NORTHLIGHT THEATRE

BY MATTHEW LOPEZ

DIRECTED BY LAUREN SHOUSE

Scenic Design: Richard & Jacqueline Penrod, USA
Costume Design: Rachel Laritz, USA
Lighting Design: JR Lederle
Original Music & Sound Design: Kevin O’Donnell, USA
Choreographer: Chris Carter
Casting Director: Lynn Baber, CSA
Production Stage Manager: Rita Vreeland, AEA

OPENING NIGHT: SEPTEMBER 22, 2017
at the North Shore Center for the Performing Arts in Skokie

Originally commissioned by The Old Globe, San Diego, California
(Louis Spisto, Executive Producer)
Originally developed and produced at the Denver Center Theatre Company
(Kent Thompson, Artistic Director)
New York Premiere at the MCC Theater September 9, 2015
(Robert LuPone, Bernard Telsey, & William Cantler, Artistic Directors;
Blake West, Executive Director)

The Legend of Georgia McBride is presented by special arrangement with
CAST (IN ORDER OF APPEARANCE)

Keith Kupferer* ............................................................... Eddie
Nate Santana* ....................................................................... Casey
Leslie Ann Sheppard* ........................................................ Miss Tracy Mills
Sean Blake* ........................................................................ Jo
Jeff Kurysz ........................................................................ Rexy/Jason

Understudies: Raymond K. Cleveland (Tracy), Michael Manocchio (Rexy/Jason), Billy Minshall (Eddie), Colin Morgan (Casey), Charlita Williams (Jo)

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

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

Setting
Panama City, Florida, the present.

The Legend of Georgia McBride will be performed without intermission.

ADDITIONAL PRODUCTION STAFF

Assistant Directors............................................ Abigail Boucher, Max Covill
Properties Master................................................Brontë DeShong
Production Assistant............................................Katy Garcia
Dramaturgy ....................................................... Kristen Osborn, Matthew Stein
Interim Costume Supervisor.......................... Stephanie Taylor
Second Wardrobe .................................................. Kristin Ginther
Wigs .................................................................. Penny Lane Studios
Makeup Consultant ........................................... Alex Benjamin
Spotlight Operator .............................................. Selma Muminovic

“Lost and Found”
Music by Joe Tippett
Lyrics by Matthew Lopez

“PADAM PADAM”
Norbert Glanzberg / Henri Contet
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SPECIAL THANKS

Mark Roe and The Furniture Shop        Edelman Leather
There’s something genuine in a neighborhood of possibilities. Something true to one’s spirit and character. Where experiences shared make life richer. A wholeness and harmony that allows a freedom to be yourself. To explore and love and learn with a purpose that comes from the heart.

Experience retirement living at Three Crowns Park in one of America’s best neighborhoods.
When Lauren Shouse, my Artistic Associate, first brought in The Legend of Georgia McBride, we felt it was a fun, celebratory piece with a lot of great music and an inspirational message of inclusion and hope. Playwright Matthew Lopez, who also wrote The Whipping Man, shows us an entirely different side of his amazing talent with colorful, campy characters; an uplifting spirit; and a story that reflects the new definition of family. With warmth and a huge heart, Lopez offers a glimpse of a world most of us know very little about. A small-time bar becomes the setting for personal discovery and triumph, a microcosm for our world and the kind of enlightenment and support for which we all hope.

The spirit of diversity and inclusion in Georgia McBride hearkens back to Charm, the Jeff Award-winning play that Northlight produced at the Steppenwolf Garage. Playing at the MCC Theater in New York this fall, Charm is the story of a transgender woman who teaches etiquette classes to LGBTQ youth; we’re so proud that another of our world premieres will be seen by the audiences of NYC.

Georgia McBride introduces us to the world of drag, different from the transgender issues at the core of Charm, yet the connective threads are clear. There has been a shift in perception, understanding and compassion around these communities in recent years, and Georgia seems now to be something more than just an entertaining “feel-good” evening in the theatre. Issues of identity and the right to self-expression are at the center of our national impulse. Georgia McBride asks us to expand our breadth of tolerance, to awaken our sense of compassion and justice, and to recognize our similarities rather than focus on our differences. The timeliness of this piece, along with last season’s Faceless and The City of Conversation, is the kind of work that inspires us.

This added resonance makes The Legend of Georgia McBride a timely and uplifting kick-off to another exciting season of fresh new work, featuring both bright new talents and some of your favorite artists whose work you have admired in the past.

Thank you for joining us.

BJ Jones, Artistic Director

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.
It came as a surprise to those who knew Matthew Lopez when, in his mid-20s, having moved from Florida to New York to pursue his dreams, he abruptly quit acting and started writing in the early 2000s. But he soon emerged as one of the most-produced playwrights in the country.

At first glance, his plays form a remarkably diverse oeuvre: *The Whipping Man*, his Civil War drama; *Somewhere*, the story of a Puerto Rican family lost in Broadway dreams; *Reverberation*, about a lonely gay man learning to connect in New York City; and *Georgia McBride*, a drag-queen-coming-of-age extravaganza.

But Lopez points out that the works share a theme: “They’re all about home, creating home and family — either blood family or manufactured family. *Georgia McBride* is about a group of people who don’t really fit in anywhere else. I call them my misfit toys, and they build a home together at the bar.” Lopez, who lives in New York, spoke by phone for this edited conversation about his *Georgia* journey.

*Georgia McBride* is set in your hometown of Panama City, Florida. Did you know a lot of drag queens growing up?

Not growing up. But when I was in my late teens, I had a friend who started doing drag, and I would go to the one and only gay bar in town and watch him perform. I would also hang out in the dressing room before the show and watch the queens get dressed. So my introduction to drag was largely from the inside out. I had a firsthand demonstration of how it came together, how it was built on these queens’ bodies and on their faces, and how it became something wonderful and electric onstage.

I don’t think that I would have an appreciation of drag — other than just being a gay man who has spent a lot of time in gay bars — if I hadn’t first seen the work that goes into it and the artistry of it. There’s a line in the play where Casey says, “I don’t know anything about doing drag.” And Tracy says, “Like that’s ever stopped anyone from doing drag.” I think that’s true to a large extent, but for those who really do know how to do it, who are experts in it, it’s a fascinating transformation to watch. I wanted to see that happen onstage — of course, an abbreviated, madcap version of it, because to fully get into drag can take hours.

What inspired you to make your fish-out-of-water, Casey, a straight man venturing into drag?

It actually all started with a playlist, which my then-boyfriend, now-husband, and I got our hands on from friends of a friend. The legend of this playlist has it that — and I’ve never met the people in question — the roommate of a friend had created this playlist for her boyfriend, who was
beginning to explore drag as a performance outlet. The playlist was called “Persona,” and it was filled with country-western female vocalists: Dolly Parton and Loretta Lynn and Brenda Lee and other fun stuff. Interspersed with those were covers of Elvis Presley songs and songs about Elvis by female vocalists. My husband and I listened to it a lot, and I began to see the play. I was attracted to the notion of a straight man exploring drag. The guy the playlist was written for lived in Brooklyn, so he was not necessarily a surprising candidate for a straight man to do drag — as I’ve joked before, half the straight men in Brooklyn have done drag once in their lives. For my own story I needed to find someone more unlikely. And that’s where I got the idea of setting it in my hometown and telling the story of this down-on-his-luck straight white guy who is an aspiring Elvis impersonator, who has definitely got performing in his blood, but who has not yet fully actualized as an artist or a person. And he stumbles on this and blossoms as a result, and really comes into his own as an adult through this process.

Rexy gives a speech about what it really means to be a drag queen. Were you conscious of how you were contributing to the discourse, which is such a theme in musical theater, about the sociopolitical significance of drag?

That was less an imperative at the beginning of the work. I was more interested in simply telling the story. But the story has required me to explore what drag means to me. Rexy’s speech is my attempt to state for myself, if for no one else, how I view drag. For Casey it is one thing and for Rexy it is quite another. She has to remind him — or teach him for the first time — that drag once was and still is a dangerous thing, and by the same token, it is the only way for some people to survive in a dangerous world. I remember when I was a teenager, growing up gay in a very conservative town, that being inside this gay bar did feel safe. Drag, as it’s practiced in these small Southern gay bars, enables a sense of transgression, a sense of rebellion, a sense of resistance. And it’s also a hell of a lot of fun.

I love the tender, mutually supportive relationship Casey shares with his wife, Jo.

That’s my marriage up on stage, without a doubt. I am definitely Casey in that scenario, and Jo is definitely my husband.

Is your husband in the arts too?
No, thank God! He’s a normal person. A real person. He works in education.

But he tolerates your artiness, the way Jo tolerates Casey’s?
Oh, I think at the end of the day he’s probably charmed by me more than he admits.
In the LGBTQ+ community, there is a wide range of diversity in ways people use language in regards to gender and identity. Today it is important to specify the definitions of drag queen, transgender and cross-dresser in order to celebrate their differences.

**Drag Queen**: someone who performs femininity theatrically. In many cases this term refers to a man who dresses up as a woman for entertainment purposes, hyperbolizing their costumes and makeup, without the intention of looking ‘realistic.’ A drag queen is not always gay or bisexual. And there are many drag queens who do not identify as male, but as gender non-conforming or transgender. The term Drag King refers to someone who performs masculinity theatrically.

**Transgender** person: A person whose gender identity does not correspond to their biological sex assigned at birth. Cisgender is the term for people who identify with the sex they were assigned at birth. Transgender is an umbrella term, containing those who have transitioned from male to female or female to male and people assigned either sex that feel like both or neither genders (non-binary or genderqueer). Some trans people may take hormones or undergo surgery to make their body match their gender, and to treat gender dysphoria. Others are perfectly fine with their body, and only want minor or no changes. Note that a trans person doesn’t have to fit into any gender role. Much like cis men and women, a trans man can be feminine, while a trans woman can be masculine.

**Crossdresser**: A person who dresses in clothes normally only associated with the opposite gender. A man who dresses in women’s clothes is a male to female (MtF) crossdresser, a woman who dresses as a man is a female to male (FtM) crossdresser. Crossdresser is often synonymous with the now outdated (and problematic) term transvestite. The terms only refer to the clothes a person is wearing without making any comment on which gender the person identifies as or their sexuality.
The character of Rexy references events and places that are important to LGBTQ+ history:

**Stonewall:** The Stonewall Inn is located in Greenwich Village, NYC. Opening in 1967, the bar was the largest LGBTQ+ club at the time. On June 28, 1969, after a raid, a crowd of patrons who identified as gay, lesbian, bisexual, and trans formed outside the bar and began fighting back in a riot that lasted six days. Drag queens such as Marsha P. Johnson, Sylvia Rivera, and Lee Brewster led the protests. Considered the turning point in the LGBTQ+ rights movement, the riot began a mass rally for public acceptance and equality. Even though the bar was closed shortly after the riots, it was eventually reopened and now stands as a historical landmark. To commemorate the riots, June is LGBTQ+ Pride Month.

**Mattachine:** The Mattachine Society was formed in 1950 by a former member of the Communist party named Harry Hay. On November 11, he met at his home in Los Angeles with his lover, Rudi Gernreich (who was already involved in gay movements in Germany), Dale Jennings, and a gay couple (Chuck Rowland and Bob Hull), and they established the first meeting of the Society of Fools (later to become The Mattachine Society). Mattachine based its structure on the Communist Party, with different “cell groups” and “levels” of membership. Hay said that they wanted to create “a service and welfare organization devoted to the improvement of society’s androgynous minority.” The Mattachine Society’s goals were to: unify gay men isolated from their own kind, educate heterosexuals about gay culture, lead more socially conscious lives to provide leadership to the whole mass of “social deviates,” and assist gays who were victimized daily as a result of oppression.

**ACT UP:** AIDS Coalition to Unleash Power (ACT UP) was formed in 1987 to help those with AIDS. Playwright and activist Larry Kramer is one of the founders and became involved after leaving the Gay Men’s Health Crisis. Since forming, the advocacy group has pushed for further legislation, research, and policy changes to better the lives of HIV/AIDS patients. In their early years, they took a very grassroots approach to their protests and used methods such as disrupting news broadcasts to increase AIDS awareness.

**Christopher Street:** Located in Manhattan’s West Village, the Stonewall Inn was located on this street. Like the inn, Christopher Street is an international symbol of gay pride. In the 1970s, the street had leather stores and gay bars until the AIDS Pandemic in the 1980s. Today, Christopher Street has returned to the vivacity it once had and features the one of the city’s oldest gay bars, Pieces, which has a renowned drag show.
Some common terms used by Drag performers:

**Drag mother** (n.): Also *drag daughter, drag family*. An experienced drag performer who acts as a mentor and guide to someone who wants to learn the art of drag. Often, the new drag queen, who is referred to as the drag mother’s drag daughter, takes the last name of her drag mother to pay homage to her. A drag family is made up of a drag mother and all of her drag daughters.

**Kiki** (n.): A term used for gossip, small talk, chatting, or a heart-to-heart.

**No tea, no shade**: A phrase meaning “No disrespect.”

**Paint** (v.): To apply makeup to one’s face—e.g., “It takes two hours to paint my mug.”

**Reading** (v.): To wittily and incisively expose a person’s flaws (e.g., “read them like a book”), often exaggerating or elaborating on them; an advanced form of the insult. Another usage is to *read someone to filth*, which just means that you are being extra nasty with your insults.

**Realness** (n.): A likeness that is deemed to be as close as possible to a specific category or genre—e.g., “She is serving warrior princess realness.”

**Shade** (n.): The casting of aspersions. A form of insult. Subtly pointing out a person’s flaws or faults. Derived from the term “reading”—e.g., “I don’t tell you you’re ugly, but I don’t have to tell you because you know you’re ugly,” a quote from the movie *Paris Is Burning*.

**Tea** (n.): A back-formation from the letter T for “truth”; refers to gossip, news, information, or true facts, e.g., “What’s the tea?”

**Werk** (v.): (a) A term meaning to “work your body”; (b) to strut, especially on the runway; (c) to give an outstanding presentation.
SEAN BLAKE (Miss Tracy Mills) returns to the Northlight stage where he was seen in Everything’s Ducky, A Civil War Christmas and Grey Gardens. Broadway/National tours: Showboat (1st National - Dance Captain/Swing) and Showboat (Australia - Assoc. Choreographer). Regional: The Great Society and The Little Foxes (Asolo Rep); Smokey Joe’s Café (Drury Lane); Animal Crackers (Baltimore Centerstage); The Story, Purlie, Ain’t Misbehavin, The Rose Tattoo and Bounce (Goodman); Porgy and Bess (Jeff Nomination - Best Supporting Actor) and Raisin (Court); Carousel (Court and Long Wharf Theatre); Birdie Blue (Seattle Rep); Nobody (Alabama Shakespeare); Timon of Athens (Chicago Shakespeare); and Hot Mikado (Fulton Opera). Sean can be heard on the original cast recording of Stephen Sondheim and Hal Prince’s Bounce. He is a recipient of a Black Theatre Alliance Award for Best Actor for his solo performance in Why Not Me? A Sammy Davis Jr. Story written by Tim Rhoze. Sean will be seen in the upcoming season of Empire.

KEITH KUPFERER (Eddie) is a founding member of Rivendell Theatre ensemble. Theater credits include Cat Feet and The Old Neighborhood (Northlight); The Qualms, Good People, Middletown, South of Settling, Of Mice and Men, Carter’s Way, Men of Tortuga, Things Being What They Are, and Jesus Hopped The A Train (Steppenwolf); The Humans (American Theatre Company); Support Group for Men, God of Carnage, High Holidays, Passion Play, and The Old Neighborhood (Goodman); Hillary and Clinton, Never the Sinner, and Appropriate (Victory Gardens); The Mystery of Love and Sex, A Streetcar Named Virginia Wolf (Writers); Gypsy (Chicago Shakespeare); Execution of Justice (About Face); and Desire Under The Elms (Court). Screen credits include Widows, The Dilemma, Dark Knight, Public Enemies, The Express, Stranger than Fiction, Road to Perdition, Fred Klaus, Better Call Saul, Shameless, Betrayal, Empire, Chicago P.D. and Chicago Fire among others.

JEFF KURYSZ (Rexy/ Jason) is so thrilled to be making his Northlight debut. Other Chicago credits include Shakespeare in Love (Chicago Shakespeare), Support Group for Men (Goodman), Romeo and Juliet (Backroom Shakespeare Project), Julius Caesar (Brown Paper Box Co.), As You Like It and Much Ado About Nothing (The Arc Theatre), Year of the Rooster and R+J: The Vineyard (Red Theater), Romeo and Juliet (Teatro Vista), One Came Home (Lifeline), All My Sons (Eclectic Theatre Co.), and Amadeus (Boho Theatre). Regional credits include Richard III, Twelfth Night, and The Tempest (Arkansas Shakespeare Theatre). Television credits include Crisis (NBC). Mr. Kurysz is a graduate of The School at Steppenwolf.

NATE SANTANA (Casey) makes his Northlight debut. Other Chicago credits include SS! Romeo and Juliet and SS! Twelfth Night (Chicago
Shakespeare); Marvin’s Room (Shattered Globe); Ironbound (Steppenwolf Theatre Company); Balm in Gilead and Golden Boy (Griffin); White Tie Ball, Momma’s Boyz (Teatro Vista); Comrades Mine (City Lit); The Rainmaker (BoHo); The Merchant of Venice (First Folio); What Happened When and Slipping (the side project). Television credits include Chicago PD and The Exorcist. Nate is a proud ensemble member of Teatro Vista and an artistic associate with Shattered Globe. He is a graduate of The School at Steppenwolf and received his BA from Valparaiso University.

LESLIE ANN SHEPPARD (Jo) returns for her second Northlight production. She was last seen as Bessie in Eclipsed. Chicago theatre credits include Rosalind in As You Like It (First Folio); Pauline in Cinderella (Hypocrites); Bart in Mr. Burns (Theater Wit); Maddie in The Hundred Dresses and Jabari Dreams of Freedom (Chicago Children’s Theatre); Tree, Lost Boys of Sudan and The Snow Queen (Victory Gardens); Harriet Jacobs (Steppenwolf) and House with No Walls (TimeLine). Regional/touring credits: Fall of the House (Theatre Squared), Julius Caesar (Illinois Shakespeare Festival), Othello’s Furies (Chicago Fringe Festival), and Gershwin’s Magic Key (Classical Kids/Kennedy Center). TV credits: Chicago Fire (NBC), Mob Doctor (FOX). She is a former Artistic Director of The Suitcase Shakespeare Company, an Ensemble Member of The Hypocrites and represented by Gray Talent Group.
**LAUREN SHOUSE** *(Director)*
is the Artistic Associate and Literary Manager at Northlight. In Chicago, Lauren has also worked with Steppenwolf, Goodman, Lookingglass, Rivendell, Sideshow, Route 66, Chicago Dramatists, and Stage Left. Her recent directing credits include: *Betrayal* at Raven; *Rapture, Blister, Burn, Superior Donuts,* and *A Christmas Story* at Nashville Repertory Theatre; *Eurydice* and *In The Next Room or The Vibrator Play* at Northwestern’s Wirtz Center; *Long Way Down* with 3Ps productions; *Religion and Rubber Ducks* with Ovvio Arte; *Parallel Lives, The 25th Annual Putnam County Spelling Bee, The Last Five Years* and *Chess in Concert* with Street Theatre Company; *Rear Widow* at Chaffin’s Barn Theatre; and Sylvia Plath’s *3 Women*. As Artistic Associate at Nashville Rep, Lauren directed the Ingram New Works Play Lab and Festival. She received her MFA in theatre directing at Northwestern University. www.laurenshousedirects.com

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

**MATTHEW LOPEZ** *(Playwright)* is the author of *The Whipping Man,* one of the most widely-produced American plays of the last decade. *The Legend of Georgia McBride* premiered at the Denver Center and then produced in New York by MCC and in Los Angeles at the Geffen Playhouse. Other plays include *Somewhere* (Old Globe, world premiere), *Reverberation* (Hartford Stage Company, world premiere), *The Sentinels* (London’s Headlong Theatre Company) and *Zoey’s Perfect Wedding* (upcoming world premiere at the Denver Center, 2018). Matthew holds commissions from Roundabout Theatre Company, Manhattan Theatre Club, South Coast Rep, The Geffen Playhouse and Williamstown Theatre Festival. Matthew was a writer on the HBO series *The Newsroom* and is currently writing the biopic *Dr. Q* for Disney.

**RACHEL LARITZ** *(Costume Design)* is honored to be joining Northlight for the 23rd time after last season’s *By the Water* and *Relativity*. Her designs have previously been seen Off Broadway at Pearl Theatre and regionally at Chicago Shakespeare, Steppenwolf First Look, Writers, Court, Milwaukee Rep, Great Lakes Theatre, Idaho Shakespeare, American Players, Florentine Opera, Drury Lane, Arizona Theatre Company, Resident Ensemble Players, Kansas City Rep, Utah Shakespeare, Actors Theatre Louisville, Illinois Shakespeare, Next Act, Peninsula Players, Remy Bumppo, Timeline, Chamber, Renaissance Theatherworks, Skylight Music Theatre, Arkansas
Shakespeare, Children’s Theatre of Madison and University of Michigan. Other professional credits include NBC’S Law & Order, Chicago Opera Theatre, and Garsington Opera. Rachel is a recipient of a 2011 Emerging Artist Award from the University of Michigan and a 2009 Joseph Jefferson Award for Voysey Inheritance. www.rachellaritz.com

**JR LEDERLE** *(Lighting Design)*
Northlight credits include Relativity, By the Water, Charm, Shining Lives, Outside Mullingar, White Guy on the Bus, Detroit ‘67, The Odd Couple, Ten Chimneys, Season’s Greetings, A Life, Grey Gardens, The Retreat From Moscow, Lady, Stella & Lou, The Outgoing Tide, Better Late and Chapatti (the last four also at the Galway International Arts Festival, Ireland). Other work has been seen at Lookingglass, Victory Gardens, About Face, Remy Bumppo, Writers, Steppenwolf and Walkabout. JR designed lighting for seven years of the Steppenwolf TRAFFIC Series, and five Steppenwolf performances in Chicago’s Millennium Park. He has served as head of the Lighting Department at Steppenwolf since 1995.

**KEVIN O’DONNELL** *(Original Music & Sound Design)* returns to Northlight where previous credits include Miss Bennet: Christmas at Pemberley, 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 and a Hypocrites community member. Locally he has worked with Steppenwolf, Chicago Shakespeare, Lookingglass, Court and many others. Regionally: Seattle Repertory, Signature Theatre, A.C.T., The Olney Theatre Center, The Adrienne Arscht Center of Miami and others. He is also a drummer.
CHRIS CARTER (Choreographer) is a graduate of Grand Valley State University and has traveled all over directing and choreographing. Select credits include: Five Guys Named Moe (Court); Hair (Mercury); Dreamgirls and In The Heights (Porchlight); Sweeney Todd and Godspell (Grand Valley State); A Christmas Story, Beauty and the Beast and Into The Woods (Grand Rapids Civic); Joseph ...Dream Coat (Paramount); Oliver (Music Theatre Works) and The Wiz (South Bend Civic and Theater at the Center). Chris also serves as choreographer for the Grand Rapids Civic’s SRT program. As a former scholarship student of The Debbie Allen Dance Academy, he moved to Chicago in 2009 to expand his mind and resume. A fan of challenges and hard work, Chris always looks forward to new experiences.

RITA VREELAND (Production Stage Manager) is proud to be starting her 11th season at Northlight, where she has been fortunate to be the stage manager for 27 productions as well as two trips to Galway. Recent credits elsewhere in the Chicagoland area include productions at Theatre at the Center (Munster, IN), Victory Gardens, Route 66 Theatre Company, Goodman, and the annual Christmas Schooner at the Mercury Theater. She is the proud wife of actor Tom Hickey and mom to four-year-old Charlie, and has been a member of Actors’ Equity for over 15 years. Thank you for supporting live theatre!

BJ JONES (Artistic Director) is in his 20th season as Artistic Director of Northlight where he commissioned and directed the world premieres of Faceless, Charm, White Guy on the Bus, Stella & Lou, The Outgoing Tide (Jeff Nomination - Best Director), Better Late, and Rounding Third. Notably he has directed productions of Outside Mullingar, Grey Gardens, The Price (Jeff Nomination- Best Director), A Skull in Connemara, The Cripple of Inishmaan, and The Lieutenant of Inishmore. As a producer he has guided the world premieres of Shining Lives, The Last Five Years, The Gamester, and Studs Terkel's ‘The Good War’. From Second City to Shakespeare, BJ has directed Pitmen Painters (Jeff Nomination – Best Director, TimeLine), A Number (Next), 100 Saints You Should Know (Steppenwolf), and The Dresser (Body Politic). Regional: Glengarry Glen Ross (Suzie Bass Nominee – Best Director, Atlanta’s Alliance Theatre), Enchanted April (Asolo Theatre), and productions at Cherry Lane Theatre NY, Galway Arts Festival, Baltimore Center Stage, and Utah Shakespeare Festival. As a performer, Mr. Jones is a two-time Joseph Jefferson Award winner and 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
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.

Join us for these upcoming events:

**INTERPLAY READING:**

*PerKup, Elkhorn*  
by Isaac Gomez  
Tuesday, October 3  
7:00pm  
at Northlight Theatre  

Experience a part of new play development! See the reading, then join in a discussion to share feedback with the author.  
RSVP requested, suggested donation. northlight.org/interplay

**INSIDE LOOK:**  
*Georgia McBride*  
Thursday, October 5  
2:00-3:00pm  
Evanston Public Library  
1703 Orrington Avenue  

Explore the context of the play through a discussion and a Q&A session with panelists related to the production.  
FREE and open to the public. Info at northlight.org/events

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.
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