

Hello Friend, join us for laughs! [View Online](#) Or [Forward](#) to a friend.

My American Cousin **Four Shows Only! November 19-22**

Written & performed by Jameelah Shelo

Directed by Jessica Mitolo

Through a diverse group of characters, this sketch comedy show offers a lovable view into the life of an Arab American woman from the South Side of Chicago as she navigates her way through cultural pressures and societal assumptions. What happens when the Mid-East meets the Mid-West? The answers will fill you with laughter and joy!

PERFORMANCE SCHEDULE

Thursday, November 19: **SOLD OUT!**
 Friday, November 20, 2015 at 8:00 PM
 Saturday, November 21, 2015 at 4:00 PM
 Sunday, November 22, 2015 at 4:00 PM

TICKETS

Tickets are only \$15 (\$12 for students)



[Click to Buy Tickets Online. No processing fees.](#)

Or, call 312-857-1234 x201.

My American Cousin is part of [Crescent and Star: A Radiant Season of Arab & Muslim Journeys](#). Buy a season pass [HERE >>](#)

VENUE

Pierce Hall
 The Historic Chicago Temple Building
 77 W Washington St, Lower Level
 Chicago, IL 60602

PARKING

We are easily accessible via all major public transportation including Metra, CTA, and RTA. If you plan to drive, take advantage of our \$8 parking arrangement at Self Park, 230 W. Washington St (corner of Washington & Franklin, building with the Cosi restaurant). Ask box office attendant for discount coupon.

Shpiel Presents *Angina Pectoris*



ShPIeL-Performing Identity proudly announces the world premiere of [Angina Pectoris](#), written by Michal Aharoni and directed by ShPIeL Producing Artistic Director David Y. Chack, **November 19 – January 3, 2016 at Theater Wit.**

In the style of *Bad Jews*, Michal Aharoni, one of Israel's hottest new playwrights,

posits the ridiculous only to uncover deeper issues about identity and multiculturalism in Israel and today's world. To learn more and purchase tickets, [visit Theatre Wit online](#)

[>>](#)

An Assault, A Critique, and A Truce



From the desk of
Artistic Director Jamil Khoury

Ayad Akhtar's *Disgraced* is, by all accounts, an intriguing, provocative, well-written play with some fascinating characters and sharp, compelling dialogue. It is the creation of a talented playwright with an incisive mind. If handled responsibly, it has the potential to incite important dialogue.

However, while Akhtar delivers complex, conflicted characters, *Disgraced* does not challenge Islamophobic perceptions of Muslims in any discernible, effective way. Instead, it simply affirms societal fears about Muslims—particularly if you already inhabit those fears. In a cultural climate

imbued with anti-Muslim racism and fear, *Disgraced* satisfies the status quo more than it helps us to evolve. And that matters. A lot.

As a theatre company founded to counter negative representations of Middle Eastern and Asian Americans, we place an emphasis on the conscious consumption of our depictions (to say the least). So when the staff at Silk Road Rising recently saw Ayad Akhtar's *Disgraced* at The Goodman Theatre, they came to me with a set of questions—questions I've sought to answer in the following essay: [PARSING DISGRACED: An Assault, A Critique, and A Truce](#) (download PDF version [here](#)).

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