Merrily We Roll Along
2018 Season:

- Gilbert and Sullivan’s *The Pirates of Penzance* (June 2018)
- Cole Porter’s *Anything Goes* (August 2018)
- Judy Garland: *Come Rain or Come Shine* starring Angela Ingersoll (October 2018)
- Stephen Sondheim’s *Into the Woods* (December 2018)

Performances in Evanston
Ages 25 and younger 1/2 price

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Two of the most high-profile social justice movements in recent years – Black Lives Matter and #MeToo – began with women of color speaking out and organizing. But in the world of American theater, women playwrights of color remain underrepresented compared to their white male peers. American Theatre magazine’s recent annual survey of the most-produced playwrights for the 2017-18 season showed only 26% of the authors onstage this year are female, and even fewer are nonwhite.

Two black women playwrights with ever-increasing profiles get productions on Chicago-area stages this winter. And though the stories they’re telling are quite different, both reflect in some ways their personal histories.

Dominique Morisseau is the fifth-most-produced playwright in the country this season, with her play *Skeleton Crew* – the final piece in her acclaimed Detroit trilogy --receiving 11 productions around the country. It opens January 25 at Northlight Theatre in Skokie, where Morisseau’s earlier *Detroit ’67* got a 2013 staging with *Skeleton Crew* director Ron OJ Parson.

Set in one of the last independent auto plants in Detroit during the economic collapse of 2008, Morisseau’s play shows the tensions among a quartet of black employees who fear the worst – and with good reason.

In a phone interview, Morisseau (who also writes for the Showtime series *Shameless*) notes that many family members in her hometown of Detroit suffered from the 2008 recession. “Many of my family who worked in the auto industry lost their homes. One of the biggest things I’d notice when I’d go home is that I would see all the homes that were empty. So many people were in dire straits after having worked their whole lives.”

In researching the play, Morisseau talked to her family, but also “people on every side of the line. Retired people, people who have been activists in the union, people who are in management.” (One of the conflicts in the play is that former line worker Reggie has been promoted to supervisor and must balance loyalty to old friends with the demands of the corporate higher-ups preparing to shutter the plant.)

“We often talk about the white working class as if they are the only working-class people who have been failed or forgotten about in this country,” says Morisseau, adding “I hope this play does open up the conversation about the working class and the totality of what we’ve lost with industry and how human beings are treated by industry.”

At Victory Gardens Theater, Antoinette Nwandu also draws on personal experiences in *Breach: A Manifesto on Race in America Through the Eyes of a Black Girl Recovering from Self-Hate*. Nwandu’s *Pass Over* created a stir this past summer in
its Steppenwolf world premiere. That piece re-imagined Samuel Beckett’s *Waiting for Godot* through two young black men grappling with systemic racism. (Spike Lee filmed the production, which premieres in January at Sundance.)

Nwandu notes in an email that although *Breach* is just now receiving its world premiere at Victory Gardens (directed by Lisa Portes), it was written six years earlier. “When I wrote the play, I knew I had gone through a phase where I didn’t like myself very much and wanted to fictionalize (and clarify) that arc for myself.

It was also a time when I was thinking about what role motherhood could possibly have in my life.” In the play, Margaret, a young black professor of composition, becomes pregnant and is torn between her black colleague, Rasheed, and her longtime white boyfriend, Nate, who is a highly successful businessman.

Although much more naturalistic than *Pass Over*, Nwandu notes that “the overlap thematically has been fascinating. In both plays, I’m dealing with internalized definitions of self – who these characters are to themselves and how that definition has been molded or eroded by society.”

Resisting definitions interests Morisseau as well. “I feel we’re in a moment where people are excited about putting black women’s voices onstage. And theaters aren’t looking for it to be anything in particular. It’s been cliched in the past. ‘You are a black woman so you have to write about A, B and C.’ Who can tell us what A, B and C should be?”

Dominique Morisseau’s play *Skeleton Crew* will open at Northlight Theatre on January 25. Photo Courtesy of Cathy Taylor Public Relations.
Homer goes hip-hop in the hands of The Q Brothers, Chicago’s home-grown rap theater artists. The company turns to a Greek classic, The Odyssey, for its next venture, Long Way Home, a world premiere commissioned by-and-for the famous Chicago Children’s Choir. The family-friendly show will be presented for five matinee-and-early-evening performances, March 9-11 at the Studebaker Theatre (410 S. Michigan Ave.). The Qs never met a classic they couldn’t turn into crowd-pleasing gold, having offered their rap versions of Shakespeare and Dickens to audiences in the UK, Germany, Korea, Australia and New York as well as Chicago. And they’ve been doing it since Lin-Manuel Miranda, of Hamilton fame, was still in knee pants! Long Way Home finds Ulysses trying to reach home after the Trojan War, only to find himself side-tracked through Chicago’s diverse landscape. The Qs are serving as writers and directors and—if you’ve seen them conduct a workshop, as I have—you can bet they’ll find ways to incorporate ideas from the kids into the show. Tickets are on sale this month (January); full details at ccchoir.org.

Of note: founding brothers GQ and JQ recently renamed themselves the Q Brothers Collective to recognize longtime writing and performing collaborators Jackson Doran (Jax) and Postell Pringle (Pos). Photo via facebook.com/pg/QBrothers1
If you are Lyric Opera of Chicago, and you’ve done plenty of Puccini, volumes of Verdi and bushels of Bizet, but you’ve never before done an Andrew Lloyd Webber rock opera, how do you go about casting the show? You certainly can’t hire opera stars in the usual way, many of whom are booked several years in advance and none of whom can sing *Jesus Christ Superstar*, set for an April 27-May 20 run (with a possible extension to June 3). So, Lyric sent out a theatrical (vs. opera) casting notice looking for “authentic musicians with strong individual identity, ability to communicate beyond the fourth wall in a very large house, and be free and creative during the rehearsal process. Instruments (especially guitar) a huge plus for all roles.” Good advice for a theatre with 3600 seats. For the role of Jesus, Lyric sought a rock tenor, 20s-30s, “Robert Plant meets Kurt Cobain.” The lead role of Judas called for a rock/soul tenor, 20s-30s, able to hit a “solid, reliable B-flat plus room above for improvisation . . . . Someone who can tell a story through a melody, with exquisite diction and intonation.” Hey, the diction part would be good advice for some opera singers, too! Auditions were held last September and October, and the brief three-week rehearsal period begins April 2, but as of early December, the performers had not been announced.

*Jesus Christ Superstar* is the 2018 production in Lyric Opera’s annual spring series of Broadway shows, which previously has offered much more traditional fare such as *My Fair Lady* and *Oklahoma!* For tickets and details: www.LyricOpera.org.
No News, but Call It a Conversation

When the Oriental Theatre opened in 1926, it was the bottom portion of a high rise Masonic temple. The theatre was gloriously restored and reopened in 1998 but the upper floors—long since turned into a jumble of offices—remained untouched. Last year, Cambria Hotels converted the old tower into a spiffy and spacious new Loop hotel at 32 W. Randolph. Now there's buzz about the hotel's 14th floor where, according to the lead developer, an old theater was discovered during the renovation process. Whispers say the Cambria folks are talking with Broadway In Chicago (BIC)—who own and operate the Oriental—about what to do with the space. “Call back after January 15,” Cambria management told us, but that's too late for our deadline, so here's what we know. There's a grand room on the 14th floor that once may have had a stage—now long gone—and may have been a ballroom, an auditorium or even the heart of the temple itself, where Masonic rites and rituals were performed. In the future it might be a theatre, cabaret, nightclub or venue for large private/corporate functions. That's the conversation going on now. Perhaps it's large enough to turn into a 500-seat playhouse, similar to the Broadway Playhouse in Water Tower Place, which BIC operates. Perhaps it could become an intimate in-the-round theatre. Perhaps it could become a Downtown showcase for Off-Loop theatre productions. Whatever, remember that ya’ read it here first!

Jonathan Abarbanel reviews theater for the Windy City Times and is one of “The Dueling Critics” heard every Sunday morning on “The Arts Section” on WDCB public radio 90.9FM. He’s a member of the American Theatre Critics Association.

Khoury Residency at Tufts University

Ten days in Boston in January hardly can be regarded as a vacation from Chicago's winter weather, but it's perfect for Jamil Khoury, thanks to the Tufts University Department of Drama and Dance. Khoury is the founding artistic director of Chicago’s Silk Road Rising, and the author of Silk Road's 2016 success, Mosque Alert. The play, about Islamophobia in a Chicago suburb (and also about different aspects of American Islamic culture), has stimulated a great deal of comment and reaction, and not just in Chicago. Khoury accepted Tufts’ invitation be artist-in-residence January 16-26 to work with drama students to create a one-hour touring version of the two-act play. Khoury expects to find a demand for the short version in many high schools.

Photo via mosquealert.org.
Merrily We Roll Along

Music and Lyrics by
STEVEN SONDHEIM

Book by
GEORGE FURTH

Based on the original play by
GEORGE S. KAUFMAN and MOSS HART

Direction by
MICHAEL WEBER

Music Direction by
AARON BENHAM

Associate Direction and Musical Staging by
CHRISTOPHER PAZDERNIK

Orchestrations by Jonathan Tunick
Originally Directed on Broadway by Harold Prince
Originally produced on Broadway by Lord Grade, Martin Starger, Robert Fryer, and Harold Prince in association with Ruth Mitchell and Howard Haines

Scenic Design..............................................................JEFFREY D. KMIEC^ and GREG PINSONEAULT
Costume Design .................................................................BILL MOREY
Lighting Design................................................................DENISE KARCZEWSKI
Sound Design ................................................................ROBERT HORNBOSTEL
Projection Design ..........................................................ANTHONY CHURCHILL
Properties Design .........................................................ANDREW ASHLEY HATCHER
Technical Director .........................................................JOHNNIE SCHLEYER
Production Stage Management ......................................MATTHEW McMULLEN
Production Management ..............................................ALEX RHYAN

Porchlight Music Theatre acknowledges the generosity of

Porchlight Music Theatre gratefully recognizes the contributions of all its donors, and especially David B. Brode whose gift helps underwrite the directors' work, for making this production of Merrily We Roll Along possible.

MERRILY WE ROLL ALONG is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI.
www.MTIShows.com
CAST (IN ORDER OF APPEARANCE)

Franklin Shephard.......................................................... JIM DeSELM*
Mary Flynn ........................................................................ NEALA BARRON
Tyler........................................................................... ANDRÉS ENRIQUEZ
Terry.......................................................... CHRISTOPHER DAVIS
Scotty.......................................................... KATHERINE CONDIT
Dory.......................................................... KHAKI PIXLEY
Ru .................................................................. JONATHAN STOMBRES
Jerome .......................................................... FREDERICK HARRIS
KT .................................................................. MICHELLE JASSO
Bunker .......................................................... BERNELL LASSAI III
Meg............................................................... ALANNA LOVELY
Gussie Carnegie ........................................................ KEELY VASQUEZ*
TV Newswoman .......................................................... ALANNA LOVELY
TV Newsman .......................................................... BERNELL LASSAI III
Make-Up Artist ...................................................... KYRIE ANDERSON
Stage Manager .......................................................... ANDRÉS ENRIQUEZ
Charley Kringas ...................................................... MATT CROWLE**
Joe Josephson .......................................................... DAVID FIORELLO
Frank, Jr. .......................................................... ZACHARY SCOTT FEWKES and ASHER SCHENK
Mr. Spencer .......................................................... LARRY BALDACCI
Beth .................................................................. AJA WILTSHIRE
Nightclub Pianist .......................................................... JONATHAN STOMBRES
Mrs. Spencer .......................................................... LIZ NORTON
Minister ............................................................ CISCO LOPEZ
Girl Auditioning .......................................................... KHAKI PIXLEY
Evelyn .............................................................. KYRIE ANDERSON
Ensemble .................................................................. KYRIE ANDERSON, LARRY BALDACCI,
KATHERINE CONDIT, CHRISTOPHER DAVIS,
ANDRÉS ENRIQUEZ, FREDERICK HARRIS, MICHELLE JASSO,
BERnell LASSAI III, CISCO LOPEZ, ALANNA LOVELY,
LIZ NORTON, KHAKI PIXLEY, and JONATHAN STOMBRES

UNDERSTUDIES

Understudy performance will occur only with an announcement to the audience prior to the show.

Franklin Shepard: JONATHAN STOMBRES; Mary Flynn/Make-Up Artist: KHAKI PIXLEY;
Tyler/Ru/Bunker: CISCO LOPEZ; Stage Manager: FREDERICK HARRIS;
Scotty/Dory: LIZ NORTON; Jerome/Mr. Spencer: CHRISTOPHER DAVIS;
KT/Mrs. Spencer: KATHERINE CONDIT; Meg/Beth: KYRIE ANDERSON;
Gussie: MICHELLE JASSO; Charley Kringas: ANDRÉS ENRIQUEZ;
Joe Josephson/Terry: LARRY BALDACCI; Minister: BERNELL LASSAI III;
Girl Auditioning: ALANNA LOVELY
**MUSICIANS**

Conductor/Pianist ................................................................. AARON BENHAM  
Percussion ................................................................................. TONY SCANDORA  
Bass .......................................................................................... JACKSON KIDDER  
Reeds #1 (Flute, Oboe, Clarinet, Alto Sax) .............................. MATT BECK  
Reeds #2 (Clarinet, Alto Sax, Bass Clarinet) ......................... LARA REGAN  
Trumpet ...................................................................................... JERED MONTGOMERY  
Trombone ................................................................................. MATT KOWALSKI  

*Denotes member of Actors’ Equity Association,  
the Union of Professional Actors and Stage Managers in America  
^Denotes members of the United Scenic Artists IATSE,  
the Union and Professional Association of Designers, Artists, and Craftspeople  
+Denotes Porchlight Music Theatre Artistic Associate

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**DIRECTOR’S NOTE**

*Merrily We Roll Along* is a play about a life’s reflection. That moment when the question is “How did I get to be here?” It’s an inquiry universal to all humanity and a measure we repeatedly find ourselves taking during the holiday season, during a moment of great achievement, and at the revelation of the truth of a situation. This is an exploration that Stephen Sondheim has made in many of his musicals. The characters of “Bobby” in *Company*, “Ben Stone” in *Follies*, and even “Sweeney Todd” each had moments of great self-rumination of the roads they have taken leading to an epiphany of the unvarnished truth of their life’s journey. Sondheim is also concerned with the value and pitfalls of staying the course at any cost toward making your dreams come true, a subject also explored in *Gypsy*, *Assassins*, and *Bounce*. Perhaps the reasons he revisits these subjects again and again is that there are no easy answers and each day that the cards of our lives are shuffled offers another opportunity to make a new choice that could change the outcome for the better.

Based on a critically acclaimed 1934 Broadway play of the same title, Sondheim, with librettist George Furth and original director Harold Prince, survived a notoriously disastrous original production of the musical in 1981 that gave way to the authors’ 1994 revised edition of the piece that you are about to see. The storied journey of that musical premiere was the subject of the acclaimed documentary film *Best Worst Thing That Ever Could Have Happened* directed by Porchlight Advisory Board Member, and the “Charlie Kringas” of the original production, Lonny Price. We will be presenting the film as a free event for your enjoyment on February 13. Additionally, as a special event for our Porchlight Revisits staged concert series, we will present the very rarely-seen original play version by George S. Kaufman and Moss Hart live on stage February 21. Tickets for both events can be secured at the box office now.

Both the original play and its musical adaptation retain a myriad of theatrical challenges for any production to approach. Some pieces are like that. As the years go by they continue to hold tight to the keys that will entirely release their secrets and potential. But then, after all, that’s exactly why the great works are revisited again and again - for the potential of what new revelation each generation might discover.
Friend or Foe: When Does Music Elevate a Drama?
By Maya Manilow

Many great musicals have been adapted from plays. For some, music enhances the original material expanding a theme or line of dialogue with the elevation of melody. Long-running and successful musicals, *Hello, Dolly!* and *Mame* were both adapted from material that easily welcomed the addition of music. *Hello, Dolly!* made the warmly sentimental *The Matchmaker* even more effective, and *Mame* strengthened *Auntie Mame*, a work that already played like a musical comedy but one that just happened to be missing music.

Shows like *Hello, Dolly!* and *Mame* have largely overtaken the plays they are based on in social memory, lasting the test of time as the play somewhat fades away. Others, like *My Fair Lady* and *West Side Story* have become revered and lasting works of art all on their own, existing in the theatre and in the broader culture alongside the work they were inspired by: George Bernard Shaw’s classic *Pygmalion* and Shakespeare’s *Romeo and Juliet*.

However, many accomplished and successful plays were diminished, if not destroyed, in their adaptation into a musical. Mary Chase’s comedy *Harvey*, which won a Pulitzer Prize in 1944, ran for over four years on the stage, and was adapted into a successful film and at least three television versions, was so well constructed, so complete in its form, that adding music only wrecked the material when it became the musical *Say Hello to Harvey* in 1981 starring Patricia Routledge and Donald O’Connor. Attempts to musicalize other great plays such as *Our Town*, *The Man Who Came to Dinner*, *Teahouse of the August Moon*, *The Front Page*, *Anna Christie*, *Cyrano de Bergerac*, and more have also fallen flat. These shows have dialogue that is itself lyrical enough that the music seems redundant or disruptive.

Today there are fewer new and popular plays on Broadway. This reduction has diminished their role as inspiration and the ability to use them as source material for musical adaptations. Often, films and original stories are now filling that role, providing a foundation for new musicals to be built upon.
TIME AND PLACE

Los Angeles, California and New York, New York
The Present - 1957

MUSICAL SYNOPSIS

ACT I

MERRILY WE ROLL ALONG ........................................................................................................... Company
THAT FRANK ................................................................................................................................. Frank, Ensemble
OLD FRIENDS/LIKE IT WAS ........................................................................................................ Mary, Charley
FRANKLIN SHEPARD, INC. ......................................................................................................... Charley
OLD FRIENDS ............................................................................................................................... Frank, Charley, Mary
GROWING UP ............................................................................................................................. Frank, Gussie
NOT A DAY GOES BY ................................................................................................................... Beth
NOW YOU KNOW ......................................................................................................................... Scotty, Mary, Tyler, Charley, Frank, Joe, Jerome, Company

ACT II

ENTR’ACTE ........................................................................................................................................... Gussie
IT’S A HIT ........................................................................................................................................ Joe, Frank, Mary, Beth, Charley
THE BLOB ....................................................................................................................................... Company
GOOD THING GOING ...................................................................................................................... Charley, Frank
BOBBY AND JACKIE AND JACK ............................................................................................... Charley, Frank, Beth
NOT A DAY GOES BY (REPRISE) ................................................................................................. Beth, Mary, Frank
OPENING DOORS .......................................................................................................................... Charley, Frank, Mary, Joe
OUR TIME ......................................................................................................................................... Frank, Charley

Merrily We Roll Along is presented with one fifteen-minute intermission

Porchlight Music Theatre is proud to be a member of the vibrant Ruth Page Center for the Arts performing arts community, and an Artist In-Residence. An incubator of artistic energy and excellence, the Ruth Page Center for the Arts carries forward the vision and mission of its founder, legendary dance icon Ruth Page, to be a platform for developing great artists and connecting them with audiences and community.

Artist In-Residence

The Ruth Page Center for the Arts
WHO’S WHO IN THE CAST

Neala Barron  Matt Crowle  Jim DeSelm

David Fiorello  Keely Vasquez  Aja Wiltshire

Kyrie Anderson  Larry Baldacci  Katherine Condit  Christopher Davis  Andrés Enriquez

Zachary Scott Fewkes  Frederick Harris  Michelle Jasso  Bernell Lassai III  Cisco Lopez

Alanna Lovely  Liz Norton  Khaki Pixley  Asher Schenk  Jonathan Stombres
KYRIE ANDERSON (Evelyn) is excited to make her debut mainstage performance with Porchlight Music Theatre where she previously performed in New Faces Sing Broadway 2001! Other recent credits include: Lizzie (Firebrand Theatre), Fly By Night, My Way, A Tribute to Frank Sinatra and Blood Brothers (Theo Ubique), Mary Poppins and Songs for a New World (NightBlue), and Next Thing You Know (Towle Theatre). As always, she thanks her family and friends for their never-ending love and support.

LARRY BALDACCI (Mr. Spencer) is thrilled to be working with Porchlight Music Theatre again where he was last seen in A Catered Affair. Other appearances include: West Side Story, Oklahoma, 42nd Street, and The Music Man (Paramount Theatre), West Side Story (Drury Lane), Ragtime, Spring Awakening and Company (Griffin Theatre), The Crucible (Steppenwolf for Young Adults), and The Farnsworth Invention and The Front Page (TimeLine Theatre), among others. As always, this is for Ray.

NEALA BARRON (Mary Flynn) is so thrilled to be working with Porchlight Music Theatre again, where she was previously seen in A Funny Thing Happened on the Way to the Forum. Other Chicago and regional productions include: Ragtime and Titanic (Griffin Theatre), Tug of War: Civil Strife (Chicago Shakespeare Theater), Adding Machine (The Hypocrites), Marie Christine (BoHo Theatre), Assassins and The Full Monty (Kokandy Productions), Triassic Parq! and First Lady Suite (Circle Theatre), and Now. Here. This, [title of show], and A New Brain (Brown Paper Box Co.). She holds a BFA in Acting from the University of Illinois at Urbana-Champaign.

KATHERINE CONDIT (Scotty) is delighted to be making her debut with Porchlight Music Theatre. Most recently she was seen as “Old Albert” in the world premiere of The Civility of Albert Cashier. Prior to that Katherine received a Jeff Nomination for her work as “Margaret White” in Bailiwick Chicago’s Carrie. In Chicago: Riverview (Goodman), Damn Yankees (Oakbrook) and All In The Timing (The Organic). Other credits include: Chess (Broadway), “Val” in A Chorus Line (National Tour) and “Grizabella” in Cats (Vienna/Zurich). Katherine also co-founded cobalt ensemble theatre that enjoyed a Jeff Citation winning five-year lifespan. Deep gratitude to husband David.

MATT CROWLE*+ (Charley Kringas) is grateful to be returning to Porchlight Music Theatre where his credits include directing and choreographing Double Trouble, and his Jeff Award-winning turn as “Hysterium” in A Funny Thing Happened On The Way To The Forum. A Porchlight Artistic Associate, Crowle also had a ball last Spring attempting to fill Sid Caesar’s shoes in the Porchlight Revisits production of Little Me. Other Chicago and regional highlights include: “Leo Bloom” in The Producers (Mercury Theater), “Bert” in Mary Poppins (Paramount Theatre), “Dr. Frederick Frankenstein” in Young Frankenstein (St. Michael’s Playhouse), “Cosmo Brown” in Singin’ In The Rain (Drury Lane), and “Cornelius Hackl” in Hello, Dolly! (Gateway Playhouse). Crowle also performed in the Broadway company of Monty Python’s Spamatlot and tap danced across the country with Tommy Tune in the national tour of Doctor Dolittle. Love and thanks to Ma, Pa, and Sis Crowle and to his brilliant and better half, Erin. www.mattcrowle.com

CHRISTOPHER DAVIS (Terry) couldn’t be more thrilled to make his Porchlight Music Theatre debut in such an under-appreciated piece of music theatre! He just finished productions of A Wonderful Life and Cabaret (Theatre at the Center). Besides frequenting the Chicagoland TYA and Murder Mystery scenes, Christopher performs often at the Raue Center for the Arts (most recently as “Dentist” in Little Shop of Horrors and “Aaron” in First Date) and did six shows at Rocky Mountain Rep. Never-ending thanks go out to Mom and the Aunts for their support.
JIM DeSELM* (Franklin Shephard) is happy to return to Porchlight Music Theatre, where he previously appeared in *A Catered Affair*. Chicago area credits include: *West Side Story* and *Beaches* (Drury Lane), *Road Show* (Chicago Shakespeare Theater), *James Joyce’s The Dead* (Court Theatre), *Fiddler on the Roof* (Paramount Theatre), *Xanadu* (ATC), *South Pacific* (Marriott Theatre), *Godspell* and *Jesus Christ Superstar* (Theatre at the Center), *Juno* (TimeLine Theatre), *Parade* and *Floyd Collins* (BoHo Theatre, Jeff Award Nomination – Actor/Musical), *The Mikado* (The Hypocrites), *The Last Five Years* (Kokandy Productions, Jeff Award Nomination – Actor/Musical), and *Pump Boys & Dinettes* (Theo Ubique Cabaret Theatre, Jeff Nomination – Music Direction). Regional credits include: *Snapshots* (Village Theatre/Arizona Theatre Company), *Oklahoma!*, *Once Upon A Mattress*, and *Plain & Fancy* (Round Barn Theatre). Television credits include: *Chicago P.D.* and *Chicago Justice* (NBC).

ANDRÉS ENRIQUEZ (Tyler) is humbled to be returning to Porchlight Music Theatre where he performed in *In The Heights* and *New Faces Sing Broadway 1939*. Other select Chicago credits include: *The Woman In Black* (Fox Valley Rep), *The Adding Machine* (The Hypocrites), *Northanger Abbey* and *Sylvester* (Lifeline), and *It’s A Wonderful Life* (Theater at the Center). Andrés is a proud company member of Lifeline Theater, and is represented by Gray Talent Group.

ZACHARY SCOTT FEWKES (Frank, Jr.) is proud to be making his Porchlight Music Theatre debut! Select Chicago area credits include: *Peter Pan*, *Mame*, *A Christmas Carol*, *James and the Giant Peach*, *King John*, *The Polar Express*, *Oliver!*, and *The Secret Garden*. Zach, who is 11 years old, is also passionate about piano, trumpet, golf, and baseball. Thanks to Porchlight for this opportunity and to his teachers, friends, family, and the team at Gray for their support.

DAVID FIORELLO (Joe Josephson) was Music Director for Porchlight Revisits *Woman of the Year* and the last four *New Faces Sing Broadway*. He music directed and arranged *Chicago Sings: Sinatra and the Rat Pack*, and will music direct the next two *New Faces* and the upcoming Porchlight Revisits *Do Re Mi*. Off-Broadway credits: *Danny & Sylvia* and *Dietrich & Chevalier*. Touring credit: John Doyle’s *Sweeney Todd*. As a performer, David’s favorite roles include: “Booth” in *Assassins*, “Andrews” in *Titanic*, “Stine” in *City of Angels*, “Dickinson” in 1776, and “Jamie” in *Bright Lights, Big City*.

FREDERICK HARRIS (Jerome) is thrilled to be performing in his first Porchlight Music Theatre mainstage production following his appearance in *New Faces Sing Broadway 1939*. Recent productions include: *Little Shop of Horrors*, *Hands on a Hardbody* (William Street Repertory Theatre), *Ragtime* (Griffin Theatre), *The Wiz* (Kokandy Productions – winner of a Black Theatre Alliance Award for Best Featured Actor in a Musical), *Direct From Deathrow The Scottsboro Boys* (Raven Theatre—winner of the Jeff Award for Best Ensemble), and *Nunsense* (Beverly Arts Center). Frederick received his MFA from The Chicago College of Performing Arts at Roosevelt University. Frederick is thankful to God and the Spirit of his Ancestors for continuing to give love and light this life.

MICHELLE JASSO (K.T.) is delighted to make her debut with Porchlight Music Theatre. A California native, Jasso has appeared in Chicagoland with Teatro Vista, Lifeline Theatre, and Oil Lamp Theatre, and regionally with the Wyoming Theatre Festival, Opera Grand Rapids, Portland Opera, and The Industry in Los Angeles. Michelle is a proud member of the American Guild of Musical Artists and of the Alliance of Latino Theatre Artists, and is represented by Big Mouth Talent. More at www.michellejasso.com.
BERNELL LASSAI III (Bunker/TV Newsman) is grateful to work with Porchlight Music Theatre again after appearing in Billy Elliot the Musical and Porchlight Revisits The Rink. Select regional productions include: Smokey Joe’s Café (The Little Theatre on the Square), Giggle, Giggle, Quack (Lifeline Theatre), A Christmas Carol (Arrow Rock Lyceum Theatre), Antony & Cleopatra (Shakespeare Festival St. Louis), Tarzan (Bigfork Summer Playhouse), and You’re A Good Man Charlie Brown (Hope Summer Repertory Theatre). Bernell was born and raised in Chicago and is a graduate of The Conservatory of Theatre Arts at Webster University.

CISCO LOPEZ (Minister) returns to Porchlight Music Theatre where he has appeared in Porchlight Revisits Woman of the Year, New Faces Sing Broadway 2001, and In The Heights. Other Chicago credits include: Bonnie & Clyde (Kokandy Productions), Letters Home (Griffin Theatre), Planted (Rogue Elephant Productions), Dead Man Walking (Piven Theatre), Mutt (Stage Left/Red Tape Theatre), Macbeth (Midsommer Flight), Take Me Out (Eclectic Theatre), and Fiddler on the Roof (Light Opera Works). Film credits include: Boystown and Closet Memories. He holds a BFA in Theatre Performance from Baylor University and is represented by Shirley Hamilton.

ALANNA LOVELY (Meg/TV Newswoman) is so excited to finally be joining the Porchlight Music Theatre family! Chicago credits include: Ragtime (Griffin Theatre), Bare: A Pop Opera (Refuge Theater), and A Christmas Story: The Musical (Paramount Theater). Regional credits include: Mother Divine and The Music Man (Western Playhouse). Other Credits: Comedy Studies Showcase (Second City). TV credit: Empire (Fox).

LIZ NORTON (Mrs. Spencer) is thrilled to be making her Porchlight Music Theatre debut. Credits include: A New Brain (Theo Ubique Cabaret Theatre), The Wizard of Oz and Into the Woods (Skylight Music Theatre), La Cage Aux Folles (Marriott Theatre), Dear World and Pal Joey (Boulevard Theatre), Hello, Dolly! (Sunset Playhouse), Drowsy Chaperone and Mame (The Box), Kiss of the Spider Woman (Off the Wall), Follies (Soulstice Theatre), and Company (Lake Country Playhouse). www.liznortonsings.com

KHAKI PIXLEY (Dory/Girl Auditioning) is excited to return to Porchlight Music Theatre after having been a part of Porchlight Revisits On A Clear Day..., Porchlight Revisits Applause, and A Class Act. Select other Chicago credits include: The Wild Party (Bailiwick — Jeff Award, Best Ensemble), Jesus Christ Superstar (Theo Ubique), Let’s Misbehave (Fox Valley Rep), Tarzan (Night Blue), Haymarket (Underscore), and The Baker’s Wife (Circle Theatre). Khaki has spent the last three years touring internationally with The Man In Black Show: A Tribute to Johnny Cash. Khaki proudly hails from Traverse City, MI and received a BM from CCPA at Roosevelt University. Special thanks to Michael and Aaron.

ASHER SCHENK (Frank, Jr.) is thrilled to make his Chicago theatre debut in Merrily We Roll Along! A huge shout-out to Jenny Helmbold, his amazing voice and piano teacher. Todah rabah to Charki Dunn and Brian Zane, who taught him to love singing and performing at Bernard Zell. To his big brother/role model Jonah and his big sister/theatre mentor Ivy — he loves following in your giant footsteps! And to Mom and Dad for encouraging him to try everything!

JONATHAN STOMBRES (Ru/Nightclub Pianist) is so excited to be making his Porchlight Music Theatre debut! Recently, he was seen in The CiviliTy of Albert Cashier with Permoveo Productions. Select other Chicagoland credits include: Fly By Night (Theo Ubique), Tomorrow Morning (Kokandy Productions), and Hair (Metropolis). Jonathan is a proud graduate
of the Lawrence University Conservatory of Music where he earned degrees in Voice Performance and Music Education. For Mom, Dad, Adam, and Abigail. @jon_stom.

KEELY VASQUEZ* (Gussie Carnegie) is a Chicago-based actor, singer, voice-over artist and teacher. She is thrilled to be returning to Porchlight Music Theatre where she was last seen in In The Heights. In 2017, she had the pleasure of hosting New Faces Sing Broadway 2001, co-directing Chicago Sings: Frank Sinatra and the Rat Pack, and directing New Faces Sing Broadway 1939, all with Porchlight. Other theatrical credits include shows at Drury Lane Oakbrook Theatre, The Paramount Theatre, The Goodman Theatre, The Marriott Lincolnshire Theatre, The Mercury Theatre and The Broadway Playhouse. She toured with Barry Manilow for nearly a decade and was featured on more than 20 television shows as well as six DVD specials.

AJA WIL TSHIRE (Beth) is thrilled to be making her Porchlight Music Theatre debut. Previous Chicago credits include: Little Fish (Kokandy Productions), Hookman (Steep Theatre), Cinderella at the Theater of Potatoes (Hypocrites), Spring Awakening (Griffin), The Wedding Singer (Haven), Pride and Prejudice (Adapt Theatre), and Teddy Ferrara (Goodman Theater). Aja is a company member of The Hypocrites and AstonRep (Closer, Next Fall, The Lyons) and is represented by Stewart Talent.

MICHAEL WEBER (Director) most recently directed End of the Rainbow for Porchlight Music Theatre as well as the Porchlight Revisits production of Woman of the Year. His productions of Sweeney Todd, Pal Joey and Assassins at Porchlight Music Theatre, Grand Hotel at Drury Lane Theatre Water Tower Place and She Loves Me at Theatre at the Center were each nominated for the Equity Joseph Jefferson Award for Best Production-Musical. Other directing credits include Living the History-125 Years of the Auditorium Theatre starring Patti Lupone, John Mahoney, and stars of Lyric Opera of Chicago, The Joffrey Ballet, Alvin Ailey American Dance Theatre and others, Fifth of July and Talley’s Folly at the Oak Park Festival Theatre, The Petrified Forest at Theatre at the Center, Beauty and the Beast at Marriott Theatre, Over the River and Through the Woods at Mercury Theater, and Cirque du Symphony at Sears Center Arena. The recipient of two Joseph Jefferson Awards, he has written and directed the past ten Joseph Jefferson Awards ceremonies. Weber’s regional acting credits include The Merry Widow and The Sound of Music at Lyric Opera, 42nd Street at Paramount, Annie Get Your Gun and Gypsy (both starring Patti LuPone) at Ravinia, Disney’s My Son Pinocchio at First Stage Milwaukee, Around the World in 80 Days at Cleveland Playhouse, The Winter’s Tale and Henry V at Chicago Shakespeare Theatre, Angel Street at First Folio Shakespeare, and The Gifts of the Magi at Indiana Repertory. Having served previously as artistic director of Drury Lane Theatre Water Tower Place (now The Broadway Playhouse) and Theatre at the Center, Michael is proud to serve as a pledge host on WTTW, Channel 11.

AARON BENHAM (Music Director/Conductor) has worked previously with Porchlight Music Theatre with productions of Side Show, Scottsboro Boys, and Putting it Together. Other Chicago credits include: Marie Christine (BoHo), Bewildered (Hell in a Handbag), Xanadu (ATC), Wild Party (Jeff Award — Bailiwick Chicago), and work with About Face, Chicago Opera Theater, Kokandy, Montana Shakespeare, Pride Films & Plays, Theo Ubique, Timberlake Playhouse, and Writer’s Theatre.

CHRISTOPHER PAZDERNIK+ (Associate Director/Musical Staging) is best known for his critically acclaimed production of High Fidelity (Jeff Awards, Best Director and Best Production of a Musical) at Refuge Theatre Project, where he serves as Artistic Director. Recent credits include: The Rink, Anyone Can Whistle, City of Angels and Applause (Porchlight Revisits), Carrie (Ohio Northern University), Wicked City (Chicago
Christopher is also a frequent cabaret director and curator, including *Broadway's Cult Classics* at Davenport’s Piano Bar, the *His & His* series at Pride Films & Plays, and the *New Faces Sing Broadway* series at Porchlight Music Theatre, where he is a proud Artistic Associate. An openly HIV+ artist, Christopher was also a 2016 *Windy City Times* 30-Under-30 honoree for his contributions to Chicago’s LGBTQ community. He currently serves on the Ambassador Committee for the AIDS Run/Walk Chicago and as Chairperson on the Community Advisory Board for Howard Brown Health, one of the nation’s largest LGBTQ organizations.

JEFFREY D. KMIEC (Co-Scenic Designer) is an award-winning Chicago-based scenic designer. Select local credits include: *Lady Day at Emerson's Bar and Grill, Double Trouble, Ain't Misbehavin', Sweeney Todd and Sondheim on Sondheim* (Porchlight Music Theatre), *The Little Mermaid* and *Les Misérables* (2015 and 2017 Jeff Awards — Paramount Theatre), *Deathtrap* (2016 Jeff Award — Drury Lane), *The Bridges of Madison County* (The Marriott Theatre), *Butler* (Northlight Theatre), *Dividing the Estate* and *A Loss of Roses* (Jeff Award Nominations - Raven Theatre), *Watch on the Rhine* (Jeff Award Nomination — The Artistic Home), *Scarcity* (Redtwist Theatre), and *Don't Go Gentle* (Haven Theatre). Jeffrey received his MFA from the University of Virginia and is a member of USA 829.

GREG PINSONEAULT (Co-Scenic Designer) is a two-time Jeff Award and Broadway.com nominee. He relocated to Los Angeles last March to start a career as a Stop Motion Animation Fabricator and has worked in the art department on *Robot Chicken* Season 9, *SuperMansion* Season 3, the *Spongebob Squarepants Halloween Special*, as well as ad campaigns for ESPN, BarkTHINS, and Quaker Oats. Samples of his work can be found at GPScenic.com.

BILL MOREY+ (Costume Designer) is an Artistic Associate at Porchlight Music Theatre. Bill is a twelve-time Jeff Award Nominee in Costume Design and has won the Equity Jeff Award for Porchlight’s productions of *Nine, The King and I, How to Succeed in Business Without Really Trying*, and *Dreamgirls*. He is also the recipient of two After Dark Awards and the BroadwayWorld Chicago Award for Costume Design. His work has been seen at Theo Ubique, TimeLine, Lifeline, Piven, BoHo, and Off Broadway at the York Theater. www.billmorey.com

DENISE KARCZEWSKI (Lighting Designer) is thrilled to return to Porchlight Music Theatre after designing *Billy Elliot the Musical, In The Heights*, and *Dreamgirls*. Denise is the resident lighting designer at Black Ensemble Theatre where she received BTAA awards for her designs of *Indigo Blues* and *One Name Only* as well as an African American Arts Alliance Award for her set and lighting design of *Ella: the First Lady of Song*. Denise is one of the technical directors and designers at New Trier Township High School. She would like to thank Michael for the opportunity and Daryl for all his love and support. Maya, mommy loves you!

ANTHONY CHURCHILL (Projections Designer) collaborates on media for theatre, events, and installations. He has worked with Marriott Theatre, Silk Road Rising, Theatre Wit, Stage Left, Museum of Broadcast Communications, Big Noise Theatre, 16th Street Theatre — Berwyn, and BoHo Theatre — where he is a proud company member. Tony was nominated for a Jeff Award in 2015 for *Ordinary Days* and won a Jeff Award last season for *Body of an American*. Tony enjoys sculpting tiny astronauts in peril and playing projections with his band, Grape Juice Plus.
ROBERT HORNBOSTEL (Sound Designer) is excited to be back for his third season with Porchlight Music Theatre and this amazing team! Recent Porchlight credits include *Billy Elliot the Musical*, *In The Heights*, *Dreamgirls*, *End Of The Rainbow*, *Far From Heaven, Ain’t Misbehavin’* *Side Show*, *Porchlight Revists Babes in Arms*, and *A Funny Thing Happened on the Way to the Forum*. Robert is a freelance composer, designer, and engineer in Chicago, including work with New Millennium Theater, Raven Theater, Eclectic Theater, First Floor Theater, Roosevelt University, and many others. Robert would like to thank his fellow designers, friends, and family for their continued support. Selections of his previous work can be found at www.TechmagicDesigns.com. Enjoy the show!

ANDREW ASHLEY HATCHER (Properties Designer/Assistant Stage Manager) is a stage manager, props designer, and general theater-maker. A recent transplant from Austin, TX, this is his second show in Chicago — following the well-received production of *Becky Shaw* at Windy City Playhouse. Austin-area credits include numerous award-winning shows with Salvage Vanguard Theater (where he remains a company member), Austin Playhouse, Breaking String Theater, Doctuh Mistuh Productions, Fusebox Festival, Mary Moody Northen Theatre, TexArts, Texas Performing Arts, and Trouble Puppet Theater.

MATTHEW McMULLEN* (Stage Manager) is delighted to be making his debut with Porchlight Music Theatre! Previous stage management credits include *Million Dollar Quartet, Fiddler on the Roof, Route 66* (Paramount Theatre), *Chicago, A Christmas Carol, Sleeping Beauty* (Drury Lane Theatre), *Big Fish, The 39 Steps, Nice Work If You Can Get It* (Theatre at the Center), and *Red* (Goodman Theatre). He has also worked at Silk Road Rising, Chicago Children’s Theatre, and Provision Theatre Company.

In addition, Matthew can be seen (from the booth) as a part-time SM for Blue Man Group Chicago. Thanks always to Missy for her long-suffering support. Proud Equity member.


MATT NADLER (Assistant Stage Manager) is thrilled to be back with Porchlight Music Theatre where he worked on *Billy Elliot the Musical, Dreamgirls, In The Heights, The Scottsboro Boys, and Marry Me A Little*. He graduated from Emerson College in 2015 with a BFA in Stage Management. Much love to his family for always supporting him in his goals.

JEANNIE LUKOW (Executive Director) is a founding member of Porchlight Music Theatre’s board of directors and served for six years as its president. She was thrilled to join the staff in September 2014 as the company’s first Executive Director. Prior to taking the helm at Porchlight, Jeannie ran Bespoke Cuisine, one of Chicago’s leading cooking party venues, which she co-founded/owned for twelve years. Before the hospitality/food business, Jeannie built a 15-year career in marketing communications, much of it spent in association management. Her most recent position was as Managing Director of Marketing Communications for the National Association of Realtors, one of the nation’s largest trade associations. She is a native Michigander and graduate of Michigan State University.
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Merrily We Roll Along 13
Mission Statement
Porchlight Music Theatre is Chicago’s home for music theatre, providing performance, education and appreciation opportunities that celebrate and sustain this unique American art form. With special opportunities for underserved communities, we nurture young artists and new works, and redefine the classic music theatre genre in our signature intimate style.

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- Richard Eisenhardt
- Diana Lawrence
- Diana Martinez

- Hollis Resnik
- Charles and Cathy Ripp
- Alan Sanchez

- Don Sprague and Ray Grant
- Ann Whitney

The following individuals have made gifts to honor Cheryl Coons for her five years of service on the Porchlight Board of Directors:

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- Joel Kay
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- Donald Sprague and Ray Grant
- Theodore and Michelle Waltmire

- Lauren Taslitz and Larry Blommer
The following individuals have made gifts to honor Bil Ingraham for his eleven years of service on the Porchlight Board of Directors:

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Lisa Wolstromer

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Christ the King Jesuit
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Jeannie Lukow for her support of Porchlight’s youth programming
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For more information, visit PorchlightMusicTheatre.org/ICONS
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No Class July 4
Session 2
JULY 9 – JULY 20
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Pegasus Theatre Chicago
The season continues with full production of winning plays from the annual playwriting competition for high-school-age scribes in Chicago.

FLAMINGO & DECATUR
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Poker pro turned playwright Todd Taylor takes you to the real Sin City in this world premier dramatic comedy.

CAL IN CAMO
Rivendell Theatre Ensemble
Heartbreaking and mysterious, Cal in Camo delves into the nature of family bonds and old wounds that can scar even our capacity for connection.

BOY
TimeLine Theatre Company
A story about finding love, the complexities of gender identity, and the consequences of the choices we make for those we love.

ALL MY SONS
Court Theatre
Joe Keller is destined to face old dilemmas and defend his decisions in this electrifying family drama.

LETTIN’ THE GOOD TIMES ROLL
Kicky Productions
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31ST YOUNG PLAYWRIGHTS FESTIVAL
Pegasus Theatre Chicago
January 4 – 28
Chicago Dramatists
(773) 878-8864

FLAMINGO & DECATUR
Block St. Theatre Co.
January 4 – February 18
Theater Wit
(773) 975-8150

CAL IN CAMO
Rivendell Theatre Ensemble
January 5 – February 17
Rivendell Theatre Ensemble
(773) 334-7728

BOY
TimeLine Theatre Company
January 10 – March 18
TimeLine Theatre
(773) 281-8463 x6

ALL MY SONS
Court Theatre
January 11 – February 11
Court Theatre
(773) 753-4472
FIVE MILE LAKE
Shattered Globe Theatre
Five young adults approaching 30 try to navigate the emotional undercurrents of unrequited love, loss and possibility.

JUNIE B. JONES IS NOT A CROOK
The Theatre School at DePaul University
In the theatrical world of Junie B. Jones, her everyday life is packed with amazing discoveries, cool new kids, and life-long lessons.

LAST OF THE RED HOT LOVERS
Oil Lamp Theater
Middle-aged and married, overworked and overweight, Barney Cashman wants to join the sexual revolution before it’s too late.

COMMUNICATING DOORS
Big Noise Theatre
Can three women undo their untimely death by a killer who stalks them in both the past and in the present? Find out in this robust comedy.

WOMEN IN JEOPARDY
First Folio Theatre
When Mary and Jo suspect that Liz’s new boyfriend is a serial killer, they begin an investigation to prove it and save their friend’s life.

NICE GIRL
Raven Theatre Company
When Josephine, a single 37-year-old with a dead-end job, is given the possibility of change, she takes tentative steps towards a new life.

CAPITOL STEPS: ORANGE IS THE NEW BARACK
North Shore CPA in Skokie
Someone Russian a doctor, the Capitol Steps are taking on the new Trump administration and you’ll laugh ‘til it hurts.
SKELETON CREW
Northlight Theatre
The nation's financial crisis gets personal as rumors of impending closure surround one of the last auto plants in Detroit.

YOU GOT OLDER
Steppenwolf Theatre Company
Mae, brokenhearted and unemployed, returns home to care for her ailing father and escape the loneliness of a life that can't seem to get off the ground.

MR. BURNS, A POST-ELECTRIC PLAY
Theatre School at DePaul University
What would you hold sacred if everything you knew was destroyed? This play tells a tale of survival and reinvention in a post-apocalyptic world.

MERRILY WE ROLL ALONG
Porchlight Music Theatre
Set over three decades of friendship and business, this landmark musical charts the highs and lows of the turbulent relationship between three close friends.

I PURITANI
Lyric Opera of Chicago
Lyric Opera presents I Puritani, a story of political intrigue, romance, deception and madness set to thrilling vocal music.

ROW AFTER ROW
The Comrades
Straddling 1863 and today, this dark comedy is about choosing your cause and finding your courage.

NATIVE SON
Theatre School at DePaul University
Bigger Thomas lands a job with a wealthy white family, but his fate is sealed when a violent act unleashes a chain of events.

BREACH
Victory Gardens Theater
A coming-of-age story about race, class and motherhood, Breach examines how hard it is to love others when it's you that you loathe most of all.
La Petit Mousquetaire
Devonshire Playhouse
Weaving a new narrative into a classic tale, La Petit Mousquetaire features brilliant fights, intelligent dialogue, and a surprising plot twist.

February 10 – 25
Devonshire Cultural Center
skokieparks.org

Elizabeth Cree
Chicago Opera Theater
On trial for her husband's murder, Elizabeth defends herself as a new killer terrorizes London.

February 10 - 18
Studebaker Theater
(312) 704-8420

La Petite Mousquetaire
Devonshire Playhouse
Weaving a new narrative into a classic tale, La Petite Mousquetaire features brilliant fights, intelligent dialogue, and a surprising plot twist.

February 10 – 25
Devonshire Cultural Center
skokieparks.org

The Butler Did It
Jedlicka Performing Arts Center
This comedy parodies every English mystery play ever written, but has a decidedly American flair.

February 16 – March 3
Jedlicka Performing Arts Center
(708) 656-1800

SIX CORNERS
American Blues Theater
The world premiere of a Chicago police drama from Keith Huff (Broadway's A Steady Rain).

February 16 - March 24
Stage 773
(773) 327-5252

Anna Karenina
Lifeline Theatre
Anna is torn between raising her cherished son and languishing in a lifeless marriage, or sacrificing everything to follow her lover Alexei into disgrace.

February 16 – April 8
Lifeline Theatre
(773) 761-4477

Winter Wonders
Skokie Valley Symphony Orchestra
A performance featuring Tabby Rhee, viola, prizewinner of the Bonnie & Lee Malmed Young Artists Competition.

February 18
Center Theatre
(847) 673-6300

Hang Man
The Gift Theatre
The community of a backwoods Southern town grapples with the murder of a Black man who is found hanging in a tree.

February 9 – April 8
The Gift Theatre
(773) 283-7071

LOVE STORIES
Chicago a cappella
From Shakespearean sonnets to Modern Era romance, the compelling intimacy of this ever-eclectic concert will make an unforgettable musical Valentine.

February 10 – 17
Various Locations
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TRULY WONDERFUL THE MIND OF A CHILD IS...
Northshore Concert Band
A concert that explores works of literature that sparks a child’s imagination.

February 18
Pick-Staiger Concert Hall
(847) 432-2263

IF/THEN
Night Blue Performing Arts Center
A city planner’s carefully designed plans collide with the whims of fate in this contemporary new musical.

February 21 –
March 25
Stage 773
nightbluetheater.com

MACHINAL
Loyola University Chicago
This 1928 play is loosely based on and inspired by the real-life case of convicted and executed murderer Ruth Snyder.

February 22 –
March 4
Newhart Family Theatre
(773) 508-8400

PLANTATION!
Lookingglass Theatre Company
A Texas matriarch, bless her heart, discovers that the history of the ancestral home is, well…complicated.

February 21 –
April 22
Water Tower Water Works
(312) 337-0665

STEEL MAGNOLIAS
Theatre At The Center
A hilarious and heart-warming play that follows the hopes, dreams, triumphs and tragedies of six colorful characters.

February 22 –
March 25
Theatre at the Center
(219) 836-3255

DISNEY’S NEWSIES
The Fireside Dinner Theatre
Don’t miss this high-energy, non-stop stage version of popular Disney film, including hit songs “King of New York” and “Seize the Day.”

February 22 –
April 8
The Fireside
(800) 477-9505

TIME IS ON OUR SIDE
About Face Theatre
When Annie finds a family heirloom that reveals a buried connection to the early LGBT rights movement, the political suddenly gets explosively personal.

March 1 – April 8
Theater Wit
(773) 975-8150

THE GREEN BOOK
Pegasus Theatre Chicago
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