By Lauren Gunderson and Margot Melcon

Directed by Jessica Thebus

Scenic Design William Boles, USA
Costume Design Izumi Inaba, USA
Lighting Design Christine A. Binder, USA
Sound Design Kevin O’Donnell, USA
Production Stage Manager Katie Klemme, AEA
Assistant Stage Manager Abigail Medrano, AEA
Production Dramaturg Sarah Slight

Casting by Paskal Rudnicke Casting

Opening Night: November 15, 2019
at the North Shore Center for the Performing Arts in Skokie

The Wickhams: Christmas at Pemberley was first produced as a Rolling World Premiere by Northlight Theatre with The Jungle Theater, Minneapolis, MN; and Marin Theatre Company, Mill Valley, CA.
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CAST (IN ORDER OF APPEARANCE)

Jennifer Latimore* ................................................................. Lydia Wickham
Netta Walker ............................................................................ Elizabeth Darcy
Luigi Sottile* ........................................................................... Fitzwilliam Darcy
Penny Slusher* ......................................................................... Mrs. Reynolds
Aurora Real de Asua* ............................................................... Cassie
Jayson Lee .................................................................................. Brian
Will Mobley* ............................................................................. George Wickham

Understudies: Bridget Adams-King (Cassie), Elliot Baker (Brian),
William Burdin (Fitzwilliam/George), LaKecia Harris (Lydia/Elizabeth),
Laura Sturm (Mrs. Reynolds)

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.

The Wickhams: Christmas at Pemberley will be
performed with one 15-minute intermission.

Setting: December, 1815. The lower floor of the grand Pemberley Estate, particularly
the common room where servants gather and eat.

ADDITIONAL PRODUCTION STAFF

Assistant Directors............................................. Paulina Stemmle, Connor Lifson
Properties Master .............................................................. Mary O’Dowd
Costume Coordinator .......................................................... Darcy Hofer
Movement Consultant ....................................................... Samuel Hubbard
Dialect Coach ........................................................................ Adam Goldstein
Additional Dramaturgy .............................. Daisy Garrison, Kristen Osborn, Lyra Yang

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

When we programmed *Miss Bennet: Christmas at Pemberley* for the 2016-17 Season, we could only have hoped that it would be the success it became: produced around the country, winning a Jeff Award, and delighting our audiences. The heart of the work is not just a sequel to *Pride & Prejudice* but a step forward in the lives of the Bennet family, building on a feminist sensibility that Austen pioneered. We also could not have predicted that there would be a companion to the sequel! Now we return to Pemberley and the family you have grown to love.

This season we repeatedly explore the perspective of the supporting characters in the lives of the people who usually take center stage. And that is the twist to *The Wickhams*; it shares the view from the kitchen and the family of servants who support the Darcys upstairs. This examination of class structure and values is shrewdly rendered in *The Wickhams*, offering Austen fans an entirely new collection of funny, charming, and touching characters, true to the Austen style.

Lauren Gunderson and Margot Melcon have given the American Theatre a real treat, culling the best of Austen while crafting a fresh take, making the Pemberley series as current as this morning’s crumpets. It is a privilege to have them in our house. Both of the *Christmas at Pemberley* pieces as well as Gunderson’s *The Book of Will*, have been given glorious renderings by the brilliant Jessica Thebus, who has directed so many wonderful productions for us here at Northlight. It is an honor to work with artists over and over, artists who understand your audience and who care so much about the craft of theatre, who generously share their craft and who entrust you with their gifts time and time again.

This holiday treat is a world premiere, and we are so blessed to have the opportunity to share it with you. Who knows? There may be more new tales to tell in the holidays to come!

BJ Jones, Artistic Director
The Wickhams is the second in the Christmas at Pemberley play series penned by Lauren Gunderson and Margot Melcon. Many subscribers will remember the first in the series, Miss Bennet, had its world premiere at Northlight in 2016. In case you missed it (or if memory fails you), here’s a quick recap of what happened in the last installment:

The Bennet sisters gather at Pemberley, the home of Elizabeth (Lizzy) and Darcy of Pride & Prejudice fame, for Christmas. After the marriages of Bennet sisters Jane, Lizzy, and Lydia, only Mary and Kitty remain single. Mary, a bit of a recluse who is fascinated by eccentric subjects that escape the notice of most people—loudly and often—has resigned herself to a solitary intellectual life in her childhood home, looking after her parents. But then, in walks Lord Arthur de Bourgh, Mr. Darcy’s brilliant but introverted and slightly awkward cousin, and a new romantic story begins to unfold.

Mary and Arthur hit it off immediately, but as both are more used to the company of books than people, they struggle to express their affections. Their budding romance is first complicated by Lydia’s naïve, incessant flirting with Arthur, which is the result of her loneliness and dissatisfaction with her own husband, the elusive and untrustworthy Mr. Wickham (foreshadowing!). Their love is next foiled by Anne de Bourgh (Arthur’s cousin, once removed) who claims her mother Lady Catherine de Bourgh (Darcy’s aunt) professed that her dying wish was for Anne and Arthur to be married, though Anne was also supposedly betrothed to Darcy from childhood as well.

In the end, with the help (or hindrance) of well-meaning sisters, love conquers all just in time for Christmas, and Mary finds herself facing a future full of adventure and romance, with the oddest, smartest man she has ever met.
LYDIA & WICKHAM: A SERIES OF UNFORTUNATE EVENTS

In *Pride & Prejudice*, Lydia Wickham (the youngest Bennet sister) narrowly escapes scandal in her romance with George Wickham, an army officer. While Wickham himself is not a character present in *Miss Bennet*, the play reveals more information about his and Lydia’s life together as a married couple. Here’s the step-by-step of what we know about Lydia and Wickham’s romance and marriage:

In *Pride & Prejudice*:
When the eligible Charles Bingley comes to town and the rest of the Bennet sisters fly into a tizzy, Lydia devotes her time to conversing with the officers passing through, like George Wickham, who has a mysterious and long-standing feud with Mr. Darcy.

Mrs. Bennet allows Lydia to travel to Brighton with Colonel and Mrs. Forster. The Colonel leads the officers, including Wickham, who will also be on the journey.

Lydia and Wickham run off together, Lydia with the belief that Wickham intends to marry her, and Wickham to escape his gambling debts (without any apparent intention to wed).

Darcy finds Lydia and Wickham and offers to bring Lydia home to avoid a scandal. Lydia refuses, so Darcy secretly pays Wickham’s debts and acquires a commission for Wickham in a northern regiment, in exchange for Wickham marrying Lydia, saving the Bennet family from disgrace.

Lydia and Wickham move to Newcastle with his regiment and continue to spend recklessly.

In *Miss Bennet: Christmas at Pemberley*:
Lydia visits Pemberley at Christmastime without Wickham, who is not welcome due to his past with Darcy.

Mary Bennet reveals that Lydia and Wickham have spent much time apart this past year, although Lydia denies that it has any impact on their love.

Jane and Lizzy speculate on Wickham’s behavior. Lizzy believes he is adulterous.

Lydia flirts with Darcy’s cousin Arthur de Bourgh, even going so far as to send him a note of her affection, though everyone quickly figures out that Arthur and Mary are in love.

Lydia doubles down on her love for Wickham, but, when expectant mother Jane asks Lydia to come live with her once she gives birth, Lydia accepts.

What is to become of Lydia and Wickham? Find out in *The Wickhams!*
UPCOMING EVENTS

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IN CONVERSATION WITH PLAYWRIGHTS
LAUREN GUNDERSON AND MARGOT MELCON

Recently, dramaturg Sarah Slight had the opportunity to discuss the *Christmas at Pemberley* series with playwrights Lauren Gunderson and Margot Melcon.

**Sarah Slight:** First, for those audience members who may not have seen *Miss Bennet* or be familiar with *Christmas at Pemberley*, what is it?

**Margot Melcon:** *Christmas at Pemberley* is essentially a sequel to *Pride & Prejudice* set about two years later. The play is set at Christmastime at the home of Mr. and Mrs. Darcy. It is an opportunity for the Bennet sisters to reunite, and we get to check in and see where everyone is now.

**SS:** And I understand the plays have an exciting origin story. What happened?

**Lauren Gunderson:** We were driving up to Ashland to see some theatre, which is a six hour drive from the Bay Area. I don’t even know how it started, but we asked ourselves: What does American theatre need?

**MM:** Holiday plays!

**LG:** A new holiday play. What’s a new, fresh, smart, romantic holiday play?

**MM:** We landed on this idea that one of the things that you always want to go back to at the holidays is characters that you love, and there are few characters more beloved than the heroines of Jane Austen’s works. So, in the car using Starbucks napkins, we sketched out this idea for the play, *Miss Bennet*.

**SS:** Which Northlight produced in 2016 as part of the rolling world premiere. So, yes, American theatre needs new holidays plays, but why Jane Austen?

**LG:** It is a really fun way to bring the feminism and the social criticism that’s inherent in Jane Austen’s work to now. We still get all the empire waist dresses and fancy British accents, but we also get this sense of “oh this speaks to us now” in the way that great classic literature always does.

**MM:** One foot lives in Jane Austen land, and one foot lives in now, so it feels like Jane Austen, and yet, also feels like it relates to you.

**LG:** A lot of them are stories where you have to prove yourself. [Both] *Miss Bennet* and *The Wickhams* are about women proving their capability, their value, their competence, and their excellence and independence. Those stories I’m never tired of telling.

**SS:** And we’ve heard a rumor that a third play may be in the works...is that true?

**MM:** We can’t disclose the full, juicy plot yet, as it is still in the works, but with *Miss Bennet* we heard more about Mary, and with *The Wickhams* the focus is on Lydia. The final play in the Pemberley trilogy will continue the stories of the sisters we haven’t heard from yet with the fierce, romantic, hilarity of the first two, but with a bit of a twist.
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Jane Austen was one of England’s foremost novelists, yet she was never publicly acknowledged as a writer during her lifetime. Born on December 16, 1775, at Steventon Rectory in Hampshire, Jane was the seventh child of a country clergyman, George Austen, and his wife, Cassandra. Jane was primarily educated at home, benefiting from her father’s extensive library and the schoolroom atmosphere created by Mr. Austen’s live-in pupils. Her closest friend was her only sister, Cassandra, almost three years her senior. More than a hundred letters from Jane Austen to her sister Cassandra have survived, giving us our most intimate look at some of the details of Austen’s life.

Though Austen lived a quiet life, she had unusual access to the greater world, primarily through her six brothers. Francis (Frank) and Charles, officers in the Royal Navy, served on ships around the world and saw action in the Napoleonic Wars. Henry, who eventually became a clergyman like his father and his brother James, was an officer in the militia. Austen visited Henry in London, where she attended the theater, art exhibitions, and social events and also corrected proofs of her novels. Her brother Edward was adopted by wealthy cousins, the Knights, becoming their heir and later taking their name. On extended visits to Godmersham, Edward’s estate in Kent, Austen and her sister took part in the privileged life of the landed gentry, which is reflected in all her fiction.

As a child, Austen began writing comic stories, now referred to as the Juvenilia. Her first mature work, composed when she was about 19, was a novella called Lady Susan that was written in epistolary form (as a series of letters). This early fiction was preserved by her family but was not published until long after her death.

In her early twenties, Austen wrote the novels that later became Sense and Sensibility (first called “Elinor and Marianne”) and Pride and Prejudice (originally “First Impressions”). Her father sent a letter offering the manuscript of “First Impressions” to a publisher soon after it was finished in 1797, but his offer was rejected. Austen continued writing and revising “Elinor and Marianne” and completed a novel called “Susan” (later to become Northanger Abbey).
When Austen was 25 years old, her father retired, and she and Cassandra moved with their parents to Bath. During the five years she lived in Bath (1801-1806), Austen began just one novel, *The Watsons*, which she never completed. After Mr. Austen’s death, Austen’s brothers contributed funds to assist their sisters and widowed mother. Mrs. Austen and her daughters set up housekeeping with their close friend Martha Lloyd. Together, they moved to Southampton in 1806 and economized by sharing a house with Frank and his family.

In 1809, Edward provided the women a comfortable cottage in the village of Chawton, near his Hampshire manor house. This was the beginning of Austen’s most productive period. In 1811, at the age of 35, Austen published *Sense and Sensibility*, which identified the author as “a Lady.” *Pride and Prejudice* followed in 1813, *Mansfield Park* in 1814, and *Emma* in 1815. The title page of each book referred to one or two of Austen’s earlier novels—capitalizing on her growing reputation—but did not provide her name. Austen began writing the novel that would be called *Persuasion* in 1815 and finished it the following year, by which time however, her health was beginning to fail. The probable cause of her illness was Addison’s disease, a hormonal disorder that affects the adrenal glands.

During a brief period of strength early in 1817, Austen began the fragment later called *Sanditon*, but, by March, she was too ill to work. On April 27 she wrote her will, naming Cassandra as her heir. In May, she and Cassandra moved to Winchester to be near her doctor. Austen died in the early hours of July 18, 1817, and a few days later, was buried in Winchester Cathedral. She was 41 years old. Interestingly, Austen’s gravestone, which is visited by hundreds of admirers each year, does not mention that she was an author.

*Persuasion* and *Northanger Abbey* were published together in December 1817 with a “Biographical Notice”, written by Henry, in which Jane Austen was, for the first time, identified as the author of *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, and *Emma*. 
Pemberley Who's Who

UPSTAIRS

Jane

Elizabeth

Mary

Kitty

Lydia

Charles Bingley

Fitzwilliam Darcy

Georgiana Darcy (sister)

Anne de Bourgh (cousin)

Arthur de Bourgh (cousin)

DOWNSTAIRS

Mrs. Reynolds

Brian

Cassie

Maids and Footmen

Character appears in The Wickhams

Character does not appear
JENNIFER LATIMORE (Lydia Wickham) returns to Northlight after appearing in Miss Bennet: Christmas at Pemberley as Lydia Wickham. She is a Georgia peach at heart, but enjoys the cold of the Midwest. Some Chicago theater credits include Bernhardt/Hamlet (Goodman); Too Heavy For Your Pocket (TimeLine) for which she won the 2019 Black Theater Alliance Award for Best Featured Actress in a Play; We Are Proud To Present... (Steppenwolf); Twelfth Night, The Importance Of Being Earnest, the MLK Project (Writers); Macbeth, Love’s Labor’s Lost (Chicago Shakespeare). Regional credits include Ann in The African Company Presents Richard III and Chloe in Arcadia (American Players Theatre). Film/TV: An Acceptable Loss, Killing Eleanor, The Chi (Showtime); Chicago PD (NBC); Empire, and Proven Innocent (FOX). Much thanks to God and her family for continued support and love.

JAYSON LEE (Brian) is extremely excited to be making his Northlight Theatre debut! Jayson completed his BFA Acting training from The Theatre School at DePaul University this past June. Some of his favorite credits include Hooded; or being black for dummies (First Floor Theatre) that received Jeff Nominations for Best Play and Best Ensemble and also earned him BTAA nominations for Most Promising Actor and Best Actor in an Ensemble; A Dybbuk; or between two worlds, Into the Woods, and Oresteia (The Theatre School) the US premiere by Robert Icke. You can see Jayson next in Victory Gardens’ production of How to Defend Yourself.

WILL MOBLEY (George Wickham) is pleased to make his Northlight debut. Chicago credits include The Winter’s Tale U/S (Goodman); Ragtime (Marriott); My Fair Lady (Lyric Opera); SS! Twelfth Night (Chicago Shakespeare); Days Like Today, Julius Caesar U/S (Writers). Regional: Miss Bennet: Christmas at Pemberley (Theatre Squared); The Legend of Georgia McBride (Cardinal Stage Company); The Hound of the Baskervilles, A Christmas Carol, Other Desert Cities (Indiana Repertory Theater); Other Desert Cities (Arizona Theatre Company); The Two Gentlemen of Verona, Hamlet, Antony and Cleopatra, Twelfth Night, Richard III, The Admirable Crichton, The Taming of the Shrew, The Critic, and Of Mice and Men (American Players Theatre); A Midsummer Night’s Dream (tour), Macbeth, The Merchant of Venice, and Great Expectations (Utah Shakespeare Festival); and The Lieutenant of Inishmore (Artists Repertory Theatre). Will is also a member of the Chicago band The Winchesters (thewinchestersband.com).

AURORA REAL DE ASUA (Cassie) is proud to debut at Northlight. Previous credits include The Adventures of Augie March (Court); Pipeline (Victory Gardens); The Wolves (Goodman); Dracula, You On the Moors Now (Hypocrites); Firebirds Take the Field (Rivendell); and Rosencranz and Guildenstern Are Dead (Metropolis Performing Arts). She has understudied for productions at Lookingglass and Chicago Shakespeare. She is also a playwright and her play The Pride Before was part of the 2019 Freshness Initiative at sideshow theatre. Film credits include Knives and Skin and Workingman. She received her BA from Northwestern University and is represented by Gray Talent.

PENNY SLUSHER (Mrs. Reynolds) last appeared at Northlight in Into the Breeches! Other Northlight productions include By the Water, You Can’t Take It With You, Chapatti, Sense & Sensibility and A Life. Chicago credits include: Sweet Bird of Youth (Goodman); Uncle Vanya (After Dark Award), The Importance of Being Earnest, James Joyce’s “The Dead” (Court); Old Glory, Another Part of the Forest (Jeff Award), Bus Stop, The Subject Was Roses (Writers). Regional: Silent Sky, A Murder is Announced, Chapatti, The Hollow
LUIGI SOTTILE (Fitzwilliam Darcy) returns to Northlight after appearing in The Book of Will. Chicago credits include Bernhardt/Hamlet, Hundreds and Hundreds of Stars (Goodman); The Tempest, Othello, Shakespeare In Love (Chicago Shakespeare); Familiar, Buena Vista (Steppenwolf). Regional: Sex With Strangers (Signature Theatre, DC); Zombie: The American (Woolly Mammoth); The Three Musketeers, Much Ado About Nothing (Utah Shakespeare Fest.); Angels In America Parts I & II, ...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, Private Lives (Pennsylvania Shakespeare Fest.); An Ideal Husband (Walnut Street Theatre); Seminar (Philadelphia Theatre Co.); 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).

NETTA WALKER (Elizabeth Darcy) Recent credits include Yen (Raven Theater, Jeff Award for Best Supporting Performer); Miss Bennet: Christmas at Pemberley (Milwaukee Repertory Theater); Hamlet, Grapes of Wrath (The Gift Theatre); No Child (Definition Theatre); Continuity (Goodman, New Stages); Great Expectations (Silk Road Rising/Remy Bumppo); Puff: Believe it or Not! (Remy Bumppo); Spin Moves (Victory Gardens, Ignition Festival); truth and reconciliation (Sideshow Theatre); and Coriolanus (Commission Theatre). Film: Come As You Are (2019). She is proudly represented by the incredible women of Paonessa Talent. She dedicates everything she does to her late father, Tony Walker.

LAUREN GUNDERSON (Playwright) has been one of the most produced playwrights in America since 2015 topping the list twice including 2019-20. She is a two-time winner of the Steinberg/ATCA New Play Award for I and You and The Book of Will, the winner of the Lanford Wilson Award and the Otis Guernsey New Voices Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation’s Residency with Marin Theatre Company. 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. She co-authored the Miss Bennet plays with Margot Melcon. Her work is published at Playscripts (I and You, Exit Pursued By A Bear, The Taming and Toil And Trouble), Dramatists Play Service (The Revolutionists, The Book of Will, Silent Sky, Bauer, Natural Shocks, The Wickhams and Miss Bennet) and Samuel French (Emilie). Her picture book Dr Wonderful: Blast Off to the Moon is available from Two Lions/Amazon.

MARGOT MELCON (Playwright) is an artist, arts administrator and writer. She co-wrote Miss Bennet and The Wickhams with Lauren Gunderson, the first two parts of the Christmas at Pemberley trilogy. She was the Director of New Play Development at Marin Theatre Company for seven years, where she dramaturged over 30 productions - including six world premieres - and administered the company’s two annual new play prizes and commissioning program. She has developed plays with TheatreWorks, Bay Area Playwrights Festival, Crowded Fire Theater, Shotgun Players, Berkeley Rep’s Ground Floor, the Kennedy Center, the New Harmony Project, and The Playwrights’ Center in Minneapolis. She is currently the Program Executive for Community Arts at the Zellerbach Family Foundation. Margot is a graduate of California State University, Chico and currently lives in San Francisco.
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JESSICA THEBUS (Director) is a director of theater and an educator based in Chicago. Past Northlight credits include Into the Breeches!, The Book of Will, 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.


IZUMI INABA (Costume Design) is thrilled to be at Northlight again after designing Mother of the Maid, 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.

KEVIN O’DONNELL (Sound Design) is thrilled to be back at Northlight where previous credits include Into the Breeches!, Cry It Out, The Legend of Georgia McBride, Miss Bennet, You Can’t take it with You, The Lady with All the Answers, and Inherit the Wind. As a composer and sound designer he has received 10 Jeff Awards (20 nominations), and is a company member with The House Theatre. Locally he has worked with Steppenwolf, Chicago Shakespeare, Lookingglass, Court, and many others. Regionally: The Pasadena Playhouse, The Southern Rep, Le Petite Theatre, The Seattle Rep, The Signature Theatre, The Olney Theatre Center, The Adrienne Arscht Center of Miami, and others. He is also a drummer.

MARY O’DOWD (Properties Design) is honored to return to Northlight having designed props for Into the Breeches! She has created props/set dressing for dozens of shows and has received several Jeff nominations. Favorite projects ever: Rock ’N’ Roll (Artistic Home) and Bakersfield Mist (TimeLine). Mary is an Artistic Affiliate with American Blues Theater and is a graduate of the United States Merchant Marine Academy in Kings Point, NY.
KATIE KLEEME (Production Stage Manager) is pleased to return to Northlight after serving as Production Stage Manager on Landladies and Assistant Stage Manager on You Can’t Take It With You. Recent credits include Into the Woods (Writers); Hamilton: An American Musical (Chicago, Sub); Sorin: A Notre Dame Story (National Tour); If I Forget, Indecent, Lettie (Victory Gardens); The Realistic Joneses (Theater Wit & Shattered Globe); Southern Gothic (Windy City Playhouse); and Mother and Me (Geva Theater Center, Rochester, NY). She was resident production stage manager at American Theater Company from 2008-2018 where highlights included the world premieres of Disgraced (Pulitzer Prize), The Project(s), and columbinus (Chicago and ArtsEmerson, Boston). She is on the faculty at Loyola University Chicago and is a proud member of Actors Equity Association.

ABIGAIL MEDRANO (Assistant Stage Manager) is excited to work at Northlight Theatre for the first time. For the past 3 seasons, she has worked at Writers Theatre as an assistant stage manager. Other credits include Dreamgirls (Porchlight Music Theatre); The Humans (American Theater Company); Café Variations (SITI Company/ArtsEmerson); We Are Proud to Present a Presentation..., and Astro Boy and the God of Comics (Company One Theatre).

BJ JONES (Artistic Director) is in his 22nd season as Artistic Director of Northlight. Mr Jones is a two-time Joseph Jefferson Award Winning actor and a three-time nominated director. He has directed the world premieres of Relativity, Charm, Faceless, White Guy on the Bus, Chapatti, The Outgoing Tide (Jeff Nomination), Better Late, and Rounding Third. Notably he has directed productions of Outside Mullingar, Grey Gardens, The Price, The Lieutenant of Inishmore, Curve of Departure, and The Beauty Queen of Leenane. As a producer he has guided the world premieres of Miss Bennet: Christmas at Pemberley, Shining Lives, The Last Five Years, and Studs Terkel’s ‘The Good War.’ Additional directorial credits include Pitmen Painters (Jeff Nomination, Timeline); 100 Saints You Should Know (Steppenwolf); 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.

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

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

**NEW PLAY DEVELOPMENT**
American theatre thrives on new work, and Northlight is a bold contributor! We’ve given a home to over 40 world premieres, and seek to serve the specific needs of each new play we develop, which may include playwright commissions, workshops with actors, and private or public readings.
Arts education prepares youth for success in school, in work, and in life. Our dynamic programs reach thousands of students each year, with opportunities ranging from attendance at mainstage productions to theatre skills training to literacy engagement to Speak Up!, our unique theatre for social change curriculum.

**ARTS EDUCATION**

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

**EQUITABLE ACCESS**

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

**AUDIENCE ENGAGEMENT**
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A TRIBUTE TO STEPHEN MORELL MULLINS 1932 - 2019

Steve Mullins was a dear friend of Northlight Theatre. Steve served as president of the board of trustees from 1993-1996 and continued to serve as an active member of the advisory council. Steve was a graduate of New Trier High School, Dartmouth College and the University of Michigan Business School. The majority of Steve’s successful career was spent in the real estate investment and development business.

Steve was a competitive swimmer throughout his life which culminated in a Gold Medal at the World Masters Championship in Budapest, Hungary in 2017. Steve’s many interests included traveling and baseball. Steve and buddy, Ed Chainski, visited nearly 100 minor league baseball parks in 40 states over 25 years! Steve was also a lifelong collector of Character and Toby Jugs, establishing the American Toby Jug Museum in Evanston in 1993. The not-for-profit museum features more than 8,500 jugs.

In addition to being a longtime supporter of Northlight, Steve also was an active Dartmouth alumnus serving as President of his 1954 class, president of the Dartmouth Club of Chicago and President of the Dartmouth Alumni Council. Steve and Carol, his wife of 56 years, were leaders in the Evanston community where they raised their three children.

Northlight is grateful to Steve for his incredible leadership, commitment, and support.

NORTHLIGHT LEGACY SOCIETY

The Legacy Society is a group of committed supporters who have included Northlight Theatre in their estate planning. Joining this group ensures the next 45 years of

- Intensely entertaining productions serving 50,000+ audience members annually
- Dynamic education programs reaching thousands of students annually in over 45 schools throughout the Chicago area
- New play development championing new and emerging playwrights

“We want to ensure the theatre we’ve enjoyed for so many years continues to be enjoyed by future generations.”
- Diane and Karl Berolzheimer, charter Legacy Society members

To learn more about estate gift options, contact Kimberly Hoopingarner at 847.324.1614 or khoopingarner@northlight.org.

We are honored to recognize the following Legacy Society members:

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Christy Callahan and Drew Pfeifer
Corepower Yoga Old Orchard
Court Theatre
Cross-Rhodes Restaurant
Melanie and Dan Peterson
Debra and Brian Behles
Dennis and Franny Clarkson
DMK Restaurants
Don and Betsy Hohman
Donna and Gene Brett
Drury Lane Theatre
Egea Spa
Evanston Art Center
Evanston Athletic Club
Feast & Imbibe Catering Group
Firefly Kitchen
Good's Fine Picture Framing
Gracie's
Gran ParkOrchestr Association
Green Spoon Catering
Guildhall
Holly and David Reynolds
Images Med Spa
Mary and James West
Jameson's Original Charhouse
Jill Norton Photography
Jilly's Cafe
Jodi Mullet and Ken Clark
Jonathan Moberly
Julie and Josh Chernoff
Kansaku Sushi
Katten Muchin Rosenman
Kim and Kirk Hoopingarner
Koval Distillery
La Macchina Cafe
Lad and Lassie
Leslie and Paul Lehner
Lincoln Park Boat Club
Lou Malnati's Pizzeria/Malnati Organization, Inc.
Malcolm S. Brown
Marcia Mead Stillerman
Marge McMonagle
Marcia Moberly
Mark and Kathy McCarrville
McGaw YMCA
Museum of Contemporary Art Chicago
Music Theater Works
NaKorn - Urban Thai
(Evanston)
Napolita Pizzeria & Wine Bar
Nick's Neighborhood Bar + Grill
The Rice Young People’s Endowment
Northwestern University Athletics
Northwestern University/Bienen School of Music
Nothing Bundt Cakes
peace by piece
Piece Brewery & Pizzeria
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Pro Skin By Afsan
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Revival Food Hall
Rex’s Place
Richard Driehaus Museum
Richard Small
Room & Board
Soul & Smoke
SPACE
Stained Glass Bistro and Cellar
Steeple Theatre
Stella Evanston
Steppenwolf Theatre Company
Steve Hagerty and Lisa
Altenbernd
Stuart-Rodgers Photography
Stumble & Relish
Susie McMonagle
Talia
Temperance Beer Company
Thalia Hall and Dusek’s
The Contained Garden
The House Theatre of Chicago
The Joffrey Ballet
The Music Institute of Chicago
The Noodle and Depot Nuevo
The Performer’s School
The Spice House
Theo Ubique Cabaret Theatre
Tom and Jan Hazlett
Thomas D. Stringer and Scott E. Waller
Trattoria D.O.C.
Lulu’s, Taco Diablo, Five & Dime
Vera Bradley - Old Orchard Store
Victory Gardens Theater
Vin Chicago
Vinic Wine Company

Wine Goddess
Wirtz Center for the Performing Arts, Northwestern University
Writers Theatre

HOSPITALITY PARTNERS
The DoubleTree Hotel
Hearth Restaurant
Hecky’s Barbecue
The Homestead
Firefly Kitchen
Gigio’s Pizzeria
Koi Fine Asian Cuisine and Lounge
Nothing Bundt Cakes
Room and Board
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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.