



Which  
Way  
to the  
**STAGE**

Written by **Ana Nogueira**

Directed by **Justin Kalin**

**MARCH 12 - 28, 2026**

**#OutFrontWhichWay**



[www.OutFrontTheatre.com](http://www.OutFrontTheatre.com)

## A Note from Paul



The first ever Broadway show I saw was **RENT** back in November of 1998. I know because I still have the Playbill. I actually have every Playbill of every Broadway show I've ever seen. Shocking I know. Since that first time, I don't know how many Broadway shows I've seen, or for that matter how many times I've stood in the frigid Manhattan winters at the stage door to catch a glimpse of the cast. Those days are long behind me now, mostly because I've become friends with people who work on Broadway or you can easily figure out which bar the cast is going to after the show and not feel like you'll lose a toe to frost bite.

It feels like a bygone time, either because I'm middle aged, or because the world has changed. We used to sit on the sidewalk for hours and hours and hours hoping to score a rush ticket to whatever the hottest show was at the time. Sleep deprived with sore joints from the unforgiving New York City sidewalks, my friends and I would kill time before the matinee and yell at the tourists who would stop in the middle of the sidewalk and look up at any building. We'd see the show - usually from obstructed view seats either way off to the side or in the nose bleeds - and then after the curtain call, we'd rush outside knowing exactly where to stand so we'd be the first people the cast would see as they left. We didn't have phone for selfies, so is someone had a disposable camera we would hope for the best when the film was developed. I recently found hundreds, if not thousands, of actual photos that you can hold in your hand. What struck me wasn't seeing the performers we harassed for picture; it was my friends. Friends I've known for decades and still talk to. Friends I've lost touch with but see on Instagram. Friends who have passed away. That's what I remember. I can still say "This is from when X and I saw Bernadette Peters in **Annie Get Your Gun**." Or, "This was the night that Y and I drove into New York City from school and just took pictures at every marquee at 3 am."

Sometimes you think that all you'll remember is the famous person you met for 7 seconds outside the theater where they just performed but truthfully, it's the friends that make the memories the most vivid. The friends who will sit on the sidewalk with you waiting in line to see **Next to Normal**. The friends who buy a yellow plastic piggy bank for Bea Arthur to sign after her one woman show because you couldn't find a bee in all of Manhattan (Get it? Bea would sign a bee.) Or the friends who loudly gasp and grab your arm as you see the lead of **Footloose** walking down the street and you debate what his life must be like starring in a Broadway musical.

It's the friends that make them actual memories. The famous people are just plot exposition.

Tonight, and every night, we're all friends here. Take pictures of each other, maybe even have them printed.

Bea Arthur was really fucking amazing by the way (not that you thought differently).

See you again soon.



**Paul Conroy** (*He/Him/His*)  
Founder & Producing Artistic Director  
Out Front Theatre Company



**WRITTEN BY**  
Ana Nogueira

**DIRECTED BY**  
Justin Kalin

**STARRING**

Caty Bergmark, Matthew Busch, Nicolas Teixeira, Alexandra Ficken,  
Elaine Werren, Tim Abrams, Javaron Conyers, Diana Spieller

**PRODUCTION STAGE  
MANAGER**  
Alma Kent

**LIGHTING DESIGNER**  
Lindsey Sharpless

**COSTUME DESIGNER**  
Berkely Pillay

**SCENIC & PROPS  
DESIGNER**  
Micah Martin

**SOUND DESIGNER**  
Donovan Lewis

**DRAMATURG**  
Elliott Folds

**INTIMACY DIRECTOR**  
Laura Hackman

**ANY VIDEO AND/OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.**



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**TIME**  
2015

**PLACE**  
*The stage door  
of IF/THEN, an  
audition waiting  
room, a drag club.*

**THERE WILL BE ONE  
15-MINUTE INTERMISSION.**

**CAST**

Judy ..... Caty Bergmark  
 Jeff ..... Matthew Busch  
 Mark ..... Nicolas Teixeira  
 Actress ..... Alexandra Ficken  
 Understudies ..... Elaine Werren, Tim Abrams,  
 Javaron Conyers, Diana Spieller

**CREATIVE TEAM**

Director ..... Justin Kalin  
 Production Stage Manager ..... Alma Kent  
 Lighting Designer ..... Lindsey Sharpless  
 Costume Designer ..... Berkeley Pillay  
 Scenic & Props Designer ..... Micah Martin  
 Sound Designer ..... Donovan Lewis  
 Wig Designer ..... Brian Jordan  
 Choreographer ..... Atarius Armstrong  
 Music Director ..... Devin Porter  
 Dramaturg ..... Elliott Folds  
 Intimacy Director ..... Laura Hackman  
 Photographer ..... Sydney Lee  
 Videographer ..... Saturnblu Productions  
 Public Relations ..... JMF Communications  
 Graphic Designer ..... Brandon D Hunt

**SPECIAL THANKS** to Blake Fountain

*We apologize for anyone who may have been accidentally omitted from this program.*

**WHICH WAY TO THE STAGE** is presented through special arrangement with TRW PLAYS 1180 Avenue of the Americas, Suite 640, New York, NY 10036. [www.trwplays.com](http://www.trwplays.com)

## Director's Note



To say I'm excited to welcome you to ***Which Way to the Stage*** here at Out Front Theatre Company would be an understatement. I first came across this show when a friend in New York saw its premiere at the MCC in 2022 and raved about in an Instagram story. His judgement is usually measured, so such effusive praise for a piece that seemed to align so perfectly with our mission really piqued my interest. Fast forward a few months later, and I finally got my hands on a copy of the script and buried my nose in my iPad. This show has been on the top of my We-Must-Produce-This-Show list ever since.

Selfishly, I was smitten with how much of myself and my friends I saw in this script. From the incredibly strong opinions about performances and performers we never actually saw live or the painfully annoying and cringy way we yap about the finer points of the artistic medium that is musical theatre in front of people who probably couldn't care less (shout out to my boyfriend for enduring years of this), I felt like I knew these characters and the world they lived in. I just kept thinking, "***These two are like the millennial Will and Grace of musical theatre.***" and the quickest way to my heart is to tell a story about how deeply we love our friends. It's a relationship structure I don't think we talk about enough, especially on stage. How much we rely on our person and how painful it is when those relationships start to fracture. Not only would it be easy to bring this world to life, but God would it be fun (spoiler: it was so much fun.) It turns out though, it would also be thought provoking in ways I didn't anticipate.

There is a note from the playwright in the script that cautions: no character in this show is entirely right or entirely wrong. Opinions will be thrown around in this show; some may surprise you. Through each rehearsal, we would wrestle with a lot of the questions in this show: ***are some of the most iconic female roles in the canon of American musical theatre coded to be about the experiences of the gay men who wrote them? Where is the line in drag culture where performance crosses into mockery? Who is celebrated for the performance of femininity and who isn't? Who was the best Mama Rose?*** I don't know that I'm much closer to an answer to any of these questions even now, but that a play this funny and heartfelt challenged me to think about all of this was exhilarating, and I hope that you'll feel the same.

Thank you for choosing to support live art. And if you've made it this far into the note and are a fellow thespian, this show is for you. It's a love letter to you and our tribe and a little reminder that the validation you're searching for, you can find in yourself (and if you're not a thespian, that's still true, but you're probably not the same sort of masochist we are and may have already figured that out. If so, kudos to you!) Remember that the next time you walk into an audition. ***Make them wanna lick the hell outta you.***

***Justin Kalin*** (He/Him/His)  
Director, ***Which Way to the Stage***

# COMMITMENTS & VALUES

## MISSION

Out Front Theatre Company's mission is to tell LGBTQIA+ (Lesbian, Gay, Bisexual, Transgender, Queer, Questioning, Intergender, Asexual) stories.

## VISION

Out Front Theatre Company's vision is to strengthen the LGBTQIA+ community in Georgia by exploring and celebrating the universal human experience through the lens of gender and sexuality.

## EQUALITY, DIVERSITY, & INCLUSION COMMITMENT

The staff and board of Out Front Theatre Company want to put the following metrics in place so that we can track them to completion. We want our stakeholders and our patrons to see real results.

- We want to have representative board members from black and brown communities, as well as gender nonconforming representatives and increase that representation by at least 10% every year until we reach a goal of above 50%.
- We want to produce, support, or promote at least 2 shows/events from creatives of color every year and increase that number by at least 20% every year.
- We want to increase our presence in communities of color and in women's communities through intentional outreach. We can do this by creating a communication strategy to expand our patronage. To that end, we will recruit a community outreach intern or staff member to help achieve this goal.
- We want to increase our intersectional involvement by partnering with other socially progressive nonprofit organizations to collaborate on community events. The goal is to have at least one partner event per year with an ultimate goal of three per year.

Please visit  
**[www.OutFrontTheatre.com](http://www.OutFrontTheatre.com)**  
to learn more.



## LAND ACKNOWLEDGMENT

We are gathered on the unceded land of the Mvskoke (Muscogee/Creek) peoples. We ask you to join us in acknowledging the Mvskoke community, their elders both past and present, as well as future generations. Out Front Theatre Company also acknowledges that it was founded upon exclusions and erasures of many Indigenous peoples, including those on whose land this institution is located.

This acknowledgment demonstrates a commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism.



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**THE MUSCOGEE NATION**

**For more information on this nation,  
as well as how to support to them,  
please visit [www.muscogeenation.com](http://www.muscogeenation.com)**



# Cluedunnit

By Paul Conroy & Jack Caron

Step into *Cluedunnit*, where murder, mystery, and madcap mayhem collide in the most fabulous whodunit you've ever seen! This outrageous all new drag parody throws six larger-than-life suspects, a house mother with secrets galore, and one overworked houseboy into a stormy night of scandal, shade, and champagne corks flying like bullets. Armed with deadly gifts and death drops, the suspects must sashay through mistaken identities, outrageous confessions, and a cascade of murders in the dark. It's fast, it's fierce, it's filthy, and it's the only mystery where solving the crime is just as much fun as watching the campy chaos unfold onstage.

**APRIL 30 - MAY 16, 2026**

Tickets: \$35+

Out Front Theatre Company  
999 Brady Avenue, Atlanta



# CAST & CREW BIOS

## CAST

**CATY BERGMARK** *She/Her* (Judy) is grateful to be back home at Out Front! She is a local actor/director whose previous credits include *9 to 5*, *Hairspray*, *The Prom*, *Kinky Boots* (Out Front Theatre Co.), *Much Ado About Nothing*, *Pride & Prejudice*, *9 to 5* (Woodstock Arts), *Baby*, *Urinetown* (Act3), *Love's Labour's Lost* (Zero Circle Theatre Co.), *The Declaration of Evelina* (Belle Esprit). Many thanks to Justin and Alma, her friends and family for their support, and to Elliott for revisiting the Best-Mama-Rose debate with me at least once a year for the past 15 years.

**MATTHEW BUSCH** *He/Him* (Jeff) is excited to return to Out Front! Previous Out Front credits include *I Wanna Fucking Tear You Apart*, and Director of *The Rocky Horror Show*. Notable Atlanta credits: *Marie Antoinette*, *Mercury*, *The Flower Room*, *The Thrush & The Woodpecker* (Actor's Express), *Exit Strategy* (Kenny Leon's True Colors), *Entertaining Lesbians*, *The Credeaux Canvas*, *Other Desert Cities*, *The House of Yes* (Out of Box Theatre), among others. BFA: Savannah College of Art and Design. @itsmattbusch on Instagram. For Alex. Thank you for supporting queer stories!

**NICOLAS TEIXEIRA** *He/Him* (Mark) is thrilled to be making his Out Front debut! Previous Atlanta credits include: *Anna In The Tropics* (Merely Players Presents), *Lend Me A Soprano* (Centerstage North), *The Cottage* (Centerstage North). Regional credits include: *Tecumseh* (Sugarloaf Mountain Amphitheater), *Dial M For Murder* (Lake Worth Playhouse), *Noises Off* (Delray Beach Playhouse). He would like to thank his Mom and Dad, Andrea and Sergio, for their constant love and support. Follow him @ nicolasteixeiragonzalez on Instagram.

**ALEXANDRA FICKEN** *She/Her* (Actress) is thrilled to be performing at Out Front for the very first time! Previous Atlanta credits: *Marie Antionette*, *Red Speedo*, *Appropriate* (Actors Express), *Gods of Comedy* (Aurora), *Small Mouth Sounds*, *Goodnight Tyler*, *Hand to God*, *The Lion*, *The Witch and The Wardrobe*, *In Love and Warcraft* (Alliance) *ThanksKilling the Musical* (Dad's Garage), *Sherlock Holmes* (Georgia Ensemble), *Grand Concourse* (Horizon), *A Nice Family Christmas*, *A Nice Family Gathering*, *Annie Get Your Gun* (Stage Door Theatre), and *The Electric Baby*, *Pretty Girl Basket Toss* (Weird Sisters Theatre). Much love to her friends and family for all their support!

**ELAINE WERREN** *She/They* (Judy U/S) is excited for her Out Front Debut! In Atlanta, she was previously seen in *Romeo and Juliet* (RoleCall Theatre). This May, she graduates with her MFA in Acting from the University of South Carolina. Some of her favorite USC credits include Lady Bracknell in *The Importance of Being Earnest*, Olivia in *Twelfth Night*, and Antigone in *Antigone*. She has also written, directed, and performed in her own solo show entitled *Liminal Lines*. Other Columbia, SC credits include Marie Antoinette in *The Revolutionists* (Trustus Theatre). She holds a BFA in Musical Theatre from Kent State University. She sends her all love and thanks to Skyler and Lizzi for their amazing generosity during this time. Enjoy the show!"

**TIM ABRAMS** *He/Him* (Jeff U/S) is a multidisciplinary artist that is so excited to be working with Out Front Theatre on this production! He believes in the importance and power of queer story telling by queer artists. After playing an unscripted gay pirate in a high school production of *Pirates of Penzance*, he went on to direct *Dog Sees*

# CAST & CREW BIOS (CONTINUED)

**God: Confessions of a Teenage Blockhead** at Hunter College in New York City where he earned his degree. During his time in NYC he was fortunate to work with The Other Side of Silence (TOSOS), the oldest LGBTQ theater company in NYC, on several productions including Doric Wilson's *Street Theater*. He was lucky enough to meet the late Michael Boyd and play Bennett, a gay Vietnam War veteran in his last production of *Soldiers and Other Living Things*. He's excited you're here, and for more gay things—@timjabrams :)

**JAVARON CONYERS** *He/Him* (Mark U/S) is a multifaceted artist from Charleston, SC who is now based in Atlanta, GA. While performing in numerous plays and musicals around the peninsula, he also pursued his BA in Theatre for Youth at the College of Charleston. Outside of performing, you can find him working as a baker in the early mornings and as a teaching artist with the Alliance Theater and as the Literacy and Education Manager with Discovery Stage Company. He has performed on multiple stages/mediums across the southeast including TYA, Film, and TV. His most recent credits include *Let's Go Camping* (Discovery Stage Co.) *The Carnival Of Animals* (Atlanta Symphony M/V) *The Melvin Invention* (Alliance Theatre) *Fireflies in Winter* (Discovery Stage) *Ruthless* (HBO+) *Head Over Heels* (Marietta Theatre Co.) *All Smiles* (Alliance Theatre) and *Vice Principals* (HBO). He would like to thank his family, friends and partner for their unconditional love and support.

**DIANA SPIELLER** *She/Her* (Actress U/S) is thrilled for this opportunity at Out Front Theatre Company! Previous credits include: *A Midsommar Night's Dream* (no, that is not a typo), *Save the Video Store*, and *Dead Silent*. She also can be seen in the D&D improv show, *Funyuns and Flagons*, every third Friday of the month at Monk's Meadery. All her love

to Matt, Lauren, Patrick, and her nephew, Niko. Follow her @dianaspieller on Instagram and @dianasaur44 on TikTok.

## CREATIVE TEAM

**JUSTIN KALIN** *He/Him* (Director) couldn't be more excited to bring this show to Out Front! Most recent directing credits include last season's *Hairspray* and the regional premiere of *warplay* at Out Front. He serves as the Associate Artistic Director at Out Front Theatre Company, where he oversees all things casting, literary, and development. Launched in 2018, Justin is the producer of the Spectrum Spotlight Series, a staged reading series dedicated to unproduced queer work written by Atlanta playwrights. Justin has worked as a director, producer, and dramaturg with many local companies including Working Title Playwrights, Drama Tech, and Actor's Express, where he also works as Casting Director. All my love to Casey and crew for my patience as I disappear into rehearsal for weeks on end. Thank YOU for supporting this phenomenal cast and crew and being a part of live theater in Atlanta!

**ALMA KENT** *She/Her* (Stage Manager) Out Front Theatre: Debut! Atlanta: *The Thin Place*, *Doubt*, *Marie Antoinette* (Actor's Express); *Steam Team*, *Dragons Love Tacos* (Georgia Ensemble Theatre); *I Carry Your Heart With Me Remount*, *Great Comet Remount* (Horizon Theatre); *Much Ado About Nothing* (Contemporary Classics). Regional: *Lucky Stiff*, *The Importance of Being Earnest*, *Sound of Music*, *Mamma Mia!*, *Driving Miss Daisy* (Maples Repertory). Alma is so excited to make her Out Front debut! Many thanks to the team and cast, and endless love to her family and the dogs, Jack and Merlin. IG: @almaakent

## CAST & CREW BIOS (CONTINUED)

**LINDSEY SHARPLESS** *She/Her* (Lighting Designer) Lindsey is so happy to be back for her 6th production with Out Front! Previous Out Front Theatre credits include: *Mamma Dearest! Here We Joan Again, Immediate Family, Murder on the Polar Express, SnowGirls - The Musical, and warplay*. She has worked as a freelance lighting designer and stage manager around the city since 2016.

**BERKELEY PILLAY** *She/Her* (Costume Designer) is so happy to be a part of another Out Front show! Previous Out Front theatre credits include: *Mamma Dearest! Here We Joan Again* and *Immediate Family*. Previous Atlanta credits: Costume Designer for *Legally Blonde* (Georgia Gwinnett College) and Costume Designer for *Freaky Friday* (Georgia Gwinnett College). She wants to thank her friends and family for all of their support!

**MICAH MARTIN** *He/Him* (Scenic & Props Designer) is a growing theatre artist in Metro Atlanta and is thrilled to be working with Out Front again! Previous Out Front credits include: *Immediate Family*. Previous Atlanta credits include: *A Christmas Carol, Rock of Ages, Dracula: A Comedy Of Terrors, and Anything Goes* (Woodstock Arts); *Guys and Dolls* (Atlanta Lyric Theatre). Educational credits include: *Reefer Madness, Rent, Coming Out* (KSU). He hopes you enjoy the show!

**DONOVAN LEWIS** *He/Him* (Sound Designer) is a sound designer local to Atlanta. He made his sound design debut here at Out Front Theatre where he designed the Georgia premiere production of *At the Wake of a Dead Drag Queen*. Since then, he has worked on sound for many theaters including Synchronicity, the Roswell Cultural Arts Center, and Oglethorpe University, where he graduated in 2023. Currently he is an Artistic Associate with Multiband Studios. He thanks his friends and family for their unwavering support. Enjoy the show!

**ELLIOTT FOLDS** *He/Him* (Dramaturg) is an Atlanta-based dramaturg, actor, and educator who is always delighted to be back at Out Front. He has worked as a dramaturg on multiple Out Front productions, including *Mamma Dearest! Here We Joan Again, 9 to 5, Hairspray, The Prom, Psycho Beach Party, Ruthless!, All the Natalie Portmans, and Xanadu*. As dramaturg and actor, he has worked at Alliance Theatre, Actor's Express, Stage Door Theatre, Synchronicity Theatre, Theatrical Outfit, and Woodstock Arts. All love to Justin, Alma, and everyone at Out Front for making this such a joyful process. Shoutout to the wickedly talented, one and only Camry Burnstead.



# WAITING FOR IDINA

## Musical Theatre Fandom and Diva Worship in *Which Way to the Stage*

Loaded with musical theatre in-jokes and built around a tumultuous chapter in a long friendship between two working actors, *Which Way to the Stage* is, in many ways, a love letter to people who love theatre. What compelled director Justin Kalin to the play, however, was its edge. "I like that it's this out and out comedy about theatre," Kalin says, "while acknowledging that so many of us can easily spend so much time feeling miserable." Playwright **Ana Nogueira** certainly doesn't shy away from the theatre industry's homophobia or misogyny - it's notable that this play is set in spring of 2015, situating it in time before the legalization of marriage equality, the first Trump administration, and the #MeToo movement. Nogueira also shows the pricklier side of theatre fandom: people who truly love the art form while also claiming a sort of toxic ownership over it.

Musical theatre fandom as we now know it can be tied back to - fittingly - **Rent**. The success of that rock musical spawned "Rentheads," megafans who would repeatedly see the show on Broadway, national tours, and in regional productions, following it around the country and, yes, camping out at the stage door. In the age of TikTok, musical theatre fandom can be concentrated to one particular show (replace **Rent** in this scenario with **Be More Chill** or **Hadestown**) or one particular performer. Sometimes, like with Jeff and Judy in the play, fans are more preoccupied with musical theatre as a whole: its infinite artistic potential, its ironclad classics, its stars, its flops and footnotes. This brand of fandom became the center of a musical in itself: Hunter Bell and Jeff Bowen's 2006 cult fav [title of show]. Musical theatre fandom is no longer limited to being a passive audience member.

This type of fandom is similar to but distinct from diva worship, which also plays a huge role in this play. Diva worship, which is the intense idolization of women in the arts, is mostly understood in relation to gay male fans, whether in theatre, opera, film, or pop music. From Judy Garland and Barbra Streisand to Diana Ross and Lady Gaga, diva worship is a powerful and compelling means of exploring the ways gender and sexuality inform pop culture as well as the ways queer fans empower themselves to navigate a heteronormative world. Diva worship can be rooted in a star's personal struggles, her activism, or her extravagant persona.

## Dramaturgy

In the play, Jeff and Judy's love for Idina Menzel is inextricably tied with Judy's argument that musical theatre is a "medium for performers." Not all great musicals are really about the relationship between material and performer, but it's true that some musicals – even some extremely well-crafted ones, like *Hello, Dolly!* – are enhanced by the metatextual narratives their star brings with them. It's why the play opens with the friends arguing over Momma Rose: the announcement of a new revival of *Gypsy* isn't exciting just because it's one of the greatest musicals ever written, but because it promises that a legendary performer will take a crack at an iconic role. Watching the ways a production reckons with that star's own history in relation to the text itself is a fundamental part of the experience.

And, like Judy argues, the greats within musical theatre are one-of-a-kind originals. Nobody sounds like Bernadette Peters or Nell Carter or Mary Testa or Christine Ebersole (at least, not without trying). Nobody behaves like Carol Channing or Patti LuPone or Ethel Merman or even Audra McDonald. Even less eccentric stars like Judy Kuhn, Heather Headley, Sutton Foster, and Donna Murphy command hordes of online fans because of their innate uniqueness. In an art form like musical theatre, which is deeply rooted in and defined by its proximity to queerness, stars are allowed to be "off." Queer joy is everywhere within musical theatre, including and especially in its divas.

Holding onto that joy is essential for these characters. For much of this rehearsal process, *Which Way to the Stage* has been compared to Samuel Beckett's *Waiting for Godot*: instead of a leafless tree, it's the stage door of the Richard Rodgers Theatre, and instead of Godot, it's Idina Menzel. While Nogueira's play is a far cry from the existentialism of Beckett's, director Justin Kalin argues that there is something fundamentally absurdist in a life in the arts: in being willing to toil and sacrifice and hope for something that's never guaranteed, in loving something that can never love you back.

Or can it? Maybe that just applies to the theatre industry itself. But for those of us who truly love musical theatre, can the art form itself love us back? This is a central tension in *Which Way to the Stage*. Everyone should decide for themselves, but I think that maybe it can. By finding a community of people to laugh with and argue with and love, by memorizing the particular cadence of a line reading on a cast recording, by making your own meaning out of a decades-old showtune written for a hyperspecific context, by building your life around work that moves you – what else is that but the give and take of love?

– Elliott Folds, *Dramaturg*

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Out Front Theatre Company was established to tell stories of the LGBTQIA+ (Lesbian, Gay, Bisexual, Transgender, Queer, Intergender, Asexual) experience and community, giving voice to LGBTQIA+ authors, composers, artists, and creators through the medium of theatre and the performing arts. Out Front plans to develop new works and produce classic pieces of theatre that have communicated these stories of the LGBTQIA+ population to a wider audience over time.

As a non-profit organization with a dedicated focus to better the LGBTQIA+ population, we strive to:

- **Produce** established works and premiere productions created by members of the LGBTQIA+ society,
- **Generate** productions with universal themes which are important to the LGBTQIA+ community,
- **Educate** the populous to LGBTQIA+ history,
- **Work** with local and national LGBTQIA+ organizations to bring awareness of issues facing the LGBTQIA+ to the greater Atlanta area,
- **Create** artistic and educational opportunities for at-risk LGBTQIA+ youths by collaborating with local educational institutions and organizations,
- **Expand** the number of theatrical opportunities for artists who are members of or who support the LGBTQIA+ community.

Out Front hopes to create a narrative that will reach beyond the stage, into the

conversations and minds our audiences and artists. Theatre's power as a catalyst to spur dialogues goes back thousands of years. Out Front lives to continue that grand tradition of bringing the stories of the LGBTQIA+ people into the spotlight.

## LGBTQIA+ Definitions

**L stands for Lesbian:** Term used to describe female identified people attracted romantically, erotically, and/or emotionally to other female identified people.

**G stands for Gay:** Term used in some cultural settings to represent male identified people who are attracted to other male identified people in a romantic, erotic and/or emotional sense. Also, a term used to refer to the LGBTQIA+ community as a whole or as an individual identity label for anyone who does not identify as heterosexual.

**B stands for Bisexual:** A person emotionally, physically, and/or sexually attracted to people of more than one sex and/or gender. This attraction does not have to be equally split between genders and there may be a preference for one gender over others.

**T stands for Transgender:** A person who lives as a member of a gender other than that expected based on anatomical sex. Sexual orientation varies and is not dependent on gender identity. This term is sometimes used to refer to the gender variant community as a whole.



## STAFF AND BOARD LIST

### Out Front Theatre Company Staff

**Paul Conroy** (*He/Him*) -  
Founder & Producing Artistic Director

**Eve Krueger** (*She/Her*) -  
General Manager

**Justin Kalin** (*He/Him*) -  
Associate Artistic Director

**Brady Brown** (*He/Him*) - Director  
of Marketing & Communications

**Nathan Hayford** (*He/Him*) -  
Executive Administrative Assistant

**Charlie Edwards** (*She/Her*) - Interim  
Production Manager

**Robby Myles** (*He/Him*) - Interim  
Patron Services Manager

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**Ivette LopezFreeman** (*She/Her/Hers*) -  
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**Peter Bjerkerot** (*He/Him/His*)

**Philip Davis** (*He/Him/His*)

**Charles Hicks** (*He/Him/His*)

**Q stands for Queer:** An umbrella term, which embraces a matrix of sexual preferences, orientations, and habits of the not-exclusively-heterosexual-and-monogamous majority. Queer includes lesbians, gays, bisexuals, transpeople, intersex persons, and many other sexually transgressive explorers. The term is sometimes used as a sexual orientation label instead of 'bisexual' as a way of acknowledging that there are more than two genders to be attracted to, or as a way of stating a non-heterosexual orientation without having to state who they are attracted to.

**I stands for Intergender:** Intergender people have a gender identity that is in the middle between the binary genders of female and male, and may be a mix of both.

**A stands for Asexual:** A term describing individuals who do not experience sexual attraction or do not have interest in or desire for sex. Asexuality is different from celibacy, which means abstaining from sex. Asexuality is often viewed as a spectrum - meaning there are varying levels and identities regarding someone's emotional, spiritual and romantic attraction. The best way to refer to the asexual community is to use the umbrella term "ace" or "aces" as in the "ace community," which acknowledges that spectrum.

**+ stands for Many Other Identifications** including, but not limited to pansexual, genderqueer, polysexual, agender, androsexual, demisexual, and skoliosexual. We strive to be as inclusive as we can and know we can always improve.

**Please visit [outfronttheatre.com](http://outfronttheatre.com) for a more expansive list of identities, sexualities, terms, resources and more**

*We welcome all humans, regardless of labels, and hope we celebrate and accept everyone regardless of how they identify.*

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for more info and our calendar of events, visit

**[aquaa.org](http://aquaa.org)**

The image shows the interior of a Mexican restaurant. In the foreground, there is a wooden table. Behind it is a bar with a backlit menu board displaying various food items. The bar has a colorful, patterned cushion. The background features a large, ornate chandelier and a tall, decorated pillar. The lighting is warm and ambient.

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Out Front Theatre Company



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