

CABARET



MUSIC BY
JOHN KANDER

LYRICS BY
FRED EBB

BOOK BY
JOE MASTEROFF

DIRECTED BY
MICHAEL WEBER

ASSOCIATE DIRECTED &
CHOREOGRAPHED BY
BRENDA DIDIER

MUSIC DIRECTED BY
LINDA MADONIA

PHOTO BY JOE MAZZA

PORCHLIGHT
MUSIC THEATRE

2022-23 SEASON

CABARET

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**PORCHLIGHT
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PORCHLIGHT MUSIC THEATRE

MICHAEL WEBER+
Artistic Director

JEANNIE LUKOW*
Executive Director

presents

CABARET

Book by
JOE MASTEROFF+

Based on the play by
JOHN VAN DRUTEN+
and Stories by
CHRISTOPHER ISHERWOOD+

Music by
JOHN KANDER+

Lyrics by
FRED EBB+

Directed by
MICHAEL WEBER+

Choreographed & Associate Directed by
BRENDA DIDIER*

Music Directed by
LINDA MADONIA*

WITH

NEALA BARRON*, FRANKIE LEO BENNETT+, JORDAN BEYELER*, ANNA BROCKMAN*, LA MAR BROWN+, MORGAN DIFONZO*, JULIA FLECKENSTEIN*, TIM FOSZCZ+, HALEY GUSTAFSON*/^, JOSIAH HAUGEN+, NATALIE HENRY*, MARK DAVID KAPLAN+~, DARREN PATIN=, SHANE ROBERIE+, MARY ROBIN ROTH*~, ERICA STEPHAN*~, CAM TURNER+, JEROD TURNER=, RACHEL THOMAS*, JOSH WALKER+~, SHAUN WHITE+, EVAN WILHELM+

Assistant Choreographer **KRISTY WHITE***

Intimacy & Fight Choreographer **SHERYL WILLIAMS***

Scenic Designer **ANGELA WEBER MILLER*~**

Costume Designer **BILL MOREY+~**

Lighting Designer **PATRICK CHAN+**

Sound Designer **MATTHEW R. CHASE+**

Audio Supervisor and Engineer **PAYTON KAYE+**

Audio Assistant **DAVID SABBAGH+**

Projection Designer **SMOOCH MEDINA+**

Properties Designer **ROWAN DOE^**

Specialty Prop Design **JONATHAN BERG-EINHORN+**

Wig Designers **KEVIN BARTHEL+ & BERNARD JOHNSON+**

Makeup Designer **SYDNEY GENCO***

Production Stage Manager **DREW DONNELLY+~**

Assistant Stage Managers
**MIA MACCARELLA*, NICOL COUCH*
& SPENCER FRITZ+**

Scenic Supervisor **JOHNNIE SCHLEYER+**

Costume Supervisor **TINA STASNY***

Co-Wardrobe Supervisors **EMMA ROSEMARY* & JACK ZANGER+**

Lighting Supervisor **RACHEL WEST***

Production Dramaturg/Cultural Consultant **NATE COHEN+**

Producing Artistic Associate **FRANKIE LEO BENNETT+**

Production Manager **MAJEL CUZA***


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Porchlight Music Theatre acknowledges the generosity of Allstate, the Bayless Family Foundation, DCASE Chicago, the Gaylord and Dorothy Donnelley Foundation, James P. and Brenda S. Grusecki Family Foundation, Illinois Arts Council Agency, MacArthur Fund for Arts & Culture at Prince, the Dr. Scholl Foundation and all our donors who make our work possible.

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All musicians are members of the Chicago Federation of Musicians, Local 10-208.

+ (he/him/his); * (she/her/hers); ^ (they, them, theirs); = (any, with respect); ~ (Actors' Equity Assoc.);

~ (United Scenic Artists, Local USA 829)

A Note from Cabaret Director and Porchlight Artistic Director, Michael Weber

In the years 1951-1952, three events took place that impacted the creation of the musical *Cabaret*.

First, *I Am a Camera*, a play by John Van Druten adapted from Christopher Isherwood's 1939 novel *Goodbye to Berlin*, which is part of *The Berlin Stories* opened at the Empire Theatre on Broadway November 28, 1951. The title is a quotation taken from the novel's first page: "I am a camera with its shutter open, quite passive, recording, not thinking."

The production was a critically acclaimed success for Julie Harris as the insouciant "Sally Bowles," winning her the first of five Tony Awards of her career for Best Leading Actress in a play. The play also won for John Van Druten the New York Drama Critics' Circle for Best American Play (1952) and it earned the famous review by Walter Kerr, "Me no Leica."

Second, a young man named Harold "Hal" Prince was in the US Army, stationed near Stuttgart, Germany. Author Carol Ilson reflects in her book *Harold Prince, A Director's Journey*, "He had vivid recollections of the shows presented at Maxim's, a nightclub situated in an old church basement: "There was a dwarf MC, hair parted in the middle, and lacquered down with brilliantine, his mouth made into a bright red cupid's bow, who wore heavy false eyelashes and sang, danced, goosed, tickled, and pawed four lumpen Valkyries [sic]." These impressions greatly impacted his vision in creating the musical adaptation of *Goodbye to Berlin / I am a Camera* more than a dozen years later.

Finally, Christopher Isherwood returned to the war-ravaged Berlin, seeking out the friends and lovers who gave him inspiration to create his landmark novel from which all interpretations of his famous stories and characters sprang. Isherwood wrote: "The street where I used to live is behind the Nollendorfplatz, about ten minutes' walk from my hotel. I knew that my old landlady (whom I shall call here as elsewhere, Frl. Schroeder) was still there; we had been corresponding, but I hadn't told her that I was coming to Berlin for fear of a last moment disappointment. Even before the war, this was a somewhat decayed and forbidding district; but when I saw it again I was really awestruck. The fronts of the buildings were pitted with shrapnel and eaten by rot and weather so that they had that curiously blurred sightless look you see on the face of the Sphinx."

It is at this point in time, in the Berlin Anhalter Bahnhof, one of Germany's most important railway stations, severely damaged in World War II and closed for traffic in 1952, that we set our production. Imagining the moment that Isherwood returned to the place where he first set foot in that city in the late 1920's, at the height of the golden age between the wars (known as "The Roaring '20s" in America) before Germany imploded in financial and political strife which gave way for the rise of the Nazi Party led by Adolph Hitler.

A Note from Cabaret Director and Porchlight Artistic Director, Michael Weber (cont.)

In every decade since it first appeared on Broadway in 1966, *Cabaret* has dazzled and defied audiences to experience a vision beyond the boundaries perceived of what a musical could be. Repeatedly revised and rewritten over the years by creators John Kander, Fred Ebb and Joe Masteroff, *Cabaret* is a restless piece that demands to be reconsidered for the sensibilities of each new generation. In 2023, on the brink of an election year and in a moment when anti-semitism, Nazi flags in the streets and the demonization of people who are perceived to be the “other” is all too familiar, *Cabaret* is a lens through which to look at our world today and a cautionary reminder of what can happen when we are dancing through life as if we are fast asleep. More importantly, it presents a scenario that asks the question, “What would you do?”

Michael Weber
Porchlight Artistic Director
Cabaret Director

Want to take a deeper dive? Visit our website at porchlightmusictheatre.org/cabaret/ and click the Watch & Listen link for in-depth dramaturgy videos and more.

A Note from Production Dramaturg, Nate Cohen

Since it first hit the stages in 1966, *Cabaret* has become a mainstay of the American Theatre. The combination of its sumptuous theatricality, iconic score and profoundly political story have made it one of the tent-poles of the musical theatre form. But unlike many other Broadway classics, and despite how specific a place in history the story inhabits, *Cabaret* lends itself to constant reimagination and reclamation. In order to understand why it is both so iconic and so malleable, we have to understand where *Cabaret* comes from.

The musical is based on both the famous 1945 Christopher Isherwood anthology *The Berlin Stories*, and the 1951 adaptation of it *I am a Camera*. Isherwood's stories are drawn from his lived experiences as a young man in Berlin, but a Berlin caught in a moment of massive transition at the end of the Weimar era.

The history of Weimar Germany is wildly complex, with an almost *Game of Thrones*-esque political power struggle underscored by the trauma of WWI, massive economic upheaval and deep internal divisions. In the immediate aftermath of the war, crippling sanctions from the Treaty of Versailles prevented industrial expansion, while reparations payments to the Allied governments crushed the German economy. This led to the worst period of hyper-inflation in recorded history, as the value of the German mark plummeted at an unimaginable rate. Sitting at sixty four Marks to one US Dollar in 1920, the currency's value had plunged to more than four trillion to one by 1923. Yes, trillion with a "T".

The Weimar government eventually struck a deal with the US which allowed them to stabilize the economy in the mid 1920s. This relative stability, combined with the popular progressive policies of the Weimar government (universal healthcare, free public education, freedom of the press, etc), turned the urban centers of Germany into thriving cultural and social hubs during the brief Golden Years of the Weimar Republic. Having grown up in a country defined by militarism and regressive politics, the youth of Germany seized on the perceived freedom of the Weimar era to redefine cultural acceptability. Young people from around Europe flocked to the German cities, exploring art, music, theatre, politics and sexuality in a post-war explosion of live-for-the-now vitality. Late night cabarets led a charge of music, comedy, and burlesque entertainment, recreational drug use skyrocketed, and sexual exploration was not only common but at the forefront of the social discourse of the moment.

However, the scars of the war and subsequent upheaval were deep, and not all of Germany was on board with the urban-led cultural revolution. Leftist groups who felt the Weimar government had conceded too much to the military establishment clashed openly in the streets with the right-wing army and police forces, and political assassinations of Weimar leaders were shockingly common. In Bavaria, resentment towards the leftist government, combined with the pain of economic hardship, created a political landscape ripe for manipulation. Onto that scene stepped Adolf Hitler, who weaponized the fear and uncertainty many Germans felt,

A Note from Production Dramaturg, Nate Cohen **(cont.)**

and scapegoated Jews as the cause not only of the economic turmoil, but of Germany's war loss as well. With the growing Nazi party behind him, Hitler began to grow in political power and stature, and when the collapse of the US stock market in 1929 threw the German economy into upheaval once again, the Nazi's pounced. In 1928, the Nazi party had less than 3% of the seats in the German government. By 1932, they would have nearly 40%.

It is right at this crucial tipping point in history that the story of *Cabaret* begins, on New Years Eve of 1929, with the economy on the brink of collapse, the cultural revolution drawing to a close and just three years away from Hitler's ascent to the German Chancellorship. Cliff, a young American writer, arrives in a still bustling Berlin, but a Berlin that is at the center of a nation teetering on the precipice. There he meets Sally Bowles, an aspiring star working as a singer at one of the late night Cabarets that defined Berlin's nightlife. The character of Sally is crucial not only to the play, but as an iconic role in the theatre. In creating the character of Sally Bowles, composers Kander and Ebb, along with director Hal Prince and book-writer Joe Masterhoff, introduced a musical leading lady defined more by her rawness and grit than by her high belt or ingenue-esque timidity. The role is famous for pioneering a model of musical lead where it was more crucial that the performer be an extraordinary actor than an exceptional singer, rather than the typical leading lady roles of the time, which were inversions of that dynamic. Performers playing Sally have to be able to blow the audience away with their authenticity and emotion, far more than their range or vocal power. Liza Manneli is perhaps most iconic in this role because of her star turn in the film, but it's also been played by such great actors as Judi Dench, Natasha Richardson, Emma Stone, Molly Ringwald and Teri Hatcher. Capable singers all, but known far more for their acting than their voices.

With Porchlight's *Cabaret*, we hope to build on the show's long tradition of reimagining and remaking itself. Our diverse and talented cast have been hard at work building a Berlin that feels both true to the historical moment of the story, but also true to the moment we find ourselves in here, now, in America in 2023. So many things feel different, and so many things feel horrifyingly the same. Fear of outsiders, fear of a collapse back to poverty and fear of change are festering just beneath the glitzy and glamorous surface, and while the Berlin of our story is still to some a promised land of freedom and liberation, the cracks are beginning to show beneath its veneer. So with all that in mind...Vilkommen, to Porchlight's *Cabaret*!

Nate Cohen, Production Dramaturg

CAST

PERFORMERS

NEALA BARRON*	Fräulein 'Fritzie' Kost/US Fräulein Schneider
FRANKIE LEO BENNETT+	Standby Emcee and Max
JORDAN BEYELER*	Swing
ANNA BROCKMAN*	Lulu/Ensemble
LA MAR BROWN+	Victor/Ensemble
MORGAN DIFONZO*	Texas/Ensemble/US Fraulein Kost
JULIA FLECKENSTEIN*	Helga/Ensemble
TIM FOSZCZ+	Hermann/Ensemble/US Clifford Bradshaw
HALEY GUSTAFSON*/^	Frenchie/Ensemble/US Sally Bowles
JOSIAH HAUGEN+	Ernst Ludwig
NATALIE HENRY*	Rosie/Ensemble
MARK DAVID KAPLAN+~	Herr Schultz
DARREN PATIN=	Clifford Bradshaw
SHANE ROBERIE+	Max/Ensemble/US Herr Schultz
MARY ROBIN ROTH*~	Fräulein Schneider
ERICA STEPHAN*~	Sally Bowles
CAM TURNER+	Swing/US Ernst & Bobbie/Dance Captain
JEROD TURNER=	Swing
RACHEL THOMAS*	Swing
JOSH WALKER+~	Emcee
SHAUN WHITE+	Bobby/Ensemble
EVAN WILHELM+	Hans/Ensemble

BAND

CARA STRAUSS*	Reeds
ALISON TATUM*	Violin
GREG STRAUSS+	Trumpet
STEPHANIE LEBENS*	Trombone
JAKE SALEH+	Bass
JUSTIN KONO+	Drums

COVID Considerations

Porchlight Music Theatre followed all local, state and federal health and safety guidelines when rehearsing *Cabaret*.

Please wear your mask during the performance and while inside
The Ruth Page Center for the Arts.

+ (he/him/his); * (she/her/hers); ^ (they, them, theirs); = (any, with respect); ~ (Actors' Equity Assoc.);
~ (United Scenic Artists, Local USA 829)

All musicians are members of the Chicago Federation of Musicians, Local 10-208.



MUSICAL SYNOPSIS

- Act One -

"Willkommen"	Emcee and Company
"So What?"	Fräulein Schneider
"Don't Tell Mama"	Sally, Frenchie, Helga, Bobby and Victor
"Mein Herr"	Sally and the Kit Kat Girls
"Perfectly Marvelous"	Sally and Cliff
"Two Ladies"	Emcee, Rosie and Hans
"It Couldn't Please Me More"	Fräulein Schneider and Herr Schultz
"Tomorrow Belongs to Me"	Ensemble
"Maybe This Time"	Sally
"Money"	Emcee and Company
"Married"	Herr Schultz and Fräulein Schneider
"Tomorrow Belongs to Me" (Reprise)	Fräulein Kost, Ernst Ludwig and Company

15 MINUTE INTERMISSION

- Act Two -

"Entr'acte" / "Kickline"	Emcee and Kit Kat Club Dancers
"Married" (Reprise)	Herr Schultz
"If You Could See Her"	Emcee
"What Would You Do?"	Fräulein Schneider
"I Don't Care Much"	Emcee
"Cabaret"	Sally
"Willkommen (Reprise)" / "Finale Ultimo"	Emcee, Cliff, and Company

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BIOS Listed in alphabetical order.



NEALA BARRON* (*Fritzie/Fräulein Kost/US Fraulein Schneider*) is thrilled to return to Porchlight, previously seen in *Merrily We Roll Along*, *A Funny Thing...*, and *Chicago Sings*. Other favorite credits: *110 In the Shade* (Jeff Nom.), *Marie Christine* (Boho Theatre); *Botticelli in the Fire* (First Floor Theater); *Queen of the Mist* (Firebrand Theatre); *Ragtime*, *Titanic* (Griffin Theatre Company); *Adding Machine* (The Hypocrites); *Hello Again* (Theo Ubique); *Assassins*, *The Full Monty* (Kokandy Productions), and more. TV credits include *Chicago Med* (NBC), *Night Sky* (Amazon).



FRANKIE LEO BENNETT+ (*Standby Emcee and Max*) Porchlight: *In The Heights* (Broadway World-Chicago Award), *New Faces Sing Broadway 1985*, *Porchlight Revisits 1776*. Chicago: *Head Over Heels* (Kokandy); *Sweeney Todd*, *Altar Boyz* (Theo Ubique); *Poseidon!*, *Christmas Dearest* (Hell...Handbag Prod.). Direction: *RENT* (Asst. Dir.), *Porchlight Revisits The Apple Tree*, *Broadway In Your Backyard*, *Chicago Sings* Stephen Sonheim (Co-Dir.), *New Faces Sing Broadway 1971* (Porchlight). Regional: *The Golden Girls - The Lost Episodes* (Hell...Handbag Prod., Assoc. Dir.) Playwright/Composer: *Resident Services: A Crossed-Up Animal Musical*.



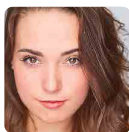
JORDAN BEVELER* (*Swing*) is a Chicago based dancer and dance teacher. Her previous performance credits include: *West Side Story* (South Bend Civic Theatre), *The Polar Express* (Universal Studios Chicago Cast), *Joseph and the Technicolor Dreamcoat* (Music Theater Works), *A Chorus Line* (Metropolis PAC), *Anything Goes* (Metropolis PAC), *La Traviata* (Lyric Opera of Chicago) and Norwegian Cruise Line. When not in the studio, Jordan is a judge for IDA and Applause Talent Competitions.



ANNA BROCKMAN* (*Lulu/Ensemble*) is excited to be returning to Porchlight Music Theatre where she was previously seen in *Sunset Boulevard* and *New Faces Sing Broadway 1947*. Other Chicago credits include: *Cinderella* and *Wizard of Oz* (Paramount Theatre), *Mamma Mia!* and *Pirates of Penzance* (Music Theatre Works), and *Baked!* (Chicago Music Theatre Festival). Anna holds a BFA in Musical Theatre from Millikin University and is represented by Paonessa Talent. All the love and thanks to her family, friends, and pup Grommet. IG: @annabrockman



LA MAR BROWN+ (*Victor/Ensemble*) is thrilled to join this fantastic cast! His previous theatre and concert dance credits include: *A Chorus Line* (Porchlight Music Theatre), *Kiss of the Spider Woman*, and *The Boy from Oz* (Uptown Players), "Mr. Mistofeleens" in *CATS* (Garland Summer Musicals), *Ruth Page's The Nutcracker*, *Dallas Black Dance Theatre*, *Dallas Metropolitan Ballet*, and *The Dallas Opera*. Also an arts manager, he currently works with Chicago Dancemakers Forum, and Ruth Page Center for the Arts.



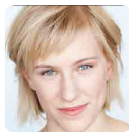
MORGAN DIFONZO* (*Texas/Ensemble/US Fraulein Kost*) is so excited to be making her Porchlight debut in *Cabaret!* Originally from Los Angeles, California, Morgan moved to Chicago to obtain her BFA from the Chicago College of Performing Arts at Roosevelt University. Recent: *Cabaret* (Metropolis Performing Arts Centre). Absolutely stoked to rejoin the Kit Kat club! Big thanks to her parents, friends, teachers, and her students for all the support and inspiration! Willkommen and enjoy the show!



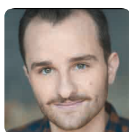
JULIA FLECKENSTEIN* (*Helga/Ensemble*) After last performing with Porchlight Revisits *Can-Can*, Julia is so excited to be making her mainstage Porchlight debut in *Cabaret!* When she isn't performing, you can find her at YogaSix as a yoga instructor. BFA in Musical Theater (Dance Emphasis) from the Chicago College of Performing Arts 2021. Some favorite performances include *A Chorus Line* and *Anything Goes*. Regional: *Newsies* (Casa Mañana) Film: *Cassie* (Chicago St-ART), *Promise of the Butterfly* (Amazon Prime). Rep: Stewart Talent Chicago. IG @jflecki. Love & gratitude <3.



TIM FOSZCZ+ (*Hermann - Ensemble/US Clifford Bradshaw*) After last performing with Porchlight in 2020's *New Faces Sing Broadway 1987*, Tim is really quite stoked to be making his mainstage Porchlight debut in *Cabaret!* Recent: *Cliff*, *Cabaret* (Metropolis PAC); *Cinderella* (Paramount Theatre); *Beauty and the Beast* (Drury Lane and Paramount); *Wizard of Oz* (Chicago Shakespeare). Regional credits: *West Side Story*, *Pippin*, *Newsies*, *Into The Woods*. Endless thanks to Kyle and the team at BMT, and his family, as always. For and with you, Adele. @timothyfoz



HALEY GUSTAFSON^ (*Frenchie/Ensemble/US Sally Bowles*) is overjoyed to make her Porchlight Music Theatre Mainstage debut. Previous credits include *New Faces Sing Broadway 1979* (PMT), *Lizzie* (Southern Plains Productions), *ShakesFest*, *Wizard of Oz* (Chicago Shakespeare Theater), *Legally Blonde* (Metropolis PAC), Education: Tisch School of the Arts at NYU, LINK Program, Class of 2022. Rep: Stewart Talent. "For politics is not like the nursery; in politics obedience and support are the same." - Hannah Arendt, Eichmann in Jerusalem: A Report on the Banality of Evil.



JOSIAH HAUGEN+ (*Ernst Ludwig*) is grateful to be working again with Porchlight alongside the company of *Cabaret*. Recent credits include: *New Faces Sing Broadway 1971* (Porchlight Music Theatre); "Beagle Bamford", *Sweeney Todd* (Kokandy Productions), "Dan u/s", *Sex Tips for Straight Women From a Gay Man* (Matt Murphy Productions). Education: BFA Musical Theatre; CCPA. He would like to thank his amazing family (both chosen and blood), his partner Jack, and all those who have come to support along the way!



NATALIE HENRY* (*Rosie/Ensemble*) is delighted to have her Porchlight debut in *Cabaret* with this cast. She has recently graduated college in May of 2022 from Columbia College Chicago. Credits: *Sister Mary Patrick in Sister Act* at Metropolis Performing Arts Center and understudied

+ (he/him/his); * (she/her/hers); ^ (they, them, theirs); = (any, with respect); ~ (Actors' Equity Assoc.) ~ (United Scenic Artists, Local USA 829)

BIOS (CONT.)

the Urchins in Little Shop of Horrors at Citadel Theatre. Natalie is from Pella, Iowa where she and her twin sister were adopted into an amazing family who support them achieving their dreams in theatre.

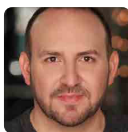


MARK DAVID KAPLAN+~ (*Herr Schultz*)
Recent: *Clue* (Mercury Theater Chicago); *Fiddler on the Roof* (Lyric Opera). Select Credits: *Mr. Dicken's Hat* (Northlight), *Kinky Boots* (Paramount), *Into the Woods*, *The Mystery of Love and Sex* (Writers), *Wonderful Town* (Goodman). Jeff Award

Winner: (*Les Misérables*, *Ragtime*, *Forbidden Broadway* [Int'l and Off-B'way]). Nat'l Tour: *The Lion King* (Zazu). TV: *Utopia* (Amazon Video), *Chicago Fire* (NBC), T-Mobile, Chicago Cubs. AEA since 1986, Mark currently sits on the board of Season of Concern.



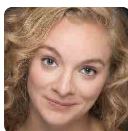
DARREN PATIN= (*Clifford Bradshaw*) is so excited to be joining the cast of *Cabaret!* They were last seen at Porchlight in *Sophisticated Ladies*. Recent acting credits include *Priscilla Queen of the Desert* (Mercury Theatre) and *The Tragedy of Othello*, *The Moor of Venice* (Court Theatre). Recent Assistant Directing credits include *Kinky Boots* and *Sweat* (Paramount Theatre). In drag, they host every Monday and Tuesday night at Roscoe's Tavern. They want to thank you for coming to the show, and they hope to see you around!



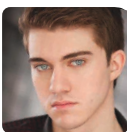
SHANE ROBERIE+ (*Max/Ensemble/US Herr Schultz*) Porchlight: *Sunset Boulevard*. Chicago: *Head Over Heels* (Kokany Productions); *Poseidon!* (Hell in a Handbag); *Evil Dead*, *Nightmare & Nightcaps* (Black Button Eyes); *Joseph and the Amazing Technicolor Dreamcoat* (Citadel Theatre); *Disaster!* (Chicago Theatre Workshop); *Into The Woods* (Metropolis PAC)



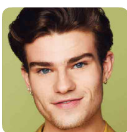
MARY ROBIN ROTH*~ (*Fräulein Schneider*) Meadowbrook Theatre: *Ladies in Lavender* (Ursula; Andes Award), *Spitfire Grill* (Hannah), *Arsenic & Old Lace* (Abby). Mason Street Theatre: *Deathtrap* (Helga), *Chicago* (Mama Morton), *The Full Monty* (Jeannette). Chicago credits: *Gypsy* (Mama Rose), *Hello Dolly!* (Dolly), *Mame* (title role & Vera), *Sister Act* (Sr. Lazarus), *Shear Madness* (Mrs. Shubert), *Follies* (Carlotta; Jeff & After Dark Award), *Streetcar Named Desire* (Nurse). Tours: *Evita*, *Sunset Blvd.* Broadway: *The Mystery of Edwin Drood*, *Senator Joe*.



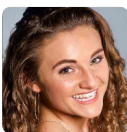
ERICA STEPHAN*~ (*Sally Bowles*) Porchlight debut! Chicago credits include *Clue* (Mercury Theater Chicago); *Holiday Inn*, *Beauty and the Beast*, *South Pacific*, *Saturday Night Fever*, *Crazy for You*, *White Christmas* (Drury Lane Theatre); *Emma*, *Madagascar*, *The Little Mermaid* (Chicago Shakespeare Theatre); *Wonderful Town* (Goodman Theatre); *Nice Work If You Can Get It*, *White Christmas* (Theatre at the Center), *Les Misérables* and *Tommy* (Paramount Theatre). Education: The Conservatory of Theatre Arts at Webster University. AEA Member. Rep: Stewart Talent Chicago.



CAM TURNER+ (*Swing/US Ernst & Bobby/Dance Captain*) is ecstatic to be back on stage with Porchlight in one of his favorite shows of all time. Performer/Choreographer/Director credits: Porchlight Music Theatre, Mercury Theater, American Theatre Company, Theo Ubique, Music Theatre Works and Pride Films & Plays (*The Boy from Oz*, Jeff nom.). Thanks to the Porchlight team for inviting him back on stage, friends and family for endless support and mom, who has kept pushing him to go after the dream.



JEROD TURNER= (*Swing*) A proud Missouri native, Jerod comes from a small town named Eureka but has resided in Chicago for the past four years. After graduating with a Bachelor of Fine Arts in Musical Theatre from Columbia College Chicago in May, Jerod had the chance to perform in the 2022 summer stock season at Post Playhouse in Crawford, Nebraska. Most recently, Jerod just performed at MGM's Beau Rivage Resort and Casino in *Finding Christmas* this holiday season. Credits include: *Damn Yankees*, *Desperate Measures*, *The Sound of Music*, *Something Rotten*, *The Music Man*, *Mary Poppins*, *A Year with Frog and Toad*, *Sister Act* (Post Playhouse); *A Man of No Importance*, *Xanadu* (Columbia College Chicago). Much thanks to family and friends for the unending love and support. @jerod_turner



RACHEL THOMAS* (*Swing*) Recent: *Children of Eden* (Broadway in Chicago) with Stephen Schwartz, *All's Well That Ends Well*, *Romeo and Juliet*, *Jesus Christ Superstar*, and *Eleven Months of Nuclear Summer*. Choreographer: *Jesus Christ Superstar*, *My Heart Says Go*, *West Side Story*, and *The Hunchback of Notre Dame*. Dance Training: ballet, hip hop, tap, jazz, contemporary, and ballroom. Certified intimacy choreographer in training. On-Screen: *Pursuit of Freedom* (2021); various TV spots and commercials. Tik Tok (280K+): rachel.ann.thomas. She is extremely grateful for her 8 siblings and parents, who have supported her performing arts career her whole life!



JOSH WALKER~ (*Emcee*) is thrilled to be making his Porchlight debut! Acting credits include: *Side Show* (Broadway and Kennedy Center--Helen Hayes Award), *Radio City Christmas Spectacular* (Radio City Music Hall), *Così Fan Tutte* (Metropolitan Opera), *La Campana Sommersa* (New York City Opera), *Godspell* (Ivoryton Playhouse), *Beauty & The Beast* (Theatre By The Sea), *Toulouse: A New Musical* (New York Theatre Barn). Love to Peter, Mom, family, and friends! Thanks to Michael and Porchlight for bringing me aboard! www.joshwalkerofficialwebsite.com



SHAUN WHITE+ (*Bobby/Ensemble*) Porchlight debut! Shaun spent this past Halloween season touring with Ginger Minj in her *Hocus Pocus* drag show! Chicago: *Priscilla Queen of the Desert* (Mercury Theater). Other: *The Cage Aux Folles*, *The 25th Annual Putnam County Spelling Bee*, *Crazy For You*, *A Christmas Story*, *A Chorus Line*. Education: CCPA; BFA in Musical Theatre: Dance. He would like to thank his family and friends for their constant love and support! Enjoy the show! instagram: @shaun_white11, drag instagram: @missariahard

BIOS (CONT.)



EVAN WILHELM* (*Hans/Ensemble*) is a theatre artist as well as a pole dancer/instructor in the city of Chicago. He is thrilled to be making his Porchlight mainstage debut in *Cabaret!* He graduated from the Chicago College of Performing Arts with a BFA in musical theatre. You can find him teaching at Fly Club Chicago for all levels of pole dancers - come twirl and take a class! Thanks as always to the girlies and Elix. DPTL.

BRENDA DIDIER* (*Choreographer/Associate Director*) A freelance director/choreographer based in Chicago, credits include: Kenny Rogers Christmas Tour, Second City, Six Flags, Busch Gardens, T-Mobile's national commercial Home for the Holidays, Leo Burnett's *Leo on Ice* at the Chicago Theatre, *Cirque Shanghai* at Navy Pier's Skyline Stage, Atlantic City, Las Vegas and off-Broadway, Chicago Shakespeare Theatre, The Goodman, Paramount Theatre, Marriott Lincolnshire Theatre, Porchlight Music Theatre, Mercury Theater Chicago, Kokandy Productions, Boho Theatre, industrials and live events. She is the Artistic Director and owner of the Lincolnshire Academy of Dance, now in its 25th season. Ms. Didier is a multiple Joseph Jefferson Award recipient (direction & choreography), After Dark Award and National Youth Theatre Award recipient and was honored with the 2018 Guy Adkins Award for the advancement of Musical Theatre in Chicago.

LINDA MADONIA* (*Music Director/Conductor*) is thrilled to return to Porchlight Music Theater for *Cabaret*. Linda most recently music directed *New Faces Sing Broadway 1947*, *ICONS Gala 2021*, *A Chorus Line* and *Billy Elliott* at Porchlight where Linda also serves as the orchestra manager. Other theatres where Linda serves as Music Director and Conductor are Music Theater Works, Mercury Theater Chicago, and Drury Lane Oakbrook where she is getting ready to start *Holiday Inn*. Recently, Linda has conducted Chamber Opera Chicago's International tour of *Persuasion*. Linda is also the vocal coach for the Masters Degree Music Theatre Voice program at Carthage College and owns American Eagle Productions, a touring theatre company that takes shows and workshops and theatre classes directly into schools. American Eagle has been doing shows for twenty-nine years and presents 150 shows a year to Chicago area schools.

KRISTY WHITE* (*Assistant Choreographer*) This is Kristy's debut working with Porchlight Music Theatre. She performed as "ChaCha DiGregorio" in *Grease* (Improv Playhouse). Kristy is a former company member of Luna Negra Dance Ensemble. Her choreography credits include *The King and I* (Lake Forest High School) as well as competitive high school dance teams throughout the Midwest. Her choreography has won 1st place, choreography awards and special recognition at multiple competitive studios. Kristy has been a dance instructor/choreographer in the north shore for the past 25 years.

SHERYL WILLIAMS* (*Intimacy & Fight Choreographer*) Originally from Phoenix, AZ, with 10+ years of acting experience, Musical Theater and Stage Combat training from Columbia College Chicago, she has been using her multiple skill sets to enhance herself as an Intimacy Professional for the last 5 years. Having been a repeat Guest Artist for North Central College she has also worked on Columbia College Chicago's *Head Over Heels* and Roosevelt University's *Bright Star*, her credits include *Zorro the Musical*, *La Cage Aux Folies*, *Mamma Mia!* (Music Theater Work), *Cabaret* (Metropolis), *The Wizards* (Free Street Theater), *Among the Dead* (Jackalope Theater) and

Little Women (First Folio). She also works frequently on Chicago indie films as an Intimacy/Stunt Coordinator. iamsherylwilliams.com

NATE COHEN* (*Dramaturg/Cultural Consultant*) is an associate member of the SDC and holds an MFA in Directing from Northwestern University, where he also teaches. Notable directing credits include *Peter and the Starcatcher*, *Winnie-the-Pooh*, *The Angry Brigade*, and *Midsummer: A Play with Songs* at the Wirtz Center for the Performing Arts, *A Maze* (Theatre Vertigo), *Middle Names* (DownBoat Arts), *All's Faire* (Action/Adventure Theatre) *Manspread Madness* (Collaboration) and assisting on *Curious Incident of the Dog in the Nighttime* (Steppenwolf), *Linda Vista* (Steppenwolf), *Mr. Dicken's Hat* (Northlight), *The Beauty Queen Lenanne* (Northlight), *Book of Will* (Northlight), *Grand Concourse* (Artists Repertory Theatre), and *American Hero* (Artists Repertory Theatre).

KATHY LOGELIN* (*Dialect Coach*) is a professional Text/Dialect/Vocal coach based in Chicago. Her Chicago coaching credits include *A Gentleman's Guide to Love and Murder* with Porchlight Music Theatre, Court Theatre, Marriott Theatre, Northlight Theatre, Lookingglass Theatre Company, Rivendell Theatre Ensemble, Raven Theatre, Steep Theatre and A Red Orchid Theatre. Regional credits include Clarence Brown Theatre, The Illinois Shakespeare Festival, Indiana Repertory Theatre and TheatreSquared. International credits include The Edinburgh Festival Fringe, The Jane Austen Festival in Bath, The Camden Fringe and The Buxton Fringe. Kathy is Adjunct Faculty at Ball State University.

DREW DONNELLY*+- (*Production Stage Manager*) Hailing from Amarillo, Texas, Drew got his Chicago start with Mary-Arrchie Theatre Company where work included *The Glass Menagerie* and *Superior Donuts*. Recent work includes Sweeney Todd with Kokandy Productions. He is a proud ensemble member of Hell in a Handbag Productions.

MIA MACCARELLA* (*Assistant Stage Manager*) is very excited to be assistant stage managing *Cabaret* as her first production with Porchlight Music Theatre. Previous credits include *Sanchocho* (Midwest Premier, Vision Latino Theatre Company), *The Mamalogues* (Fleetwood-Jourdain), *Middle Passage* (Lifeline Theatre), and various productions at Loyola University Chicago: *Everybody*, *Radium Girls*, *All's Well That Ends Well*. Mia is currently the Production Manager at Piven Theatre Workshop, as well as continuing freelance work in stage management in the Chicagoland area. Much love to Mom, Dad, and Sean!

SPENCER FRITZ*+ (*Assistant Stage Manager*) Spencer Fritz is excited to make his Porchlight Music Theatre debut! Previous credits include *Hurricane Diane* (Theatre Wit); *In Every Generation* (Victory Gardens Theatre); *A Recipe for Disaster* (Windy City Playhouse); *Boys in the Band* (Windy City Playhouse); *Admissions* (Theater Wit); *Shadows of Birds* (Class Apple Theater); *The Dark at the Top of the Stairs* (Eclipse Theater). Fritz is a graduate of Columbia College Chicago with a BA in Theatre.

NICOL COUCH* (*Assistant Stage Manager*) is very excited to work on this production with Porchlight Music Theatre. She graduated from the University of New Mexico in December of 2020 with a BFA in Design for Performance with an emphasis in Lighting Design. She has worked on various productions including *Heathers the Musical*, *She Stoops to Comedy*, *As You Like It*, as well as various others. She moved to Chicago in 2020 and is excited to be working on theatre in the city.

Supported and celebrated through The Christopher N. Tisone Memorial Fund for Stage Managers at Porchlight Music Theatre

BIOS (CONT.)

ANGELA WEBER MILLER* (*Scenic Designer*) is back at Porchlight for her fifth show, having designed *Blues in the Night*, *Sophisticated Ladies*, *A Gentleman's Guide to Love and Murder* and *A Class Act*. Other recent productions include *Cinderella* (Paramount Theater), *Who's Holiday* (Theater Wit), *Sister Act* (Mercury Theater), and *The Jigsaw Bride* at First Folio Theater, where is an artistic associate and has designed many sets. Upcoming shows include *The Secret Council* and *Emma* at First Folio, *The 2022 Bar Show* for the Chicago Bar Association, *Women of Soul* at The Mercury Theater, and *Steel Magnolias* at Drury Lane Theater. Angie has been nominated for some Jeff Awards, won one, and is a proud member of United Scenic Artists 829. www.angelawebermiller.com

BILL MOREY+~ (*Costume Designer*) Bill is a Chicago based costume designer whose working relationship with Porchlight goes back 20 years and 30 productions. He is the recipient of four Jeff Awards for Outstanding Costume Design and is a proud member of USA 829. Special shoutout to Sydney Genco for the Emcee makeup design!

PATRICK CHAN+ (*Lighting Designer*) Mr. Chan has been the resident lighting designer at the WagonWheel Center for the Arts in Warsaw, IN, for the past 28 years and has worked at other regional theaters in Chicago, NY and Atlanta. A graduate of the MFA design program at Northwestern University, his lighting designs have enhanced numerous events for corporate clients, special live and televised events including McDonald's, Mercedes Benz, Abbott Labs, Jim Beam, the opening ceremonies and closing ceremonies of the ALBA World Boxing Championships, the Ryder Cup, NFL Honors amongst others.

MATTHEW R. CHASE+ (*Sound Designer*) is a Chicago-based Theatrical Sound Designer & Production Manager. Recent credits include: Sound Design of *RENT*, *Spring Awakening*, *The Apple Tree*, *Clear*, *Passing Strange* and *Nunsense* (Porchlight Music Theatre), *Anyone Can Whistle*, *Cooking With Bubbie* & *Veronica's Room* (Skokie Theatre), *Gigi's Party* (Yellow Rose Theatre), *Urinetown* & *Xanadu* (Columbia College Chicago), *9 To 5* and *Mamma Mia!* (Golden Ticket Productions). Matthew is the resident Production Manager at Theater Wit (*Whistleblower*, *Hurricane Diane*, *Mr. Burns: A Post-Electric Play*) and Theo Ubique Cabaret Theatre (*The Threepenny Opera*).

ROWAN DOE^ (*Properties Designer*) Recent credits include Props Design for *The Chinese Lady* and *Campaigns, Inc.* (TimeLine Theatre Company), *Passage* (Remy Bumpo), *Once Upon A Mattress* (Theo Ubique), *SPAY* (Rivendell Theatre Ensemble), Props Assistant for *When Harry Met Rehab* (Greenhouse Theatre), and *Little Shop of Horrors* (Metropolis Performing Arts Centre). They are the Props Designer for Niles West HS's 2022-2023 season, and the 2022 recipient of the Michael Merritt Emerging Technical Collaborator Award.

SMOOCH MEDINA+ (*Projection Designer*) is thrilled to return to Porchlight for Cabaret after making his Porchlight debut for *RENT*. Smooch Medina is a Chicago area designer whose other show credits include Projection design for *Sheep Dog* (Shattered Globe), *Watsons go to Birmingham* (Chicago Children Theatre), *Alice in Wonderland* (Goveners State University) *A Swell in the Ground*, *Pilgrims*, and *A Life Extra Ordinary* (The Gift Theatre), *Women in Jeopardy* (First Folio), *Silent Sky* (First Folio), *Saturn Returns* (Neo-Futurists), *Estrella Cruz: The Junkyard queen* (Halcyon Theatre), *The White Road* - Jeff Nominated (Irish Theatre of Chicago), *Tightwire* (Chicago Tap Theatre), and lighting design for *A Little World of Our Own* (Irish Theatre of Chicago), *Nutcracker* (Legere Ballet Company), *The Feast* (Red Theatre Company). Smooch holds a BFA in Lighting Design from Columbia College Chicago and you can see his other work by visiting Smoochdesign.com

TINA STASNY* (*Costume Supervisor*) is delighted to be participating in her first production with Porchlight Music Theatre. Tina started sewing and designing early encouraged by her grandmother who was also a designer. She acquired a B.A. in graphic design from Purdue University, and became a clothing buyer for Von's shops, specializing in folk styles for modern wear. Her work includes stitching, designing, and wardrobe throughout NWI and Chicago at the Goodman, Writer's Theater of Glencoe, The Court at University of Chicago, The Rhino, Theater at the Center in Munster, Indiana University Northwest, for dozens of individual dancers and performers, and a 25 year partnership with the teachers of the Old Town School of Folk Music.

EMMA ROSEMARY* (*Co-Wardrobe Supervisor*) is a wardrobe professional who has worked in Texas, Washington State, and now Illinois. Most recently she has worked on Lookingglass Theatre's *Lookingglass Alice*, and Chicago Opera Theatre's world premiere of *Quamina's Map*. She also works as the rentals manager at Conscious Costume. In her spare time Emma enjoys making and wearing historical clothing, exploring museums and nature, and hanging out with her cat (who thinks she is a pigeon) Zinnia.

JACK ZANGER+ (*Co-Wardrobe Supervisor*) *Sons of Hollywood* (Windy City Playhouse), *When Harry Met Rehab* (Greenhouse Theater Center), *The Polar Express Train Ride* (Rail Events Productions, Union Station). Film, 2nd AD: *Rally Caps* (2022), *Dark My Light* (2023), *The Throwback* (2023). Proud graduate of Webster University's Sargent Conservatory for Theatre Arts.

KARLIKA CLAYBORNE* (*Head Wardrobe Assistant*) studied theatre arts at Rockford University and has been a licensed cosmetologist for 7 years. Worked on productions such as *Irving Berlin's White Christmas* and *Zorro: The musical* at Music Theatre Works In a Grove, *La Bohème* and various productions at Northwestern University.

VERAROSE MORICI* (*Wardrobe Assistant*) is a junior theater design and tech major with a focus on costume design at Columbia College Chicago. She is from the Northwest Suburbs of Chicago. Her previous work at Columbia College Chicago includes being the costume designer for *Language of Angels* and *Revolt*. *She Said. Revolt Again*. She also worked on *Legally Blonde* and *Little Shop of Horrors* at the Saugatuck Center for the Arts as a costume assistant and dresser.

RACHEL WEST* (*Lighting Supervisor*) has been serving as the lighting supervisor for Porchlight since the 2016. She has designed many Revisits productions, most recently *Nunsense* and *Passing Strange*. Rachel is also the lighting supervisor for the Mercury Theater and The Black Ensemble Theater and recently designed lights for world premiere of *Alma* with American Blues Theater where she is a proud artistic affiliate. Rachel is a Chicago-area native and a graduate of the Boston University School of Theatre.

PAYTON KAYE+ (*Audio Supervisor & Engineer*) is a recent graduate of the DePaul University School of Music, where he studied sound recording technology, composition and jazz trombone. He works regularly as a sound designer, sound engineer, and recording engineer for theatre, music, and A/V events in the Chicagoland area. Recent sound credits include *Dogfight* and *Charlie Brown* (point2productions), *Beauty* and *The Beast* (TCSC, Schaumburg on Stage), *RENT* (Beacon Academy), *Captain*

BIOS (CONT.)

Louie (Ovation Academy). Absolutely massive shout-out to Rob, Donna, and Michele. He hopes you enjoy the show!

DAVID SABBAGH+ (*Audio Assistant*) previously worked at Porchlight as the Audio Assistant for *RENT* and *The Apple Tree*. He is an audio technician and stage manager from North Carolina. Previous professional work includes working as the Sound Assistant for the 2022 season at American Players Theatre in Spring Green, WI, and multiple shows at Florida Studio Theatre in Sarasota, FL including: Sound and projections designer for *Kunstler*, front of house mixer for *Bright Star*, and stage manager for *Guitar Girls*.

HEATHER GERVASI* (*Assistant Production Manager*) is ecstatic to be joining the Porchlight Music Theatre team as the Mainstage Production Assistant and Spotlight Operator. As a 2020 college grad with a B.F.A. in Theatre Performance and a minor in Communications, this is an adventure that she wasn't sure she would get to experience. The pandemic has taken so much away from countless creatives, she cannot express her gratitude for this opportunity. She is incredibly thankful for the love that got her here.

JORDAN ZICKMANN+*/^ (*Production Management Intern*) has grown up seeing Porchlight productions and is honored to finally be a part of one. They are currently a student at Skidmore College with an intended theater major and music minor. Their recent credits include *Eurydice*, *Antigone* (Skidmore College); *The Abyss*, *RENT*, *Antigone* or *And Still She Must Rise Up* (Beacon Academy).

MAJEL CUZA* (*Production Manager*) joins Porchlight on this production as the Production Manager. A Chicago Native, she has production managed at Victory Gardens, Broadway in Chicago, Theater Wit, About Face, Steep, American Theater Company and Griffin. In recent years she has led production departments at Great Lakes Theater in Cleveland, Idaho Shakespeare Festival in Boise, Lake Tahoe Shakespeare festival in Incline Village and the Dallas Theater Center in Dallas. She is thrilled to be back in Chicago and working with Porchlight!

MICHAEL WEBER+ (*Artistic Director*) Michael previously served as artistic director for the inaugural season of Drury Lane Theatre Water Tower Place (now The Broadway Playhouse) and at Theatre at the Center (1998-2004). His productions of *Sunset Boulevard*, *Sweeney Todd*, *A Funny Thing Happened on the Way to the Forum*, *Pal Joey*, *Assassins* and *Side Show* 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 Joseph Jefferson Award for Best Production-Musical. Directing credits include *Living the History-125 Years of The Auditorium Theatre* starring Patti LuPone and John Mahoney, *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 The Mercury Theater, *A Funny Thing Happened on the Way to the Forum* at Pheasant Run Theatre, and *Cirque du Symphony* at Sears Center Arena. The recipient of two Joseph Jefferson Awards, he wrote and directed nine Joseph Jefferson Awards ceremonies (2009-2018). Weber's regional acting credits include *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, *It Had To Be You* (starring Cindy Williams and Eddie Mekka) at Little Theatre on the Square, *Angel Street* at First Folio Shakespeare, and *The Gifts of the Magi* at Indiana Repertory. Weber is proud

to serve as a pledge host on WTTW, Channel 11, and is author of the play, *War of the Well(s)*.

JEANNIE LUKOW* (*Executive Director*) took the helm as Porchlight's first Executive Director in September 2014. She is a founding member of Porchlight's board of directors, and served as president for six of her many years on the board. An integral member of the company since its inception, Jeannie held the positions of marketing director, grant writer and managing director in the early all-volunteer-staff years. She has helped lead Porchlight from this unique perspective of both the staff and board sides, continuing to drive organizational growth, brand expansion and fiscal sustainability. Prior to joining the staff at Porchlight, Jeannie co-founded Bespoke Cuisine, one of Chicago's leading boutique catering and cooking party venues, which she co-owned for 12 years before selling in 2014. Prior to Bespoke, Jeannie built a 15-year career in marketing communications, much of it spent in association management. Her most recent position in that field was as Managing Director of Marketing Communications for the National Association of Realtors, with over 1 million members. Jeannie holds a Certified Nonprofit Accounting Professional designation through FMA. She is a native Michigander and graduate of Michigan State University, and an extensive world traveler, avid foodie and dog lover.

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Michael Weber, Ex Officio
Mary Kay Conley, Emeritae
Rhoda Reeling, Emeritae

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Lanie Bayless
Kellie Buffington
August Compton

Cody Czmyr
Lisa Villani-Gale
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Rosie Schultz

Becca Sheehan
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Tony Award-Winning Composer/Lyricist

Dominic Missimi, Northfield, IL
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Lonny Price, New York, NY
Emmy Award-Winning Actor, Director & Author

Porchlight Music Theatre is the award-winning center for music theatre in Chicago. Through live performance, youth education and community outreach, we impact thousands of lives each season, bringing the magic of musicals to our theatre home at the Ruth Page Center for the Arts in the Gold Coast and to neighborhoods across the city. Porchlight has built a national reputation for boldly reimagining classic musicals, supporting new works and young performers, and showcasing Chicago's most notable music theatre artists, all through the intimate and powerful theatrical lens of the "Chicago Style."

Porchlight's history over the last 27 years includes more than 70 mainstage works with 15 Chicago premieres and five world premieres. Porchlight's commitment to the past, present and future of music theatre led the company to develop the Porchlight Revisits and New Faces Sing Broadway program series, both quickly becoming audience favorites.

Porchlight's education and outreach programs serve schools, youth of all ages and skill levels and community organizations, most notably the ongoing collaboration with Chicago Youth Centers. Porchlight annually awards dozens of full scholarships and hundreds of free tickets to ensure accessibility and real engagement with this uniquely American art form.

The company's many honors include 178 Joseph Jefferson Award (Jeff) nominations and 49 Jeff awards, as well as 44 Black Theatre Alliance (BTA) nominations and 15 BTA awards. In 2019, Porchlight graduated to the Large Theatre tier of the Equity Jeff Awards and has been honored with seven awards in this tier to date including Best Ensemble for *Duke Ellington's Sophisticated Ladies* (2019) and Best Production-Revue for *Blues in the Night* (2022).

Through the global pandemic, Porchlight emerged as one of Chicago's leaders in virtual programming, quickly launching a host of free offerings like *Sondheim @ 90 Roundtables*, *Movie Musical Mondays*, *Porchlight by Request: Command Performances* and *WPMT: Classic Musicals from the Golden Age of Radio*. In 2021, Porchlight launched its annual summer series, *Broadway in your Backyard*, performing at parks and venues throughout the city.

LAND RECOGNITION

Porchlight recognizes the history of oppression and injustice that has resulted in ongoing disparities for those who were brought here against their will or migrated from their homeland, as well as for those who have lived on this land for centuries. Truth and acknowledgment are critical in building mutual respect and authentic connections across all barriers of heritage and difference. This statement is one small step in acknowledging the history that brought us to this place and time, and to help us seek understanding of our place within that history:

"With humility and respect for the original caretakers of the land, we recognize that at its performance home at The Ruth Page Center for the Arts, Porchlight Music Theatre inhabits the land of the Council of the Three Fires: the Ojibwe, Odawa and Potawatomi Nations, and many other tribes such as the Miami, Ho-Chunk, Menominee, Sac and Fox who also call this land their home. We honor the sacred lands of all indigenous American Indian, Alaska Native, Native Hawaiian and First Nations peoples."

– BLACK LIVES MATTER –

Porchlight believes Black Lives Matter and stands with others in denouncing racism, bigotry, hate and intolerance, and in reaffirming our total commitment to **equity, diversity, inclusion and access (EDI)** as we advance our mission both on and off the stage. We are dedicated to the education and work necessary to make positive change within our organization and in our industry. In 2020, using the "We See You White American Theatre" as our guide, we completed an audit of all company materials, practices, policies and procedures to identify ways we can be a more equitable and inclusive company. The result is a multi-year EDI action plan that will be shared on our website soon. We also engaged in general EDI learning for staff and board, and this year have begun specific anti-racist training that will result in an anti-racism plan for the company. Additionally, we have formed an EDI Advisory Committee to provide feedback and recommendations on our work in this area. We encourage you to follow our goals and progress and how you may get involved at **PorchlightMusicTheatre.org**.

STAFF

ARTISTIC

Artistic Director	MICHAEL WEBER+
Choreographer & Associate Director	BRENDA DIDIER*
Music Director/Conductor/Contractor	LINDA MADONIA*
Assistant Choreographer	KRISTY WHITE*
Intimacy & Fight Choreographer	SHERYL WILLIAMS*
Production Dramaturg/Cultural Consultant	NATE COHEN+
Dialect Coach	KATHY LOGELIN*
Scenic Designer	ANGELA WEBER MILLER*~
Costume Designer	BILL MOREY+~
Lighting Designer	PATRICK CHAN+
Sound Designer	MATTHEW R CHASE+
Properties Designer	ROWAN DOE^
Specialty Prop Design	JONATHAN BERG-EINHORN+
Wig Designers	KEVIN BARTHEL+ & BERNARD JOHNSON+
Makeup Designer	SYDNEY GENCO*
Projection Designer	SMOOCH MEDINA+
Producing Artistic Associate	FRANKIE LEO BENNETT+

PRODUCTION

Production Manager	MAJEL CUZA*
Production Stage Manager	DREW DONNELLY*~
Assistant Stage Manager	MIA MACCARELLA*
Assistant Stage Manager	NICOL COUCH*
Assistant Stage Manager	SPENCER FRITZ+
Scenic Supervisor	JOHNNIE SCHLEYER+
Scenic Supervisor Assistant	JOHN MCTAGGART+
Costume Supervisor	TINA STASNY*
Co-Wardrobe Supervisor	EMMA ROSEMARY*
Co-Wardrobe Supervisor	JACK ZANGER+
Wardrobe Assistant	KARLIKA CLAYBORNE*
Wardrobe Assistant	VERAROSE MORICI*
Wardrobe Assistant	SAMUAL KIM+
Lighting Supervisor	RACHEL WEST *
Audio Supervisor & Engineer	PAYTON KAYE+
Audio Assistant (A2)	DAVID SABBAGH+

+ (he/him/his); * (she/her/hers); ^ (they, them, theirs); = (any, with respect); ~ (Actors' Equity Assoc.)

STAFF (cont.)

Assistant Production Manager **HEATHER GERVASI***

Production Management Intern **JORDAN ZICKMANN*/+/\^**

PRODUCTION (cont.)

Carpenters **ASHLEY ALEXANDER^**
DENNIS BELZ+
HENRY BENDER+/\^
NICHOLAS CARLSTROM+/\^
DANNY CARRAHER+
RYAN DYGERT+/*
JONATHAN BERG-EINHORN+
MITCHELL "MOOSE" FINGER+
EMMANUEL JIMENEZ+
DAVID MORELAND+
JOSIAH TENNENT+
MORGAN TSAN*
QUINN TSAN*

Electricians **SAMANTHA ANDERSON*/^\^**
JENNY BAUER*
HANNAH BOLSTAD*
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EDUCATION

Porchlight's Exciting Education Programming for Young Actors!



Spring Classes 2023



Mini MUSICALS

Ages 4 - 6

February 12 – May 7, 2023

Budding actors join us each week for songs, games, making new friends, and having a blast on stage! Our youngest students stretch their theatre muscles as they create an original musical story – with dance moves, props, and songs to share at home – to share with family and friends on the last day of class!

Broadway BASICS

Ages 7 - 10 years

February 11 – May 6, 2023

Music, drama, dance, writing, teamwork, communication and problem-solving; Actors will be introduced to these tools while playing games and making new friends. At the end of the session, family and friends are invited to join us for a final performance to celebrate all your young actors' work!

Musical THEATRE BOOTCAMP

Ages 11 - 13 years

February 11 – May 6, 2023

Intermediate actors build on the basics to learn about building an ensemble, singing in harmony and creating more challenging characters. Actors will write their own story paired with musical theatre classics and new hits to share with family and friends at the end of the term!

Advanced MUSIC THEATRE PERFORMANCE

Ages 14 - 17 years

February 12 – May 7, 2023

Tackle challenging choreography, music and scene work to create a final showcase that highlights both ensemble and individual work. Actors set their individual goals and learn how a musical is constructed from first rehearsal to final performance.

All classes meet at the meet at the Holtschneider Performance Center at the DePaul School of Music, 2330 N. Halsted St. in Lincoln Park.

Go to porchlightmusictheatre.org/youth-classes/ for more information! Scholarships, financial aid, and payment plans are available.

Partner with Porchlight

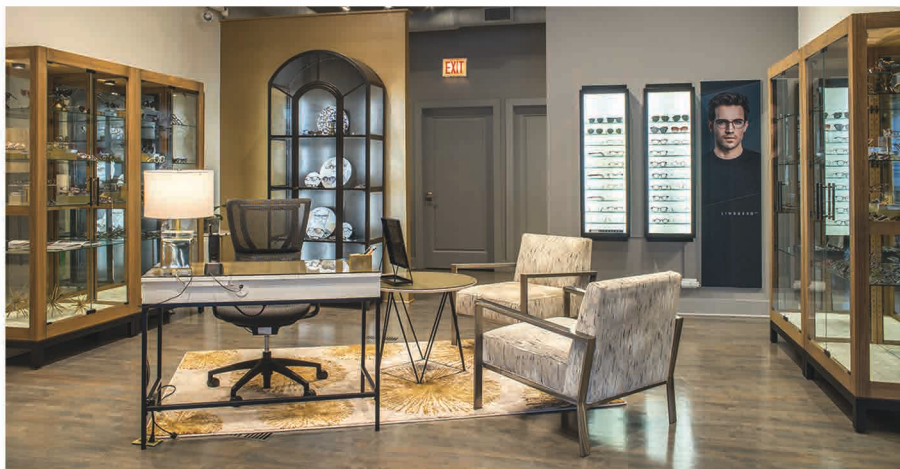
Porchlight loves sharing our signature literacy residency, Sing Out!, with your child's classroom! Students will read, write and perform an original musical piece based on a classroom book or historical era. One-off classroom workshops and production support are also available anytime throughout the school year!

Students can join us for any of our guaranteed smash hit mainstage titles— *Cabaret* or *Ernest Shackleton Loves Me* for only \$5 a student! All student shows include a specialized and intimate talkback with the artists from the show and a school guide to complete their learning experience.

For more information or to register for any of these programs go to PorchlightMusicTheatre.org/education or reach out to Education Director [RebeccaH.Singer](mailto:RebeccaH.Singer@porchlightmusictheatre.org) at rebecca@porchlightmusictheatre.org.

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WPMT: CLASSIC MUSICALS FROM THE GOLDEN AGE OF RADIO
FREE! Every Tuesday at 1 p.m. CT

Debuting this past summer and continuing into fall is Porchlight's WPMT PRESENTS: Classic Musicals from the Golden Age of Radio. Artistic Director Weber introduces musicals from the early to mid 20th century as they were heard on network radio programs such as **The Lux Radio Theatre** and **The Theatre Guild on the Air**, often featuring members of the original Broadway casts. A bonus feature to some of the series' episodes are special guests joining Weber in conversation about that day's broadcast. Past guests include **Mitchell J. Fain** (discussing *Strike Up the Band*), **Christie Chiles Twillie** (discussing *Carmen Jones*), **Stephen Cole** (discussing *Girl Crazy*) and **Tom Mula** (discussing *Phantom of the Opera*).

Coming up next on our Mainstage



PREVIEWS BEGIN MAY 6

Book by
JOE DIPIETRO+

Directed by
MICHAEL UNGER+

Music Directed by
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OUR CONTRIBUTORS

Porchlight Music Theatre gratefully acknowledges the following individuals, corporations and foundations who generously gave gifts of \$100 or more to The Annual Fund, The Rachel Rockwell Memorial Fund for Fierce Women Behind the Table, The George K. Sargent III Cash Reserve Fund and The Christopher N. Tison Memorial Stage Management Fund during the period: January 1, 2022 to January 1, 2023. For a full list of all contributions for FY22, please consult our website at PorchlightMusicTheatre.org/Our-Contributors.

For information about the multiple ways of supporting Porchlight or to update any information on the following donor list, please contact **Kellie Buffington** at kellie@porchlightmusictheatre.org.

Our Institutional Donors



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Government Support

Porchlight Music Theatre acknowledges support from the Illinois Arts Council Agency. This project is partially supported by a CityArts Grant from the City of Chicago Department of Cultural Affairs & Special Events.



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