

# STUDY GUIDE

*The Legend of*

**GEORGIA  
McBRIDE**



GEFFEN  
**PLAYHOUSE**

*The Legend of*  
**GEORGIA MCBRIDE**

WEST COAST PREMIERE IN THE  
GIL CATES THEATER AT THE GEFFEN PLAYHOUSE  
**APRIL 4 – MAY 14, 2017**

SPECIAL THANKS TO

Randall Arney, Amy Levinson, Brian Dunning, Rachel Weigardt-Egel,  
Jon Imperato, Sam Craven-Griffiths, Ellen Catania, Carolyn Marie Wright,  
Kristen Smith Eshaya and Brandon Drea.

STUDY GUIDE WRITTEN AND COMPILED BY

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*This publication is to be used for educational purposes only.*

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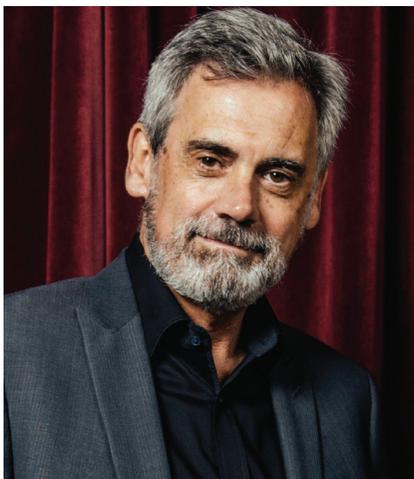
## SECTION 1

# ABOUT THIS PRODUCTION



## ARTISTIC DIRECTOR'S COMMENT

RANDALL ARNEY



WELCOME TO *THE LEGEND OF GEORGIA McBRIDE* BY MATTHEW LOPEZ, a celebration of life, love and the power of performance. Helmed by Mike Donahue, this production reunites six of the collaborators who have shepherded the play in its journey before arriving at the Geffen – Matthew and Mike, cast member Matt McGrath, choreographer Paul McGill, set designer Donyale Werle and sound designer Jill BC Du Boff.

The work on a play rarely ends after its premiere, and in early conversations about our production, Mike and Matthew fully embraced the chance to delve more deeply. Mike shared with me that they had a list of changes they hoped to make based on all they had learned in the previous two productions, and the play has grown even stronger as a result of their enthusiasm and diligence. We are thrilled to provide a playground for these artists to reunite and to welcome extraordinary new colleagues onto the team.

We are delighted that Matthew and Mike have joined the Geffen family, and I can think of no better way to introduce their work to our audience than with this truly delightful piece. Mike has rallied a design team that has tackled with imagination, innovation and incredible heart the play's unique puzzles. Joining Matt McGrath are stellar cast members Andrew Burnap, Nija Okoro, Larry Powell and Nick Searcy.

In the theater, we gather to hear tales of our common humanity, but joy is fairly hard to come by on the stage. And what connects us more as humans than our capacity for joy? In *The Legend of Georgia McBride*, we find a wildly joyous story of empathy, of inclusivity, of community, of the potential for art to build bridges. Simply put, *Georgia McBride* is a party to which everyone is invited.

# SYNOPSIS

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Casey, a talented performer in his mid-twenties, is scratching out a living as an Elvis Presley impersonator in a failing bar in the Florida Panhandle. Though he has big dreams of becoming a star, his loving wife Jo is losing patience with his lack of a steady income. Jason, an easygoing friend who happens to be his landlord, sometimes hires him to do construction work, but not enough to make a difference. Middle-aged bar owner Eddie, having lost faith in Casey's ability to bring in customers, replaces him with his cousin – experienced drag queen Miss Tracy Mills – and her younger, hard-living associate Miss Remy (aka Anorexia Nervosa). Tracy's decision to keep Casey on as a bartender proves useful when he must suddenly go on in Miss Remy's place. Under Tracy's mentorship, Casey flourishes artistically and financially as drag performer Georgia McBride, but inside he wrestles with conflicts about his new line of work.

**PLACE/TIME** Panama City, FL. The Present.

**RUNNING TIME** Approximately 1 hour and 40 minutes. There will be no intermission.

**PERFORMANCE NOTE** Mature content: coarse language and anatomical references are used for comic effect.

# ARTISTIC BIOGRAPHIES

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## **MATTHEW LOPEZ** (Playwright)

*The Legend of Georgia McBride* premiered at the Denver Center for the Performing Arts and ran off-Broadway at MCC Theater in a production that received multiple Drama Desk, Lucille Lortel and Outer Critics Circle nominations. Other plays include *The Whipping Man* (Manhattan Theatre Club), *Somewhere* (Old Globe, world premiere), *Reverberation* (Hartford Stage Company, world premiere), *The Sentinels* (London's Headlong Theatre Company) and *Zoey's Perfect Wedding* (Denver Center for the Performing Arts World Premiere, 2018). Matthew holds commissions from Roundabout Theatre Company, Manhattan Theatre Club, South Coast Repertory, Williamstown Theatre Festival and Hartford Stage Company. Matthew was a writer on the HBO series *The Newsroom*.

## **MIKE DONAHUE** (Director)

Mike Donahue is a New York-based director. Credits include the world premieres of Matthew Lopez's *The Legend of Georgia McBride* (MCC Theater and Denver Center for the Performing Arts, Joe A. Callaway Award, Outer Critics Circle Nomination); Jordan Seavey's *Homos, Or Everyone In America* (Labyrinth Theater Company); Jen Silverman's *The Moors* (Playwrights Realm), *Phoebe in Winter* (Clubbed Thumb) and *The Hunters* (Cherry Lane Theatre's Mentor Project); and Ethan Lipton's *Red-Handed Otter* (Playwrights Realm). Regionally: world premieres of Jen Silverman's *Collective Rage* (Woolly Mammoth Theatre Company) and *The Roommate* (Humana Festival of New Plays); world premieres of Rachel Bonds' *The Wolfe Twins* (Studio Theatre D.C.) and *Swimmers* (Marin Theatre Company); world premiere of Lauren Feldman's *Grace, or The Art of Climbing* (Denver Center for the Performing Arts). Readings/workshops: Manhattan Theatre Club, Roundabout Underground, New York Theatre Workshop, Soho Rep, McCarter Theatre Center, South Coast Repertory, Berkeley Rep, O'Neill National Playwrights Conference, The Lark, and Ars Nova. Mike is a recipient of a Fulbright to Berlin, the Drama League Fall Fellowship, the Boris Sagal Fellowship at Williamstown Theatre Festival, and was the artistic director of the Yale Summer Cabaret for two seasons. He is a graduate of Harvard University and the Yale School of Drama. Upcoming: Jen Silverman's *The Roommate* (Williamstown Theatre Festival).

## SECTION 2

# THEMES & TOPICS

## DRAG QUEEN PERFORMANCE: ARTFUL ACTS OF LIBERATION

### **DRAG** (noun & adjective)

The slang term “drag” refers to the wearing of clothing of the opposite sex, and may be used as a noun as in the expression *in drag*, or as an adjective as in *drag show*.

### **DRAG QUEEN** (noun)

A drag queen is a person, usually male, who dresses in drag and often acts with exaggerated femininity and in feminine gender roles.

### **DRAG KING** (noun)

Drag kings are mostly female performance artists who dress in masculine drag and personify male gender stereotypes as part of an individual or group routine. (Wikipedia)

### PHOTO CREDIT

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According to Roger Baker, in his book *Drag: A History of Female Impersonation in the Performing Arts* (New York University Press, 1994), men enacting female roles can be traced back to Ancient Chinese and Japanese theater, the mystery plays in medieval times, Shakespeare’s plays, and opera, mainly because women were not allowed to appear onstage. After the late 17th century, when women were permitted to be actors, some men went on to impersonate females for comic effect in entertainments such as English pantomimes. In the U.S., actors have dressed up or appeared as women, also for comic purposes, in modern day films such as *Some Like It Hot*, *Tootsie*, *Mrs. Doubtfire* and *Diary of a Mad Black Woman*. Unlike those who embody women to portray particular characters, “drag queens,” such as those we encounter in *The Legend of Georgia McBride*, tend to be full-time performers who create personae and present them to audiences for a variety of personal, artistic and political reasons.

Since we are living in a time when those who identify with a variety of genders and sexual orientations have been gaining visibility and increased freedoms, it may be hard for some to envision eras in which such citizens had to hide their true selves or risked being jailed for how they dressed, behaved and loved others. While laws

## SOURCES

*Drag: A History of Female Impersonation in the Performing Arts* by Roger Baker, New York University Press, 1994

“Are Drag Queens Sexist? Female Impersonation and the Sociocultural Construction of Normative Femininity” by Kevin Nixon, 2009, University of Waterloo, Ontario, Canada

“Finding a Family: An Interview with Director Mike Donahue” by Rachel Wiegardt-Egel, *The Legend of Georgia McBride* program

have eased, in many parts of the U.S., LGBTQ (Lesbian, Gay, Bisexual, Transgender, Questioning or Queer) individuals are still subject to harassment and harm. Though being a man embodying a woman through drag is not necessarily a reflection of sexual orientation, a majority of drag artists identify as gay men. Baker has proposed that in the past drag performance allowed gay men to express aspects of their natures safely while entertaining audiences, when to have lived their identity in public could have led to dire consequences.

During police raids of urban gay clubs in the 1960s, drag queens tended to get arrested and roughed up. They are believed to have instigated acts of resistance during a raid in July of 1969 at the Stonewall Inn in New York City. Many credit such acts with galvanizing the Gay Liberation movement that has reduced oppressive laws in many states and has led to citizens of various sexual orientations being able to live more openly and to engage in same-sex marriage and have families.

At present, the most well-known drag queen in the U.S. is RuPaul, whose reality TV competition *RuPaul's Drag Race* has popularized drag as a performing art in which men create female personae through inventive, glamorous makeup and fashion and physical enhancements, and either lip-sync or sing popular songs. Performers interviewed by Kevin D. Nixon in his 2009 paper on female impersonation have testified to feeling personally empowered by being able to embrace their inner femininity and inspire feelings of attraction in audience members.

An outrageous sense of humor, manifested by slang and anatomical references, gestures full of swagger and cutting tones of voice, are often the features of drag performance. In addition to intending to entertain, such actions aim to provoke and both create and release tension among audience members. Miss Remy is particularly aggressive in how she interacts with her boss Miss Tracy, who while tart-tongued is also wise and kind, and with Casey, whom Miss Remy considers her competition.

Roger Baker has observed that as of the 1700s, the role of women in marriage began to change. Instead of being considered property, they were eventually seen as companions, and they and men assumed strictly defined marital roles. Ever since, members of the drag community have delighted in thumbing their noses at such conventions. For some, transgressing against societal expectations about male and female “norms” continues to be a compelling reason to pursue this line of work.

All of this said, *The Legend of Georgia McBride* is, as its director Mike Donahue has noted, a “fairytale” in how it portrays Casey’s successful trajectory in this unique subculture. As in other parts of show business, the majority of aspiring drag artists face enormous personal and economic challenges. Many hold menial jobs, pour money into wigs, clothes, and makeup, and usually perform in dispiriting venues, such as seedy bars.

No matter what their level of success, those who perform in drag likely experience, as most performers do, both a sense of escape from the ordinary confines of their lives by being someone else, and a sense of authenticity when parts quite different from the self they are presumed to be by others, or the self they present to the world, are given expression. Perhaps playwright Matthew Lopez offers the audience an uncomplicated tale to allow the audience to experience their own joyful liberation as they witness winning characters reveling in the power of their artistry and humor.

# QUESTIONS OF IDENTITY

### PREFERRED GENDER PRONOUNS

It is important to be sensitive to using pronouns that most accurately reflect a person's gender identity. Pronouns can include "he/him/his" or "she/her/hers." Those who are not comfortable using "binary" male/female pronouns often opt for gender-neutral pronouns, such as "they/them/their" and "ze/hir." To honor everyone's identity, it is common practice to inquire about and request the use of preferred pronouns.

### SOURCES

[tinyurl.com/Wikidentity](http://tinyurl.com/Wikidentity)  
[tinyurl.com/PsychTodayIdent](http://tinyurl.com/PsychTodayIdent)  
[tinyurl.com/SpectrumGender](http://tinyurl.com/SpectrumGender)  
[tinyurl.com/ToleranceGenderSpec](http://tinyurl.com/ToleranceGenderSpec)  
[tinyurl.com/WikiSexOrientation](http://tinyurl.com/WikiSexOrientation)

### PHOTO CREDIT

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Most people's sense of *personal identity* is a collection of inner states, qualities, beliefs and values that make them unique and influence how they engage in the world. Some facets have biological bases and some can be formed through what we observe and experience as we grow up and live our lives. It is not unusual to question aspects of our inner identities at various points along the way.

Affiliations with various groups, which can include families, those who share similar ancestral, cultural and geographical roots, and participants in religious traditions, professions, subcultures and recreational pursuits are thought by some sociologists to form our *social identities*. Just as we may have internal questions, we sometimes find ourselves in conflict with the values and traditions of the groups to which we belong.

Two key, and likely brain-based, aspects of our inner nature – *gender identity* and *sexual orientation* – have become increasingly visible and better understood, largely due to the efforts of those who have fought to define and express such identities as they choose, and to be protected under the law.

Gender identity refers to the degree to which we feel aligned with the male or female gender we were assigned at birth because of our anatomical characteristics. These days, those who feel in sync with their designated gender may refer to themselves as *cisgender males* or *cisgender females*. Those who consistently identify as another gender consider themselves *transgender*. Such individuals may express their gender by taking on characteristics associated with conventional notions of femininity and masculinity. Depending on the degree to which they choose to embody their authentic gender, they may use clothing, hormone treatments and/or surgery to align their appearance with this identity.

## IS FEMALE DRAG SEXIST?

Since drag performers often embody “hyper-femininity” associated with how women are objectified by men, and, in effect, are commenting on this quality as male performers, some feminists consider drag an insulting “appropriation” of what it means to be female in ways similar to how “blackface” portrays an offensive stereotype when used to represent African Americans. Kevin Nixon, who has considered the question of sexism in drag performance, notes that a majority of performers he interviewed believe drag allows them to explore and feel empowered by their inner feminine natures, and that they do not intend to demean women. (“Are Drag Queens Sexist? Female Impersonation and the Sociocultural Construction of Normative Femininity” by Kevin Nixon, 2009, University of Waterloo, Ontario, Canada)

Sexual orientation is defined by who we are attracted to sexually and romantically. According to conventional classifications, if drawn to the “opposite sex” we are heterosexual; if drawn to those of the same sex, homosexual; bisexual encompasses attractions to both sexes. Gender identity is different from sexual orientation. A transgender woman (designated at birth as a male, living full-time as a female) who has relationships with women would likely consider herself a lesbian; a transgender man (designated at birth as a female, living full-time as a male) who is attracted to women, would define himself as heterosexual.

Strict categories regarding gender and sexuality have been challenged in recent times by those who believe that everyone’s sense of gender and sexuality more accurately lie along continuums that exist between male and female and heterosexual and homosexual polarities. Those of us who have gender and sexual identities to more or less degrees along these spectrums, feel free to move fluidly along them as they choose, sometimes on a daily basis or over the course of their lives. Some who have opted out of identifying with gender in any way call themselves *agender*.

Audience members often presume that drag queens are transgender females. The accuracy of this assumption depends on how drag artists themselves define “transgender.” An important initial distinction: drag queens embody women primarily while performing; transgender females are living their authentic identities. While many drag queens explore and express feminine aspects of their natures onstage, a good number identify as gay males, and are masculine or androgynous in appearance in their private lives. For some transgender women, embracing drag is sometimes the first step in acknowledging their true identity. Still other drag queens subscribe to a looser definition of what it means to be “trans,” which has been “long used to encompass all gender identities that are nonconforming to society’s gender norms” (Nixon, 2009).

By identifying as a straight male, the character of Casey is outside the norm for drag queens. Since his artistic ambition and skills propel him into succeeding beyond his wildest dreams, he could easily define one aspect of his identity as being into drag. Because his newfound profession is not within conventional bounds, he feels compelled to hide this work from his wife. He also wonders if embracing drag artistry has thrown his sexual orientation into question.

One of the lessons of the play is how it is up to each of us to decide who we know ourselves to be and how to act on it, no matter how much expressing our authentic identities puts us into conflict with other parts of ourselves, or the world at large. The payoff can be a deep sense of location. As Tracy says to Casey after he has resolved his concerns and stepped back onstage, “Welcome home.”

## DISCUSSION POINT

Write a 6-word description of “who you are,” drawn from the key aspects of your personal and social identities. If you could speak with your younger or future self about how to live authentically, what guidance would you offer?

# SURPRISING PATHWAYS, UNEXPECTED JOYS



### SOURCES

“Finding a Family: An Interview with Director Mike Donahue”

by Rachel Wiegardt-Egel,  
*The Legend of Georgia McBride* program

[tinyurl.com/BeckDirections](http://tinyurl.com/BeckDirections)

[tinyurl.com/DirectLifehack](http://tinyurl.com/DirectLifehack)

[tinyurl.com/ParentDirect](http://tinyurl.com/ParentDirect)

### PHOTO CREDIT

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As play director Mike Donahue observes, *The Legend of Georgia McBride* is about, “people who are dealing with some pretty desperate economic circumstances; they’re living in a world in which there isn’t necessarily a lot of opportunity for social or economic mobility.” As evidenced by his spending money on a new Elvis Presley outfit and pizza when the rent is overdue, Casey is “a kid who really hasn’t grown up yet or learned how to take responsibility.” Donahue also points out that “he does have an incredibly buoyant optimism and ability to dream of a better life.”

Being able to navigate life effectively takes dispositions and skills that include being able to “dream of a better life;” take calculated risks when faced with unknowns, as Casey does when Miss Tracy opens the door to becoming a drag artist; and work hard and persist, which Casey discovers is necessary for perfecting his craft. Below are other principles drawn from collective wisdom that can help us find rewarding pathways in life.

**Envision goals and find entry points:** Having clear aims and considering different ways to achieve them helps focus our efforts and make constructive choices. Knowing our aims can help us step onto the right path when it opens up in front of us.

**Take action:** Taking persistent action to fulfill our responsibilities and meet our goals is a powerful way to turn dreams into reality. Action also creates momentum that can carry us forward – especially through rough patches.

**Manage obstacles creatively:** Exploring how to go over, under, around or blast through obstacles using our creative problem-solving skills can lead us in even more productive directions.

**Learn from mistakes:** There is no way to move through life without making mistakes. Accomplished people learn from their mistakes then move on and make better choices.

**Make the most of unexpected turns in the road:** Though veering off our chosen path can leave us feeling disappointed, different experiences bring their own rewards and, often, unexpected joys.

**Enjoying, not always judging, the journey:** While it is important to reflect periodically on the effectiveness of our choices, actions and directions, to get the most out of life we need to be fully engaged, not always standing apart to see if everything in our lives is meeting sky-high (and sometimes unrealistic) expectations.

### DISCUSSION POINT

Where would you like to be 5 years from now? What steps do you need to take to get there?

# CHARACTERS' WANTS



## ELVIS PRESLEY

(1935 - 1977)

American singer and actor. Regarded as one of the most significant cultural icons of the 20th century, he is often referred to as the “King of Rock and Roll,” or simply “the King.” (Wikipedia)

## SUBTEXT (noun)

The thoughts that accompany the line, implied but not spoken in the text. The actors invent the subtext appropriate to their characters and situations to help achieve the sense of immediate truth. (teachers.oakarts.org)

## PHOTO CREDIT

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Interactions between characters propel the story of a play. To move the story along, the playwright usually gives characters “wants” – *objectives* they seek to achieve in the overall story and in each scene. When characters have opposing wants, *conflict* results, which heightens what is at stake in the story for the characters and the audience. As part of their preparation, actors identify their characters’ objectives, and then decide how to convey them.

The scene below from *The Legend of Georgia McBride* centers on Casey’s work as an Elvis Presley impersonator. Find a partner and decide who will assume each role in the scene. Silently read the scene and identify the main “want” of your character. Think of ways to communicate it as strongly and believably as possible through how you speak the dialogue and engage in non-verbal behavior. Read the scene aloud together. Reflect on how you each experienced the “want” of each other’s character and what it felt like to create conflict.

CASEY

I’ll make up the money, I promise.

JO

How?

CASEY

I’ll ask Jason if he’s got any more roofing work for me.

JO

You can’t ask your landlord to give you a job to help you pay the rent, Casey.

CASEY

Well then I’ll add some weeknight shows at Cleo’s.

JO

Baby, people don’t even go there on the weekends.

CASEY

They will when word gets out about my new jumpsuit.

He unzips the garment bag and pulls out the jumpsuit.

CASEY

Pretty nice, huh?

JO

We can’t pay the rent and you bought A NEW JUMPSUIT!?!?

CASEY

It’s an investment!

## SECTION 3

# PERSONNEL PROFILE

## AN INTERVIEW WITH SAM CRAVEN-GRIFFITHS

**What is your title and how long have you worked at the Geffen?**

I am the Technical Director, and have worked here for eighteen months.

**What are your primary responsibilities as technical director?**

To understand and actualize the artistic aspirations of the creative team – in particular, the visions of the scenic designer and director. I must achieve this within the theater’s existing means and help innovate new technical processes to further streamline how we build and run shows. Budgeting, staffing and scheduling are also key components of my work. I can be the best technical wizard, but if I’m constantly over budget and not hitting deadlines, I will not keep my job long!

**How did you get into this line of work? What professional experiences led to your current position at the Geffen?**

I’ve been involved in theater since I was a young child and have always had an affinity for working backstage in the technical fields. I started out working professionally part-time at Derby Playhouse and Nottingham Playhouse in England. After a few years, I decided to get my degree in Technical Theatre from Mountview Academy in North London. Because of good grades, I was fortunate to graduate 6 months early and go straight into the West End on *Mary Poppins*. I also worked for a short period on a cruise ship that travelled to over 30 countries and 55 ports. In 2008, I became the Technical Manager of The Bush Theatre in Sheppard’s Bush, London, where I worked for 18 months before making the move to Los Angeles in 2009. Shortly after moving to America, I became the Assistant Head Carpenter on the national tour of *Peter Pan* for over a year. After traveling throughout the U.S.A., I returned to L.A. and joined Center Theatre Group as Assistant Technical Director. After my first year at CTG, I was promoted to Associate Technical Director, where I thrived for the next two and a half years. When the opportunity came up to join the Geffen Playhouse, I jumped at the chance.

**What do you find most challenging about your work – in general?**

Designers like to dream big, and shoot for the moon. The most challenging aspect of my job is being able to give them moon without going over time and budget.



**Have you and your team encountered technical challenges while mounting *The Legend of Georgia McBride*? If so, how have you solved them?**

*Georgia McBride* doesn’t have big scenic moving parts, or flying humans, but there are a few cool technical items such as confetti cannons and “double kabukis” used for quick scene changes. Large pieces of cloth unfurl to provide a backdrop then drop suddenly to reveal another setting. They have to be hung for each show, which has required “flying them in” through automation. The most challenging aspect of this show was the truncated timetable. We usually have two weeks to dismantle the previous show, set up the next show’s special lighting rig, and load its scenery in. This time we had only 5 days, due to the previous show extending a week and from squeezing in our annual *Backstage at the Geffen* event, which required a stripped-down stage.

**What do you find most satisfying about your work?**

Seeing the design go from initial concept sketches to the final product is very rewarding. Interpreting the design drawings, planning the details down to the inch, solving problems with experience and math, then seeing the drawings come to life full scale, as the production unfolds before the audience’s eyes – this is why I come to work. ■

## SECTION 4

# AUDIENCE ETIQUETTE

Going to the theater is a unique experience, and we all need to be mindful of “audience etiquette,” or how to behave at the theater.

**The Audience’s Role:** The audience plays an essential role at the performance of a play. Without an audience, the actors are only rehearsing. Audience members’ concentrated silence and responses, such as laughing and applauding, provide energy to the actors as they bring the performance to life.

**Behaviors to Avoid:** Since the actors can hear the audience so clearly, it is important not to engage in behaviors that might disturb or distract them – and fellow audience members.

These actions include:

- Talking
- Texting
- Allowing cell phones to ring
- Taking photographs or video
- Getting up to leave before intermission or the end of the show (unless it is a true emergency)
- Eating or drinking
- Unwrapping candy or cough drops.

**Use of Social Media:** We appreciate you sharing your Geffen Playhouse experience via social media, but ask that you **do not do so inside the theater, where the use of electronic devices is prohibited.**

We recommend that you post your status **in the lobby after the performance**, and invite you to tag @GeffenPlayhouse and use #GeffenPlayhouse to share your experience and continue the conversation with us online.

**Audience Awareness Activity:** Before going to the Geffen Playhouse for the first time, compare and contrast the experience of seeing a live play with:

- going to the movies
- attending a live sporting event
- watching television.

### DISCUSSION POINT

If you were onstage performing a play, how would you want the audience to behave?

# POST-SHOW DISCUSSION QUESTIONS

Depending on the time available and your group members' interests, guide them to respond to questions selected from those suggested below. Encourage everyone to participate, while having respect for differing opinions. Individuals can share their thoughts with a partner or in a small group. Ask for several volunteers to share their groups' answers with the larger group.

- Overall, how did you feel while watching *The Legend of Georgia McBride*? Engaged? Distanced? Entertained? Bored? Confused? Conflicted? Inspired? What made you feel this way?
- What did you find most engaging about the play? What did you find difficult to engage with? Why? (Provide evidence from the production.)
- Did you identify or empathize with any of the characters' struggles to succeed in life? If so, how?
- What did you learn about the challenges and joys of being a "drag queen?"
- What was "universal" about the desires and conflicts of the characters, within their particular world?
- Did seeing the play inspire you to learn more about the experiences and rights of members of the LGBTQ community? If so, how?
- What surprised you about the play?
- What did you appreciate most about the performances by the actors?
- How did the set, lighting, costumes, hair, makeup and music contribute to the impact of this production?
- Would you recommend the Geffen's production of *The Legend of Georgia McBride* to other theatergoers? Why, or why not?

## SECTION 5

# RESOURCES

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**WATCH** playwright Matthew Lopez discuss *The Legend of Georgia McBride* as it was being developed by the Denver Center Theatre Company at [tinyurl.com/YouTMLopez](http://tinyurl.com/YouTMLopez).

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**LEARN** about the history of drag performance in *Drag: A History of Female Impersonation in the Performing Arts* by Roger Baker. (New York University Press, 1994. For sale on Amazon and available at some local University of California and private college libraries.)

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**EXPERIENCE** the services, programs and award-winning cultural offerings of the Los Angeles LGBT Center. Information at [lgbtcenter.org](http://lgbtcenter.org).

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**EXPLORE** the largest existing collection of LGBTQ materials at ONE Archives at the USC (University of Southern California) Libraries. Information on how to access the collection and exhibits at <http://one.usc.edu>.

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**LEARN** more about the reasons for Preferred Gender Pronouns including how to inquire about and request their use at [www.mypronouns.org](http://www.mypronouns.org).

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**LEARN** about, support, receive support from the *It Gets Better Project*, whose mission is to hold out hope to lesbian, gay, bisexual and transgender young people facing overwhelming personal and social challenges, and “to create and inspire the changes needed to make it better for them.” Information at [www.itgetsbetter.org](http://www.itgetsbetter.org).

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**EXPLORE** “60 Small Ways to Improve Your Life in the Next 100 Days” at [tinyurl.com/60in100](http://tinyurl.com/60in100).

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for Arts Education at the Geffen Playhouse  
Maurice Amado Foundation  
Moss Foundation  
MOCA Foundation  
National Endowment for the Arts  
Kenneth T. and Eileen L. Norris Foundation  
Northern Trust  
Olympus Theatricals  
Paradigm Talent Agency  
Paramount Pictures  
Ralph M. Parsons Foundation  
Participant Media  
Rosenthal Family Foundation  
Thomas Safran & Associates  
Shay Family Foundation  
Simms/Mann Family Foundation  
Simon-Strauss Foundation  
Singer Family Foundation  
Smith Family Foundation  
Sondheim Foundation  
Stone Family Foundation  
Transamerica Foundation  
Twentieth Century Fox  
UCLA  
US Bank  
The Walt Disney Company  
Warner Bros. Entertainment  
Westfield Group

And many more!



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