





May 9 - 18, 2025

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Book by Fred Ebb and Bob Fosse Music by John Kander Lyrics by Fred Ebb

Based on the play by Maurine Dallas Watkins / Script adaptation by David Thompson Adapted from the original choreography by Bob Fosse

> Directed by Dianna Schepers

Choreography by Shelly McDowell Music Directed by Jed da Roza

CHICAGO is presented through special arrangement with Concord Theatricals.

MEET THE DIRECTOR



My appreciation for *Chicago* started when I was taking voice lessons as a teenager and had to sing "All That Jazz" in my first recital. Learning the style and hearing the originals who made the song famous only increased my love of this music and the show itself. Fast forward to today, I now have the pleasure of directing *Chicago*.

From the start, I knew I wanted to honor the original motif and Fosse-style choreography as seen in the original Broadway production. What I found most interesting when researching

the show was learning the origin and inspiration for many of the songs such as minstrel great Bert Williams for Mr. Cellophane; Eddie Cantor's "If you Knew Susie" which inspired "Me and My Baby", and the silky smooth singing of Ted Lewis with a little Bing Crosby tossed in for the stylistic songs of Billy Flynn. It was fun sharing these songs with the cast to show them the real history of this classic musical. Many of the actors had never heard the original songs or seen the performers. This sharing made the journey worthwhile and is a great way to continue the legacy of these talented performers.

To that end, Shelly McDowell and Jed da Roza truly brought their A-game teaching the cast the choreography and music. We knew we could pull this show together even with our crazy schedules and without a doubt we did. I thank them for sharing their time and talents with us. To the entire production team and crew, especially Katie Rapolas who was my right hand throughout this process, I thank them for sharing their unique talents and know that they made this show possible and share in the success of the production. Of course, we could not do this show without the tremendous talent of this cast. All I can say is WOW. You gave me chills so many nights and I went home everyday excited because I knew we had a great show. Thank you!

Finally, thank you, our audience for sharing this experience with us and for your continued support of the arts. Your appreciation of the arts is why we do this.

Sincerely, Dianna Schepers, Director

About the Director...

Dianna Schepers has directed numerous productions for PTC including: Young Frankenstein, The Addams Family, Sister Act, Spamalot, Harvey, The Sunshine Boys and Noises Off! to name a few. She also directors for other companies including Ghostlight Theatre Ensemble (Spamalot), Onstage Repertory Theater (*Clue*) and Pinole Community Players (Harvey). Dianna occasionally performs too. She was last seen onstage as Georgette Howard in PTC's production of *It Shoulda Been You* and as Miss Hannigan in Annie. Dianna is most grateful to her family for supporting her hobby.



Chicago, Illinois. The late 1920s

MUSICAL NUMBERS

Act 1

ALL THAT JAZZ	Velma and Company
FUNNY HONEY	Roxie
CELL BLOCK TANGO	Velma and the Girls
WHEN YOU'RE GOOD TO MAMA .	Matron
TAP DANCE	.Roxie, Amos and one of the Boys
ALL I CARE ABOUT	Billy and the Girls
A LITTLE BIT OF GOOD	Mary Sunshine
WE BOTH REACHED FOR THE GU	NBilly, Roxie,
	Mary Sunshine and Company
ROXIE	Roxie and the Boys
I CAN'T DO IT ALONE	Velma
MY OWN BEST FRIEND	Roxie and Velma

~ Intermission (Fifteen Minutes) ~

Act 2

ENTR'ACTE I KNOW A GIRL	
ME AND MY BABY	Roxie and the Boys
MISTER CELLOPHANE	Amos
WHEN VELMA TAKES THE STAND	Velma and the Boys
RAZZLE DAZZLE	Billy and Company
CLASS	Velma and Matron
NOWADAYS	Roxie and Velma
HONEY RAG	Roxie and Velma
FINALE	Company



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CAST

ORCHESTRA

Conductor	 Jed da Roza
Reeds	 Kyle Wright
Trumpet	 Kylie Ward
Trombone	 Dylan Tongol
Percussion	 Wesley Booth
Piano 5/10, 11, 17, 18	 Tekina Piutau
Piao 5/9, 16	 Kevin Dong
Tuba 5/9, 11, 16-18	 Thomas McCauley
Tuba 5/10	 Adrian Curran

SPECIAL THANKS

The production team would like to extend a special thanks to the following for their help in bringing this production to the stage:

The City of Pittsburg | Anthony Lane | Adrian Badger| Denise Eberle | Zane Fiona Stewart Lyle | Amy Mark | Clayton Valley Charter School | Ghostlight Theatre Ensemble Masquers Theatre Company | Pinole Community Players | People Who Care Cre-Asian Bistro | Doctor Bird | Downtown Café | Hospice Thrift Shoppe | La Veranda |Lumpy's Diner | The New Mecca | Steeltown Coffee & Tea | Waterfront Grill



Keith Adair (Billy Flynn) is thrilled to be back once again with PTC. Keith was last seen on the PTC stage playing the Monster in *Young Frankenstein*. His most recent roles include Harold Hill in Pinole Players' *The Music Man*, and Stine in the Pinole Players' production of *City of Angels*. Keith would like to thank Keith Sr, Ginger, Daniel, Alex, and Anjee for their undying support of his passion.



Arielle Celine (Mona) is delighted to be returning to theatre after a six-year hiatus and making her debut with PTC in a bucket list show. Favorite credits include *The Rocky Horror Show* (The Hartt School), *A Proxy Marriage* (Goodspeed Festival of New Musicals) and *A Chorus Line* (Stars 2000). She holds an AA in Dance from DVC and a BFA in Musical Theatre from The Hartt School. Arielle would like to thank her husband Rick for his never-ending support and her sisters for convincing her to audition. Enjoy the show!



Liam Cody (Fred Casely/Ensemble) is excited to return to the California Theater and Pittsburg Theatre Company for this production of *Chicago*. Recent roles include Kenickie in *Grease*, Stacee Jaxx in *Rock of Ages*, Lancelot in *Spamalot*, Dr. Frederick Frankenstein in *Young Frankenstein*, Robert Martin in *The Drowsy Chaperone*, and Bill Sikes in *Oliver!*. He holds a degree in Mathematics and Economics from the University of California, San Diego

and during the day works as a Technical Project Manager. He would like to thank his wife and family for their consistent support and love in the process of bringing this wonderful show to life.



Jim Coniglio (Amos) makes his return to the California Theatre, last being seen as Tevye in PTC's 2016 production of *Fiddler on the Roof.* A long-time performer of Bay Area theater, his prior credits include Mr. Bumble in *Oliver!* (Lucky Penny Productions), Ezekiel Foster in *White Christmas*, a Muleteer in *Man of La Mancha* (Diablo Theater Company), Jacob in *Joseph and the Amazing Technicolor Dreamcoat*, a quartet member in *The Music Man*, ensemble in *Les Misérables* (Contra Costa Musical Theater),

ensemble in *Gypsy*, Dewey in *Legally Blonde*, and Lazar Wolf in *Fiddler on the Roof* (Woodminster Amphitheater). Occasionally he performs with Areté Singers where he sang with Franc D'Ambrosio (*Phantom of the Opera, Godfather Part 3*) last summer. He is also a member of the local singing group The Downtown 5, usually performing somewhere here in Old Town. Jim holds a biology degree from Cal State East Bay.



Justin Daily (Ensemble) is ecstatic to be retuning to PTC for his second show with the company; his first being *Dreamgirls* in 2022 as James "Thunder" Early. Most recently, he was part of *Spamalot* as "Not Dead" Fred with Ghostlight Theater Company, *Ain't Misbehavin'* as Andre with Contra Costa Musical Theater, and others. He hopes you enjoy this wonderful production of *Chicago* with this wonderfully talented cast!



Mason Garner (Ensemble) is thrilled to be make his debut with PTC! He is so excited to help bring this iconic musical to life with such an amazing cast and crew. He most recently played Ja'keith Gill in *Rock of Ages* (TVTC), and is looking forward to playing the Tinman in *The Wizard of Oz* at Las Positas College! He would like to thank his wonderfully supportive family and friends who support him through rigorous show schedules, it wouldn't be possible without you! Enjoy the show!



Cecily Hansson (June) is so excited to make her debut with Pittsburg Theater Company! Some of her recent performances have included playing Macbeth in *Macbeth* at Las Positas College. Before that, she performed in the dance ensemble in Ghostlight Theatre's production of *Spamalot*. Cecily is excited to be singing, dancing, and having fun on stage here at Pittsburg! She hopes you enjoy the show!



Meghan Hornbacker (Roxie) is so excited to perform with PTC for the first time! A huge thanks to Dianna, Shelly, and Jed for the opportunity to play this dream role! Recent actor/choreographer credits include Sally in *Cabaret* (Ghostlight) and choreography for *Something Rotten, Newsies, Damn Yankees*, and *Mamma Mia* (TVTC). Much love to Eric, her mom, dad, and Kathleen for their endless support and love!



Dodie Katague (Sgt. Fogarty, Judge, Tailor, Ensemble)

returns to PTC this year between exotic vacations afar and abroad. Since his retirement in 2020, he has performed with several Bay Area theatre troupes. His previous shows include *Hamlet*, *SWEAT*, *Fences*, (*Not*) *A Christmas Carol*, *The Tempest*, *Willy Wonka*, *SOL:The Musical*, *A Winter's Tale*, and as a credited movie background extra in an indie film, *Little Chicken*.

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Atessa McAleenan-Morrell (Annie) is very happy to be joining PTC for *Chicago*. She recently just played Mallory/Avril in *City of Angels*, Yvette in *Clue*, and Inga in *Young Frankenstein*. She loves performing with her friends and with her fiancé for the community. Lastly, she would like to thank her friends and family for continuing to support her passion for theatre.



Shelly McDowell (Velma, Choreographer) is excited to return to PTC after playing Morticia in *The Addams Family*, Nancy in *Oliver!*, Amy in *Company*, and choreographing *Sister Act!* Recent acting credits include Miss Scarlet in *Clue* (Onstage Repertory Theatre), Ensemble/Angie & Mrs. Greene u/s in *The Prom* (Berkeley Playhouse), Val in *Pal Joey* (Altarena Playhouse), Brooke in *Legally Blonde* (Tri-Valley Theatre Company), Janet in

The Drowsy Chaperone (Ghostlight Theatre Ensemble), Maria in The Sound of Music (Broadway Repertory Theater), and Cassie in A Chorus Line (Pinole Community Players). Shelly graduated from UC Irvine with a BA in Drama and works as a Risk Management Supervisor for a local construction company. When not performing, she spends her free time choreographing for several local theater companies across the Bay Area. Previous productions she's choreographed include Anything Goes, Beauty & the Beast, Crazy For You, Grease, Hello Dolly, Legally Blonde, Newsies, Seussical, Shrek, and Spamalot, among many others. She was recently awarded two BroadwayWorld Awards for Best Performer in a Musical (Morticia, The Addams Family) and Best Choreography of a Musical (The Drowsy Chaperone) and before that, was honored with two Shellie Awards in one evening for Outstanding Choreography (Annie) and Special Contribution to the Performing Arts. Shelly wishes to thank her husband, Liam Cody, for all of his love and support during this process - it is always such a privilege to be working on a show together! Follow her on Instagram: missshellbell12.



Safira McGrew (Matron "Mama" Morton) is very excited to be part of *Chicago* at the California Theatre, and work with Pittsburg Theatre Company again! You may have previously seen her in *Clybourne Park* as Francine/Lena (PTC), *Ain't Misbehavin'* as Charlayne (Contra Costa Musical Theatre), *Once On This Island* as Mama Euralie (Plethos Productions), as a Caroler at Enchant Christmas San Jose, or most recently in *Intimate Apparel* as

Mayme (Onstage Repertory Theatre). When she isn't on stage, Safira enjoys singing with Afterglow Chorus and continuing her education in data science. She thanks her family for their love and support, and hopes you enjoy the show!



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Harlen Morales (Ensemble) is making his Pittsburg Theater Company debut with *Chicago*. Harlen was last seen on stage with Ghostlight Theatre's *Spamalot*, *Festival 10, The Drowsy Chaperone* and *Murder on the Orient Express*. Harlen's past characters have included roles in *West Side Story* as Bernardo, *A Chorus Line* as Greg, *Lend Me a Tenor* as Henry, and Don Juan in *Chicago*, to name a few. Harlen is very excited to be back on stage and hopes

you enjoy the show!



Julianna Orante (Go-to-Hell-Kitty) is very excited to make her Pittsburg Theatre Company debut! Julianna studied musical theater performance at Diablo Valley College, where she received an AA. You may have seen her previous work which includes *All Shook Up* (Diablo Valley College), *Hunchback of Notre Dame* (TMC), and *Rock of Ages* (Tri-Valley Theater Company). Julianna hopes you enjoy this production as much as she enjoyed working

on it. She would like to thank her loving family, friends and her dog Marce for their love, push, and support for her passions.



Briana Orozco (Liz) is super excited to be a part of *Chicago*. She grew up watching this movie and knew she had to be involved! She was an Ensemble member during PTC's production of *Young Frankenstein* and had an absolute blast! Outside of theater, she enjoys going to the gym, playing pickleball, and spending time with her wonderful friends. She would like to show gratitude to all her supportive friends and family for encouraging her to be apart of this

show! A special shout out to Adrian Badger and Sara Leyva for always cheering her on and being the best cheerleaders.



Mary Katherine Patterson (Hunyak) is thrilled to be part of *Chicago*, and dancing in a Fosse musical! She's had the pleasure of performing with Pinole Players, Landmark Musicals, and Clayton Theater Company, and was last seen as Nurse Kelly in PTC's production of *Harvey*. Some of her other favorite roles include Stella in *A Streetcar Named Desire*, Tribe in *HAIR*, and Judy in *A Chorus Line*. In addition to theatre, MK has danced with companies in both

the Bay Area and Washington, DC, and has presented her choreography at Dance Mission, the Broad Statements Dance Festival, and SAFEhouse Arts.



Damien Thomas (Mary Sunshine) is very excited to be reprising his role as Mary Sunshine in the full version of *Chicago*, as well as being in his first production with PTC. This role was a lot of fun for him when he performed Pinole, and he's ready to do it again. He was most recently in *City of Angels* as Jimmy Powers, *Chicago* (teen edition) as Mary Sunshine and *The Music Man* as Ewart Dunlop, all with PCP. Despite only being in the Bay Area

theater circuit for a little over a year, he's been acting since he was very young, being in musicals such as *Fiddler on the Roof Jr.*, and *Shrek Jr.* in Vandalia, Ohio.

CHICAGO AND THE CELEBRITY OF CRIME

By Gregory Brown

Chicago, which premiered on Broadway in 1975, is set amidst the glitz and grit of the 1920s Jazz Age and tells the darkly satirical story of Roxie Hart and Velma Kelly — two women, accused of murder, who become tabloid sensations in their pursuit of acquittal and stardom.

The musical draws inspiration from a 1926 play of the same name by reporter Maurine Dallas Watkins, who based her work on real-life criminal cases she covered for the *Chicago Tribune*. Watkins' experiences exposed the era's sensationalist media and the ways in which charm, scandal, and manipulation could overshadow truth and justice. All that coupled with some ridiculously catchy showtunes, and choreography courtesy of Bob Fosse, whose name and signature dance styles have become inseparable from the show's identity.

Chicago lays bare a truth about American life: we are riveted by depictions of crime and criminals. From Billy the Kid to Luigi Mangione, our culture has a history of muddied response to taking the law into one's own hands, and we aren't above elevating perps to star status. The play's 1920s setting makes sense in this regard; after all, the era was responsible for the birth of organized crime.

And certainly, the decade in which the show was produced was a high-water mark for American criminality: two assassination attempts on President Ford by former Manson family members, sharp increases in violent crime and homicide particularly, the rise of street gangs. And not for nothing is the decade known as "The Golden Age of Serial Killers."

At its blackened heart, *Chicago* is a razor-sharp critique of a culture obsessed with fame and spectacle, and, not incidentally, a fair amount of sleaze. It asks us to consider what happens when the courtroom becomes a stage, the accused become celebrities, and justice itself is just another show? Of course, celebrity criminals need to be represented by celebrity lawyers, here embodied in one Mr. Billy Flynn, who famously suggests that he could have defended Jesus Christ himself against prosecution, for the right price.

Chicago was not an immediate success when it first appeared onstage but has since become a theatrical juggernaut: a successful film, and something of a staple for professional revivals, community theatres, and schools (Teen *Chicago*, anyone?).

1975 was smack in the middle of an era suffused with intense malaise and cynicism, thanks to Viet Nam and Watergate, just for starters. (Fosse, for instance, publicly called *Chicago* his response to Watergate). It may not be surprising that early audiences weren't interested in examining the current cultural anxiety so

PRODUCTION TEAM

Choreographer Shelly McDowell Music Director Jed da Roza Assistant Director Katie Rapolas Stage Manager Ava Duran Asst. Stage Manager Galilea Soto Deck Chiefs Galilea Soto Deck Chiefs Maya Duran, Shara Main Costume Design Shara Main Hair/Make-up Jana McDowell Properties Jasmine Asoula Set Design Jaam McDowell, Linda Pauline, Dianna Lighting Designer Tony Gardner Sound Consultant Ron Keeler Sound Operator (Mix) Julie Domingo Spotlight Operator Kyle Walz-Smith Stage Crew Kathryn Lopez, Linda Pauline Set Construction Bruce Brandt, Michael Wilson, Dianna Kirk Waller, Cast, Crew and Family Graphics / Programs Mel Nash Photography Sara Leyva Hospitality Christina Chow, Katie Rapolas

much as hoping to escape it: the relatively cynicism-free *A Chorus Line* was the big hit that year. Flash-forwarding to the present, perhaps a country that lived through *Court TV* and the O.J. Simpson trials finally caught up to the show's focus on celebrity criminals?

But there is another possibility for the show's enduring success. It's nearly impossible to place the musical outside the context of female rage. "The Six Merry Murderesses" may have the alliterative cute/cringy punch of a tabloid headline, but the women it represents have all been wronged by men, as detailed in one of the show's most memorable lyrics: "He had it coming" from "Cell Block Tango."

In the end, though (and, literally at the end of *Chicago*) there is little doubt the show casts us all as culpable for Roxie and Velma's exoneration, which, the show seems to argue, is due to our appetite for antiheroes and our fetishizing of crime and criminality. The closing number is chilling, as we are thanked by two women we know are not innocent for our belief in their innocence, as well as reminding



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