NORTHLIGHT
THEATRE



DIAL M FOR MURDER

Adapted by Jeffrey Hatcher
from the original by Frederick Knott

Directed by Georgette Verdin

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NORTHLIGHT THEATRE

BJ JONES, Artistic Director &
TIMOTHY J. EVANS, Executive Director

PRESENTS



ADAPTED BY JEFFREY HATCHER
FROM THE ORIGINAL BY FREDERICK KNOTT
DIRECTED BY GEORGETTE VERDIN

Set Design	Mara Ishihara Zinky
Costume Design	Raquel Adorno USA
Lighting Design	Eric Watkins USA
Original Music & Sound Design	Christopher Kriz USA
Production Dramaturg	Sarah Slight
Production Stage Manager	Katie Klemme AEA
Casting By	Simon Casting

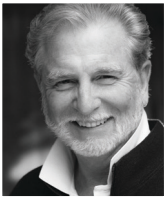
OPENING NIGHT: DECEMBER 8, 2023
at the North Shore Center for the Performing Arts in Skokie

"Dial M for Murder (Hatcher)" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

Originally commissioned and produced at The Old Globe
Barry Edelstein, Erna Finci Viterbi Artistic Director Timothy J. Shields, Managing Director

Cover photo: Lucy Carapetyan, photo by Greg Inda

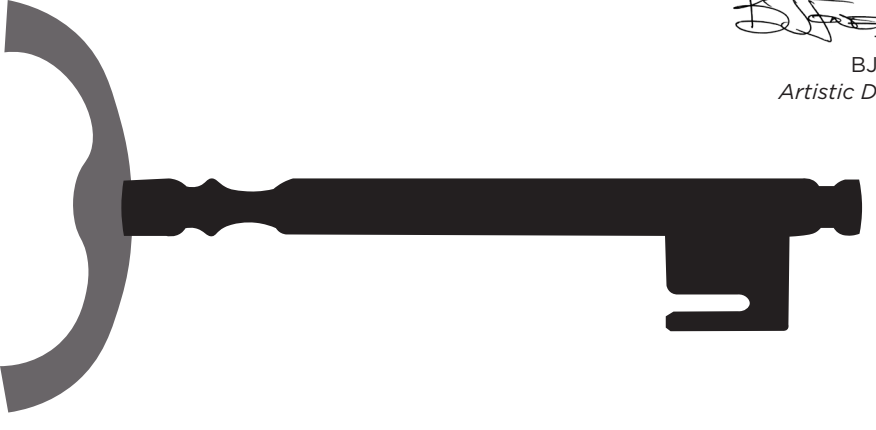
FROM THE ARTISTIC DIRECTOR



Everyone loves a mystery. The puzzle to find out the truth is rarely a simple straight line, whether in fiction or in reality. For fifty years people have been trying to unravel the Kennedy assassinations, 9/11 conspiracies, Princess Diana's death, leaping on them with eager energy. The internet obscures the simple answers adding more fantastical possibilities and even absurd plots.

Dial M For Murder, however, is set in a simpler time, when "gaslighting" and lies were spun in noirish style, and sinister strangers offer a maze of entertaining possibilities. Some of my favorite films are in the noir genre: *Chinatown*, *The Maltese Falcon*, and *The Third Man*. The shadowy implications, the vague truths, the zig-zagging clues all contribute to the maze of narrative and blurry characterizations that make for a compelling evening in the theatre. And why is it that the audience is so delighted with the journey? Is it the little triumphs in discovering the truth? Is it like a crossword puzzle with the rewarding solution to be debated in the lobby at intermission? I believe this is the essence of a fun evening in the theatre, to share the clues and to retrace the journey with other audience members, discussing it with delight on the way home.

Jeffrey Hatcher has refurbished this noir classic in a tight and tense retelling. And my Associate Artistic Director Georgette Verdin makes her Northlight debut giving it a contemporary twist. I'm proud to have her work on our stage.



BJ Jones
Artistic Director

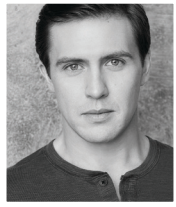
The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

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.

CAST



Lucy Carapetyan*
Margot Wendice



Felipe Carrasco
Lesgate



Ryan Hallahan*
Tony Wendice



Elizabeth Laidlaw*
Maxine Hadley



Nick Sandys*†
Inspector Hubbard/
BBC Voice

Understudies: Kroydell Galima (Tony), Madeleine Moderhack (Maxine), Elliot Simmons (Inspector Hubbard), Olivia Tennison (Margot), Richard Villafuerte (Lesgate)
Understudies will not substitute for listed players unless a specific announcement is made at the time of the performance.

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

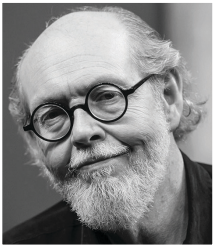
Dial M For Murder
will be performed with one 15 minute intermission.

Additional Production Staff

Lonnae Hickman	Properties Design
Jyreika Guest	Resident Violence & Intimacy Coordinator
Elise Kauzlaric	Dialect Coach
Tor Campbell	Assistant Director
Jake Snell	Production Assistant

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

INTERVIEW WITH THE PLAYWRIGHT



Interviewer: How do you approach adaptations versus original work?

Jeffrey Hatcher: Adaptations are a bit easier, for all the usual reasons: the subject is laid out before you, like a patient on a table and oft times an entire story already exists to be cannibalized. If you're dealing with lesser known source material you have more leeway for creative license. Alfred Hitchcock said he far preferred taking a B book and turning it into an A movie. It's trickier when adapting well-known titles, or classics that have already captured readers' and audiences' imaginations. In those cases, there's a nagging responsibility to fulfill expectations.

How did you become a specialist in adaptations?

JH: Friends of mine were doing adaptations in the mid-'90s, and I thought, "How come they're getting all this kind of work? I think I'd be good at it."

[Back then], when you were looking for work, you'd send out letters to artistic directors and literary managers. I wrote lots of letters saying, "Is there a book or an old play or a translation of an old play that you have never seen adapted, or adapted well? Would something like that be of interest to you if I were to take it on?"

Greg Leming, who was running Portland Stage in Maine at the time, had always wanted to do a new version of *Turn of the Screw*, the Henry James novella. We batted ideas back and forth for about two months and came up with the core idea of how to do it. And they did it, and that's, like, 25 years ago, and that play gets done a lot even today. That was the first.

What are some reasons for adapting an existing play?

JH: Usually it's a play in translation. For example, [Nikolai Gogol's] *The Government Inspector*. Obviously, that's in Russian, and there are any number of good translations out there, but they aren't terribly funny. My version is like *The Government Inspector* re-envisioned as a Bob Hope or Woody Allen comedy, because I think that's in the original anyway.

Sometimes it's updating a script. For [the Denver Center Theatre Company], we did a version of Feydeau's *Le Dindon*. Our version was called *One Foot on the Floor*. The update was from 1890s Paris to 1930s Hollywood.

Every once in a while, there's a play that was originally written in English, but there's still something wildly creaky about it. And somebody will say, "Can you get your fingers into this and make it not 20 actors but 10? Can we turn it from three acts into two? Can the dialogue not sound so dusty and grandmother's attic?"

You've written scripts for films such as the recent* Mr. Holmes*. How is your approach to writing for the screen similar to or different from your approach to writing for the stage?

JH: I'm not sure if this is a difference in "approach" as much as it is a difference in awareness. In the theater, if a director or a producer or an actor wants to add

something, change something, cut something, they have to ask the playwright. The playwright can say yes or no. That's our power. It's part of the culture of the theater, and it's in our contracts. In film, a screenwriter works for the producer and the director, and although producers, directors and even actors tend to ask nicely for additions, cuts, and changes, they're not really asking. If the screenwriter refuses, everyone knows that at a certain point the screenwriter can be told to go away and someone else will do it. It's part of the culture of movie-making, and it's in the contracts. There are exceptions: writer/directors, writer/showrunners. But put it this way: nobody ever told Arthur Miller, "There aren't enough jokes in *The Crucible*, so we're bringing in Larry Gelbart."

Excerpts from The Playwrights' Center: An interview with Jeffrey Hatcher and MinnPost: Jeffrey Hatcher: On 'Wait Until Dark,' writing adaptations, and making audiences laugh

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THE LEGACY OF *DIAL M FOR MURDER*

1952

Studio Recording of Play on BBC
On March 23, 1952 a live studio recording of the play was shown on television on the BBC.

Play First Premieres on West End
On June 19, 1952 the play by Frederick Knott first opened in London at the James P. Sherwood at the Westminster Theatre.

Play First Premieres on Broadway
On October 29, 1952, the play premiered in New York on Broadway at the Plymouth Theatre.

1954

Film Version Premieres
On May 29, 1954 the film adaptation directed by Alfred Hitchcock and starring Ray Milland and Grace Kelly was released in the United States.

1958

NBC Adaptation
NBC aired a television film in which Maurice Evans, John Williams, and Anthony Dawson reprised their original roles.

1981

US Film Adaptation
A US TV Film premiered starring Angie Dickinson and Christopher Plummer.

1998

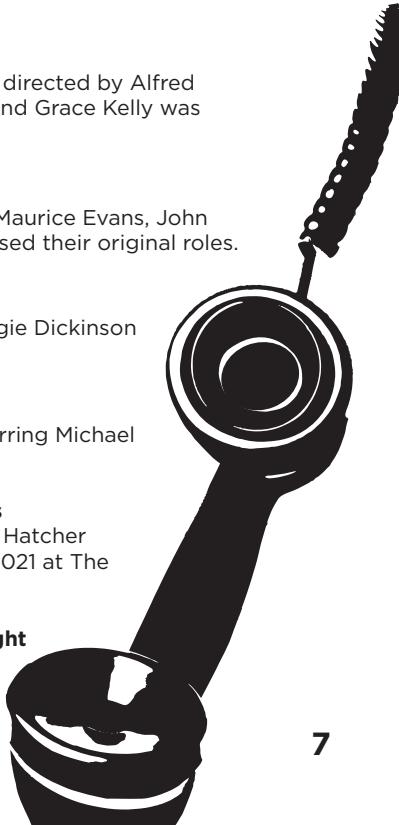
***A Perfect Murder* Premieres**
A feature film remake is released starring Michael Douglas and Gwyneth Paltrow.

2021

Jeffrey Hatcher's Adaptation Opens
A new adaptation written by Jeffrey Hatcher premiered in San Diego, CA in July 2021 at The Old Globe Theatre.

2023

***Dial M For Murder* opens at Northlight**



VOCABULARY AND "BRITISH-ISMS"

WORD/PHRASE	MEANING
5,000 Pounds	The equivalent of nearly $250,000 today (US)
Bertrand Russell	British public intellectual, a mathematician and philosopher
Bywater Street	A street in the Chelsea neighborhood, at the time a bohemian area, home to artists and radicals
Charwoman	A cleaning woman
Clemency	Pardon or reduction of a criminal sentence
College Porter	Similar to U.S. campus security, plus odd jobs and general maintenance
Dipsomaniac	A form of alcoholism with intense, spontaneous cravings and short bursts of heavy drinking
East End	A historically poor and/or immigrant community
Garroting	Killing by strangulation, particularly with wire or cord
Home Secretary	A senior leader in UK government, in charge of areas including immigration, security, and law
Latchkey	Key for an outside door or gate
Madame Tussaud's	Wax museum, a popular tourist attraction
Maida Vale 0401	Tony and Margot's phone number: the name of their exchange followed by their subscriber number
"Nosy Parker"	A busybody, a persistently nosy person
Old Bailey	The central criminal court of the UK, located in London
Pensioner	Someone who receives a pension after retirement
Portsmouth	A city on the south coast of England, about two hours from London
Pulped	Destroying a book but recycling its pages and making them into new paper products
Scotland Yard	The headquarters of the London Police, also the name for the police force.
Talks Program	A radio or television talk show
"Tight as a Drum"	Completely full (with food)
Wilkie Collins	English novelist and playwright credited with writing the first true detective novel

BIOGRAPHIES

LUCY CARAPETYAN (*Margot Wendice*) previously appeared at Northlight in *You Can't Take It With You*. Some favorite Chicago credits include *The Writer, First Love is the Revolution, Earthquakes in London, Linda* (Steep Theatre, where she's an ensemble member), *Right To Be Forgotten* and *Nice Girl* (Raven), *Animal Farm* (Steppenwolf). Lucy works as a motion capture actor for Injustice and Mortal Kombat video games. TV: *Fargo* season 4, *Somebody Somewhere, Chicago Fire, Proven Innocent*. Film: *Brooklyn 45, Departing Seniors*.

FELIPE CARRASCO (*Lesgate*) is excited to here be at Northlight Theatre for *Dial M for Murder*. Recent credits include: *Twelfth Night* (St. Louis Shakespeare Festival); *The Cherry Orchard, Sweat* (Goodman); *The Wizards* (Concrete Content); *The Madres* (Teatro Vista); *Harbur Gate* (16th Street); *The Adventures of Robin Hood, Reprise* (Adventure Stage Chicago); *Othello: The Moor of Venice* (Invictus); *Waiting for Godot* (Tympanic Theatre Co.); *Bomb-Itty of Errors, Cyrano* (Riverside); *Hedda Gabler* (Undermain Theatre); *Who's Afraid of Virginia Woolf* (Theatre Three); *A Christmas Carol* (Dallas Theatre Center). Felipe is part of the performance duo, Daughter Boy, who recently performed their original piece *Demons at the Bay*, in Physical Theater Festival Chicago's 'Scratch Night.'

RYAN HALLAHAN (*Tony Wendice*) makes his Northlight debut. Selected Chicago credits include *Pass Over, Straight White Men* (Steppenwolf); T*he Last Match, Witch, The Real Thing, A Streetcar Named Desire* (Writers); *Pericles, A Midsummer Night's Dream, Cyrano De Bergerac* (Chicago Shakespeare); *The Body Of An American* (Stage Left; Jeff Award Nominee- Actor In A Principal Role); *Posh* (Steep); *Octagon* (Jackalope): and *A Doll's House* (Definition), as well as work with The Goodman, Chicago Dramatists, Victory Gardens, and Broken Nose Theatre. Regional work includes *The Rainmaker, Write Me A Murder,* and *Ripcord* (Peninsula Players). Film and television include *Pass Over* (dir. Spike Lee), *Working Man, Chicago Fire,* and *Chicago Med*. He is the author of the plays *Off The 77, The Grand Opening of the Chino Valley Death House*, and *Anna Lee*.

ELIZABETH LAIDLAW (*Maxine Hadley*) has worked as an actor, producer and director in Chicago and regionally since 1993, appearing at Court, Goodman, Chicago Shakespeare, Steppenwolf, Writers and many, many others. Recent film: *The Curse of the Sin Eater, Good Guy With A Gun, Henry Gamble's Birthday Party, Into The Wake*. Television: *The Red Line, NCIS* (CBS); *Chicago Med, Chicago PD,* and *Crisis* (NBC); *Betrayal* (ABC); *Boss* (Starz); and *The Chicago Code* (FOX). She received her BFA from Illinois Wesleyan University, and studied Shakespeare at the Royal Academy of Dramatic Art, London, UK. She is currently the voice of Dr. Eva Graff in, and a producer of, the critically acclaimed speculative fiction podcast Derelict (derelictpodcast.com). Ms. Laidlaw is a proud union member of SAG-AFTRA and Actor's Equity.

NICK SANDYS (*Inspector Hubbard/ BBC Voice*) is delighted to return to Northlight, having previously appeared in *Mr. Dickens' Hat, Dr. Jekyll & Mr. Hyde* and *Pride & Prejudice*, and choreographed combat for several other productions. Other local on-stage appearances include: *Frankenstein, Pygmalion, An Inspector Calls, The Chimes, The Goat, Les Liaisons Dangereuses, The Real Thing* (Remy Bumppo); *Jeeves Intervenes, Captain Blood, A Turn Of The Screw, Twelfth Night, Blithe Spirit, Much Ado About Nothing* (First Folio); *The Tempest* (Notre Dame Shakespeare); *The Man Who Murdered Sherlock Holmes* (Mercury); plus productions at Goodman, Chicago Shakespeare, Lookingglass, and Light Opera Works, as well as regionally and Off Broadway. Nick has received some 22 Joseph Jefferson Nominations for acting, directing, fight directing, and producing, as well as a 2018 APA Audie Nomination for his audiobook narration of *Dracula*,

and a 2011 Achievement Award from The Meier Charitable Foundation for the Arts.

GEORGETTE VERDIN (*Director*) is a Cuban-American freelance director, the Associate Artistic Director of Northlight Theatre, and a member of Rivendell Theatre Ensemble. Recent directing credits include: the revival of *Night Watch* (Raven); the U.S. premiere of *The Writer* (Steep); the world premieres of *A Mile in The Dark* (Interrobang Theatre Project/Rivendell), *Enough to Let the Light In* (Teatro Vista), *Chagall in School* (Grippo Stage Company), and *Spay* (Rivendell). Georgette is a three-time Jeff-nominated director and was the 2022 Michael Maggio Directing Fellow at Goodman Theatre. She was profiled in *NewCity Magazine*'s 2023 "Players: Who Really Performs for Chicago Right Now" and in *Chicago Reader*'s "Best of Chicago 2022." Georgette is an associate member with Stage Directors and Choreographers Society. georgetteverdin.com

JEFFREY HATCHER (*Playwright*) is an American playwright and screenwriter. He grew up in Ohio before attending New York University to study acting. After a brief career on stage, he turned his hand to writing. His many award-winning original plays have been performed on Broadway, Off-Broadway, regionally across the United States, and abroad. Hatcher has also written the screenplay for *Casanova* for director Lasse Hallstrom, as well as screenplays *Secretary* and *Boys Don't Cry* directed by Kim Pierce.

MARA ISHIHARA ZINKY (*Set Design*) is thrilled to be back at at Northlight, where she most recently designed *The Porch On Windy Hill* and has worked as a carpenter. Other recent design credits include *Night Watch* (Raven), *Last Hermanos* (A Red Orchid), and *Routes* (Remy Bumppo). BFA in Scenic Design, The Theatre School at DePaul University.

RAQUEL ADORNO (*Costume Design*) Chicago: *Georgiana and Kitty, Intimate Apparel* (Northlight); *POTUS, Describe the Night* (Steppenwolf); *Gospel at Colonus, The Island, The Tragedy Of Othello, The Moor of Venice* (Court); *Measure for Measure, I, Banquo* (Chicago Shakespeare); *Wife of a Salesman* (Writers). Regional: *Rent* (The MUNY); *The Wolves* (McCarter Theatre Center); *The Tempest, Intimate Apparel* (Utah Shakespeare Festival); *A Raisin in the Sun, The Taming of the Shrew, Cymbeline, A Doll's House, A Doll's House, Part 2* (American Players). Film: *Curio, Limerence Education.* Postdoctoral Fellow at Northwestern University. raqueladorno.com

ERIC WATKINS (*Lighting Design*) is a lighting designer for theatre, opera, and dance based in Chicago. CHICAGO (selected): *Fireflies* (Northlight Theatre), *Tambo and Bones* (Refracted),*Our Dear Dead Drug Lord* (Steep); *A Mile in the Dark* (Rivendell); *Routes* (Remy Bumppo; Jeff Nomination), *Sugar in Our Wounds* (Jeff Nomination) and *Hooded: or Being Black for Dummies* (First Floor), *Machinal* (The Greenhouse Theater Center; Jeff nomination); *In The Blood* (Red Tape); *A Swell In The Ground* (The Gift), *Porcelain* (Prologue; Jeff nomination); *The Property* (Lyric Unlimited) and many more. REGIONAL/ INTERNATIONAL (selected): *Clyde's* (Theaterworks Hartford); *Baba* (Amphibian Stage, TX); *Ariadne* (Arizona Opera); *Mrs. Harrison* (Indiana Rep); *Don Pasquale* (Fort Worth Opera); *Hansel and Gretel, Show Boat,* and *Falstaff* (Dallas Opera), *The Rake's Progress* (Merola Opera), *Song of Home* (Theatre Lumina – Eastern European tour). Eric received his MFA from Boston University and is a proud member of USA Local 829. ericwatkins.com

CHRISTOPHER KRIZ (*Original Music and Sound Design*) is a composer and sound designer based in Chicago and is pleased to return to Northlight having previously designed *Georgiana and Kitty: Christmas at Pemberley* (Jeff Nomination Original Music), *Mothers and Sons, 4000 Miles, The Whipping Man, Black Pearl Sings!*, and *Eclipsed*. Chicago designs include: Goodman, Steppenwolf, Chicago Shakespeare, Chicago Symphony Orchestra, Court, Remy Bumppo, Victory

BIOGRAPHIES

Gardens, Timeline, Shattered Globe, The Gift, and many others. Regional: Seattle Repertory Theatre, Kansas City Repertory Theatre, Indiana Repertory Theatre, Alabama Shakespeare Festival, Peninsula Players, Crossroads Theatre, Montana Shakespeare Festival, Nebraska Repertory Theatre, Michigan Shakespeare Festival, and others. A winner of five Joseph Jefferson Awards, Kriz is a proud member of United Scenic Artists 829. To hear more of his work, please visit christopherkriz.com

KATIE KLEMME (*Production Stage Manager*) is pleased to return to Northlight where her credits include *The Porch on Windy Hill, Georgiana & Kitty: Christmas at Pemberley, Intimate Apparel, Mr. Dickens' Hat, The Wickhams: Christmas at Pemberley, Landladies,* and *You Can't Take It With You*. Recent credits include *Eurydice*, *A Distinct Society, Tiger Style!, Wife of a Salesman,* and *Into the Woods* (Writers); *Villette* (Lookingglass); *Mamma Mia!* and *Much Ado About Nothing* (Lake Tahoe Shakespeare Festival); *Hamilton: An American Musical* (Chicago, Sub); *Sorin: A Notre Dame Story* (National Tour); *If I Forget, Indecent* (Victory Gardens); *Mr. Burns, The Realistic Joneses*, others (Theater Wit); *Mother and Me* (Geva Theater Center, Rochester, NY). She was resident production stage manager at American Theater Company from 2008-2018 where highlights included the world premieres of *Disgraced* (Pulitzer Prize), *The Project(s)*, and *columbinus* (Chicago and ArtsEmerson, Boston). She is a proud member of Actors Equity Association.

BJ JONES (*Artistic Director*) is in his 25th season as Artistic Director of Northlight. Mr. Jones is a two-time Joseph Jefferson Award Winning actor and a three-time nominated director. He's directed the world premieres of *Charm,* (Jeff Award Best New Play), *The Outgoing Tide* (Jeff Award Best New Play), *White Guy on the Bus* (Nominated - Jeff Award Best New Play), *Chapatti* (Nominated - Jeff Award Best New Play), *Better Late,* and *Rounding Third.* Notably, he has directed productions of *Andy Warhol in Iran*, *Outside Mullingar, Grey Gardens, The Price, The Lieutenant of Innishmore,* and *The Beauty Queen of Leenane.* As a producer he has guided the three world premieres of *The Christmas at Pemberley* trilogy, (Jeff Award Best New Play) *Shining Lives, The Last Five Years,* and Studs Terkel's *The Good War.* Additional directorial credits include *Pitmen Painters* (Timeline, Jeff Award Best Production); *100 Saints You Should Know* (Steppenwolf); *Glengarry Glen Ross* (Alliance Theatre, Atlanta, Suzi Bass nomination Best Director); *The Lady with All the Answers* (Cherry Lane, New York); *Animal Crackers* (Baltimore Center Stage); *Three Musketeers, The Tempest, Twelfth Night, Much Ado About Nothing* (Utah Shakespeare Festival), and four productions at the Galway International Arts Festival. As a performer, he has appeared at Northlight, Goodman, Steppenwolf, Court and other theatres throughout Chicago. Film/TV credits include *The Fugitive, Body Double, Law and Order: Criminal Intent, Early Edition, Cupid*, and *Turks*, among others.

TIMOTHY EVANS (*Executive Director*) leads Northlight Theatre's overall strategic, management and long-range initiatives. Prior to his arrival at Northlight, Tim spent over 20 years at Steppenwolf Theatre Company in management and producing positions. He created, curated and produced Steppenwolf's acclaimed TRAFFIC Series including a partnership with Chicago Public Radio for subsequent broadcasts. Tim founded Steppenwolf Films, of which he is still a partner with Gary Sinise, Terry Kinney and Jeff Perry, to develop film and television projects. He has served on the Board of Trustees of the League of Chicago Theatres and on the theater selection panel for the Princess Grace Foundation Awards. He also serves on the USA selection committee for The Eisenhower Fellows, Philadelphia, PA. Previously, Tim served on the board of the Independent Film Project (IFP) of the Governor's Task Force for Media Development.

MAKING A DRAMATIC IMPACT

At Northlight Theatre, we believe in the transformative power of theater and its ability to inspire the next generation. **Northlight's Education Department** approaches all aspects of education programming with a spirit of collaboration to encourage students' artistic growth through self-expression and unbridled creativity. Our programs offer youth a platform to explore creative potential, gain essential skills, and pursue dreams.

Every gift helps support our theater education programs.
Make a #DramaticImpact by making your gift today! **northlight.org/donate**

2022-23 SCHOOL YEAR AT-A-GLANCE

36 SCHOOLS

90 IN-SCHOOL RESIDENCIES

128 CLASSROOMS

26 TEACHING ARTISTS

2,505 PARTICIPANTS



"Our partnership with Northlight has been an absolute joy and privilege over the last 12+ years. The Northlight staff are enthusiastic, creative, compassionate, and work tirelessly to build confidence in our children. The students are eager for every rehearsal and truly love their time with the Northight educators. It is such a unique experience for students to be a part of the whole design process, even writing some of their own lines! The end product was excellent, and the students were clearly proud of all the work they did."

- Principal Matthew Lopata, Fairview South Elementary

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Northlight Theatre makes this acknowledgment as part of our commitment to dismantling the ongoing legacies of settler colonialism from which we benefit. We commit to learning about and honoring the Indigenous peoples who stewarded and continue to steward the lands we have occupied and continue to occupy.

Learn more by visiting our website: northlight.org/visit/#land-acknowledgement

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