over eight seasons include 2nd Lt. Ralph Clark, Plume, Mercutio, Cassio, Orpheus, Troilus, and Claudio, amongst many others. Thanks to Mom, Dad, Erin, Nora, Alicia Pursley, Kara Ussery, and Laura, always. He is a proud graduate of Loyola University Chicago.

KAYLA CARTER (Fanny Price) is thrilled to be making her Northlight debut. Other Chicago credits include Smart People (Writers) and work with The Shakespeare Project of Chicago, Artemesia, and Victory Gardens. TV: Chicago Med, APB. Film: the upcoming independent feature Knives and Skin. She is a graduate of University of North Carolina School of the Arts. As always, for Ellis.

KATE HAMILL (Mary Crawford/Lady Bertram/Chapman) is Wall Street Journal’s 2017 Playwright of the Year and one of the 10 most-produced playwrights in the country (2017-18 and 2018-19). Her work includes her plays Sense and Sensibility with Bedlam (originated the role of Marianne; winner, Off-Broadway Alliance Award; Nominee, Drama League Award); Vanity Fair at the Pearl (originated the role of Becky Sharp; nominee, Off-Broadway Alliance Award); Pride & Prejudice at Primary Stages & Hudson Valley Shakespeare Festival (originated role of Lizzy; nominee, Off-Broadway Alliance Award). Plays have been produced internationally and nationally: Off-Broadway, A.R.T., Oregon Shakespeare, Guthrie, Seattle Rep, DTC, PlayMaker’s Rep, Folger, and others. Additional acting credits: Cyrano (Amphibian Stage; winner, Outstanding Performance by An Actress - DFW Critics’ Forum), The Seagull (Bedlam), Marsupial Girl (PearlDamour), Noises Off (Syracuse Stage), General from America (HVSF).

Upcoming world premiere: Little Women. She is currently working on new adaptations of The Odyssey and Scarlet Letter, as well as several original plays (Prostitute Play, In the Mines, Love Poem, The Piper). www.kate-hamill.com

CURTIS EDWARD JACKSON (Tom Bertram/Mr. Rushworth/William Price) makes his Northlight debut. Chicago credits include The Gentleman Caller (Raven); Eden Prairie, 1971 (Goodman, New Stages); Hand to God (Victory Gardens); How the World Began (Rivendell Ensemble); Brilliant Adventures (Steep); Men Should Weep, Letters Home (Griffin Theatre); Crumble (Lay Me Down, Justin Timberlake) (Jackalope); A Splintered Soul (ARLA Productions); and Good Boys
and True (Kokandy Productions). Regional credits include King Charles III (Cardinal Stage Company); Other Desert Cities (Farmer’s Alley Theatre); Richard III, Twelfth Night (Arkansas Shakespeare Theatre). TV/Film: Chicago P.D., Teacher, The Falls: Covenant of Grace. Curtis is a graduate of the School at Steppenwolf and Plymouth State University in New Hampshire. He is represented by Gray Talent Group.

HEIDI KETTENRING
(Mrs. Norris/Mrs. Price) is thrilled to return to Northlight where she has appeared in Side Show, Sense & Sensibility and Seasons’ Greetings. Chicago credits include Wicked (Broadway in Chicago) and work with Chicago Shakespeare, Court, Marriott, Drury Lane, Writers, American Theatre Company, Theatre at the Center and Porchlight. Regionally she has been seen at Indiana Repertory Theatre, Fulton Theatre, Maine State Music Theatre, Peninsula Players, TheatreWorks, The Hangar Theatre and The Clarence Brown Theatre. National Tours: Disney’s Beauty and the Beast. Film and TV: Man of Steel, Chicago Fire and Cupid. Heidi can be heard singing on two Disney children’s books and has sung concerts all over the country. She has received a Joseph Jefferson Award, The Sarah Siddon’s Award, an After Dark Award, The Richard M. Kneeland Award and is a Northwestern Graduate.

MARK MONTGOMERY
(Sir Thomas Bertram/ Mr. Price) returns to Northlight where he appeared in Discord, Outside Mullingar (Jeff nomination, Best Actor), As Bees in Honey Drown and Experiment with an Air Pump. Other select Chicago credits: 2666, Rapture, Blister, Burn, Camino Real and Stage Kiss (Goodman); Hedda Gabler, The Letters, Buried Child and The Scene (Writers); Agamemnon, Iphigenia in Aulis, and M. Butterfly (Court) and productions with Chicago Shakespeare, Victory Gardens, Steppenwolf, Journeymen and Remy Bumppo among others. New York credits: Mamma Mia! (Broadway), Our Town (Barrow Street), Macbeth (Public). Regional credits: Julius Caesar (American Repertory) as well as the show’s French tour. Television: Law & Order, Chicago Fire and Empire.

GABRIEL RUIZ
(Edmund Bertram) returns to Northlight where he previously appeared in Cry It Out. A proud ensemble member of Teatro Vista, select Chicago credits include You Got Older, The Rembrandt, The Way West (Steppenwolf); Native Gardens (Victory Gardens); Agamemnon, Man in the Ring (Court); Arcadia, Company (Writers); City of Angels, Singin’ in the Rain (Marriott); The Upstairs Concierge (Goodman); The Wolf at the End of the Block (Teatro Vista); Creditors (Remy Bumppo); Working: The Musical (Broadway Playhouse); Richard III (Chicago Shakespeare) and Arabian Nights (Lookingglass). His regional credits include Native Gardens (Cincinnati Playhouse), Harvey (Milwaukee Repertory Theatre), Blood and Gifts (Lincoln Center for the Performing Arts, New York). He has composed music and lyrics for Don Chipotle performed at DCASE, Epic Tale of Scale (Chicago Children’s Theater) and Vietgone (Writers). He has appeared on television in Boss, APB, Electric Dreams, Chicago Fire, Chicago Justice, and Chicago PD.

KATE HAMILL
(Playwright) See previous page.

STUART CARDEN
(Director) Northlight: Butler, Chicago: The Hunter and The Bear, Death of a Streetcar Named Virginia Woolf, The Old Man and The Old Moon, Yellow Moon, Hesperia, Travels with my Aunt (Writers); The Year of Frog and Toad, The Miraculous Journey of Edward Tulane, Frederick (Chicago Children’s Theatre); The Merchant on Venice, Golden Child, Back of the Throat, 10 Acrobats in an Amazing Leap of Faith (Silk Road Rising). Regional: The Old Man and The Old Moon (Williamstown Theatre Festival, New Victory, ArtsEmerson, City Theatre); Tribes (Philadelphia Theatre Company, City Theatre); The Royale, Oblivion, Blackbird, Mary’s Wedding, The Moonlight Room (City Theatre); The Royale, Circle Mirror Transformation, In the Next
IZUMI INABA (Costume Design) is thrilled to be at Northlight again after designing *Faceless*, *The Mousetrap*, *Charm*, and *You Can’t Take It With You*. Her recent design credits include *Borealis* (House), *Frankenstein* (Lifeline), *Koalas* (16th Street), *Zurich* (Steep), *Frederick* (Chicago Children’s), *Scientific Method* (Rivendell), *Cosmologies* (Gift). Izumi is a resident artist at Albany Park Theater Project. She received Michael Maggio Emerging Designed Award, and her MFA in Stage Design from Northwestern University.

CHRISTINE A BINDER (Lighting Design) has designed for Writers, Steppenwolf, Chicago Shakespeare, Court, Northlight, Lookingglass, the McCarter Theatre, Hartford Stage, and the Oregon Shakespeare Festival. Her opera designs include work at the Lyric Opera of Chicago, Chicago Opera Theatre, San Diego Opera, New York City Opera, Pittsburgh Opera, and Houston Grand Opera. Recent designs include: *Swan Lake* (Joffrey Ballet Chicago), *20,000 Leagues Under the Seas* (Lookingglass), and *Onegin* (Canadian Opera Company).
Upcoming productions are: *Dolls House Part 2* (Steppenwolf) and *Onegin* (Washington National Opera). Ms. Binder has been nominated for Joseph Jefferson Awards for her work with Court, Northlight, and Lookingglass. She is an Artistic Associate with Lookingglass and Head of Lighting at The Theatre School at DePaul University.

**ANDREW HANSEN** (Original Music & Sound Design) returns to Northlight where he previously collaborated on *Relativity, Discord, Funnyman, Outside Mullingar, White Guy on the Bus, Tom Jones, Stella & Lou, The Outgoing Tide, She Stoops to Conquer and Mauritius.* Andy is an Associate Artist at TimeLine where he has been designing since 1999. Regionally he has composed for American Players, Indiana Rep, Summer Shakespeare at Notre Dame and Montana Shakespeare in the Parks.

**EVA BRENEMAN** (Dialect Coach) is a voice and text coach based in Chicago. Recent Chicago credits include *Nell Gwynn* (Chicago Shakespeare), *Lady In Denmark* (Goodman), *The Doppelganger* (Steppenwolf), *Plantation!* (Lookingglass), *Master Class* (Timeline), *The Belle of Amherst* (Court). Regional: Four seasons with American Players Theatre; *Miss Bennet: Christmas at Pemberley, The Who and the What, Always Patsy Cline* (Milwaukee Rep); *Love’s Labour’s Lost* (Actor’s Theatre of Louisville); *The Woman in Black* (US Tour); *Around The World In 80 Days* (Baltimore Center Stage/Kansas City Repertory) and *Mamma Mia!* (National Tour/Las Vegas). Television: *Empire, Betrayal, The Chicago Code.* Eva is an associate artist at TimeLine Theatre Company.

**STEPH PAUL** (Movement Director) is a Chicago based Choreographer/Director/Performer/Educator who creates to affirm the visual, sonic, and storytelling power of all bodies and all people. She serves as a Resident Director of Albany Park Theater Project and Artistic Associate of Chicago Dance Crash. Theater credits include *Short Shakespeare! Romeo + Juliet* (Chicago Shakespeare); *Last Stop on Market Street* (Chicago Children’s Theatre); *In the Red and Brown Water* (Northwestern University); *Ofrenda,*
**Profiles**

**Kimberly Ann McCann** (Production Stage Manager) is excited to be returning to Northlight Theatre. Her Northlight credits include *Book of Will, Miss Bennet: Christmas at Pemberley, You Can’t Take it With You* and *Civil War Christmas*. Chicago credits: *Having Our Say, A View from the Bridge, Objects in the Mirror, Gloria,* and *Wonderful Town* (Goodman) and *Million Dollar Quartet*. Broadway: *Curtains*. Off-Broadway credits: *Bill W. and Dr. Bob, How to Save the World, John Ferguson*. Regional: *Tuacahn Center for the Arts, Skylight Music Theatre,* and *Milwaukee Rep.* Other credits include *Illinois Shakespeare Festival, Colorado Shakespeare Festival,* and numerous productions at *The Juilliard School*.

**Kate Ocker** (Assistant Stage Manager) is thrilled to be working at Northlight Theatre. Kate is a Chicago based stage manager and has worked for such companies as American Blues Theatre, Paramount Theatre, Court, Goodman, *The Great River Shakespeare Festival, Resident Ensemble Players, Lyric Theatre of Oklahoma,* and *The Oklahoma City Ballet.* Kate is a proud member of Actors’ Equity Association.

**BJ Jones** (Artistic Director) is in his 21st 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, Better Late,* and *Rounding Third.* Notably he has directed productions of *Outside Mullingar, Grey Gardens,* *The Price, The Lieutenant of Innishmore,* 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* (Timeline); *100 Saints You Should Know* (Steppenwolf); *Glengarry Glen Ross* (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 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.
ABOUT NORTHLIGHT THEATRE

Northlight distinguishes itself in the landscape of Chicago theatre through its compelling and compassionate work onstage and innovative and impactful work offstage, including dynamic education and community engagement programs. Northlight’s story begins in 1974, when Gregory Kandel, Mike Nussbaum, and Frank Galati established the Evanston Theatre Company in the Kingsley Elementary School Theater on Green Bay Road in Evanston. The company evolved and expanded in the two decades that followed, moving between several different locations in the North Shore area and adopting the name Northlight Theatre.

Northlight settled into its current home at the North Shore Center for the Performing Arts in Skokie in 1997. From then on, Northlight began a new era of growth, quickly developing into one of the largest nonprofit theatres in the Chicagoland area led by Artistic Director BJ Jones, who took over in 1998. In 2007, he was joined by Executive Director Timothy J. Evans. Under their joint leadership, Northlight has established itself as a regional magnet for critical and professional acclaim and a home for talent of the highest quality.

Today, Northlight’s programming includes:

**MAINSTAGE** Northlight produces five mainstage productions per season, with a spectrum of work ranging from timely world premieres to refreshed classics.

**NEW PLAY DEVELOPMENT** By the end of the 2018-19 season, Northlight will have brought over 40 world-premiere plays to life and is the recipient of ten Edgerton Foundation for New Play Awards.

**EDUCATION** Our comprehensive arts education program serves up to 4000 students per year through workshops, low-cost performance access, and in-school residencies ranging from adaptations of familiar stories to student-devised theatre for social change.

**AUDIENCE ENGAGEMENT** A variety of free audience events such as Backstage with BJ, community panels, and post-show discussions add depth and context to each production and offer a platform for civil discourse.

**COMMUNITY ENGAGEMENT** These tailored programs use theatre arts and theatre-related skills to build bridges with other non-profit organizations, working to both support their missions and extend our reach to diverse audiences.

Through its work onstage and in the community, Northlight Theatre aspires to promote a change of perspective and encourage compassion by exploring the depth of our humanity across a bold spectrum of theatrical experiences.
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Contact Morgan Ulyat at 847.324.1613 or mulyat@northlight.org, or donate online at northlight.org.
SPOTLIGHT

Performances featuring post-show discussion, snacks, and activities for high school students

17 NOV 2:30pm  MANSFIELD PARK  by Kate Hamill  Based on the novel by Jane Austen

2 FEB 2:30pm  NINA SIMONE: FOUR WOMEN  by Christina Ham

23 MAR 2:30pm  LANDLADIES  by Sharyn Rothstein

18 MAY 2:30pm  INTO THE BREECHES!  by George Brant

$10 Tickets available in advance online or by phone with code SPOTLIGHTADVANCE ($5 reservation fee)

$15 Day of tickets available at the door with code SPOTLIGHT

Questions? Contact Mara Stern at 847.324.1607
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Emily Meister

**House Managers**
Brandi Fisher, Tracey Flores, Alicia Hempfling, Yuri Lysoivanov, James Mann

**Ushers**
Saints, Volunteers for the Performing Arts.
For information call (773) 529-5510.

**Office Manager**
Carolyn Adams

**Development Associate**
Dipti Patel

**Reception**
Marc Harshbarger, Kaurryne Lev

**Technical Director**
Frank Rose

**Senior Technical Staff**
Dustin L. Derry, Dave Kappas, Jake Reich, Jay Stoutenborough

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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.
- Lost and Found: please call (847) 679-9501 ext. 3202 for lost items.