



THEATER
The Big Rollout

It's spawned movies with Mary Pickford (1919), Shirley Temple (1935) and Fred Astaire (1955), so Jean Webster's 1912 novel **Daddy Long Legs** must do something right. Which is probably why it attracted the attention of British theater heavyweight John Caird, who, with Trevor Nunn, was behind legendary shows like *Nicholas Nickleby*, *Les Miserables* and Shakespeare productions galore. Here, Caird teams with composer Paul Gordon for an intimate two-person musical about a young girl and her benefactor. This is what's known as a "rollout" world premiere, which means the show has already been seen (and reviewed glowingly) in other cities, with producers and directors tweaking it along the way. Skylight Opera Theatre presents this in consortium with several other regional theaters, and the show is likely to head eventually (after all the tweaks) to Broadway. (Paul Kosidowski)

DADDY LONG LEGS March 9-April 1. Broadway Theatre Center. Cabot Theatre. 158 N. Broadway, 414-291-7800, skylightopera.com.



MUSIC
Lucky Seven

Now in its seventh season, **Unruly Music** has grown from a twinkle in Christopher Burns' eye (or perhaps a "bleep-bloop" on his computer) to one of the Midwest's major new music festivals. The latest three-day program is as forward-looking as ever, including a solo concert (Thursday) by percussionist Patti Cudd, who melds traditional instruments like African drums with electronic processing; and the U.S. premiere (Saturday) of Hans Thomalla and William Lamson's music-video exploration of desert space, "The Brightest Form of Absence." There's a rare step backward on Friday night: an evening-long tribute to composer John Cage to celebrate what would have been his 100th birthday. (Paul Kosidowski)

UNRULY MUSIC March 8-10. Marcus Center for the Performing Arts. Vogel Hall. 929 N. Water St., 414-273-7206, marcuscenter.org.



THEATER
Love Crazy

"Do it yourself" theater has become a force in Milwaukee, practiced by companies who survive from show to show and for which a subscription base or foundation grant is a far-off dream. Among such local groups, the adventurous spirit and intelligence of Youngblood Theatre shines – qualities sure to show in its production of Will Eno's **The Flu Season**. Known for plays that loop-de-loop through different levels of reality, it's a love story set in a psychiatric hospital. It's also a play about writing a play, with warring sides of a creative mind having at it even as the characters move the plot along. Like most Youngblood outings, it promises to be mind-bending fun. (Paul Kosidowski)

THE FLU SEASON March 1-17. Location TBA. youngbloodtheatre.com.



MUSEUMS
Stitches in Time

Once dismissed as "women's work," then reclaimed in the 1970s by feminist artists, textiles continue to carry a political charge in the art world. The Museum of Wisconsin Art's **Uncommon Threads** gathers five artists who use fabric and stitching in their work, providing a glimpse of the field's current trends. Marna Goldstein Brauner, who teaches at UW-Milwaukee, uses as her canvas old hankies and aprons reclaimed from flea markets, layering her own references and often silk-screened notations onto them, yet preserving traces of their intimate domestic histories. Other artists, such as Sharon Kerry-Harlan, Pat Kroth and Chris Kleppe, expand the conventions of quilting techniques. Barbara Chappell merges weaving and knitting practices with sculptural forms. The past meets the present in this varied work. (Debra Brehmer)

UNCOMMON THREADS: CONTEMPORARY WISCONSIN TEXTILES. March 28-July 15. Museum of Wisconsin Art. 300 S. Sixth Ave., West Bend, 262-334-9638, wisconsinart.org.



THEATER
Pure American

The last time the Florentine Opera staged an American work revolving around themes of religion and intolerance (2010's *Elmer Gantry*), a recording of the production received three Grammy nominations and the *Opera News* award for the year's best opera recording. The Florentine hopes lightning strikes again with its new production of Carlisle Floyd's **Susannah**, the most frequently staged American opera this side of *Porgy & Bess*. There will be new opera blood in this production, with soprano Betty Wayne Allison and baritone Wayne Tigges singing lead roles. Also making his Florentine debut is Joseph Mechavich, a rising star whose work on *Susannah* has received Floyd's personal stamp of approval. (Paul Kosidowski)

SUSANNAH March 16 and 18. Marcus Center for the Performing Arts. Uihlein Hall. 929 N. Water St., 414-273-7206, florentineopera.org.