

Charles Dickens' A Christmas Carol



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welcome

We are thrilled that you are here with us for this very special production—the one that we are proud to say has become Chicago’s premiere holiday tradition. “A Christmas Carol” has been staged by Goodman Theatre since 1978; I had the honor of helping launch the original production, and have been involved in every subsequent version. While we were unable to gather for live-in-person performances during the winter of 2020, thanks to the artistry, initiative and ingenuity of our artists and staff, the Goodman was able to produce a fully realized audio version of “A Christmas Carol.” It gave us a measure of joy to bring this timeless story to an audience of approximately 150,000, providing some sense of community and hope at the end of a terrible year.

For all of us at Goodman Theatre, it is thrilling to bring “A Christmas Carol” back to audiences in the theater. Some of you saw the original production and are now bringing children and grandchildren. Some of you have joined us for 30 or more years of “A Christmas Carol.” Some of you are seeing your first play tonight while others are veteran theatergoers but new to this production. We welcome you all to the Goodman and I know that you will cherish being together tonight.

The decision to produce “A Christmas Carol” was based on the fact that Mr. Dickens’ story was universal and timeless. It spoke

to all of humankind, urging us to think of the welfare of others and not just our own personal desires. As we come to the end of 2021, it is clear that the message of “A Christmas Carol” resonates now, more than ever.

Welcome back to the Goodman. May you enjoy the hope and joy of the season tonight and a better year ahead.

Roche Schulfer

Executive Director

P.S. If you enjoyed last year’s audio adaptation of “A Christmas Carol,” you will be able to listen to it re-broadcast on WBEZ Radio (Chicago’s NPR news source) on December 24 and 25.

Making Holiday Magic

By Jaclyn Jermyn

After being at the helm of last year’s “A Christmas Carol”—An Audio Play, director Jessica Thebus celebrates getting back on stage and shares her vision for creating a more inclusive and fantastical production.

What about “A Christmas Carol” draws you in?

It’s the story. I feel like the story that I always want to see and always want to make is one that is exciting to follow, but is also about transformation. “A Christmas Carol” is the story about transformation being possible. And Dickens’ writing is just fantastic—there’s not a whole ton of it in this adaptation, but it’s beautiful, it’s funny and it’s truthful.

You directed “A Christmas Carol”—An Audio Play last year. What was that experience like?

I remember thinking last year when we were trying to figure out what to do that we can’t not have “A Christmas Carol.” It’s such a ritual. All of those days where we were trying to find what was possible and what was safe were stressful, but that’s in contrast to the fact that when we actually did it, it was incredibly fun! We had this wonderful cast, many of which we have back with us this year. Even though we were in plexiglass booths, it was so fun to be in the room together sharing this story.

Richard Woodbury, our sound designer, has designed “A Christmas Carol” for years. And of course I’ve seen it for years on the stage and I was preparing to think of it on the stage. The Buddhists talk of “Beginner's Mind.” You don’t actually want to walk around like you’re an expert; you want to have the freshness of a beginner. I feel like that’s what that situation did. We both knew a lot about the story, but we were suddenly in a situation where we were thinking about what’s going to work. What do we need to hear that will help us see? It’s really great to be back in the visual world, but there are definitely some moments we loved in the audio adaptation that we want to try and keep the essence of.

Can you share an example?

Take the narrator. It was so satisfying to hear all that Dickens last year, so we wanted to keep some of it and keep that character. You don’t need a ton, a little goes a long way. Dickens talks in the novella about just how cold it was. He says it again and again, and it’s not like we have the visual of everyone wearing puffer coats. That’s something we can speak to a little bit with a narrator. In the audio play, the narrator had to tell us things we couldn’t see. Now that we can see everything, the narrator has to tell us what’s important. I always think of the narrator as whispering in the ear of the audience.

What are you bringing to this production that feels unique to your artistic vision?

I also don't feel a lot of pressure to put my own stamp on it, but I do have things that I love. The visual world of "A Christmas Carol" can be anything. Sometimes we're so uptight as theatermakers saying, "that doesn't look real." I'm really interested in the truth of dreams. What we can do in the theater is show with all of our colors how things feel and "A Christmas Carol" has so many options for that. It's so magical when you watch things change before your eyes and what we can do in the theater is actually experience magical transformation.

Where are you drawing inspiration from?

With the Ghosts of Christmas Past and Present, it's really open to interpretation. I am interested in the idea that although this story is rooted in Christmas, it's not actually particularly religious. I think it's really important that the story be inclusive. This celebration is for everyone. I'm also really interested in the imagery related to those indigenous to the British Isles. In the novella, Scrooge wakes up and his walls are covered in holly and ivy, and the Ghost of Christmas Present is covered in green. Evergreens and plants that don't wither are Celtic and Duridic imagery. Christmas itself is such a layering of traditions from all over the place and the need for a winter festival spans so many cultures. All three spirits have nods to that indigenous world

which just roots the story for me in a magic that predates Christmas—it has always been there.

“A Christmas Carol” has a long history, but does this story say anything about the times we’re living in now?

Just a decade before this story was written, there was a Cholera epidemic in London. It’s all very related to the story. When Ortle and Crumb say “the need is so great at this present time,” I really want that to feel specific. I really want audiences to be able to see people on the street, gathered around these little fires and it being so cold. It really reminds me of last winter when we would all gather around fire pits outside. Everybody would be masked and stand apart, but we would still gather. It made me feel like you can choose to celebrate and you can choose something beautiful. We are living that. And we see Scrooge refusing to do any of these things. But he is offered a hand—he gets the hand up that Marley never got and he’s saved as a result, saved from his own cruelty.

Why do you think people return to this story year after year?

Ritual is so important. We have these rituals that mark the passage of time—as human beings, we want to gather. The theater is great for ritual because it feels like a sacred thing. Human beings performing for each other and enacting stories will always happen because we need it. “A Christmas Carol” is

an important part of that. So I'm really looking forward to being in that audience. I think it's a magical place to be.

Jaclyn Jermyn is the Publicity Coordinator for Goodman Theatre.

A Christmas Carol

From Page to Stage to Screen and Beyond

By Neena Arndt

Charles Dickens began writing “A Christmas Carol” in October 1843. He finished it by the end of November, and on December 19, it appeared in bookstores. By February 1844, eight theatre companies had mounted productions of the ghostly Christmas tale. These rapid page-to-stage transformations were not uncommon in Dickens’ day: indeed, eager adapters often put his serial novels onstage before their final installments were even published! But unlike most of the literary work that graced the mid-19th century stage, “A Christmas Carol” has unflaggingly sustained its popularity to the present day.

In addition to the countless stage adaptations mounted in Dickens’ lifetime, Dickens himself performed his text. Late in his life, he toured Britain and America giving readings of his works, often including “A Christmas Carol.” 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. After Dickens’ death, the tradition of reading “A Christmas Carol” aloud continued: the 20th century saw readings by Lionel Barrymore, Eleanor Roosevelt and scores of Dickens impersonators. The 20th century also introduced a new medium for Dickens’ classic work. In 1901,

the first film version of the story, titled *Scrooge; or Marley's Ghost*, debuted in Britain—the first American film version was made in Chicago just seven years later. Dozens of films followed in the ensuing decades, with distinguished actors such as Seymour Hicks, Alistair Sim, and Albert Finney in the central role of Scrooge.

The second half of the 20th century saw some less distinguished, but arguably more famous, folks playing Scrooge. Since the early 1960s, film and TV writers have placed their well-known characters in Dickens' classic story—"Mr. Magoo's Christmas Carol" debuted in 1962 with Magoo himself portraying Scrooge. It was followed by "Mickey's Christmas Carol" in 1983, aptly featuring Scrooge McDuck, and 1992's "The Muppet Christmas Carol," which showcased Michael Caine as "Scrooge" opposite Kermit the Frog as Bob Cratchit. The gang on Sesame Street joined the trend later, producing a direct-to-video film in 2006 with Oscar the Grouch typecast as the miserly protagonist. Others who have taken a crack at the old Christmas chestnut include Bugs Bunny, the Flintstones, the Jetsons, Brer Rabbit, and more satirically, Blackadder and the anthropomorphic produce of Veggie Tales. Between Thanksgiving and New Year's, a television viewer would be hard-pressed to avoid all traces of "A Christmas Carol."

Indeed, even during its off-season, "A Christmas Carol" stays with us. We use the term Scrooge to refer not just to Dickens' character, but to any penny-pinching curmudgeon. Few literary

characters see their names made into words: Scrooge stands in the rarified company of such luminaries as Romeo, Don Juan, and Dr. Jekyll and Mr. Hyde. We have also co-opted Scrooge's catchphrase Bah humbug!, which now 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.

Despite the ubiquity and accessibility of "A Christmas Carol" on screen and in print, the heartwarming story spurs us to seek out live performances. "A Christmas Carol," which incites us to reexamine our relationships with both friends and strangers, is a story best experienced communally. That explains why, even in this age of YouTube and Netflix, thousands of Americans savor "A Christmas Carol" at regional theaters across the country. Just as 19th century audiences packed auditoriums for Dickens' spirited readings, 21st century audiences come together to delight in adaptations. A few things have changed—Goodman Theatre's production uses modern staging techniques and technology unheard of in Dickens' day—but much has stayed the same. The story still spurs us to scrutinize ourselves and our community, and it still doses up much-needed holiday cheer. Nearly 180 years after its first publication, "A Christmas Carol" maintains a prominent place on our bookshelves, screens and stages—and more importantly, in our hearts and minds.

Neena Arndt is the Resident Dramaturg for Goodman Theatre.

Accessibility

Audio-Described Performance and Touch Tour

Touch Tours for the 2021/2022 Season will not have access to the stage due to current health and safety protocols, but will feature alternate pre-show sensory introductions.

“A Christmas Carol” | Saturday, December 11 at 2pm

“Gem of the Ocean” | Saturday, February 19 at 2pm

“Good Night, Oscar” | Saturday, April 9 at 2pm

Unlock tickets with promo code **AUDIO**.

American Sign Language (ASL) Interpreted Performance

“A Christmas Carol” | Friday, December 17 at 7:30pm

“Gem of the Ocean” | Friday, February 25 at 8pm

“Good Night, Oscar” | Friday, April 15 at 8pm

Unlock tickets with promo code **SIGN**.

SCOTT AND LENORE ENLOE

Accessibility Sponsors

Open-Captioned Performance

“A Christmas Carol” | Sunday, December 19 at 2pm

“Gem of the Ocean” | Saturday, February 26 at 2pm

“Good Night, Oscar” | Saturday, April 16 at 2pm

Unlock tickets with promo code **OPEN**.

ELIZA AND NEIL STERN

Open-Captioned Performance Sponsors

Spanish-Captioned Performance

“A Christmas Carol” | Sunday, December 19 at 6:30pm

Unlock tickets with promo code **SPANISH**.

Sensory-Friendly Performance

“A Christmas Carol” | Sunday, December 26 at 2pm

Unlock tickets with promo code **SENSORY**.

To learn more, visit GoodmanTheatre.org/SensoryPerformance

The Goodman is proud to offer an inclusive range of programs and services that help make performances accessible to more audiences, including enhanced performances, accessible seating, braille and large print programs and complimentary Assistive Listening Devices and Sensory Bags. Complimentary tickets for Personal Care Assistants and professional caregivers are also available. For additional information, assistance or an accommodation not listed, visit our Guest Services Desk today or e-mail Access@GoodmanTheatre.org.

More details about accessibility services can be found at GoodmanTheatre.org/Access.

Goodman Theatre

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

Presents

A Christmas Carol

By **Charles Dickens**

Directed by **Jessica Thebus**

Adapted by **Tom Creamer**

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**

Music Direction by **Malcolm Ruhl***

Casting by **Lauren Port, CSA, Rachael Jimenez, CSA**

Dramaturgy by **Neena Arndt**

Production Stage Manager **Alden Vasquez***

Stage Manager **Kimberly Ann McCann***

Flying Effects provided by **ZFX, Inc.**

PNC Major Corporate Sponsor

cast

Ebenezer Scrooge.....**Larry Yando***

Christmas Eve

Narrator.....**Andrew White***

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

Ortle..... **William Dick***

Crumb..... **Penelope Walker***

Frida.....**Dee Dee Batteast***

Child in Doorway.....**Paris Strickland**

Charwoman.....**Bethany Thomas***

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

Young Woman..... **Amira Danan**

Young Man..... **Andy Nagraj***

The Past

Ghost of Christmas Past.....**Lucky Stiff**

Schoolmaster..... **Wai Yim***

Pratt.....**Grier Burke***

School children.....**Paris Strickland, Gayatri Gadhvi**

Johnston.....**Rika Nishikawa**

Scrooge as a Boy.....	Nelson H. Simmons
Fan.....	Ariana Burks
Mrs. Maud Fezziwig.....	Cindy Gold*
Scrooge as a Young Man.....	Christopher Sheard*
Dick Wilkins.....	Gregory Hirte*
Alice Fezziwig.....	Penelope Walker*
Belle.....	Amira Danan
Young Marley.....	Kareem Bandedaly*
Party Guests.....	Dee Dee Batteast*, Grier Burke*, Ariana Burks, Terry Bell, Thomas J. Cox*, William Dick*, Gayatri Gadhvi, Molly Hernández*, Susaan Jamshidi*, Andy Nagraj*, Rika Nishikawa, Nelson H. Simmons, Paris Strickland, Bethany Thomas*, Wai Yim.*
The Present	
Ghost of Christmas Present.....	Bethany Thomas*
Hat Seller.....	Andy Nagraj*
Chestnut Seller.....	Cindy Gold*
Belinda Cratchit.....	Rika Nishikawa
Emily Cratchit.....	Paris Strickland
Peter Cratchit.....	Nelson H. Simmons

Mrs. Cratchit.....	Susaan Jamshidi*
Tree Seller.....	William Dick*
Martha Cratchit.....	Ariana Burks
Cratchit Child.....	Grier Burke
Tiny Tim Cratchit.....	Gayatri Gadhvi
Abe.....	Andy Nagraj*
Topper.....	Kareem Bandealy*
Philomena.....	Amira Danan
Catherine.....	Ariana Burks
Ignorance.....	Grier Burke*
Want.....	Rika Nishikawa
The Future	
Ghost of Christmas Future.....	Christopher Sheard*
Charwoman.....	Bethany Thomas*
Mrs. Dilber.....	Cindy Gold*
Undertaker.....	Wai Yim*
Undertaker's Assistant.....	Terry Bell
Old Joe.....	William Dick*

Christmas Morning

Turkey Child.....**Grier Burke***

Poulterer.....**Gregory Hirte***

Musicians: Past, Present and Future

French Horn.....**Justin Amolsch***

Flute/Piccolo/Whistle.....**Maddi Ruhl***

Concertina/Accordion/Guitar.....**Malcolm Ruhl***

Fiddle.....**Gregory Hirte***

Ensemble.....**Terry Bell, Molly Hernández***

Ebenezer Scrooge Alternate.....**Allen Gilmore***

Emily Cratchit/Child

in Doorway/School Child Alternate.....**Milla Liss**

Understudies.....**Darren Hill, Gage Wallace***

Assistant Director: **Ji Won Jeon**

Choreographer: **Tommy Rapley**

Flight Director: **Andrea Gentry**

Script Assistant: **Molly Rosen**

Assistant Lighting Designer: **Brian Elston**

Dialect Coach: **Sammi Grant**

Dance Captain: **Molly Hernández**

Spanish Translation: **Claudia Quesada**

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

Kareem Bandyaly*—Young Scrooge/Old Joe; Dee Dee Batteast*—Maud Fezziwig/Alice Fezziwig/Ghost of Christmas Present/Mrs. Dilber; Terry Bell—Bob Cratchit/Marley Door/Dick Wilkins/Ghost of Christmas Future/Young Man/Hat Seller/Chestnut Seller; Grier Burke*—Peter Cratchit/Boy Scrooge; Amira Danan—Frida; Gayatri Gadhvi—Want/Ignorance; Allen Gilmore*—Ebenezer Scrooge; Cindy Gold*—Charwoman; Molly Hernández*—Mrs. Cratchit/Ghost of Christmas Past/Belle/Young Woman/Miss Crumb; Darren Hill—Bob Cratchit/Old Joe/Undertaker/Wreath Seller; Milla Liss—Emily Cratchit/Belinda Cratchit/Tiny Tim Cratchit; Andy Nagraj*—Marley/Young Marley/Mr. Ortle; Rika Nishikawa—Fan/Martha Cratchit; Maddi Ruhl*—Philomena/Catherine; Malcolm Ruhl*—Topper; Christopher Sheard*—Abe; Nelson Simmons—Turkey Child; Lucky Stiff—Undertaker; Andrew White*—Schoolmaster; Penelope Walker*—Narrator; Gage Wallace*—Narrator/Mr. Crumb/Mr. Ortle; Wai Yim*—Tree Seller/Poulterer

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.

profiles

JUSTIN AMOLSCH* (Musician, French Horn) returns to Goodman Theatre for his 18th 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.

KAREEM BANDEALY* (Ghost of Jacob Marley/Young Marley/ Topper) returns to the Goodman, having previously appeared in seven seasons of “A Christmas Carol,” as well as “Rock ‘N’ Roll,” “Gas For Less” and “King Lear.” Chicago credits include “The Wheel” (Steppenwolf Theatre); “Oklahoma!” (Paramount Theatre); “The Good Book” and “The Illusion” (Court Theatre); “20,000 Leagues Under the Seas,” “Blood Wedding,” “Moby Dick” and “The Little Prince” (Lookingglass Theatre Company); “Julius Caesar,” “Hamlet,” “The Caretaker” and “Heartbreak House” (Writers Theatre);

“Mother of the Maid” (Northlight); “Short Shakespeare! A Midsummer Night’s Dream,” “Edward II” and “Short Shakespeare! Romeo and Juliet” (Chicago Shakespeare Theater); “Blood and Gifts” and “A Disappearing Number” (TimeLine Theatre); “The Real Thing” and “The Skin of Our Teeth” (Remy Bumppo Theatre); and “Othello” (The Gift Theatre). Regional credits include “The Merry Wives of Windsor,” “The Three Musketeers” and “The Tempest” (Illinois Shakespeare Festival); “Love’s Labours Lost” (Notre Dame Shakespeare Festival); “Julius Caesar” and “Stuff Happens” (Pittsburgh Irish and Classical Theatre) and four seasons at Orlando Shakespeare Theater. Film and TV credits include “The Merry Gentleman,” directed by Michael Keaton, and “Chicago Fire.” Bandedy is a recipient of the 2011 3Arts Artist Award. He is Artistic Producer: New Works at Lookingglass Theatre Company where he is also an Ensemble Member. His play, “Act(s) of God,” premiered there in February 2019.

DEE DEE BATTEAST* (Frida) returns to Goodman Theatre following her previous roles in “A Christmas Carol—An Audio Play” and “The Winter’s Tale.” Recent regional theater credits include work with Clarence Brown Theatre, Virginia Stage Company, Illinois Shakespeare Festival, PlayMakers Repertory Company and Indiana Repertory Theatre. Television credits include “Chicago Fire.” Batteast earned her undergraduate degree from Ball State University and her MFA from UNC-Chapel Hill.

TERRY BELL (Ensemble/Undertaker's Assistant) returns to the Goodman where he has previously appeared in the New Stages staged reading of *The Humanities*. Other Chicago credits include “We Are Proud...” and “Curious Incident of the Dog in the Night-time” (Steppenwolf Theatre); “Howards End” (Remy Bumppo Theatre); “Natural Affection” (Eclipse Theatre); and “Cymbeline” (Strawdog Theatre). His television credits include “Elementary,” “Chicago Fire,” “Utopia” and “The Chi.” He is an ensemble member at Remy Bumppo Theatre and is represented by Gray Talent Group.

GRIER BURKE* (Turkey Child/Cratchit Child/Pratt/Ignorance) is excited to make her Goodman Theatre debut. She most recently appeared in the Broadway National Tour of “School of Rock” as Tomika. She has also appeared in Disney’s Broadway National Tour of “The Lion King” as Young Nala. Chicago credits include “Mary Poppins” and “Billy Elliot” (Drury Lane Theatre); “Elf the Musical” and “A Christmas Story” (Paramount Theatre); “Annie Warbucks” (Theatre at the Center); and “The Life and Sort of Death of Eric Argyle” (Steep Theatre). Television credits include “Chicago Fire” and principal roles in commercials for Kmart, Barilla Pasta, Teach.org and Fifth Third Bank. She is represented by Gray Talent Group. GrierBurke.com

ARIANA BURKS (Fan/Martha Cratchit/Catherine) is excited to be a part of “A Christmas Carol” for the fifth year. She was an inaugural member of the Goodman Musical Theatre program

and the Goodman Youth Arts Council. Theatre credits include “Urinetown” (BoHo Theatre); “The Nutcracker” (The House Theatre); “Hairspray” (Paramount Theatre, Drury Lane); “Wonderland: Alice’s Rock and Roll Adventure” (Chicago Children’s Theatre); “The Black & White Ball” (FWD Theatre); “The Compass” (Steppenwolf Theatre) and “Rudolph” (Broadway Playhouse). Ariana most recently appeared in the Chicago premiere of “Dance Nation” at Steppenwolf Theatre and has served as a member of the youth ensemble at Lookingglass Theatre for six years. Film credits include “Beats” (Netflix); “South Side” (Comedy Central); “Chicago Med” and “Chicago Fire” (NBC); “The Jr. Cuisine Cooking Show” (2011 Emmy Award nomination) and “PrankStars” (Disney). She has performed all over Illinois with Felicia Fields and is a singer/songwriter herself.

THOMAS J. COX* (Bob Cratchit) returns to the Goodman, where he performed in “A Christmas Carol,” “Bernhardt/Hamlet,” “Blind Date” and “Rock n Roll.” Chicago credits include “Nelson Algren: For Keeps” and a “Single Day” (Jeff Award nomination); “Old Curiosity Shop” (Jeff Award nomination); “Her Honor Jane Bryne” and “20,000 Leagues Under the Sea” (Lookingglass Theatre Company, where he is a founding Ensemble Member), as well as work with Writers Theatre, Court Theatre, Northlight Theatre, The House Theatre of Chicago, Eclipse Theatre Company and Piven Theatre Workshop, among others. Regional theater credits include work

with Milwaukee Repertory Theatre and The Gift Theatre. Film and television credits include “Since You’ve Been Gone,” “Brotherhood” and “Chicago Fire,” “Chicago PD” and “Ripple Effects.”

AMIRA DANAN (Belle/Young Woman/Philomena) returns to the Goodman where she last appeared in “Bernhardt/Hamlet.” Other Chicago credits include “Comedy of Errors” (Chicago Shakespeare Theater); “Southern Gothic” (Windy City Playhouse); and “A Doll’s House” (Raven Theatre). International touring credits include “Little Shop of Horrors.” Regional credits include Laura Schellhardt’s “Ever in the Glades” (Kennedy Center); and “School Girls” (TheatreSquared). Television credits include “61st Street” and “4400.” She earned her BA from Northwestern University and is represented by Paonessa Talent. @amiradanan

WILLIAM DICK* (Ortle/Old Joe/Tree Seller) returns to the Goodman where previous credits include “Bernhardt/Hamlet,” “Father Comes Home From the Wars (Parts 1, 2 & 3),” “Blind Date,” “Moonlight and Magnolias,” “The Goat or Who is Sylvia,” “House and Garden,” “Griller,” “Spinning Into Butter.” Other recent Chicago credits include “The Book of Will” (Northlight Theatre); “The Wizard of Oz” and “A Midsummer Night’s Dream” (Chicago Shakespeare Theater); “The Hammer Trinity” (The House Theatre); and “The Pitmen Painters” (TimeLine Theatre). Regional credits include work with Asolo Repertory Theatre, Milwaukee Repertory Theatre, Studio Arena

and Los Angeles Theatre Center. Film credits include “Oz the Great and Powerful,” “The Merry Gentleman,” “Fred Claus,” “Stranger Than Fiction,” “The Break Up” and “The Company.” Television credits include “4400,” “Fargo,” “Empire,” “Chicago Fire,” “Crisis,” “Mob Doctor” and “Leverage.” WilliamDick.net

GAYATRI GADHVI (Tiny Tim/School Child) makes her professional acting debut at Goodman Theatre. Previous Chicago area stage credits include “Mary Poppins,” “A Midsummer's Night Dream,” “Annie” and “You're a Good Man,” “Charlie Brown” (CAST). She consistently earns high honor roll, and is trained in classical Indian Kathak dance. Among her many interests, she taught herself how to perform on aerial silks and is taking fencing lessons. She is represented by Gray Talent Group.

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” and “Joe Turner’s Come and Gone” (Congo Square Theatre Company); “Man in the Ring,” “Cyrano,” “Endgame,” “Sizwe Banzi Is Dead,” “Waiting for Godot” and “Radio Golf” (Court Theater); “Argonautika” and “Arabian Nights” (Lookingglass Theater Company); “Love’s Labor’s Lost” (Chicago Shakespeare Theater) and “Rosencrantz and Guildenstern are Dead” (Writers Theatre). Gilmore is a 2015 Lunt-Fontanne

Fellow, a 2015 3Arts awardee, a 2019 Nicholas Ruddall Prize recipient and an ensemble member of Congo Square Theatre Company. AllenGilmore.com

CINDY GOLD* (Mrs. Maud Fezziwig/Chestnut Seller/Mrs. Dilber) was last featured at the Goodman in “A Christmas Carol—An Audio Play” and “Measure for Measure.” She won a Jeff Award for her role as Gertrude Stein in Frank Galati and Stephen Flaherty’s musical “Loving Repeating” (About Face Theatre, MCA Chicago). Other Chicago-area credits include “Indecent” (Victory Gardens Theater); “Cat On A Hot Tin Roof” (Drury Lane Theatre); “Show Boat” (Lyric Opera of Chicago); “Love, Loss, and What I Wore” (Broadway in Chicago); “Awake and Sing!,” “Pride and Prejudice” and “Jekyll and Hyde” (Northlight Theatre); and Moisés Kaufman’s “33 Variations” workshop (About Face Theatre, Tectonic Theater Project). She appeared at the Kennedy Center in “The Daughter of the Regiment,” sharing a role with Ruth Bader Ginsberg, and in Glimmerglass Opera’s “The Music Man” in New York and at the Royal Opera House in “Muscat, Oman.” TV and film appearances include “Leverage,” “Work In Progress,” “Chicago Fire,” “Empire” and the recently released feature, “I Used to Go Here.” She is a Professor of Theater at Northwestern University.

MOLLY HERNÁNDEZ* (Ensemble) returns to the Goodman where she recently appeared in “American Mariachi.” Chicago credits include “Alice Through the Lookingglass” (Lookingglass

Theatre); “Into the Woods” (Writers Theatre); “The Buddy Holly Story” (Jeff Award, American Blues Theater); “The Most Happy Fella” (Jeff Award Nomination, Theo Ubique); “Into the Breeches” (Northlight Theatre); and “Masterclass” (TimeLine Theatre). Regional credits include “American Mariachi” (Dallas Theater Center) and “Carousel” (Timber Lake Playhouse). Television credits include “Chicago Med” (NBC); “Chicago PD” (NBC); “Power Book IV: Force” (Lionsgate); “APB” (Fox). She is a recent graduate of the Actors Gymnasium Circus Conservatory and is represented by Gray Talent Group. Proud member of AEA and SAG. @mollymhernandez

DARREN HILL (Understudy Bob Cratchit/Undertaker/Old Joe) is delighted to be back at the Goodman where he has previously appeared as an understudy for “A Christmas Carol.” Other Chicago Theatre credits include “Lindiwe” and “The Night Alive” (Steppenwolf Theatre); “Underneath the Lintel” (Theatre Y); “Fool for Love” (Facility Theatre); and “Naked” (Trap Door Theatre). Off-Broadway credits include Music Hall (TUTA). Film and TV credits include “Death of England: Face to Face” (The National Theatre), “Operation Dunkirk,” “17 Miracles” and “Chicago Fire.” He recently graduated with a master's degree from RADA, where he founded thestorypilgrim.com.

GREGORY HIRTE* (Dick Wilkins/Poulterer/Musician, Fiddle) is happy to be back at the Goodman for his 21st production of “A Christmas Carol.” He was recently seen at

Lookingglass Theatre as a violinist in “The Steadfast Tin Soldier.” Other recent theater credits include “Treasure Island” (Lookingglass Theatre); “Ring of Fire: Music of Johnny Cash” (Mercury Theater); and “Hank Williams: Lost Highway” (American Blues Theater). Other Chicago credits include performance and musical compositions for Goodman Theatre, Chicago Shakespeare Theater, Court Theatre, Drury Lane Theatre, Victory Gardens Theater and Piven Theatre Workshop (Jeff Award Nomination for Best Original Score, Sarah Ruhl’s “Melancholy Play”), as well as multiple international theater and music festivals. He is a member of several bands both local and national.

SUSAAN JAMSHIDI* (Mrs. Cratchit) is thrilled to return to the Goodman where she was previously seen in “A Christmas Carol,” “The Winter’s Tale” and “Yasmina’s Necklace.” She recently portrayed Titania and Hippolyta in “A Midsummer Night’s Dream” at Shakespeare Notre Dame and spent much of 2020 workshopping several new plays over Zoom. Chicago credits include work with Lookingglass (Jeff Award nomination, The Arabian Nights), Victory Gardens Theater, Drury Lane Theatre, The Gift Theatre, Northlight Theatre, Remy Bumppo Theatre, Theatre Wit, Backroom Shakespeare and Sideshow Theatre (Jeff Award, Idomeneus), among others. International tours include “Oh My Sweet Land” (London/Toronto/Vancouver with Silk Road Rising). Regional theater credits include work with Arena Stage, Berkeley

Repertory Theatre and Repertory Theatre of St. Louis. Film/TV credits include “The Tam and Kevin Show,” “After: A Love Story,” “Don’t Worry About It,” “Being There,” “Little Nations,” “Cicero in Winter,” “The Wallet,” “Chicago Med,” “Chicago P.D.” and “Sirens.” She earned her MFA from DePaul University, is represented by Paonessa Talent and is in the Medina Theatre Collective. She is a member of SAG/AFTRA and AEA. She is also an avid potter through her business Little Fig Wheelworks. @susaanlayla

MILLA LISS (Emily Cratchit/Child in Doorway/School Child Alternate) returns to the Goodman where she previously appeared in “The Music Man.” Other stage credits include “Dickens Carol” (Madison Street Theater) and “Matilda Jr.” (Bravo Performing Arts). Her web series credits include “Act of Faith.” She studies acting at Ovation Academy and Bravo Performing Arts. @MillaParkerLiss

ANDY NAGRAJ* (Abe/Young Man/Hat Seller) is thrilled to be back with “A Christmas Carol” after appearing in the 2018 production. Other Chicago credits include productions with Steppenwolf Theatre, Court Theatre, Chicago Children’s Theatre, Northlight Theatre, Timeline Theatre and Silk Road Rising. Regional credits include work with Milwaukee Repertory Theater, Denver Center for the Performing Arts, Great Lakes Theatre, Chautauqua Theater and the Utah, Ohio, Texas, Virginia, Lake Tahoe, Hudson Valley and Idaho Shakespeare Festivals. TV credits include “Chicago Fire”

(NBC), “Proven Innocent” (FOX) and “The Late Show” with Stephen Colbert (CBS). He plays guitar for The Winchesters, and he provides the voice and motion capture for Tony the Tiger. AndyNagraj.com

RIKA NISHIKAWA (*Belinda Cratchit/Johnston/Want*) makes her Goodman Theatre debut. Chicago credits include *The King and I* and *Macbeth* (Lyric Opera); *The King and I* (Marriott Theatre); *Annie Warbucks* (Theatre at the Center); *South Pacific* (Drury Lane Theatre); *Balm in the Gilead* (Griffin Theatre); and *The Nutcracker* (Ruth Page Civic Ballet; A&A Ballet). Her Broadway credits include *The Lion King*. She has sung the national anthem at the US Open, and at multiple fundraisers and cultural events. She loves reading and writing, and has received awards from the EPA, Unesco Center For Peace, US District Court, *The New York Times* and more.

MADDI RUHL* (*Musician, Flute/Piccolo/Whistle*) returns to Goodman Theatre for their sixth production of *A Christmas Carol*. Theater credits include *Is He Dead?* and *The Glass Menagerie* (Hawai‘i Pacific University, Hawai‘i State Theater Association Po‘okela Award for Leading Actor); *Circle Mirror Transformation* and *Mauritius* (Hawai‘i Repertory Theater); *Someone Else’s Slippas* (The Arts at Mark’s Garage) and musical direction for the 2010 Hawai‘i Lotus Diwali Festival. Currently, Ruhl plays whistle and bodhran for Possibly Irish, flute for Jump Up Pup and saxophone for multiple brass bands

in Portland, Oregon. Ruhl holds a master's degree in Public Health Epidemiology from Loyola University Chicago.

MALCOLM RUHL* (Music Director/Musician, Concertina/Accordion/Guitar) returns to the Goodman where he has been a part of "A Christmas Carol" since 2005. Other Goodman credits include "Ain't Misbehavin'" and "Floyd and Clea Under the Western Sky." Additional Chicago Musical Direction credits include "Ring of Fire" (Mercury Theater; Theatre at the Center); "Pump Boys and Dinettes" (Apollo Theatre; Princess Theatre); and productions at Lookingglass Theatre, Northlight Theatre, Drury Lane Theatre, American Blues Theater, Theatre at the Center, Steppenwolf Theatre, American Theater Company, Mercury Theatre, Apollo Theatre and Apple Tree Theatre. He has received two Jeff Awards and a total of eight nominations. A composer and playwright, his musical Cicada Dance received Kennedy Center/ACTF awards for original play, music and lyrics. MalcolmRuhl.com

CHRISTOPHER SHEARD* (Young Scrooge/Ghost of Christmas Future) returns to Goodman Theatre where he has appeared as Young Scrooge in "A Christmas Carol" for the past four years, as well as in "The Winter's Tale." Chicago credits include Chicago Shakespeare Theater, Definition Theatre, Remy Bumppo Theatre, Steppenwolf Theatre, Writers Theatre, American Blues Theater, TimeLine Theatre and Windy City Playhouse. Regionally he has performed with Great River Shakespeare Festival and five seasons with American Players

Theatre. He is a proud ensemble member of Definition Theatre and is represented by Grossman and Jack Talent. He received his MFA from The University of Illinois PATP and his BA from Florida State University. In addition to acting, he facilitates social skills groups and is currently pursuing a Master's in Social Work.

NELSON H. SIMMONS (Boy Scrooge/Peter Cratchit) returns to the Goodman where it is his third season in “A Christmas Carol.” Chicago credits include “The Red House” (Beverly Arts Center); “A Raisin in The Sun” (Invictus Theatre); and “The Watsons Go to Birmingham-1963” (Chicago Children’s Theatre). Simmons is a multiple time PUSH Excel Oratorical Competition winner and has been a featured orator at many high-profile city events. Simmons is a 9th grader at Lincoln Park High School where he is also in the Drama Major program. He plays acoustic and electric guitar, loves reading, event planning, trying new foods and making people laugh. He excels academically and is an active member of his church.

LUCKY STIFF (Ghost of Christmas Past) is a director, writer and performer making their Goodman Theatre debut. Their work combining nightlife culture and performance art has been featured at the Museum of Contemporary Art Chicago, Steppenwolf Theatre, Blue Man Group Chicago, Boy Friday Dance Company, the Bushwig Festival of Drag and more. They earned their MFA in Directing for Theater from Northwestern

University, where they received a grant from the Center for Interdisciplinary Research in the Arts. LuckyStiffDrag.com

PARIS STRICKLAND (Emily Cratchit/Child in Doorway/School Child) returns to Goodman Theatre for her fifth production of “A Christmas Carol.” When she is not performing or modeling, she can be found baking, reading or crafting. She enjoys participating in community service opportunities and spending time with her family and friends. She has an interest in the fine arts and attends eighth grade at Yorkville Middle School where she is part of the accelerated science program.

BETHANY THOMAS* (Ghost of Christmas Present/Charwoman) returns to the Goodman where she was last featured in “A Christmas Carol—An Audio Play.” Chicago credits include “Songs For Nobodies” (Northlight Theater); “Into The Woods” and “A Moon for the Misbegotten” (Writers Theatre); “The Tempest” (Chicago Shakespeare Theater); “Porgy and Bess” (Court Theatre); “Marry Me A Little” (Porchlight Theatre); and work with Steppenwolf Theatre, Paramount Theatre and Second City. Regional credits include Iphigenia in Aulis (Getty Villa); “Little Shop of Horrors” (Geva Theater); “Hedwig and the Angry Inch,” “Songs For Nobodies” and “The Color Purple” (Milwaukee Rep). She also recently released two original albums, Material Flats with Tawny Newsome and BT/She/Her. @bethanyt80

PENELOPE WALKER* (Crumb/Alice Fezziwig) returns for her 16th season of “A Christmas Carol.” Additional Goodman credits include “The Story,” “Crowns” and “Wit.” Other Chicago Credits include work with Steppenwolf Theatre, Northlight Theatre, Victory Gardens Theater, Lookingglass Theatre, Theater Wit, Remy Bumppo Theatre, American Theater Company, Erasing the Distance, Chicago Dramatists, Next Theatre Company, MPAACT, Rivendell Theatre and Chicago Theatre Company. Walker created and starred in her own solo piece, “How I Jack Master Funked the Sugar in My Knee Caps” and has appeared in the web series “Matching Pursuit and The Haven.” Television and film credits include “Chicago Med,” “Chicago Fire,” “Chicago Justice,” “SouthSide,” “Work In Progress,” “Boss,” “Olympia,” “Dubious Ruffians” and “Flowers.”

GAGE WALLACE* (Understudy Crumb/Ortle/Narrator) Chicago credits include “A Doll’s House” (Raven Theatre); “X” (Sideshow Theatre); “Run the Beast Down” (Strawdog Theatre); “In a Little World of Our Own” (Irish Theatre of Chicago); “Mike Pence Sex Dream” (First Floor); “Ibsen’s Ghosts” (Mary-Arrchie Theatre); “You Can’t Take It With You” (Oak Park Festival Theatre); “Taste” (Jeff Award for Principal Actor, Red Theater Chicago). TV credits include “Chicago Fire” and “Chicago Med” (NBC). Wallace is represented by Stewart Talent. GageWallace.com

ANDREW WHITE* (Narrator) returns to the Goodman where he was featured in last year's "A Christmas Carol—An Audio Play" and previously appeared in "All The Rage," directed by Michael Maggio. Recent credits include *Indecent* (Victory Gardens Theater); "MacBeth" (Chicago Shakespeare Theater); and "Treasure Island" (Lookingglass Theatre). He is a founding member of Lookingglass Theatre Company, where he has participated as an actor, writer or director in more than 40 original, world-premiere productions. Notably, he wrote and directed "Of One Blood," about the 1964 murders of Michael Schwerner, James Chaney and Andrew Goodman. He also wrote and directed an adaptation of George Orwell's "1984" (Jeff Award for Adaptation); and wrote the book and lyrics for *Eastland* (Four Jeff Award nominations, including Best New Musical).

LARRY YANDO* (Ebenezer Scrooge) returns to the Goodman, where he previously appeared as Ebenezer Scrooge in 13 productions of "A Christmas Carol," as well as "Bernhardt/Hamlet," "The Little Foxes," "The Jungle Book" and "Candide." Chicago credits include "Buried Child" (Writers Theatre); "Titus Andronicus" (Defiant Theatre); "The Tempest," "King Lear," "Cymbeline" and "Antony and Cleopatra" (Chicago Shakespeare Theater); "Angels in America," "Travesties" and "Measure for Measure" (Court Theatre), as well as work with Steppenwolf Theatre Company, Pegasus Players and Royal George Theatre. He is a former Lunt-

Fontanne Fellowship recipient, Wall Street Journal Performer of the Year, Chicago Magazine Actor of the Year, and has been awarded the Sarah Siddons Award and six Jeff Awards. TV and film credits include “Boss,” “Chicago Fire,” “61st Street” and “Early Edition.”

WAI YIM* (Schoolmaster/Undertaker) returns to the Goodman where he previously appeared in “The White Snake,” “The King of Hell’s Palace,” “Postnation” and “King of the Yees.” Chicago credits include “Chimerica” (TimeLine Theatre); “ZAC EFRON” (Token Theatre); and “Speaking of Then” (Silk Road Rising). Regional credits include “The White Snake” (The Old Globe, McCarter Theatre, Wuzhen Theatre Festival in China); “The Oldest Boy” (Unicorn Theatre); “Nomad Motel” (Horizon Theatre); “The Diary of Anne Frank,” “Narnia” and “James & The Giant Peach” (Rose Theatre); “Taming of the Shrew,” “The Merry Wives of Windsor” and “Antony and Cleopatra” (Nebraska Shakespeare Festival); and “A Christmas Carol” (Nebraska Theatre Caravan). Film credits include “North of the 10” and “Fatal Influence: Like, Follow, Survive.” TV credits include “Work in Progress,” “Power Book IV: Force,” “neXt,” “Chicago PD,” “The Chi” and “Patriot.” @whyym

JESSICA THEBUS (Director) is a theater artist, director and educator. She last worked with the Goodman on “A Christmas Carol—An Audio Play.” Other Goodman credits include “Buzzer,” “The Clean House” and the world premiere of “Stage Kiss.” She has directed and adapted plays in Chicago for more

than 20 years including “Sex With Strangers,” “Intimate Apparel,” “Dead Man’s Cell Phone,” “When the Messenger Is Hot,” “No Place Like Home,” “Lady Madeline,” “Sonia Flew” and the Steppenwolf Youth Theater program from 1998-2001 (Steppenwolf Theatre); “Shining Lives: A Musical” (Jeff Award nomination for Best New Work, Northlight Theater); “In The Garden: A Darwinian Love Story,” “All Fall Down” and “Our Town” (Lookingglass Theatre); “Richard III” (The Gift Theater); “The Turn Of The Screw” (Writer’s Theater); “SALAO: The Worst Kind Of Unlucky” and “The Feast” (Jeff Award nomination for Best New Work, Redmoon Theater); “LATE: A Cowboy Song” and “Abingdon Square” (Piven Theater); “Pulp” and “Winesburg, Ohio” (About Face Theatre). National credits include “As You Like It” and “Welcome Home” (Oregon Shakespeare Festival); “Civil War Christmas” (Huntington Theatre); “Harriet Jacobs” (Kansas City Repertory Theatre); “The Oldest Boy” (The Marin Theater Company); and “Jenny Sutter” (Kennedy Center). She holds a PhD in Performance Studies from Northwestern University and is currently Director of the Northwestern MFA Program in Directing for the Stage.

TODD ROSENTHAL (Set Designer) has designed many productions at the Goodman Theatre including “Ah, Wilderness!,” “Uncle Vanya,” “Wonderful Town,” “The Little Foxes,” “Luna Gale,” “The Seagull” and “Venus in Fur.” Broadway credits include “August: Osage County” (Tony

Award), “The Motherfu**er with the Hat” (Tony Award nomination), “Fish in the Dark,” “This is Our Youth,” “Of Mice and Men,” “Who’s Afraid of Virginia Woolf?,” “Straight White Men” and “Linda Vista.” Select regional credits include work with Steppenwolf Theatre, Arena Theatre, Berkeley Repertory Theatre, Guthrie Theatre, La Jolla Playhouse, Alliance Theatre, ART, Manhattan Theatre Club, Atlantic Theater Company and Lincoln Center. International credits include National Theatre of Great Britain, London’s West End, Sydney Theatre Company and Irish National Opera. His distinctions include Olivier, Ovation, Helen Hayes, Bay Area Theater Critics Circle, Jeff, Michael Merritt and USITT 2019 Distinguished Achievement awards. He is a professor at Northwestern University and a graduate of Yale Drama School. 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 “Roe,” “Sweat,” “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 “Therese Raquin” (Roundabout Theatre Company). Off-Broadway credits include “Man from Nebraska” (2nd Stage Theatre); “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, where he is also a company member, include “The Edge of Our Bodies” and “Gentle.” 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 sound design for “The Winter’s Tale,” “Sweat,” “An Enemy of the People,” “Blind Date,” “Ah, Wilderness!,” “Uncle Vanya,” “2666” among many others. Other recent Chicago credits include “True West,” “HIR” and “Linda Vista” (Steppenwolf Theatre Company); “Smart People” and “The Scene” (Writers Theatre). Richard’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 15 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.

TOMMY RAPLEY (Choreographer) returns to the Goodman, following recent productions “The Winter’s Tale” and “Support Group for Men.” He is a proud Company Member with The House Theatre of Chicago where he has choreographed more than 20 world-premiere productions. Directing credits for The House include “The Great and Terrible Wizard of Oz,” “DORIAN” and “The Nutcracker.” Notable Chicago credits include “Detroit” (Steppenwolf); “The Wild Party” and “Sweet Charity” (Northwestern University); “The Hundred Dresses” and “Frederick” (Chicago Children’s Theatre); “Days Like Today” (Writers Theatre); “The King and I” and “City of Angels” (Marriott Theatre). He has worked regionally with Hartford Stage Company, Actors Theatre of Louisville, Kansas City Rep., Olney Theatre Center, The Repertory Theatre of St. Louis, The Adrienne Arsht Center and Oregon Shakespeare Festival.

NEENA ARNDT (Dramaturg) is the resident dramaturg at Goodman Theatre. In 11 seasons, she has served as production

dramaturg for more than 40 productions, including Robert Falls' productions of "The Winter's Tale," "An Enemy of the People," and "The Iceman Cometh," David Cromer's production of "Sweet Bird of Youth" and the world premiere of Rebecca Gilman's "Luna Gale." She has also worked with the American Repertory Theater, Milwaukee Repertory Theater, Actors Theatre of Louisville, the New Harmony Project and Actors Shakespeare Project, among others. Ms. Arndt has taught at Boston University and DePaul University. She holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University, and a BA in linguistics from Pomona College.

ALDEN J. VASQUEZ* (Production Stage Manager) has stage managed for approximately 31 seasons at the Goodman Theatre. Goodman credits include the world premiere of Stephen Sondheim's "Bounce," "War Paint," "Chinglish," "The Jungle Book," the American premiere of David Mamet's "Glengarry Glen Ross," "The Iceman Cometh" with Nathan Lane, "Long Day's Journey into Night" and 31 productions of "A Christmas Carol." His resident theater credits include 14 productions with Steppenwolf Theatre, including Broadway productions of "The Song of Jacob Zulu" (also in Perth, Australia) and "The Rise and Fall of Little Voice," and work with American Stage Theatre Company, American Theatre Company, Arizona Theatre Company, Ford's Theatre, Manhattan Theatre Club, Madison Repertory Theatre, Northlight Theatre, Peninsula Players

Theatre, Remains Theatre, Royal George Theatre, Teatro Vista, Trinity Repertory Theatre and the Weston Playhouse. He has taught stage management at DePaul University in Chicago for 25 years. He is a 37 year member of AEA and is the recipient of the 2020 Del Hughes Award from the Stage Manager's Association for Life Time Achievement in Stage Management.

KIMBERLY ANN MCCANN* (Stage Manager) is in her seventh season with Goodman Theatre, having most recently worked on "School Girls; Or, The African Mean Girls Play." Chicago credits include "Mansfield Park," "The Book of Will," "Miss Bennet" and "You Can't Take It With You" at Northlight Theatre and "Million Dollar Quartet." Broadway credits include Curtains. Off-Broadway credits include "Bill W." and "Dr. Bob," "How to Save the World" and "John Ferguson." Regional credits include work with Milwaukee Repertory Theater, Peninsula Player Theatre, Skylight Music Theatre, Tuacahn Center for the Arts and The Juilliard School.

ROBERT FALLS (Goodman Theatre Artistic Director) recent Goodman credits include "The Sound Inside," "The Winter's Tale," "We're Only Alive for A Short Amount of Time," "Pamplona," "An Enemy of the People," "2666" and "The Iceman Cometh." Falls' Broadway productions include "Death of a Salesman," "Long Day's Journey into Night," "Talk Radio," "Shining City" and "The Young Man from Atlanta."

His Broadway production of Elton John and Tim Rice's "Aida" continues to be produced around the world. Previous Goodman productions include, most notably, "The Seagull," "Uncle Vanya," "Measure for Measure," "King Lear," "Desire Under the Elms," "Finishing the Picture," "The Misanthrope," "Pal Joey," "Galileo," "House and Garden," "Blue Surge," "Dollhouse" and "Luna Gale." Falls' honors for directing include 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. For "outstanding contributions to theater," he has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O'Neill Medallion (Eugene O'Neill Society) and the Illinois Arts Council Governor's Award. Falls was inducted into the Theater Hall of Fame in 2015.

ROCHE EDWARD SCHULFER (Goodman Theatre Executive Director) started working in the Goodman Theatre box office and became executive director in 1980. Since that time he has overseen more than 350 productions including more than 150 premieres. He initiated the Goodman's annual production of "A Christmas Carol," which celebrated 42 years as Chicago's leading holiday arts tradition in 2019. 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 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 500 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 over 70 leading U.S. theater companies); Life line Theatre; the Arts & Business Council and Theater Wit. 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. He taught at the theater school at DePaul University, lectured annually on strategic planning in the arts at Southern Methodist University and frequently consults with local and national theater companies. Schulfer received a degree in economics from the University of Notre Dame where he served as cultural art commissioner and currently conducts an annual seminar on theater management. He received an Honorary Doctor of Fine Arts degree from North Central College in 2009. His celebrated presentation on the economics of the performing arts and business models in the theater industry, **WHY NOT FOR PROFIT THEATER**, has been seen by numerous theater companies and at national conferences over the past two years. Mr. Schulfer was born in Chicago and is a lifelong resident of the area.

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,” now in its fifth decade, 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: Rebecca Gilman, Dael Orlandersmith, Henry Godinez, Steve Scott, Kimberly Senior, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. Jeff Hesse is Chairman of Goodman Theatre's Board of Trustees, Fran Del Boca is Women's Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.

Our Community Agreement

As the premier cultural organization in Chicago, Goodman Theatre values equity, diversity and inclusion, and is committed to infusing these ideals into every aspect of our operations. We recognize that our individual intersectional identities represented across staff, board, artists and audiences bring vibrancy to our work and help make us better equipped to reflect our world—both on stage and off.

To that end, Goodman Theatre welcomes patrons, guests, artists, and community members of all abilities, ages, backgrounds, beliefs, ethnicities, genders, gender expressions, races, sexual orientations, socio-economic statuses, and all other identities, and makes a commitment to provide a safe and respectful space for all who join us.

We commit to providing a clean, secure, and welcoming facility; and a safe, encouraging environment for all people.

To meet these commitments, we will maintain standards and guidelines for all employees, contractors, personnel and patrons.

We welcome you to the Goodman and we ask that you join us in enacting these values. Behavior that is not in accordance with our values will not be tolerated.

If you witness or experience behavior inconsistent with these values, please speak to management, email code@goodmantheatre.org, or call 312.443.5400.