



JUMP *rhythm*

JAZZ PROJECT

Billy Siegenfeld, Artistic Director

THE COMPANY

Jordan Batta, Brandi Coleman, Kevin Durnbaugh,
Peter Hammer, Lizzie Perkins, Kristina Saldarelli,
Billy Siegenfeld

GUEST ARTIST

Jeff Hancock

SCHOLARSHIP PERFORMERS

Eva Carpenter, Leah Martin, Drennen Mirtsching, Lois Snavely

GUEST PERFORMERS

Hillary Aarons and Christy Stallknecht

PRODUCTION MANAGER/LIGHTING DIRECTOR

Gregory Etter

FEEL IT.

Stage 773, 1225 West Belmont Avenue, Chicago, IL 60657
Box Office: 773.327.5252 | www.stage773.com

DIRECTOR'S NOTE

People who have seen a Jump Rhythm show or taken a Jump Rhythm class often comment on how human the experience feels — how Jump Rhythm's fusion of dancing and singing and emotion touches people in a deep part of themselves.

It's not an accident they say this. Dancing and singing in this human way defines the performance tradition that Jump Rhythm grows out of. It's a tradition that celebrates the ages-old impulse in humans to use the body and voice to express what they feel inside themselves.

There's another name for this inside-felt impulse. It's called energy. Energy is that warm, stirring thing in us that makes our cells work, our hands do small miraculous things like untie a knot, and our minds dream of better worlds.

As the visionary poet William Blake wrote, "Energy is the only life, and is from the Body." Yes, energy is the river of life within us that, mysteriously, we can't see but that, magically, we can all feel. It's also the gold heating up the core of every Jump Rhythm experience. We love working at mining it in rehearsals and classes. Then, when it's ready to be "extracted," we shape it into the rhythms we use to tell our stories with.

Given the above, there are a couple of reasons why you might also be a person Jump Rhythm touches. First, you, like us, are a container and conveyor of that mysterious, magical thing called energy. Second, you, like us, might also be someone who enjoys taking the energy inside your body and finding ways to express it. If you are, you find that when you let your energy fly, you too love the sensation it brings of feeling more alive. It's as if you had just taken a drink of what Henry David Thoreau called "a draft of undiluted morning air." Thoreau coined another wonderful phrase for this sensation of feeling more alive: a "subscription ticket to morning time in this world."

Jump Rhythm wants to pass out more of these subscription tickets. Please consider taking one and making us a part of your life. Come to our shows; visit the wonderful new website we just launched! (www.jrjp.org); write us a blog; take class with us. Indeed, a class in Jump Rhythm® Technique might just be what you've been looking for. Our focus on dancing and singing from the heart and our uniquely injury-preventive, energy-awakening life-principle of Standing Down Straight® might just be the way you can bring more morning-time into your world. Come to Jump Rhythm and let our infectious beat-driven music tease out that pure gold in you – your own energy. If you do, we predict that you too might awaken to the gift in yourself that you already possess. Yourself.

Billy Siegenfeld

MY UNDECIDED SHADOW (Premiere)

Choreography, sound design, and text: Jeff Hancock

Collaborator: Billy Siegenfeld

Lighting: Joshua Paul Weckesser

Music: "Me and My Shadow" (music and lyrics: Dave Dreyer, Al Jolson, Billy Rose; recorded vocals: Judy Garland, Frank Sinatra, Sammy Davis Jr.); "You're Driving Me Crazy" (music and lyrics: Walter Donaldson; recorded vocals: Frank Sinatra); "Undecided" (music and lyrics: Charles Shavers and Sid Robin; recorded vocals: Ella Fitzgerald)

Jeff Hancock and Billy Siegenfeld

MAYBE? NO. YES! (Premiere)

Choreography: Kevin Durnbaugh

Lighting: Joshua Paul Weckesser

Costume concept: Tarah Durnbaugh

Music: "She Said" (music and lyrics: Ben Drew; recorded vocals: Plan B); "Mamma Knows Best" (music and lyrics: Jessica Cornish and Ashton Thomas; recorded vocals: Jessie J)

Jordan Batta, Brandi Coleman, Kevin Durnbaugh, Peter Hammer, Drennen Mirtsching, Lizzie Perkins, Kristina Saldarelli, Lois Snavelly

** *Pause* **

WHY GERSHWIN? (Revised Premiere)

Choreography, vocal arrangements, and text: Billy Siegenfeld

Lighting: Joshua Paul Weckesser

Costumes: Joelle Beraneck; Jeff Hancock

Music: "The Payback" (music and lyrics: James Brown, Fred Wesley, John Starks; recorded vocals: James Brown); "Blah, Blah, Blah"; "S Wonderful" (music: George Gershwin; lyrics: Ira Gershwin, musical arrangement: Steve Rashid and Billy Siegenfeld; recorded piano: Steve Rashid); "Love Is Here To Stay" (music: George Gershwin; lyrics: Ira Gershwin; recorded vocals: Louis Armstrong and Ella Fitzgerald)

Jordan Batta and Billy Siegenfeld, with Brandi Coleman, Kevin Durnbaugh, Peter Hammer, Kristina Saldarelli

Why Gershwin? was generously underwritten by Richard Weinberg.

** *Intermission* **

THESE NEVER WAS A WAR THAT WAS NOT INWARD (Premiere)

*There never was a war that was
not inward; I must
fight till I have conquered in myself what
causes war, but I would not believe it.*

(Marianne Moore, "In Distrust of Merits")

Choreography, vocal arrangements and text: Billy Siegenfeld

Costumes: Eddie Head

Lighting: Gregory Etter

Sound design: Kevin Durnbaugh

Music: "Stay in My Arms: (music and lyrics: Marc Blitzstein, piano arrangement: Steve Rashid and Billy Siegenfeld; recorded instrumentals: Steve Rashid); "Just One Of Those Things" (music and lyrics: Cole Porter); "B.O.B." (music and lyrics: Andre Benjamin, Antwan Patton, and David Sheats; recorded vocals: Outkast)

Jordan Batta, Brandi Coleman, Kevin Durnbaugh, Peter Hammer, Lizzie Perkins, Kristina Saldarelli, Billy Siegenfeld

THE SUMPTUOUS SCREECH OF SIMPLICITY (Premiere)

Choreography and vocal arrangements: Billy Siegenfeld

Costumes: Jeff Hancock

Lighting: Gregory Etter

Music: Part 1: recorded percussion (percussionist: David Yoken, arrangement: Billy Siegenfeld and David Yoken); Part 2: "It's Your Thing" (music and lyrics: Ronald O'Kelly, Rudolph Isley; recorded vocals: Lucky Peterson)

Hillary Aarons, Leah Martin, Lizzie Perkins, Kristina Saldarelli, Christy Stallknecht

** Pause **

Excerpts from

god of dirt (2007)

Choreography: Billy Siegenfeld

Costumes: Emily McConnell; Michelle Tesdall; Jeff Hancock

Lighting: Gregory Etter

Music: Goran Bregovic

Part 1: "Andante amoroso" (recorded instrumentals: for Eb clarinet and orchestra)

Part 2: "Ta-bakiera" (lyrics and recorded vocals: Kayah)

Part 3: "Polizia molto arrabiata" (recorded vocals: Goran Demirovic)

Jordan Batta, Eva Carpenter, Brandi Coleman, Kevin Durnbaugh, Peter Hammer, Leah Martin, Lizzie Perkins, Kristina Saldarelli, Billy Siegenfeld, Lois Snavely

About this performance

The running time for this production is 1 hour and 40 minutes, including a 15 minute intermission. Immediately following this performance, audience members are invited to stay and share thoughts and questions with the company.

JUMP RHYTHM JAZZ PROJECT is a multiple-Emmy-Award-winning, Chicago-based performance and teaching company founded by Billy Siegenfeld in New York City in 1990. The company's rhythmically exuberant ensemble celebrates dancing, singing, and story-telling to the beat-driven sounds of swinging jazz and the blues, hard-hitting funk and hip hop, and world music. Jump Rhythm performs its energy-rich blend of percussive musicality and emotion-driven dance theatre in annual festivals in Chicago as well as on tour nationally and internationally. Jump Rhythm company members also serve as workshop-leaders of the innovative "rhythm-first" system of movement-and-voice training for dancers, singers, actors, performance artists and movement lovers of all ages called Jump Rhythm® Technique, teaching it in local school programs and adult community classes throughout the Chicago area and as part of the dance and theater curriculums of Northwestern University, University of Wisconsin - Stevens Point, and Randolph-Macon College in the United States, and the Arts Academy of Turku University of Applied Sciences in Finland. In addition, the technique's holistic approach to mind-body alignment called Standing Down Straight® promotes energy-efficient, injury-preventive dancing. The company conducts week-long intensive workshops in Jump Rhythm® Technique at Northwestern University and at summer festivals in the United States and internationally.

For information about Jump Rhythm Jazz Project:

Telephone: 773.880.5757

General: info@jrjp.org

Booking: book_jrjp@jrjp.org

Website: www.jrjp.org

***Connecting to the earth. Connecting to oneself.
Connecting to other people.***

Staff

Artistic Director: Billy Siegenfeld

Associate Artistic Director: Brandi Coleman

Rehearsal Director/Scholarship Coordinator: Jordan Batta

Booking Manager: Heather Trommer-Beardslee

Production Manager/Lighting Designer: Gregory Etter

Production Manager/Lighting Designer: Joshua Paul Weckesser

Office Manager: Robert Calvert

Marketing Manager: Lois Snavelly

Education Coordinator/Costume Coordinator: Peter Hammer

Costume Coordinator: Lizzie Perkins

Media Coordinator: Kevin Durnbaugh

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Light Board Operator: Daniel Lazar

Lighting Assistant: Danielle Siegel

Sound Board Operator: Alec Thorne

Master Electrician: Matt Baye

House Manager: Tiffany Mehling

Assistant House Manager: Marcie Mamura

Marking Director: Lois Snavelly

Marketing Assistant: Leah Martin

Graphic Designer: Drennen Mirtsching

Website Design: DiguDesign

Thank You

John Schmitz and Dance Chicago, Peter Anderson, Shannyn Hart,
Margie Lathrop, Russell Love, Cailey McCandless, Aly Quigley

JORDAN BATTA graduated from Northwestern University with a in dance and a minor in psychology in 2004. She studied Jump Rhythm® Technique with Billy Siegenfeld at Northwestern University and has been making rhythm ever since. In addition to being an ensemble member for eight years, she is currently the company's rehearsal director as well as the scholarship coordinator. She has been a lead teacher in choreographic residencies around the country, some of which include Viterbo University, Slippery Rock University, University of Wisconsin-Stevens Point, and The Dance Inn. She is proud to have performed and taught while on tour internationally both in Finland and in Italy. She received an Emmy Award for her performance in the documentary Jump Rhythm Jazz Project: Getting There, produced by HMS Media and aired on PBS. She has taught many master classes in Jump Rhythm® Technique in schools around the Chicagoland area such as Stevenson High School and New Trier High School. She is also a delighted to be teaching Jump Rhythm® Technique in her tap classes at Dance Center Evanston.

EVA CARPENTER originally hails from Kansas City, Missouri. Trained in numerous dance technique styles she graduated with a BFA in dance performance from Missouri State University. Her work, "Bright Young Things," was adjudicated at the American College Dance Festival and performed at numerous events. She has taught and choreographed at different studios and camps in Missouri, Louisiana and New York. She was most recently an extra in ABC's *Final Witness* this past summer. She participated in the Jump Rhythm Summer Intensive in June 2012 and is thrilled to be a scholarship student.

BRANDI COLEMAN is the associate artistic director of Jump Rhythm Jazz Project and is in her eleventh season as a performing and teaching artist with the company. She is proud to have received an Emmy Award for her performance in the PBS documentary Jump Rhythm Jazz Project: Getting There and has had the distinct pleasure of performing and teaching with the Jump Rhythm Quartet and the Jump Rhythm Quintet on their tours to Finland and Italy. Brandi is the leader of residencies specializing in teaching Jump Rhythm® Technique and re-mounting Jump Rhythm repertory at universities and dance companies across the country and internationally, including University of Minnesota, Duluth; Western Kentucky University; Randolph-Macon Women's College; Louisiana Dance Theatre; Point Tap Festival; University of North Texas; Ohio Northern University; Fort Wayne Ballet; the University of Alaska, Anchorage; Rhode Island College; University of Wisconsin - Stevens Point; Slippery Rock University; University of Applied Sciences, Turku, Finland and most recently, an eight-week guest residency at Stephens College in Columbia, Missouri. Since 2002, she has also served as an adjunct lecturer at Northwestern University, teaching to undergraduates from the areas of dance, musical theatre, and acting and assisting Billy Siegenfeld in re-mounting Jump Rhythm repertory for Danceworks.

KEVIN DURNBAUGH is a Chicago-area native whose rhythmic studies began at the age of 10 when he studied percussion and drumming with Paul Kairis. Years later, as a theater major at Northwestern University, he was thrilled to study Jump Rhythm® Technique for three years. He was also a four year member of Boomshaka, an on-campus rhythmic performance ensemble. His love of rhythm and performing led him to become a scholarship student with Jump Rhythm post-graduation. After working with the company as a scholarship student and apprentice, he became an ensemble performing member and teacher in 2009. He was honored to perform with The Jump Rhythm Quartet in its tour to Italy in 2010 and Finland in 2011. He has also taught Jump Rhythm® Technique in various colleges and workshops in the United States, most notably to the first year dance students at the Turku Academy of Arts and Sciences in Turku, Finland. He is delighted that "Shot in the Dark," his spoken-word poem chronicling the history of rhythm, is now a part of Jump Rhythm's touring repertory. He is also the associate artistic director, and a performing ensemble member of Be The Groove, a Chicago-based rhythm ensemble.

GREGORY ETTER is the production manager and lighting designer for G. Etter Production Design and Management. He is also proud to be serving as a long-time lighting designer and technical director with Jump Rhythm Jazz Project, a relationship which began in the spring of 2000. He has also served in technical production with such groups as Hubbard Street Dance Chicago, The Joffrey Ballet of Chicago, The Chicago Human Rhythm Project, The Arkansas Repertory Theatre, Stage One, Louisville Children's Theatre, and the Nebraska Theatre Caravan. His designs for several of choreographer Billy Siegenfeld's dances can be seen in the multiple-Emmy®-Award-winning documentary Jump Rhythm Jazz Project: Getting There, which was produced by HMS Media and aired on PBS. His most recent design is for Billy's award-winning theatre dance piece "There Never Was A War That Was Not Inward." Greg has worked directly for or has been subcontracted by such staging companies as AVW/TELAV, Freeman Decorating, Staging Solutions Inc., American Audio Visual Inc., and Elliot Bay Productions as a freelance Production Manager. In addition, Greg is also a member of the Actor's Equity Association and performed onstage for many years with various theatre companies across the country and in occasional television and independent film projects.

PETER HAMMER began dancing at the age of 14 in Laurel, Montana. After earning a BA in dance performance and choreography from Hope College he moved to Chicago and performed with Chicago Tap Theatre. During this time he met Billy Siegenfeld and was introduced to Jump Rhythm Jazz Project. He joined Jump Rhythm as an apprentice, and became an ensemble member and social media coordinator with the company in 2010. In 2011 he had the great pleasure of performing and teaching as a member of The Jump Rhythm Quintet on its Finland tour. He leads the Jump Rhythm teen program, and is very excited to bring Jump Rhythm® Technique to more studios and schools throughout the greater Chicago area.

JEFF HANCOCK was a founding member of River North Dance Chicago and has danced for Hubbard Street Dance Chicago, Jan Erkert & Dancers, Dance Kaleidoscope, WatsOn Dance, and Same Planet Different World Dance Theater, where he was a co-artistic director. He has been nominated for Ruth Page Awards for his dancing and choreography, and is an Illinois Arts Council grant recipient. He has created work for, among others, River North Dance Chicago, Hubbard Street 2, Columbia College, the Edinburgh Festival, The Next Dance Festival, and most recently, Chicago Dance Crash, The Dance COLEctive, and Jump Rhythm Jazz Project. He has been teaching since 1990 at a variety of schools, festivals, organizations, and universities, including Columbia College Chicago, University of Arizona Tucson, Butler College, Lou Conte Dance Studio, and Dance Masters. He is currently a lecturer in the Dance Program at Northwestern University where he also both choreographs and creates costumes for the faculty-choreographed Danceworks and the mainstage musicals. He has been designing and constructing costumes for over 20 years, including those for the finale of the 20th anniversary of Dance For Life, River North Dance, Gus Giordano Dance Chicago, Ginger Farley, Same Planet Different World, Mordine and Company, Columbia College, The Dance COLEctive, Dance Chicago, and Lucky Plush.

LEAH MARTIN recently received her BA in Communication from Northwestern University with a major in theatre and minors in business institutions and dance. During her time at Northwestern, she was vice president of New Movement Project, managing director of Spectrum Theatre Company, a member of Movement Dance and Step Team, and director of Northwestern's first-ever Dance Minor Concert. As a cast member of Danceworks, she had the opportunity of performing the choreography of Billy Siegenfeld, Molly Shanahan, Kristina Saldarelli, and Amanda Exley Lower. Additionally, she was a creative collaborator, media director and performer in the seventeen-month-long process for a new work entitled "Roots of Earth". Along with being a Jump Rhythm scholarship student, Leah is a dance/theatre teacher and a licensed Zumba instructor and has taught at Northside Dance Theater and the American Rhythm Center. She is also the Education Coordinator and Artistic Associate at Chicago Human Rhythm Project and the Social Networking Consultant for Northwestern's Center for Talent Development and Chicago Tap Theatre.

DRENNEN MIRTSCHING grew up acting and dancing in the middle of Missouri. She started taking Jump Rhythm classes while an undergrad at Northwestern, and couldn't get enough of the combination of rhythmic, emotional explosiveness and attention to physiology that is so inherent to the technique. Having worked with Billy in NU's Danceworks, she joined the company as a scholarship student after graduation. Though she'll be heading to medical school in the next year, Drennen looks forward to applying much of what she's learned in Jump Rhythm, and continues to learn, to her future studies.

LIZZIE PERKINS began dancing, singing, and telling stories early on in her California childhood. She moved to the Midwest to attend Northwestern University as a theater major who spent as much time dancing as she did acting. While a student at Northwestern, she studied Jump Rhythm® Technique with Billy Siegenfeld and marveled at the similarities between its emotion-based approach to dancing and the work she was doing in her acting classes. Upon graduation, she was invited to continue studying the technique with the company as a scholarship student. She then became a performing apprentice and, in 2010, an ensemble performing member, teacher, and a costume coordinator. In addition to working with Jump Rhythm, Lizzie is devoted to arts education and works as Lookingglass Theatre Company's Director of Education and Community Programs.

KRISTINA SALDARELLI has been dancing and making rhythm for over twenty-five years. As a student of traditional dance, she broadened her education by attending University of Wisconsin-Stevens Point, earning a B.A. in Theatre Arts: Dance. She is working toward her M.A. in Communication, Media, and Theatre at Northeastern Illinois University. Kristina is an active dance educator and choreographer in the Chicago area. Kristina joined Jump Rhythm in 2005. She became a company member in 2008 performing with the company in Chicago as well as on tour. She received an Emmy Award as "Outstanding Achievement for Individual Excellence On Camera: Performer" for her work in the multiple-Emmy-Award-winning documentary *Jump Rhythm Jazz Project: Getting There*, produced by HMS Media and aired on PBS. She has served as an adjunct lecturer of Jump Rhythm® Technique at Northwestern University. Kristina has worked with the NU students in Danceworks and in 2011 she premiered her tap piece "Same Old Shaggy Dress," which was invited to be a part of the Jump Rhythm repertory. In 2012, she had the pleasure of remounting the second section of "The Sumptuous Screech of Simplicity," choreographed by Jump Rhythm Artistic Director Billy Siegenfeld.

BILLY SIEGENFELD is the founder, artistic director, principal choreographer, vocal arranger, and ensemble performing member of Jump Rhythm Jazz Project. He is the creator of Jump Rhythm® Technique, a uniquely "rhythm-first" system of movement-and-voice training for dancers, singers, actors, and performance artists that transforms the moving body, accompanied by the scat-singing voice, into a rhythmically driven, community-affirming instrument of dance and music-making. He is also the creator of the injury-preventive alignment concept for performing artists called Standing Down Straight®. This gravity-directed, mind-body-integrated approach to natural motion is the foundation of both Jump Rhythm® Technique and the vocal-rhythmic choreography of Jump Rhythm Jazz Project. Billy is also a Charles Deering McCormick Professor of Teaching Excellence at Northwestern University, a fellow of NU's Women's Residential College, and a guest instructor at NU's McCormick School of Engineering where he teaches partnered swing dancing as a source of collaborative decision-making. Other recognitions in-

clude: the 2011 Dance Chicago "Choreographer Of The Year" award; an Emmy® Award for the PBS documentary Jump Rhythm Jazz Project: Getting There, produced by HMS Media; the Ruth Page Award; the Jazz Dance World Congress Award for making "major contributions to the art of jazz dance"; being designated a Fulbright Senior Scholar by The United States Fulbright Commission; receiving the Creation Award from the National Performance Network, which led to the productions of "The News From Poems" and "Sorrows of Unison Dancing"; and being designated by the Newberry Library as a Stone Camryn Lecturer on the History of Dance. The magazine *Dance Teacher* placed him on its Twentieth Century Timeline of Choreographers and Innovators for "develop[ing] the Jump Rhythm Jazz Technique and found[ing] Jump Rhythm Jazz Project," and the magazine *Dancer* credited him with "inventing the first genuine jazz technique in forty years." His essay "Performing Energy: American Rhythm Dancing and 'The Great Articulation Of The Inarticulate'" will appear in the forthcoming anthology, *Roots and Branches of Jazz Dance*.

LOIS SNAVELY is a recent graduate of Bowling Green State University in Bowling Green, Ohio, where she received her degree in Dance and Philosophy. She was a summer intern with Jump Rhythm in 2010, and returned to Chicago in Fall 2011 as a scholarship student. In January 2012 she became Jump Rhythm's Marketing Manager. During her university career, she choreographed for both dancers and non-dancers within numerous organizations on campus, as well as artistically directing her own company and producing its final show. Her choreographic aim has been to find the relationship between philosophical and critical thinking, faith and social issues, and awareness of the self. Having created numerous pieces at her university, she looks forward to exploring the range of expression, diversity, and passion inherent in the moving body. She is excited to continue her studies in effective choreographic communication within the Jump Rhythm community.

Jump Rhythm Jazz Project is a 501(c)3 organization and is partially supported by a grant from the Illinois Arts Council, a state agency; a CityArts grant from the City of Chicago Department of Cultural Affairs and Special Events; and the Gaylord and Dorothy Donnelley Foundation.

Donations are sincerely appreciated and may be mailed to:

Jump Rhythm Jazz Project, 2936 North Southport Avenue, Suite 210
Chicago, Illinois 60657



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DONNELLEY FOUNDATION





Mission

Stage 773 acts to embody the vibrant spirit of Chicago off-loop theater: We celebrate the creative process, supporting the work of actors, directors, writers, composers, and designers. We nurture the artist, offering material, technical, organizational and emotional support. We honor our audience, presenting accessible, affordable and exceptional entertainment.

Staff

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Director of Grant and Tenant Services: Jack Short

Resident Stage Manager/Tech Assistant: Emily Claibourne

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Stage 773 ushers provided by The Saints

For more information on performances, space rental and special events visit www.stage773.com

Board of Directors

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Your support is critical to our future - and to the future of the many local artists who partner with us.

Stage 773 is partially supported by The Illinois Arts Council and the The Gaylord and Dorothy Donnelley Foundation.

HAVE A SEAT

Make your mark on Stage 773! Imagine YOUR name on one of the seats in our new renovated "Pro Theater," seen by thousands of theater-goers each year.

Does your family or circle of friends include an off-Loop performing arts enthusiast? Why not honor him or her with recognition right in the middle of the action?

A gift of just \$200 gets your name - or the name of a loved one, business, family, etc. - on the seat! PLUS you'll be prominently displayed in the Stage 773 lobby screen.

Go public with your support for Stage 773! Call Jack Short at **773.929.7367** x112 or email jack@stage773.com to engrave your name in our history today.