Mother of the Maid

BY
JANE ANDERSON

DIRECTED BY
BJ JONES

Scenic Design Scott Davis, USA
Costume Design Izumi Inaba, USA
Lighting Design Christine A. Binder, USA
Sound Design Andre Pluess, USA
Production Stage Manager Rita Vreeland, AEA
Fight Choreographer and Intimacy Consultant David Woolley, SDC

Casting by Paskal Rudnicke Casting

Opening Night: SEPTEMBER 20, 2019
at the North Shore Center for the Performing Arts in Skokie

Mother of the Maid is presented by special arrangement with SAMUEL FRENCH, INC. Original New York Production by The Public Theater, Oskar Eustis, Artistic Director; Patrick Willingham, Executive Director. Mother of the Maid received its world premiere by Shakespeare & Company, Lenox, MA, 2015 and was developed in part at Berkshire Playwrights Lab. It was originally commissioned by Geffen Playhouse, Gilbert Cates, Producing Director; Randall Arney, Artistic Director; Ken Novice, Managing Director.
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CAST (IN ORDER OF APPEARANCE)

Kate Fry* .......................................................... Isabelle Arc
Grace Smith* .................................................... Joan Arc
Kareem Bandealy* ............................................ Jacques Arc
Casey Morris† .................................................. Pierre Arc/Guard
Ricardo Gutierrez* ................................. Father Gilbert/Chamberlain/Scribe
Penelope Walker* ........................................... Lady of the Court
Hayley Burgess ................................................ Monique

Understudies: Jerome Beck (Pierre), Hayley Burgess (Joan),
Kristin Collins (Isabelle/Lady), Tim Kidwell (Jacques/Father Gilbert)

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.
† Fight Captain

Mother of the Maid will be performed with one 15-minute intermission.

ADDITIONAL PRODUCTION STAFF

Assistant Director & Production Dramaturg ......................... Kristen Osborn
Properties Master ...................................................... Jared Davis
Production Assistant .................................................. Sapier Weinglass
Costume Coordinator .................................................. Darcy Hofer
Assistant Fight Choreographer & Intimacy Consultant .......... Taylor Weber
Additional Dramaturgy ............................................... Lyra Yang, Sarah Slight

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When one considers the story of Joan of Arc, her life and set of events that took place in the 1400s, it’s hard to overstate the enormity of her impact, politically, socially and religiously. This is a time when legends were carried by word of mouth. And, in the absence of images or eye witnesses, the truth could be blurred, enhanced, diminished, or manipulated to suit the purpose of the story-teller.

In the case of Joan of Arc, the impact was immediate and profound. Her story found its way to the king and the Pope. Strong and fearless she faced her inquisitors, refusing to be bullied or intimidated. She kept her contact with her higher power to herself and her confessor, frustrating the tribunal who was bent on proving her a heretic.

This season, the thread that connects all our choices is the viewpoint of the marginalized characters who take center stage. In Mother of the Maid, Jane Anderson turns the lens around, to see the Maid’s story from the view of her mother. Anderson eschews classical style to approach the tale from a contemporary point of view. She brings us into the mind and the heart of the person closest to Joan, her mother Isabelle. Isabelle was a simple woman, both humble and pious, but, as history tells us, was perhaps the source of Joan’s steel will and resolve. Nearly thirty years after Joan’s death, she mounted her horse and headed to Paris to defend her daughter’s saintliness, fearless and determined.

As with all my work, I try to connect to the stories I’m telling, and, sadly, Mother of the Maid is freshly resonant. Just recently a dear colleague lost their child to cancer at the age of 17. The time from diagnosis to her passing was less than a year, but her battle was fierce and courageous. My friends persevered, drawing their strength from their astonishing daughter, courageously maintaining something like a normal family life even in the hospital. They are an inspiration. Like Isabelle Arc, these heroic parents stayed strong and determined, supporting her even as she approached the end. I cannot imagine the personal suffering they endured and my admiration for them as a family knows no bounds. I imagine that is what Isabelle went through as she prepared Joan for her final journey.

The story of Joan of Arc is a story of political and religious manipulation, and of the vital impact that one small determined soul can have to alter the course of history. But it’s also the story of how important a parent’s love and support can be when the child they’ve been blessed with has a gift that needs to be honored and nourished.

Today we are still inspired by the story of Joan of Arc because she had a vision, a personal truth. It is a parent’s purpose to honor that truth, to try and understand it, and to love their children with all the courage we can muster.

#teamNoraforever

BJ Jones, Artistic Director
Isabelle d’Arc, née Romeé, (1377-1458) was originally from Vouthon, a small town about 200 miles east of Paris. She married Jacques d’Arc and together they raised a family that included three sons and two daughters in the pastures of Domremy.

Isabelle exerted a great Christian influence upon Joan in her formative years, believing it to be her greatest responsibility to her children. As Joan later described at her trial, “My mother taught me the Pater Noster, Ave Maria, and the Credo. Nobody taught me my belief, if not my mother.”

After Joan was convicted of heresy and burned at the stake, Isabelle made it her life’s work to overturn the Trial of Condemnation that sealed Joan’s fate. In 1455, Isabelle appealed to the newly elected Pope Calixtus III, and he authorized a trial. Isabelle and her sons, Pierre and Jehan, made the journey to Paris, where hearings were to be conducted at the Cathedral of Notre-Dame. On November 7, 1455, Joan’s Trial of Nullification or Rehabilitation opened with Isabelle speaking to the Pope’s representatives:

I had a daughter born in lawful wedlock who grew up amid the fields and pastures. I had her baptized and confirmed and brought her up in the fear of God. I taught her respect for the traditions of the Church as much as I was able to do given her age and simplicity of her condition. I succeeded so well that she spent much of her time in church and after having gone to confession she received the sacrament of the Eucharist every month. Because the people suffered so much, she had a great compassion for them in her heart and despite her youth she would fast and pray for them with great devotion and fervor. She never thought, spoke or did anything against the faith. Certain enemies had her arraigned in a religious trial. Despite her disclaimers and appeals, both tacit and expressed, and without any help given to her defense, she was put through a perfidious, violent, iniquitous and sinful trial. The judges condemned her falsely, damnably and criminally, and put her to death in a cruel manner by fire. For the damnation of their souls and in notorious, infamous and irreparable loss to me, Isabelle, and mine…I demand that her name be restored.

Thanks to the tireless efforts of her mother, Joan was declared innocent on July 7, 1456, and, ultimately, canonized on May 16, 1920. Isabelle lived out her final days in Orleans where she was highly regarded and honored as the mother of the “Maid of Orleans,” the hero of France.
Between Act One and Act Two of *Mother of the Maid*, Joan leads men into battle for the first time at the Siege at Orleans, a critical moment for the French in the 100 Years' War. To give context to this critical moment in France’s history, one must understand the precarious state of the French kingdom at this time.

After devastating losses at Agincourt and Normandy, the death of King Charles VI (also known as the “mad king”), and deep divisions within the French government, which inhibited the crowning and recognition of a new French king, the French people were weary and on the verge of succumbing to English rule. Charles VII considered surrendering to the English or fleeing to Spain. It was at this moment that Joan and her entourage arrived at Charles VII’s doorstep with a message from God.

On March 7, 1429, Joan was presented publicly to the king, in a piece of political theatre designed to set the scene for the launch of her mission. The story goes that Joan was first directed to other royal figures, under the pretense that each was the king, only for her to declare that she knew it was not, and to recognize Charles as soon as she saw him. If this was pantomime, it served as a dramatic demonstration of the Maid’s claim to more-than-human insight. The French needed a savior, and the savior, it seems, had finally materialized.

Charles VII, desperate for any solution, promised Joan an army but then needed to find troops who would fight under the command of a woman. A Latin poem was composed and disseminated in an attempt to explain the king’s decision to put a young girl in armor at the head of his troops and encourage loyal Frenchmen to join her. The king’s secretaries searched hard among the archives to find prophecies that might prefigure Joan’s coming. They found it in a twelfth-century text of Geoffrey of Monmouth’s called *History of the Kings of Britain*, a telling prophecy by the great sage Merlin: “A virgin ascends the backs of the archers, and hides the flower of her virginity.”

On March 22, 1429, Joan dictated a letter to be sent to the English enemy. At the head of the letter, she instructed the clerk to write two words in the Latin she heard in church: Jhesus Maria, “Jesus” and “Mary,” bounded on either side by the sign of the cross. The letter read:

> King of England, and you, Duke of Bedford, who call yourself regent of the kingdom of France; you, William de la Pole, Count of Suffolk; John, Lord of Talbot; and you, Thomas, Lord of Scales, who call yourselves lieutenants of the said Duke of Bedford: submit yourselves to the king of heaven. Restore to the maid, who is sent here by God, the King of...
heaven, the keys of all the fine towns that you have taken and violated in France... King of England, if you do not do this, I am the military leader, and wherever I find your men in France, I will make them leave, whether they want to or not, and if they will not obey, I will have them all killed. I am sent here by God, the king of heaven, to face you head to head and drive you out of the whole of France. And if they will obey, I show them mercy...

Singularity of purpose had brought this girl more than halfway across the country, and singularity of purpose had won her the chance to turn her fighting words into action.

Less than a month later, Joan, with an army at her command, headed to Orleans. On April 25, 1429, the night before she entered the city, Joan slept in her armor, a full suit ordered from Charles VII’s master armorer. The next day, led by her banners—golden fleurs-de-lis sewn across a white field with a painted Christ sitting in judgement over the world, an angel on either side of him—Joan entered Orleans. Inside the city, people crowded the streets, their voices raised with the exhilaration of hope, as the Maid rode among them on her white horse, her armor shining in the torchlight. She made her way slowly through the press of people, hands reaching out towards her along the way, as though a touch would bring a blessing.

A week later, after some back-and-forth with the English, Joan entered her first battle. While she did not carry a sword nor shed any English blood, she rode with her banner among the men to encourage them. After having driven the English out of several key locations, Joan was wounded by an arrow between her neck and shoulder. At the sight of their Maid staggering and bloodied, the French began to falter. However, Joan, always the symbol of hope, stopped the call to retreat. She pressed forward into a ditch at the foot of a tower, brandishing her standard. When the soldiers saw her rise from where she had fallen, when they heard her urging them on, they pushed again forward. Seeing this, panic spread among the English, and, by sunset, they pulled back. Overnight, the English withdrew. The siege was over. The miracle had happened. In just four days, Joan the Maid had freed Orleans.

Inside Orleans, the churches were packed with people giving thanks, in wonder, for their deliverance. When news of Joan’s victory reached Rome, the Bishop of Cahors added a new chapter to his magnum opus,
a brief history of the world, to describe “The Maid named Joan” who “accomplishes actions which appear more divine than human.”

While the 100 Years’ War dragged on another 25 years after the Siege at Orleans, Joan’s victory turned the tide in favor of the French, who would go on to win the war as the English came to recognize that France was too strong to be directly confronted any longer.

Joan’s legacy, of course, outlasts the war. She is one of the most famous women in history and has inspired artistic and cultural works for nearly six centuries including plays by Friedrich Schiller (The Maid of Orleans) and George Bernard Shaw (Saint Joan), countless paintings, statues and other likenesses, a novel by Mark Twain (Personal Recollections of Joan of Arc), and a few films such as the critical and financial success The Messenger: The Story of Joan of Arc starring Milla Jovovich. While we know of Joan’s enduring legacy through the many works that bear her name, Mother of the Maid celebrates Joan’s mother, Isabelle Arc, whose lesser-examined role in history is nonetheless vital to this historical narrative. Without Isabelle’s belief, Joan would never have become the girl general who commanded armies of men and altered the course of French history.
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**PROFILES**

**KAREEM BANDEALY**
(Jacques Arc) makes his Northlight debut. Chicago: A Christmas Carol, Rock N’ Roll, Gas For Less, King Lear (Goodman); The Wheel (Steppenwolf); 20,000 Leagues Under the Sea, Blood Wedding, Moby Dick, The Little Prince, Big Lake Big City, Bengal Tiger at the Baghdad Zoo, The Last Act of Lika Kadison, Peter Pan (Lookingglass); Oklahoma! (Paramount); The Good Book, The Illusion (Court); Julius Caesar, Hamlet, The Caretaker, Heartbreak House (Writers); A Midsummer Night’s Dream, Edward II, Romeo and Juliet (Chicago Shakespeare); A Disappearing Number, Blood and Gifts (Timeline); The Real Thing, The Skin of Our Teeth (Remy Bumppo); and Othello (The Gift). Regionally: Illinois Shakespeare Festival, Notre Dame Summer Shakespeare, Pittsburgh Irish & Classical, and four seasons with Orlando Shakespeare Theater. Film/TV: The Merry Gentleman, Chicago Fire (NBC). He’s a recipient of the 2011 3Arts Artist Award and an ensemble member of Lookingglass where he made his playwriting debut with Act(s) of God.

**HAYLEY BURGESS**
(Monique) makes her Northlight debut. Chicago credits include Twilight Bowl, The Sign In Sidney Brustein’s Window, The Little Foxes (Goodman); Women In Jeopardy (First Folio Theatre); Spin Moves (Ignition Festival of New Plays, Victory Gardens); The Mystery Of Love And Sex (Writers); Domesticated and the First Look Repertory of New Work reading Stupid Kid (Steppenwolf); Fugitive Awareness (First Floor Theatre); and Jake’s Women (Spartan Theatre). Regional credits include A Trick Of The Light (Peninsula Players Theatre) and Frankenstei(n (Cardinal Stage Company). Hayley is a graduate of New York University’s Tisch School of the Arts and the School at Steppenwolf. She is represented by Stewart Talent.

**KATE FRY**
(Isabelle Arc) returns to Northlight, where she performed in The Beauty Queen of Leenane, Outside Mullingar, and The Miser. Other Chicago credits include The Winter’s Tale, Ah, Wilderness! (Goodman); The Belle of Amherst, Electra, The Hard Problem and others (Court); Marjorie Prime, Hedda Gabler, The Letters, A Minister’s Wife, Oh Coward! (Writers); as well as productions with Victory Gardens, Chicago Shakespeare, Apple Tree Theatre, and Marriott Theatre. She has also worked with Center Theatre Group in LA, McCarter Theatre Center in Princeton, Repertory Theatre of St. Louis, and Lincoln Center. TV credits include episodes on Empire (Fox), Boss (Starz), Chicago PD (NBC), and Proven Innocent (Fox). She is the recipient of four Joseph Jefferson awards, the local Sarah Siddons award, the After Dark award, and Chicago Magazine’s actress of the year. Kate is married to actor/teacher Timothy Edward Kane; they have two sons.

**RICARDO GUTIERREZ**
(Father Gilbert/ Chamberlain/Scribe) is delighted to make his Northlight Theatre debut in Mother of the Maid. He most recently appeared in Ah Wilderness and Destiny of Desire at Goodman Theatre. Other acting credits include In the Heights (Paramount) and the world premieres of Lydia (Denver Center Theatre), Fish Men (Goodman) and Ground (Actors Theatre in Louisville). Ricardo has appeared on stages across Chicago and the nation including Steppenwolf, Victory Gardens, Lookingglass and South Coast Rep. Recent television credits include Chicago Fire, Chicago PD, Sirens and Boss. Ricardo is the Executive Artistic Director of Teatro Vista, the premiere Latino theatre company in the Midwest, where he leads an ensemble of 40+ actors, resident designers and playwrights.
**CASEY MORRIS** (Pierre Arc/Guard & Fight Captain) returns to Northlight after appearing in *The Beauty Queen of Leenane*. You may have seen Casey in the role of Joey in Laura Eason’s *The Undeniable Sound of Right Now* at Raven Theatre directed by BJ Jones. Other Chicago theatre credits include: *Hooded or Being Black for Dummies* (First Floor); *Ah, Wilderness!* (Goodman); *What of the Night?* (Stage Left & Cor Theatre); *Hand to God* (Victory Gardens); *Hamlet, The Grapes of Wrath* (The Gift); #Newslaves, EOM (Ignition Festival Victory Gardens); *Voyage* (Cock and Bull); *The Revel* (The House Theatre of Chicago); *Post Apocalypto* (Sketchbook ’15, Collaboration); *In a Little World of Our Own* (Irish Theatre of Chicago); and Charlotte’s Web (Emerald City). Casey received her MFA from The Theatre School at DePaul University and is represented by Gray Talent Group. Visit him at www.casemymorris.info

**GRACE SMITH** (Joan Arc) is thrilled to make her Northlight debut. Chicago: *On Clover Road* (American Blues), *Plantation!* (Lookingglass), *Eden Prairie, 1971* (Goodman New Stages), and work with the Shakespeare Project of Chicago. New York/Regional: *Peter and the Starcatcher* (City Equity Theatre); *Alice in Wonderland, As You Like It, King Lear, A Christmas Carol, The Importance of Being Earnest* (Alabama Shakespeare); *Censored on Final Approach* (The Gym at Judson); and *The School for Lies* (Boxed Wine Productions). Film/TV: *Knives and Skin, The World’s Astonishing News!, Dorm Therapy.* Ms. Smith is the co-creator of MARYSHELLEYSHOW, which she has performed in Maine, NYC, and the Chicago Fringe Festival. She is a proud Equity member and is represented by Paonessa Talent. gracesmithactor.com

**PENELLOPE WALKER** (Lady of the Court) is ecstatic to return to Northlight after previously appearing in *Into the Breeches!, Curve of Departure, Eclipsed, Gee’s Bend*, and Bee Luther Hatchee. Other Chicago credits include *Life Sucks, Black Diamond, The Years the Locusts Have Eaten* (Lookingglass); *The House That Will Not Stand, No One As Nasty* (Victory Gardens); *A Christmas Carol, The Story, Crowns,* (Goodman); *Love & Information* (Remy Bumpo); *We’re Gonna Be Okay, The Project(s), Agnes of God, Doubt, People’s Temple* (American Theater Company); *Will You Stand Up* (Erasing the Distance Theatre Company); *Seven Homeless Mammoths* (Theatre Wit); *Love Lies Bleeding* (Steppenwolf); *10 Virgins, Voyeurs de Venus* (Chicago Dramatists); *The Clink* (Rivendell Theatre). She created and performed her own solo show *How I Jack Master Funked The Sugar in My Knee Caps.* Film/Web/TV: *Doubious Ruffians, Olympia, Flowers, Matching Pursuit, Chicago Med, Chicago Fire, Chicago Justice,* and Boss.

**BJ JONES** (Director/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); *Glengarry 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.


**SCOTT DAVIS** (Scenic Design) Off-Broadway credits: *Ride the Cyclone* (MCC), *Othello: The Remix* (The Westside Theater). International credits: Shakespeare’s Globe, Unicorn Theater (London), The Market Theater (South Africa), The Neuss (Germany), Gdansk Shakespeare Theater (Poland), The Cultch (Vancouver), DUCTAC Theater (Dubai), Brice Mason Center (New Zealand), and The Edinburgh Festival (Scotland). Regional credits: Chicago Shakespeare, Steppenwolf, Court, Writers, Milwaukee Repertory Theater, Asolo Repertory Theater, Signature Theater, Walnut Street Theater, Children’s Theater Company, Utah Shakespeare, Getty Villa Outdoor Theater, Delaware Theatre Company, Paramount, Victory Gardens, Drury Lane, Northlight, American Theater Company, Marriott, Griffin Theater, Windy City Playhouse, Steep Theater, Clarice Smith Performing Arts Center, Dallas Theatre Center, and Mercury Theater. Mr. Davis is a co-founder of the Chicago based design firm Aether and Nyx and serves as adjunct faculty at Columbia College having received his MFA from Northwestern University. www.scottadamdavis.com

**IZUMI INABA** (Costume Design) is thrilled to be at Northlight again after designing *Mansfield Park*, *Faceless*, *The Mousetrap*, *Charm*, and *You Can’t Take It With You*. Her recent design credits include *Twilight Bowl* (Goodman), *A Doll’s House, Part Two* (Steppenwolf), *An American Dream* (Lyric Unlimited), *Cambodian Rock Band*, *If I Forget* (Victory Gardens), and *Miracle* (Miracle Productions at Royal George). 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, Lookingglass, Geva Theatre, and the Joffrey Ballet among others. Her opera designs include work at the Lyric Opera of Chicago, Chicago Opera Theatre, San Diego Opera, New York City Opera, Pittsburgh Opera, Canadian Opera Company, and Houston Grand Opera. Recent designs include: *Mansfield Park* (Northlight), *A Doll’s House, Part 2* (Steppenwolf), and *Onegin* (Canadian Opera Company and Washington National Opera). Upcoming productions are: *The Agitators* (Alabama Shakespeare); *The Last Match* (Writers); *Her Honor Mayor Jane Byrne*, *Lookingglass Alice* (Lookingglass); and *Onegin* (Seiji Ozawa Festival/ Matsumoto, Japan). 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.

**ANDRE PLUESS** (Sound Design) has designed the Broadway productions of *Metamorphoses*, *I Am My Own Wife* and *33 Variations* (Drama Desk Award nomination) as well as the world premiere of *The Clean House* at Yale Repertory and Lincoln Center. Based in Chicago, his work has appeared on most of the city’s stages including Northlight (*Shining Lives* with Amanda Dehnert), Goodman, Steppenwolf, Court and Lookingglass, where he is an associate artist. He has composed music and designed sound for theaters around the U.S., most frequently at the Oregon and California Shakespeare Festivals, Berkeley Repertory, Arena Stage,
American Conservatory Theater, Seattle Repertory, La Jolla Playhouse and Center Theater Group. Choral works include: Winesburg, Ohio, Eastland, Whitman and Undone (with Ben Sussman) and Paris By Night (with Amy Warren).

DAVID WOOLLEY (Fight Choreographer & Intimacy Consultant) returns to Northlight after working on The Beauty Queen of Leenane, and City on the Make. Chicago: The Gentleman Caller (Raven Theatre); Red Velvet, Mary Stuart (Chicago Shakespeare). Off Broadway: The Elaborate Entrance of Chad Deity (Second Stage Theater), Edmond (Provincetown Playhouse). Regional: Three Musketeers, Henry V (Utah Shakespeare Festival); God of Carnage, Norma and Wanda (Oakland Press Award); The Adventure of the Elusive Ear, and Escanaba in da Moonlight (Purple Rose Theatre). Mr Woolley is co-creator and performs as Guido in Dirk & Guido: The Swordsmen!. He is the recipient of two Joseph Jefferson Awards for fight direction, a professor at Columbia College Chicago and a member of the College of Fight Masters with the Society of American Fight Directors.

RITA VREELAND (Production Stage Manager) is proud to be starting her 13th season at Northlight, where she has the stage manager for over 30 productions. Other recent projects: The Polar Express train ride, seven seasons of The Christmas Schooner at Mercury Theater, and productions at Victory Gardens, Route 66 Theatre Company, Theatre at the Center, and Northlight’s productions of Chapatti and Stella & Lou in Galway, Ireland. She is the proud wife of actor Tom Hickey and mom to six-year-old Charlie, and has been a member of Actors’ Equity for 18 years. Thank you for supporting live theatre!

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 2019-20 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 reaches 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 customized 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.
BJ Jones
Artistic Director

Timothy J. Evans
Executive Director

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Kristen Osborn

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Ralla Klepak, who funded the Ralla Klepak Trust for the Performing Arts, was inducted as a member of the Chicago LGBT Hall of Fame in 2017. She was an attorney for Mattachine Midwest, one of the city’s first gay rights organizations. Ralla defended gay rights when legal services for the LGBTQ community were almost non-existent. She gained renown as a court-appointed lawyer and Guardian Ad Litem representing children in many contentious custody cases, while also taking individual civil and criminal cases for people whom she believed were being ill-treated by the legal system.

As a lover for the performing arts, she used the drama training she received at Northwestern University to argue cases in court, combining her love for the arts with her commitment to the rights of disadvantaged children and the disabled.

Ms. Ralla Klepak left legacies to her favorite Chicago theaters, including Northlight Theatre, helping them create programs to support the disabled and disadvantaged.

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