

**A Christmas Carol**  
By **Charles Dickens**  
Adapted by **Tom Creamer**  
Directed by **Henry Wishcamper**

**Table of Contents**

Page 1 – A Note from Artistic Director Robert Fall

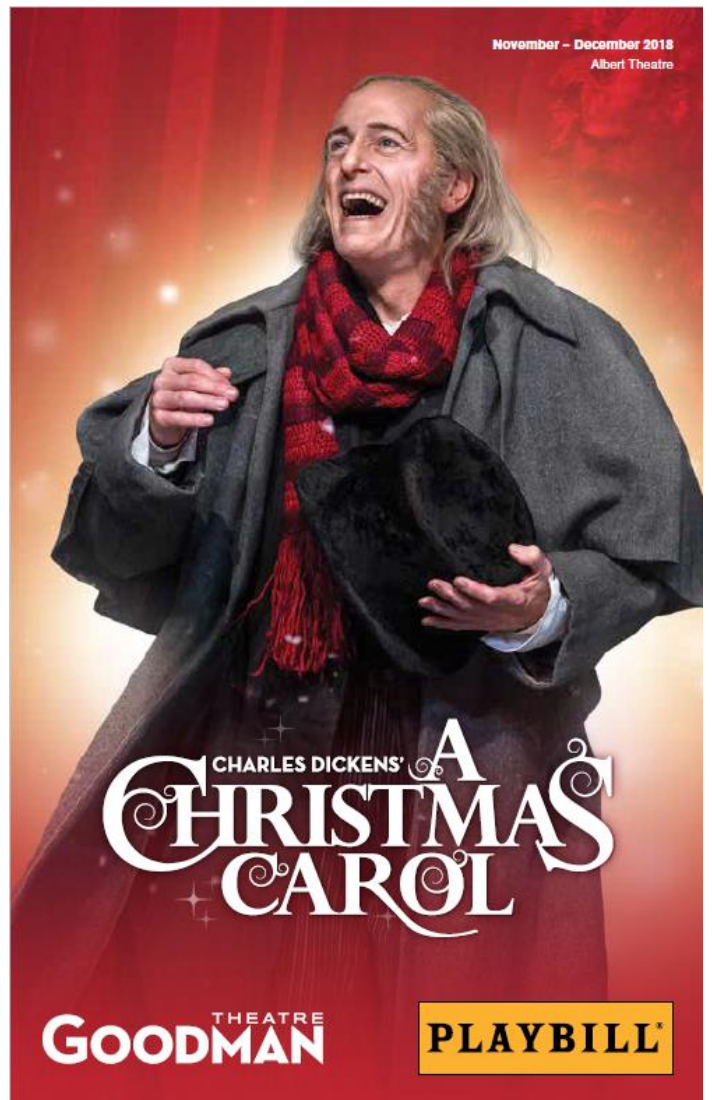
Page 3 – On Stage for the Holidays

Page 6 – An Enduring Classic in Many Forms

Page 8 – What Did You Think of the Show?

Page 10 – Care, Comfort and Hope: Season of Concern

Page 13 – Cast and Artist Profiles



## **Season's Greetings from Artistic Director Robert Falls**

Every year over the past four decades, we have presented *A Christmas Carol*, Charles Dickens' enduring tale of one man's redemption. It has enthralled audiences of all ages while revealing that anyone is capable of changing their worldview, their actions, and the way they relate to their "fellow passengers to the grave." There is no other Goodman production or tradition that has so well withstood the test of time: every year, as we each navigate personal and national changes, *A Christmas Carol* seems freshly relevant.

While the core story has remained the same since 1978—actually, since 1843, when Dickens first penned the novella—we have made changes to the production over the years to reflect our contemporary cultural context. We interpret Dickens' story as specific to Victorian England while also reflecting the reality of human experience in any place or time—including present-day Chicago. Since the 1980s, we have aimed to assemble a cast each year that mirrors the diversity of our city, which celebrates Dickens' notion that we should embrace all people as members of our community and family.

If you have seen the production in previous years—I know that for many Chicago families, my own included, it has played a part in holiday festivities for decades—I heartily invite you to consider this year's production with fresh eyes, and to carry its message with you throughout the

coming year. If you are seeing it for the first time today, I hope you will cherish the wit and wonder of this remarkable story, and feel that you are now a part of our longstanding, joyful tradition. I wish you a holiday season full of laughter, cheer, and reflection on the changes we each can make in ourselves and in our world.

Robert Falls

Artistic Director of Goodman Theatre

# On Stage for the Holidays

Yorkville's Paris Strickland returns as Tiny Tim  
By Thomas Connors

**From the fun-loving Fezziwigs to the beloved Bob Cratchit,** *A Christmas Carol* is a wonderful treat, rich with engaging characters. And while we all have our favorites, no one steals an audience's heart quite like Tiny Tim. Hopeful and sweet in spite of physical challenges, Tim is central to Scrooge's conversion from a penny-pinching misanthrope to a man who learns the true meaning of Christmas. It's quite a role. And few, according to CBS *Sunday Morning*, "have played that little character quite as big" as ten year-old Paris Strickland of suburban Yorkville.

When Strickland was cast as Tiny Tim last year, she became the 29th actor to play the part in a show that has been a holiday favorite with Goodman audiences since 1978. Beyond a few school recitals, Strickland had never before appeared onstage. But she had the itch to perform, and asked her mother to let her know if she got wind of any auditions.

Strickland had previously done some print modeling, and one day her agent sent word that the Goodman was holding auditions for *A Christmas Carol*. "I was so excited," she recalls. "I said, 'Let's do this, I want to perform!'" Strickland was thrilled when she learned she had landed the role. Her folks were, too, their happiness tempered by the usual parental concern. "Trying something new is

always scary, but she was determined; she wanted to do to this,” shares mom Lauren. “And just given her health history, my husband Ralph and I have always felt that if she wants to do something, we’ll support her and do what we can to make it happen for her.”

That health history involved an early diagnosis of a neuroblastoma—a rare form of cancer that affects the central nervous system, occurring in infants and young children. Strickland was only nine days old when doctors told her parents she had a tumor encircling her spinal cord. Within weeks, she was given four cycles of chemotherapy, followed by surgery at the tender age of four months.

“I don’t remember much about when I was sick,” says Strickland, who is healthy now, “but my mom made me scrapbooks for timelines in my life. Two are when I was a baby going through treatment. I look at them and think, “wow, that must have been pretty tough.” But I managed to make it through. Tiny Tim had a challenge in his life too, so we have a little connection there.”

Looking back at her professional theater debut last year, Strickland says she wasn’t at all nervous stepping out on the Goodman stage. “I did think, ‘Oh my gosh, this is a big production and there are going to be so many people out there.’ But I wasn’t nervous at all, actually. Seeing my family in the front row made me pretty comfortable.”

Although committing to the show means missing out on some school activities and time with friends, Strickland is excited to be back again this holiday season—this time, sharing the role with Henry Lombardo. She’s enjoying her moment. As she told *NBC News* last year, “Tiny Tim and I are alike in many ways. We started out a little rough. But we bring people hope and we change people’s perspective.”

# An Enduring Classic in Many Forms

By Neena Arndt

**Charles Dickens began writing *A Christmas Carol* in October of 1843;** he completed it the following month, and it appeared in bookstores in December. Two months later, eight theater companies had mounted productions of the ghostly Christmas tale. Later in his life, Dickens himself performed the story, giving readings of his work throughout Britain and America. By all accounts, Dickens was a master storyteller who put on a lively voice for each character, and often edited or changed the text to appeal to a particular audience.

Such page-to-stage transformations were not uncommon in Dickens' day—but unlike most mid-19th century literature, *A Christmas Carol* has unflaggingly sustained its popularity.

The first film version, *Scrooge; or Marley's Ghost*, was seen in Britain in 1901, and an American film version debuted in Chicago in 1908. Dozens of films followed, starring distinguished actors Seymour Hicks, Alistair Sim and Albert Finney as Ebenezer Scrooge. Since the early 1960s, film and TV writers have placed their well-known characters in Dickens' classic story—including *Mr. Magoo's Christmas Carol* (1962), *Mickey's Christmas Carol* (1983) and *The Muppet Christmas Carol* (1992).

Even in its off-season, *A Christmas Carol* endures.

“Scrooge” can refer to any penny-pinching curmudgeon, and Scrooge’s catchphrase, “Bah humbug!” functions as a broad expression of disapproval. And though Tim was tiny, his influence isn’t: countless centers and funds for disabled children bear his name.

Just as 19th century audiences packed auditoriums for Dickens’ spirited readings, 21st century audiences come together to delight in adaptations. Now, 175 years after its first publication, *A Christmas Carol* maintains a prominent place on our bookshelves, screens, stages—and in our minds and hearts.



# What Did You Think of the Show?

Discussing *A Christmas Carol* with Children

By Director Henry Wishcamper

**We are proud that *A Christmas Carol* is, for thousands of young people each year, a magical introduction to the art of theater. One of the greatest pleasures of theatergoing is talking about the show afterwards! Here are a few topics you might enjoy discussing as a family:**

**Artistic:** Which characters did you like or dislike? Which performers? Did certain moments make you feel sad, happy, scared? Answering these questions will deepen your child's critical thinking, imagination, aesthetic appreciation of the show and artistic sensibility.

**Empathy:** Empathy is one of the main themes of the play (and one of the greatest gifts theatergoing can give us) and Scrooge himself is a terrific entry point. How do you feel about him? Can you imagine and understand why he behaves as he does at the beginning of the play? How are you like, and different from, Scrooge?

**Charity:** Few works of art make as powerful an argument for the value of charity. If you can, consider making a small contribution to Season of Concern [see article on page 10] after today's performance, and plan the charitable gifts your family might give this holiday season.

**Engineering:** *A Christmas Carol* is filled with spectacular effects. Encourage your child to describe one effect that captured the imagination, and perhaps draw what might be happening backstage to bring that effect to life.

**Ghosts:** For some kids, the ghosts are the most fun part of the show... others are frightened by them. Encourage your child to talk about the message each ghost brings to Scrooge.

**The spiritual:** What connections does your child draw between the play and your family's religious or spiritual values and traditions?

**Reflections for the year ahead:** The holidays provide an opportunity for renewal. As a family, take a moment to reflect on areas each person would like to improve in 2019.

# Care, Comfort and Hope: Season of Concern

By Steve Scott

**Following today's performance,** you will be greeted in the lobby by cast members collecting donations for a good cause: Season of Concern (SOC).

Created three decades ago by Chicago theater artists in response to the AIDS crisis' devastating effect on the community, SOC provides financial assistance to those facing catastrophic illnesses. Virtually all of the funds dispensed each year come from donations from individuals like you—with the longest-standing contributions from *A Christmas Carol* audiences (since 1988). To date, donations exceed \$500,000—amply reflecting the spirit of generosity that lies at the heart of this holiday classic.

In recent years, SOC has expanded its range of support, and now gives tens of thousands of dollars annually to provide financial relief for those in the performance industry dealing with a wide range of life-threatening illnesses and injuries: actors and designers, directors and playwrights, technicians and craftspeople, and all who work in Chicago's thriving entertainment industry.

Chicago's theater landscape has changed enormously over the past 30 years, both in size and maturity. Although

the specter of AIDS has diminished in intensity, its presence is still felt; and the aging of the theater community has inevitably caused myriad increasing medical challenges for many members. As the vibrancy and activity of our local theater industry continues to grow, so too does the need for the unique forms of assistance provided by Season of Concern—and its crucial efforts to give care, comfort and hope to those whose artistry has become a hallmark of our city.

# **Goodman Theatre**

**Robert Falls**, Artistic Director  
**Roche Schulfer**, Executive Director  
Presents

## **A Christmas Carol**

By

**Charles Dickens**

Adapted by

**Tom Creamer**

Directed by

**Henry Wishcamper**

Set Design by

**Todd Rosenthal**

Costume Design by

**Heidi Sue McMath**

Lighting Design by

**Keith Parham**

Sound Design by

**Richard Woodbury**

Original Music Composed by

**Andrew Hansen**

Casting by

**Adam Belcuore, CSA**

Production Stage Manager

**Alden Vasquez\***

Stage Manager

**Jonathan Nook\***

Flying Effects provided by

**ZFX, Inc.**

## cast (in order of appearance)

Ebenezer Scrooge.....Larry Yando

### **Christmas Eve**

Narrator..... Kareem Bandealy\*

Bob Cratchit.....Thomas J. Cox\*

Ortle..... Andy Nagraj\*

Crumb..... Penelope Walker\*

Frida..... Ali Burch\*

Child in Doorway..... Henry Lombardo

Charwoman..... Jasmine Bracey\*

Ghost of Jacob Marley.....Kareem Bandealy\*

### **The Past**

Ghost of Christmas Past..... Molly Brennan\*

Schoolmaster..... Barbara Robertson\*

Schoolchildren.....Henry Lombardo, Nelson

### **Simmons, Paris Strickland**

Pratt.....Maggie Chong

Scrooge as a Boy..... Asher Alcantara

Fan.....Ariana Burks

Mr. Fezziwig..... Jonah D. Winston\*

Dick Wilkins..... Breon Arzell

Scrooge as a Young Man... Christopher Sheard\*

Mrs. Fezziwig..... Penelope Walker\*

Belle.....Sadieh Rifai\*

Young Marley..... Kareem Bandealy\*

### **The Present**

Ghost of Christmas Present. . . . . **Jasmine Bracey\***  
 Mrs. Cratchit.. . . . . **Lily Mojekwu\***  
 Peter Cratchit.. . . . . **Asher Alcantara**  
 Belinda Cratchit.. . . . . **Maya Reyna**  
 Emily Cratchit.. . . . . **Maggie Chong**  
 Nelson Cratchit.. . . . . **Nelson Simmons**  
 Martha Cratchit. . . . . **Ariana Burks**  
 Tiny Tim Cratchit.. . . . . **Paris Strickland**  
 Abe, Frida's Husband.. . . . . **Andy Nagraj\***  
 Topper.. . . . . **Christopher Sheard\***  
 Catherine.. . . . . **Ariana Burks**  
 Percy.. . . . . **Asher Alcantara**  
 Party Guests.. . . . . **Malcolm Ruhl\*, Maya  
 Reyna, Barbara Robertson\***  
 Want.. . . . . **Maggie Chong**  
 Ignorance.. . . . . **Henry Lombardo**

**The Future**

Ghost of Christmas Future.. . . . . **Breon Arzell**  
 Young Woman.. . . . . **Sadieh Rifai\***  
 Young Man.. . . . . **Jonah D. Winston\***  
 Charwoman.. . . . . **Jasmine Bracey\***  
 Undertaker.. . . . . **Molly Brennan\***  
 Old Joe.. . . . . **Barbara Robertson\***  
 Old Joe's Assistants.. . . . . **Asher Alcantara,  
 Maya Reyna**

**Christmas Morning**

Turkey Child.. . . . . **Nelson Simmons**  
 Poulterer.. . . . . **Breon Arzell**

## **Musicians: Past, Present and Future**

French Horn.. . . . .**Justin Amolsch\***  
Guitar/Violin.. . . . .**Andrew Coil\***  
Flute/Recorder/Piccolo.. . . . . **Maddi Ruhl**  
Concertina/Accordion/Guitar. . . . .**Malcolm Ruhl\***  
Ebenezer Scrooge Alternate. . . . .**Allen Gilmore\***  
Tiny Tim Alternate.. . . . .**Henry Lombardo**

Musical Director: **Malcolm Ruhl**  
Choreographer: **Tommy Rapley**  
Dance Captain: **Breon Arzell**  
Fly Director: **Andrea Gentry**  
Dialect Coach: **Kate DeVore**  
Assistant Director: **Georgette Verdin**

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play.

Asher Alcantara—*Child in Doorway/Turkey Child*; Breon Arzell—*Ghost of Christmas Past/Undertaker*; Kareem Bandedaly\*—*Young Scrooge*; Jasmine Bracey\*—*Mrs. Fezziwig/Old Joe*; Ali Burch\*—*Belle*; Roberta Burke—*Mrs. Cratchit/Frida/Charwoman/Young Woman*; Maggie Chong—*Tiny Tim Cratchit*; Andrew Coil\*—*Tree Seller*; Allen Gilmore\*—*Ebenezer Scrooge*; Jason Goff—*Narrator/Marley’s Ghost Mirror/Marley’s Ghost Door/Chestnut Seller/ Mr. Fezziwig/Schoolmaster/Bob Cratchit*; Julian Hester—*Dick Wilkins/Percy/Young Man/Pie Seller/Poulterer/ Old Joe’s Assistant*; Henry Lombardo—*Tiny Tim Cratchit*; Andy Nagraj\*—



*Marley/Young Marley; Maya Reyna—Martha Cratchit/Fan/Want; Barbara Robertson\*—Crumb/Ortle; Christopher Sheard\*—Abe/Ghost of Christmas Future; Nelson Simmons—Peter Cratchit/Boy Scrooge/Ignorance; Jonah D. Winston\*—Ghost of Christmas Present*

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

Goodman productions are made possible in part by the Illinois Arts Council, a state agency.

Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the United Scenic Artists of America, Local 829, AFL-CIO and the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

\* Denotes member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

# Artist Profiles

**ASHER ALCANTARA** (*Boy Scrooge/Peter Cratchit/Percy/Old Joe's Assistant*) makes his Goodman Theatre debut. Credits include *The Magic Flute* (Lyric Opera of Chicago), *Peter Pan* (Music Theater Works), *Another Way West* (Northwestern University's Waa-Mu Show), *Oliver!* (Citadel Theatre), *Billy Elliot* (Highland Park Players), *Les Misérables* (LZP Productions) and *Annie Get Your Gun* (Starlight Theatre). Alcantara has studied at Interlochen Center for the Arts, The Performer's School, Actors Training Center and Dance Center Evanston. Commercial credits include television spots for Kraft Lunchables and CDW, and a multimedia exhibit for Fair Oaks Farms. He is in seventh grade at Wilmette Junior High, and enjoys playing chess, soccer, piano and clarinet.

**JUSTIN AMOLSCH\*** (*Musician*) returns to Goodman Theatre for his 16th appearance in *A Christmas Carol*. After attending the DePaul University School of Music, Amolsch played seasons with the Rockford Symphony Orchestra, Concertante di Chicago, Camerata Chicago and numerous other groups in the Chicago area. He currently plays brass in a variety of local bands, including The Hemispheres, The Congregation and Expo '76. He has been in horn sections playing behind Broken Social Scene, Poi Dog Pondering, The Walkmen, Jesse Dee, and Noel Gallagher. Amolsch can also be heard on

albums by Califone and Iron & Wine. Since 2012, he has operated Brass Inferno Productions, a company that contracts and actualizes unique musical experiences for private and corporate events.

**BREON ARZELL** (*Dick Wilkins/Ghost of Christmas Future/Poulterer*) returns to Goodman Theatre, where he previously appeared in *Objects in the Mirror* and *A Christmas Carol*, and choreographed for the Musical Theater Intensive. Chicago credits include *Chad Deity* (Red Theater); *Insurrection* (Stage Left Theatre); *An Octaroon* (Definition Theatre); *The Wiz* (Kokandy Productions, also choreographer); *Aristophanesathon*, *You on the Moors Now* and *All Our Tragic* (The Hypocrites); *The Hairy Ape* (Oracle Productions, also choreographer) and *Direct from Death Row The Scottsboro Boys* (Raven Theatre). He has also choreographed productions for Porchlight Music Theatre, Victory Gardens Theater, Writers Theatre and The Theatre School at DePaul University. Arzell's television credits include *Empire*, *Chicago Med* and *SouthSide*. He is represented by Shirley Hamilton, Inc. BreonArzell.com.

**KAREEM BANDEALY\*** (*Narrator/Ghost of Jacob Marley/Young Marley*) returns to the Goodman Theatre, having previously appeared in four seasons of *A Christmas Carol*, as well as *Rock 'N' Roll*, *Gas For Less* and *King Lear*. Chicago credits include productions at Writers Theatre, Court Theatre, Chicago Shakespeare Theater, Steppenwolf Theatre Company, Paramount

Theatre, TimeLine Theatre, Remy Bumpo Theatre Company, The Gift Theatre, About Face Theatre, Silk Road Rising, American Theater Company, Eclipse Theatre Company, Stage Left Theatre and Metropolis Performing Arts Centre. Regional credits include Illinois Shakespeare Festival, Notre Dame Shakespeare Festival, Pittsburgh Irish and Classical Theatre and Orlando Shakespeare Theater. Television and film credits include *The Merry Gentleman* directed by Michael Keaton and *Chicago Fire*. Bandealy is a recipient of the 2011 3Arts Artist Award and an ensemble member of Lookingglass Theatre Company where his play, *Act(s) of God*, will premiere in February 2019.

**JASMINE BRACEY\*** (*Charwoman/Ghost of Christmas Present*) makes her Goodman Theatre debut. Chicago credits include Steppenwolf Theatre Company, Chicago Shakespeare Theater and Chicago Dramatists. Regionally, she has worked with Berkeley Repertory Theatre, Alley Theatre, Guthrie Theater, Resident Ensemble Players and Pennsylvania Shakespeare Festival. Bracey has toured with The Acting Company and appeared in several independent films and commercials.

**MOLLY BRENNAN\*** (*Ghost of Christmas Past/Undertaker*) returns to Goodman Theatre, where she previously appeared in *A Christmas Carol* and as Harpo Marx in *Animal Crackers*. Chicago credits include Lookingglass Theatre Company, Steppenwolf Theatre Company, The Neo-Futurists, About Face Theatre, Lifeline

Theatre, The Second City, Lyric Opera of Chicago, The House of Chicago, Factory Theater and 500 Clown. She is the director of physical theater at the Actors Gymnasium and a lecturer at University of Chicago. She was most recently a co-host of the Ninth Annual Fly Honey Show with The Inconvenience. Brennan has toured the U.S. extensively, most notably Denver Arts Center, Performance Space 122 and Mirror Repertory Company in New York, the Adrienne Arsht Center for the Performing Arts in Miami, Alliance Theatre in Atlanta and the Kennedy Center. Film credits include Fawzia Mirza's *Signature Move*. She is represented by Paonessa Talent.

**ALI BURCH\*** (*Frida*) returns to Goodman Theatre where her previous credits include *A Christmas Carol* and *Feathers and Teeth*. Chicago credits include *Southern Gothic* (Windy City Playhouse), *A Midsummer Night's Dream* and *Tea At Five* (First Folio Theatre), *hamlet is dead. no gravity* (Red Tape Theatre) and *Monstrous Regiment* (Lifeline Theatre). Regional credits include *That High Lonesome Sound* (Humana Festival of New American Plays); *At The Vanishing Point*, *Blissful Orphans*, *Dracula* and *A Christmas Carol* (Actors Theatre of Louisville) and *Hello Out There* (Savage Rose Theatre). Film and television credits include the upcoming *An Acceptable Loss*, *Projection*, *Hot Date*, *Inside the Woods* and *Chicago P.D.* Burch is represented by Gray Talent.  
AliBurch.com

**ARIANA BURKS** (*Fan/Martha Cratchit/Catherine*) returns to the Goodman, where she previously appeared in *A Christmas Carol*. Chicago credits include *Trevor: The Musical* (Writers Theatre), *The Nutcracker* (The House Theatre of Chicago), *The Compass* (Steppenwolf Theatre Company), *Wonderland: Alice's Rock and Roll Adventure* (Chicago Children's Theatre), the staged reading of *The Black & White Ball* (FWD Theatre Project), *Rudolph the Red-Nosed Reindeer* (The Broadway Playhouse) and *Hairspray* (Paramount Theatre and Drury Lane Theatre). Film credits include the upcoming *Beats* (Netflix, 2019), *South Side*, *Chicago Med*, *Chicago Fire*, *The Jr. Cuisine Cooking Show* and *PrankStars*. Burks was nominated for an Emmy Award for her work on WTTW and is currently working on her own music.

**MAGGIE CHONG** (*Pratt/Emily Cratchit/Want*) returns to the Goodman, where she previously appeared in *A Christmas Carol*. Her credits include *Charlie and the Chocolate Factory*; *Lion King, Jr.*; *James and the Giant Peach* and *Shrek* (Windy City Performs) and *Edgar and Ellen* and *Bad Seeds* (Northlight Theatre). She is a Chicago public school student in the sixth grade at Thorp Scholastic Academy, where she is involved in the school's choir, band and science club, as well as the CPS All-City Performing Arts Program. Chong takes private piano and voice lessons and in her spare time, she enjoys traveling with her family, reading graphic novels and socializing with friends.

**ANDREW COIL\*** (*Musician*) returns to Goodman Theatre for his sixth production of *A Christmas Carol*. Previously he played strings in *Juno* (TimeLine Theatre Company); served as assistant music director, musician and ensemble member in *Cymbeline* (First Folio Theatre) and understudied multiple roles in *Ring of Fire* (Theatre at the Center and Mercury Theater Chicago). Coil apprenticed at Walnut Street Theatre, interned at Ensemble Theatre Cincinnati, graduated with a BFA in theater performance from Ohio University and is currently enrolled at Malcolm X College.

**THOMAS J. COX\*** (*Bob Cratchit*) returns to Goodman Theatre, where he previously appeared in *Rock 'n' Roll* and *Blind Date*. As a founding ensemble member with Lookingglass Theatre Company, he has appeared in many productions since 1988, including *Cascabel*, *Nelson Algren: For Keeps and a Single Day* (Jeff Nomination, Solo Performance) and *Old Curiosity Shop* (Jeff Nomination, Best Actor). Chicago and regional credits include Court Theatre, Northlight Theatre, Milwaukee Repertory Theater, The House Theatre of Chicago, The Gift Theatre, Eclipse Theatre Company, Piven Theatre Workshop and the Weston Playhouse Theatre Company in Weston, Vermont. Film and television credits include *Since You've Been Gone* (Miramax), *Brotherhood* (Showtime) and *Chicago Fire* (NBC).

**ALLEN GILMORE\*** (*Ebenezer Scrooge Alternate*) returns to the Goodman, where he previously appeared in *An*



*Enemy of the People, Yasmina's Necklace, Objects in the Mirror, The Matchmaker and A Christmas Carol.* Chicago credits include *The African Company Presents Richard the Third; Joe Turner's Come and Gone* at Congo Square Theatre Company; *Man in the Ring, Cyrano, Endgame, Sizwe Banzi Is Dead, Waiting for Godot and Radio Golf* at Court Theater; *Argonautika and Arabian Nights* at Lookingglass Theater Company; *Love's Labor's Lost* at Chicago Shakespeare Theater and *Rosencrantz and Guildenstern are Dead and Buried Child* at Writers Theatre. Gilmore is a 2015 Lunt-Fontanne Fellow, a 2015 3Arts awardee and an ensemble member of Congo Square Theatre Company.

**HENRY LOMBARDO** (*Child in Doorway/Ignorance/Tiny Tim Alternate*) makes his Goodman Theatre debut. Other performance credits include singing in Pro Musica Youth Chorus of Oak Park, several community theatre projects and a screen credit in the short film *Let Go*. He enjoys singing, acting, tap dancing, magic, playing the drums, gymnastics and lacrosse. Lombardo attends fourth grade at Oliver Wendell Holmes Elementary School in Oak Park.

**LILY MOJEKWU\*** (*Mrs. Cratchit*) returns to Goodman Theatre, where she previously appeared in *Objects in the Mirror* and several *New Stages Festival* productions and readings. Chicago credits include work with Lookingglass Theatre Company, Chicago Shakespeare Theater, Steppenwolf Theatre Company, Rivendell Theatre Ensemble and Northlight Theatre, among others. Regional

credits include six seasons with Lakeside Shakespeare Theatre. Television credits include *I Love Dick* (Amazon TV), *Chicago Fire* and *Chicago Med* (NBC), *Mind Games* (ABC), *The Chi* (Showtime) and the web series *Brown Girls* (BrownGirlWebSeries.com). Recent film credits include *Widows*, *Princess Cyd*, *Rogers Park* and the upcoming *Saint Frances*.

**ANDY NAGRAJ\*** (*Ortle/Abe*) makes his Goodman Theatre debut. Recent Chicago credits include *The Doppelgänger* (Steppenwolf Theatre Company) and *A Year with Frog and Toad* (Chicago Children's Theatre), as well as work with Court Theatre, Writers Theatre, Northlight Theatre, TimeLine Theatre Company and Silk Road Rising. Regional credits include Denver Center for the Performing Arts, Milwaukee Repertory Theatre, Chautauqua Theater Company and the Utah Shakespeare Festival. Nagraj's television and web series credits include *Chicago Fire* and *Geeta's Guide to Moving On*. He is the co-author of the plays *Murphy's Law* and *Talmadge & Ray*, and he is the lead guitarist for the Chicago band The Winchesters.

**SADIEH RIFAI\*** (*Belle/Young Woman*) returns to Goodman Theatre, where she previously appeared in two seasons of *A Christmas Carol* and *Support Group for Men*. Rifai's credits at American Theater Company include the world premiere of *The Humans*, *The Amish Project*, *Hedwig and the Angry Inch*, *Columbinus*, *Doubt* and *Speech and Debate*. Other Chicago credits include

*Evening at the Talk House* (A Red Orchid Theatre), *Ski Dubai* (First Look Repertory of New Work, Steppenwolf Theatre Company) and *The Secretaries* (About Face Theatre). Television credits include NBC's *Chicago Med*, Netflix's *Easy* and Amazon's *Patriot*. Rifai is a graduate of the School at Steppenwolf and received the Princess Grace Award in 2011.

**BARBARA ROBERTSON\*** (*Schoolmaster/Party Guest/Old Joe*) returns to Goodman Theatre, where she previously appeared in *Camino Real*, *The Goat, or Who Is Sylvia?* (Jeff nomination), *House and Garden* (After Dark Award), *Brutality of Fact*, *Black Snow* (Jeff Award), *Pal Joey* (Jeff Award), *A Christmas Carol*, *Landscape of the Body*, *The Front Page* and *She Always Said, Pablo*. Additional Chicago credits include *The Detective's Wife* (Jeff Award) at Writers Theatre; *Grand Hotel* (Jeff Award) at the Broadway Playhouse; *Who's Afraid of Virginia Woolf?* (Jeff Award) and *La Bête* (After Dark Award) at Court Theatre; *Emma's Child* (Sarah Siddons Award) at Victory Gardens Theater; *Kabuki Medea* at Wisdom Bridge Theatre, The Marriott Theatre (Jeff Award) and the Kennedy Center (Helen Hayes Award). Robertson appeared in the first national tours of *Wicked* and *Angels in America I & II* (Jeff Award). Film credits include *The Company*, *The Straight Story*, *LOL* and upcoming projects *Working Man* and *Freelancers Anonymous*.

**MAYA REYNA** (*Belinda Cratchit/Party Guest/Old Joe's Assistant*) makes her Goodman Theatre debut. Over the

summer, she participated in the Goodman's Musical Theater Intensive. Reyna was most recently in a production of *Heathers: The Musical*, additional credits include the After School Matters Musical Theater Experience program and performances at Jones College Prep. She currently takes classes at Piven Theatre Workshop and is a member of their Young People's Company.

**MADDI RUHL** (*Musician*) returns to Goodman Theatre for a third season of *A Christmas Carol*. Theater credits include *Is He Dead?* and *The Glass Menagerie* (2009 Hawaii State Theater Association Award for Leading Performance) at Hawaii Pacific University, where Ruhl also played principal flute. Regional credits include *Circle Mirror Transformation* and *Mauritius* at Hawaii Repertory Theatre, *Someone Else's Slippas* at The ARTS at Mark's Garage and the 2010 Hawaii Lotus Diwali Festival (musical direction, children's ensemble). Ruhl holds a master's degree in Public Health Epidemiology from Loyola University, and plays alto saxophone for multiple brass bands in Portland, Oregon.

**MALCOLM RUHL\*** (*Musical Director/Musician/Party Guest*) returns to Goodman Theatre for his 14th season of *A Christmas Carol*. Additional Goodman credits include *Ain't Misbehavin'* (musical director) and *Floyd and Clea Under the Western Sky*. Ruhl appeared in the Broadway production of *Pump Boys and Dinettes*. He is the recipient of two Jeff Awards and seven nominations for musical

direction, including productions at American Blues Theater, Theatre at the Center, American Theater Company, Steppenwolf Theatre Company, Drury Lane Theatre, Lookingglass Theatre Company, Mercury Theater, Northlight Theatre, Apollo Theater and Apple Tree Theatre. Orchestration credits include *Heart of Spain*, *The Original Grease* and re-orchestrations of *Oklahoma!* and *A Little Night Music*. Ruhl maintains a teaching and recording studio in Elk Grove Village. [MalcolmRuhl.com](http://MalcolmRuhl.com)

**CHRISTOPHER SHEARD\*** (*Young Scrooge/Topper*) makes his Goodman Theatre debut. Chicago credits include Chicago Shakespeare Theater, Definition Theatre Company, Remy Bumppo Theatre Company, Steppenwolf Theatre Company, Writers Theatre, American Blues Theater, TimeLine Theatre Company and Windy City Playhouse. Regional credits include Great River Shakespeare Festival and American Players Theatre. His television and film credits include Fox on a Hill Productions. Sheard is an ensemble member of Definition Theatre Company and is represented by Grossman and Jack Talent. He received his MFA from The University of Illinois Professional Actor Training Program and his BA from Florida State University.

**NELSON SIMMONS** (*Nelson Cratchit/Turkey Child*) makes his Goodman Theatre debut. He has also been cast in the lead role of Kenny in the Chicago Children's Theatre production of *The Watsons Go to Birmingham—1963*, opening in March 2019. Simmons is a multiple time

PUSH Excel Oratorical Competition winner and has been a featured speaker at many high-profile city events. He plays guitar and is on his school's cross-country and soccer teams. He loves reading, trivia, YouTube videos and making people laugh. Simmons is an active member of his church and a sixth grade honor student.

**PARIS STRICKLAND** (*Tiny Tim Cratchit*) returns to Goodman Theatre for her second season of *A Christmas Carol*. When she is not acting, she enjoys modeling, baking, reading and crafting. She attends fifth grade at Yorkville Intermediate School and has an interest in fine arts. Strickland enjoys traveling and spending time with her friends, family and dog.

**PENELOPE WALKER\*** (*Crumb/Mrs. Fezziwig*) returns to Goodman Theatre for her 14th season of *A Christmas Carol*. Other Goodman credits include *The Story, Crowns* and *Wit*. Chicago credits include Northlight Theatre, Victory Gardens Theater, Remy Bumppo Theatre Company, Theater Wit, American Theater Company, Erasing the Distance, Chicago Dramatists, Lookingglass Theatre Company, Steppenwolf Theatre Company, Next Theatre Company, MPAACT, Rivendell Theatre Ensemble and Chicago Theatre Company. She also wrote and starred in her own solo piece, *How I Jack Master Funked the Sugar in My Knee Caps!* Walker has appeared regionally with the Alliance Theatre, Arena Stage, Hartford Stage and the Alley Theatre. Film, television and web series credits include *Olympia, Something Better*

*Somewhere Else, Chicago Med, Chicago Justice, Chicago Fire, Boss and Matching Pursuit.*

**JONAH D. WINSTON\*** (*Mr. Fezziwig/Young Man*) returns to Goodman Theatre for his third season of *A Christmas Carol*. Chicago credits include *Avenue Q* (Mercury Theater Chicago), *Jesus Christ Superstar* (Lyric Opera of Chicago), *Machinal* (Greenhouse Theater Center) and *Parade* (Writers Theatre). Regional credits include *Peter and the Starcatcher, Hamlet* and *Twelfth Night* (Illinois Shakespeare Festival). Television credits include *Chicago Fire, SYKES* and *Senor Wolley*. A native of Indianapolis, Indiana, Winston holds a Bachelor's degree in theater and vocal music from the Butler University Jordan College of the Arts as well as a Master of Letters Degree from the Flinders University Drama Center in Adelaide, South Australia.

**LARRY YANDO\*** (*Ebenezer Scrooge*) returns to Goodman Theatre, where he previously appeared as Ebenezer Scrooge in 10 productions of *A Christmas Carol, The Little Foxes, The Jungle Book* and *Candide* (Jeff Award). Chicago credits include *Titus Andronicus* (Defiant Theatre); *The Tempest, King Lear, Cymbeline* and *Antony and Cleopatra* (Chicago Shakespeare Theater); *Angels in America* (Jeff Award), *Travesties, and Measure for Measure* (Court Theatre); *Fake* and *Mother Courage and Her Children* (Steppenwolf Theatre Company); *The Dance of Death* (Jeff Award), *As You Like It* and *Nixon's Nixon* (Writers Theatre); *Kiss of the Spider Woman* (Pegasus

Players, Jeff Award), *I Hate Hamlet* and *Jacques Brel is Alive and Well and Living in Paris* (Royal George Theatre). In 2010, he was one of nine actors chosen for the Lunt-Fontanne Fellowship Program, an acclaimed program serving regional theater actors and the future of American theater.

**HENRY WISHCAMPER** (*Director*) is a producer at Goodman Theatre and member of the Artistic Collective. His Goodman Theatre directing credits include *The Matchmaker*, *The Little Foxes*, the world premiere of *Ask Aunt Susan*, his own adaptation of *Animal Crackers*, *A Christmas Carol* (2013 – 2017 productions), *Other Desert Cities*, *Talking Pictures* and *Blue Skies Process* (New Stages Festival). Other Chicago directing credits include *The Dance of Death* at Writers Theatre, *The Night Alive* at Steppenwolf Theatre Company and *An Epic Tale of Scale* which he co-devised and co-directed with Jo Cattell at Chicago Children's Theatre. His New York directing credits include Manhattan Theatre Club, LCT3, Atlantic Theater Company, New World Stages, Katharsis Theater Company and Keen Company. Regional theater and other directing credits include Williamstown Theatre Festival, Guthrie Theater, The Old Globe and TheaterWorks. Wishcamper served as the assistant director of the Broadway productions of *August: Osage County* and *Shining City*. His adaptation of *Animal Crackers* has been produced by the Denver Center Theatre Company, Baltimore Center Stage and Oregon Shakespeare



Festival, among others. He is a Drama League directing fellow and a graduate of Yale University.

**TODD ROSENTHAL** (*Set Designer*) returns to Goodman Theatre, previously designing scenery for *Ah, Wilderness!*; *Uncle Vanya*; *Wonderful Town*; *The Little Foxes*; *Luna Gale*; *The Seagull*; *Venus in Fur* and *A Christmas Carol*. He received a Tony Award for *August: Osage County* and a Tony nomination for *The Motherfu\*\*er with the Hat*. Additional Broadway credits include *Of Mice and Men*, *Who's Afraid of Virginia Woolf?* and *Straight White Men*. Theater credits include designs for Steppenwolf Theatre Company, Arena Stage, Berkeley Repertory Theatre, Guthrie Theater, La Jolla Playhouse, Alliance Theatre, American Repertory Theater, Manhattan Theatre Club, Atlantic Theater Company and Lincoln Center. Rosenthal's accolades include the Laurence Olivier Award, Ovation Award, and a Jeff Award, among others. Rosenthal is a full professor at Northwestern University and a graduate of the Yale School of Drama. [Toddar.com](http://toddar.com)

**HEIDI SUE MCMATH** (*Costume Designer*) has designed the costumes for the Goodman's production of *A Christmas Carol* since 2001. She has been the costume shop manager at Goodman Theatre since 1990. Before working at the Goodman, she held the positions of head draper at Long Wharf Theatre and the Cleveland Play House, and was a milliner at American Players Theatre.

**KEITH PARHAM** (*Lighting Designer*) returns to Goodman Theatre, where past credits include *Father Comes Home From the Wars*, *The Wolves*, *Uncle Vanya*, *stop. reset.*, *Ask Aunt Susan*, *Venus in Fur*, *Teddy Ferrara*, *Sweet Bird of Youth*, *Red, Mary*, *The Seagull*, and *A Christmas Carol*. Broadway credits include *Thérèse Raquin* (Roundabout Theatre Company). Off-Broadway credits include *Man from Nebraska* (2econd Stage Theater); *The Purple Lights of Joppa Illinois* and *Between Riverside and Crazy* (Atlantic Theater Company); *Tribes* and *Red Light Winter* (Barrow Street Theatre); Karen O's Opera *Stop the Virgens* (St. Ann's Warehouse/Sydney Opera House); *Ivanov* and *Three Sisters* (Classic Stage Company); *A Minister's Wife* (Lincoln Center Theater); *Adding Machine: A Musical* (Minetta Lane Theatre). Parham's credits at The Utopian Theatre Asylum include *The Edge of Our Bodies* and *Gentle*; he is also a company member. He has received Obie and Lucille Lortel awards.

**RICHARD WOODBURY** (*Sound Designer*) is the resident sound designer at the Goodman, where credits include original music and/or sound design for *Support Group for Men*; *An Enemy of the People*; *Blind Date*; *Ah, Wilderness!*; *Uncle Vanya*; *2666* and many others. Additional recent Chicago credits include *HIR* and *Linda Vista* at Steppenwolf Theatre Company and *Smart People* and *The Scene* at Writers Theatre. Woodbury's work has also been featured on Broadway, internationally and at regional theaters across the United States. He has

received Jeff, Helen Hayes, Ovation and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist.

**ANDREW HANSEN** (*Composer*) has composed music for *A Christmas Carol* for the past 12 seasons. He is an Associate Artist with TimeLine Theatre Company, where his credits include *Master Class*, *The Audience* and *In the Next Room*. Hansen's recent Chicago credits include *Mansfield Park* at Northlight Theatre and *A Moon for the Misbegotten* at Writers Theatre. He has received 31 Jeff Award nominations, with three wins, and three After Dark Awards.

**ALDEN VASQUEZ\*** (*Production Stage Manager*) has stage managed over 85 productions at Goodman Theatre, including 28 productions of *A Christmas Carol*. His Chicago credits include 14 productions at Steppenwolf Theatre Company, including the Broadway productions of *The Song of Jacob Zulu* (also in Perth, Australia) and *The Rise and Fall of Little Voice*. His regional theater credits include productions at American Theater Company, American Stage Theatre Company, Arizona Theatre Company, Ford's Theatre, Madison Repertory Theatre, Manhattan Theatre Club, Northlight Theatre, Peninsula Players Theatre, Remains Theatre, Royal George Theatre, Trinity Repertory Company and the Weston Playhouse Theatre Company. He teaches stage management at DePaul University, is a 34-year member of Actors' Equity Association and a U.S. Air Force veteran.

**JONATHAN NOOK\*** (*Stage Manager*) returns to Goodman Theatre, where he previously stage managed *Support Group for Men; An Enemy of the People; Ah, Wilderness!; Destiny of Desire; A Christmas Carol* and the New Stages Festival productions of *Felons and Families, Twilight Bowl, The King of Hell's Palace* and *The Upstairs Concierge*. Chicago credits include work with Steppenwolf Theatre Company, Northlight Theatre, American Blues Theater, Court Theatre, American Blues Theater, SITI Company, Chicago Commercial Collective, TimeLine Theatre Company, American Theater Company, Theater Wit and Chicago Dramatists.

**ROBERT FALLS** (*Goodman Theatre Artistic Director*) Most recently, Falls directed the world premiere of David Cale's *We're Only Alive for A Short Amount of Time, Pamplona*, and remounted his Lyric Opera of Chicago production of *Don Giovanni* for the Dallas Opera. In the Goodman's 2017/2018 Season, he directed the world premiere of Rogelio Martinez's *Blind Date* and a new production of *An Enemy of the People*, for which he also wrote the adaptation. Other recent productions include the adaptation/direction of Roberto Bolaño's *2666* in collaboration with Seth Bockley (Jeff Award for Best Adaptation) and the Goodman production of *The Iceman Cometh* for the Brooklyn Academy of Music. His Broadway productions include *Desire Under the Elms*, Eric Bogosian's *Talk Radio*, Conor McPherson's *Shining City* and Horton Foote's Pulitzer Prize winning *The Young Man*

from Atlanta. His long running Broadway production of *Elton John and Tim Rice's AIDA* won four Tony Awards and has been subsequently produced around the world. Among his many Goodman productions are Arthur Miller's *Finishing the Picture*, *The Seagull*, *Uncle Vanya*, *Measure for Measure*, *King Lear*, *The Misanthrope*, *Pal Joey*, *Galileo*, the American premiere of Alan Ayckbourn's *House and Garden* and five plays by Rebecca Gilman (*A True History of the Johnstown Flood*; *Luna Gale*; *Blue Surge*; *Dollhouse*; and *Soups, Stews, and Casseroles: 1976*). Falls' honors include, among others, a Tony Award (*Death of a Salesman*), a Drama Desk Award (*Long Day's Journey into Night*), an Obie Award (*subUrbia*), a Helen Hayes Award (*King Lear*) and multiple Jeff Awards (including a 2012 Jeff Award for *The Iceman Cometh*). For "outstanding contributions to theater," Falls has been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O'Neill Medallion (Eugene O'Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts) and the Illinois Arts Council Governor's Award. In 2015 he was inducted into the Theater Hall of Fame.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre Executive Director*) started working in the Goodman Theatre box office and ultimately became executive director in 1980. Since that time he has overseen more than 350 productions including close to 150 premieres. He

initiated the Goodman's annual production of *A Christmas Carol*, which celebrated 40 years as Chicago's leading holiday arts tradition in 2017. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by *Time* magazine as the "Best Regional Theatre" in the U.S., the Pulitzer Prize for Lynn Nottage's *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added to the theater's "Walk of Stars." Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading U.S. theater

companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater's Lifetime Achievement Award; Theatre Communication Group's Visionary Leadership Award; Actors' Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; *Chicago* magazine and the *Chicago Tribune* as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and Vision 2020 for promoting gender equality and diversity in the workplace. Schulfer received an Honorary Doctor of Fine Arts degree from North Central College. He taught at the theater school at DePaul University for 15 years and has lectured regularly on arts management at Southern Methodist University and other academic institutions. Schulfer is a lifelong Chicago area resident and received a degree in economics from the University of Notre Dame, where he managed the cultural arts commission.





# about us

**AMERICA'S "BEST REGIONAL THEATRE"** (*Time* magazine), Goodman Theatre is a premier not-for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Artistic Director Robert Falls and Executive Director Roche Schulfer, the theater's artistic priorities include new play development (more than 150 world or American premieres in the past three decades), large scale musical theater works and reimagined classics (celebrated revivals include Falls' productions of *Death of a Salesman* and *The Iceman Cometh*). Goodman Theatre artists and productions have earned two Pulitzer Prizes, 22 Tony Awards, over 160 Jeff Awards and many more accolades. In addition, the Goodman is the first theater in the world to produce all 10 plays in August Wilson's "American Century Cycle;" and its annual holiday tradition *A Christmas Carol*, which celebrated its 40th anniversary last season, has created a new generation of theatergoers. The Goodman also frequently serves as a production partner with local off-Loop theaters and national and international companies by providing financial support or physical space for a variety of artistic endeavors.

Committed to three core values of Quality, Diversity and Community, the Goodman proactively makes inclusion the fabric of the institution and develops education and

community engagement programs that support arts as education. This practice uses the process of artistic creation to inspire youth, lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Goodman's Alice Rapoport Center for Education and Engagement is the home of such programming, most offered free of charge, and has vastly expanded the theater's ability to touch the lives of Chicagoland citizens (with 85% of youth participants coming from underserved communities) since its 2016 opening.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago's cultural renaissance in the early 1900s. The Goodman family's legacy lives on through the continued work and dedication of Kenneth's family, including Albert Ivar Goodman, who with his late mother, Edith-Marie Appleton, contributed the necessary funds for the creation of the new Goodman center in 2000.

Today, Goodman Theatre leadership also includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. David W. Fox, Jr. is Chair of Goodman Theatre's Board of Trustees, Denise Stefan Ginascol is Women's Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.