*A Christmas Carol*

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DECADES

OF DELIGHT

*A Christmas Carol* has delighted audiences and become one of Chicago’s most beloved holiday traditions since it was first performed in 1978 at the Goodman’s original location at the Art Institute of Chicago. The holiday show has been seen by nearly 1.5 million people and hosted 10 directors, 33 Tiny Tims and eight Ebenezer Scrooges who collectively have uttered nearly 23,000 “Bah, humbugs!”

**1978**

To attract audiences during the traditionally slow holiday season, Goodman Theatre General Manager (now Executive Director) Roche Schulfer and then-Artistic Director Gregory Mosher mount a stage version of the Charles Dickens classic *A Christmas Carol*. Using an adaptation by Guthrie TheaterDramaturg Barbara Field and directed by TonyMockus, the production is the Goodman’smost ambitious project to date and features noted Chicago actor William J.Norris as Scrooge. The production is a critical and audience triumph and isbrought back in 1979 for the first of its now-annual revivals. Norris would playScrooge for 11 seasons, more than any other actor in the show’s 39-year run.

**1984**

For the first (and only) time in its history, the Goodman production moves to the Auditorium Theatre, featuring a new Scrooge (Frank Galati), a new script (by Larry Sloan) and a new production under the direction of Gregory Mosher. In addition, this iteration inaugurates color-blind and inclusive casting, which continues today.

**1985**

The production returns to the Goodman stage with Sandra Grand directing and Norris once again playing Scrooge. The production also returns with the original scenic design by Joseph Nieminski and lighting design by Robert Christen, who would design lighting for every production of *A Christmas Carol* until his untimely death in 2014.

**1987**

Now under the direction of Associate Artistic Director

Michael Maggio, the production celebrates its 10th anniversary. For the first time *A Christmas*

*Carol* helps to raise funds for Season of Concern, the theater industry charity that provides assistance for theater artists dealing with catastrophic illness and other medical emergencies; this fundraising effort becomes an annual tradition for the show.

**1989**

Goodman Theatre Associate Producer (now Producer)

Steve Scott takes over the production as director, with a new adaptation by Goodman Dramaturg Tom Creamer. This adaptation is used today.

**1991**

Norris deeds his whiskers to a new Scrooge, Tom

Mula, who will stay with the production for six seasons.

Norris remains with the production for a number of seasons, eventually playing Jacob Marley, Mr. Ortle and the joyful Mr. Fezziwig.

**1993**

Scott passes the directing torch to Resident Director

Chuck Smith, who helms the production for three years.

**1996**

Resident Artistic Associate Henry Godinez begins a six-year tenure as director of the production, helping the show make its transition from the old Goodman Theatre to its new and current home on Dearborn Street. Godinez is not new to the show, however; as an actor he appeared as Fred, Scrooge’s nephew, in 1987. Other seasons’ casts have also included Godinez’s wife, actress Nancy Voigts, and their daughter Lucy.

**1998**

Mula steps down as Scrooge to perform his one-man version of the story, Jacob Marley’s Christmas Carol, in the Goodman Studio for two seasons. He is replaced by veteran actor Rick Snyder, who previously appeared as

Bob Cratchit in 1992.

**2000**

The closing night of *A Christmas*

*Carol* marks the final performance in the old Goodman Theatre, with the current cast being joined on stage by dozens of veterans of previous productions.

**2001**

Godinez helms a glittering new production in the Goodman’s new Albert Theatre, featuring a massive set by Tony Award-winning designer Todd Rosenthal; this set is still used today with continuous technological upgrades and adjustments.

**2002**

Kate Buckley becomes the new director of the production, bringing with her a new Scrooge, William Brown.

**2006**

Scrooge becomes the director! Brown takes the directing reigns from Buckley and will hold the position for four seasons. Brown casts Jonathan Weir as Scrooge.

**2007**

Chicago actor Larry Yando takes over the iconic role of Scrooge alongside Ron E. Rains as Bob Cratchit; aside from a hiatus in 2010, Yando has appeared in the role ever since.

**2010**

While Yando travels to Boston with the

Goodman production of Candide, veteran actor John Judd steps into the role of Scrooge.

**2011**

Scott returns to the production as director for two seasons, with Yando once again playing Scrooge.

**2013**

The Goodman’s newest Artistic Associate, Henry Wishcamper, becomes director of the production and institutes a new era for *A Christmas Carol*. Wishcamper’s production features a redesigned Scrooge bedroom unit, as well as more chilling ghost effects.

**2014**

Goodman Theatre celebrates its 90th Anniversary Season and its 37th production of *A Christmas Carol*.

**2016**

The story continues with you! Thank you for being here tonight.

**About Charles Dickens**

**By Neena Arndt**

**Charles Dickens was born February 7, 1812,** the second of eight children. His father, JohnDickens, worked as a naval pay clerk, but hispoor financial habits landed him in debtor’sprison when the younger Dickens was 12. Whilethe rest of his family was imprisoned with hisfather, Charles was forced to work in a blackingfactory for several months, pasting labels on shoepolish bottles. Throughout the ordeal, Dickensworked six days a week in sordid conditionswhile missing his family and longing to return toschool. When his father finally declared bankruptcy,the family was reunited and Dickens resumedhis education. Then, at 15, Dickens took a job inan attorney’s office; a few years later he beganto work as a freelance reporter. In 1833 his firststories, *Sketches By Boz*, were published in amagazine. He then began to write novels in serialform: chapters were published one at a time,leaving readers clamoring to buy the followingedition so they could find out what happenednext. Dickens would eventually become knownfor such works as *Great Expectations, Oliver**Twist, A Tale of Two Cities* and *Nicholas**Nickleby*; to this day, his books have nevergone out of print in England.

Many of Dickens’ works are concerned with the socioeconomic problems of the increasingly industrial society in which he lived: child labor, low pay for factory workers and increasing social stratification. His own dismal experience as a child factory worker both haunted and inspired him for the remainder of his life, and his work often critiqued the lack of education and opportunity for poor children in Victorian England. Dickens penned *A Christmas Carol* in 1844. It became instantaneously popular and has inspired enduring admiration over the 172 years since its publication. Later in his life, Dickens toured Great Britain and America giving public readings of his works. Together with his literary celebrity, the dramatic readings catapulted him to great acclaim. He continued to write until his death in 1870.

RINGING IN THE HOLIDAYS WITH THE CAST OF

*A CHRISTMAS CAROL*

By Michael Mellini

*A Christmas Carol* is a long-standing tradition for Chicago audiences—and for the cast and crew, many of whom return to the production year after year. Here, several cast members share their favorite holiday memories, traditions and more!

**What is your favorite part about performing in *A Christmas Carol*, and why do you like to return each year?**

 “It’s the audiences. This is one of those wonderful stories that so many people can relate to and I see the relief and joy on their faces every year, even if they know what’s going to happen in the play. It gives people hope at a time of year that can be stressful.”

* **Larry Yando (*Ebenezer Scrooge*)**

“It’s rare for an actor to be able to revisit roles or productions they have previously worked on. This is my second year in the show, and I’m excited to work with [director] Henry Wishcamper again to see what new ideas he has up his sleeve. Also, let’s be honest…getting to fly on stage is pretty cool!”

* **Travis A. Knight (*Ghost of Christmas Past*)**

“One of my favorite parts of *A Christmas Carol* is when we raise money for Season of Concern\*after the show. So many little kids come up to donate and then are shocked to see the people who were just on stage alive and in person. The reactions on their faces are priceless.”

* **Kim Schultz (*Ghost of Christmas Present*)**

**\*Learn more about the Goodman’s charitable efforts with Season of Concern on page 52.**

**Are there any holidays from your own past or even future you would like to be able to visit like Scrooge?**

“Over the years I’ve missed a lot of weddings, holidays, funerals and other special occasions because I was in shows and wasn’t always able to get to those places. Looking back, I would have tried to not miss as many. I take performing very seriously because many people count on you; you can’t always take time off in the way you can with some jobs. So I would like to go back and see the things I may have missed.”

* **Larry Yando**

“It would be great to go back and watch Christmases from when I was a kid. My siblings and

I would be so pumped for Christmas that we could hardly stand it. As we get older, I think we start to lose a little bit of that wonder and magic, so it would be fun to go back and see just how everything was utterly fantastic.”

* **Travis A. Knight**

“Halloween 1986. I was sick and couldn’t go trickor-treating. I was covered from head to toe in

Vicks VapoRub. My mom still made it a fun night by having us watch movies together. I’d love to go back and see that.”

* **Sadieh Rifai (*Mrs. Cratchit*)**

“Any holiday with my wife, who passed away two years ago. I miss her every day.”

* **Joe Foust (*Jacob Marley*)**

“I would love to be able to visit a Christmas past when my parents were children, to see their faces as they opened gifts. I would also love to visit a Christmas Eve past and see my parents putting together and wrapping the gifts my sisters and I would receive as children. To hear them talk to each other about their hopes for the Christmas day to come would be amazing.”

* **John Lister (*Mr. Fezziwig*)**

**What are your favorite holiday traditions with friends and family?**

“Around Thanksgiving my family will always watch *Home Alone* together. My son is a year-and-a-half old and I’m excited to start new holiday traditions with him. He’s already a joyous little soul, so I cannot wait to see this time of year through his eyes.”

* **Travis A. Knight**

“My family no longer gives gifts to each other. We’ve decided to share experiences together rather than just receiving stuff. Each year we go see a play and have a nice dinner afterward.”

* **Sadieh Rifai**

“I join cast member Kristina Valada-Viars every Christmas Eve and we go with a group for a late dinner at a 24-hour diner. Anyone working that shift is there because they desperately need the money. We surprise them with a tip of hundreds of dollars we pool together. It feels great.”

* **Joe Foust**

**What is the best holiday gift you’ve ever given or received?**

“Seven years ago I received Bulls tickets. My family went to the New Year’s Eve game and had a blast. That was my first ever NBA game.”

* **Aaron Lamm (*Scrooge as a Boy*)**

“My favorite Christmas gift was a Big Wheel. It made me so incredibly happy to careen up and down my neighborhood streets. Still to this day, one of the best gifts I have received.”

* **Kim Schultz**

“The best holiday gift I ever received was an Atari 2600. My father knew I wanted one, but he told me we could not afford it. After all of the presents were opened on Christmas morning, he asked me what was behind the desk, where I found another gift (and this was years before *A Christmas* *Story* was released, so I know he came up with the idea himself). I opened it to find an Atari 2600 and proceeded to lose my mind!”

* **John Lister**

A note from the artistic director

**Welcome to *A Christmas Carol***

When we first produced Charles Dickens’ classic in 1978, we never dreamed that, nearly four decades later, the show would become one of Chicago’s iconic holiday treasures, as essential a part of Christmastime to many families as the lights on Michigan Avenue or a trip to visit Santa Claus. Nearly 1.5 million audience members have been entertained by the show since that first production, many of them children for whom *A Christmas Carol* was their first theater experience. The young audiences who were thrilled by the production in its first years now even bring their own children and grandchildren. And although the Goodman’s *Carol* has remained faithful to Dickens’ story, a number of storytelling elements have evolved in the ensuing years: the ghosts have become scarier and more vivid, the onstage evocations of mid-19th century London grander and more glorious, the scenes of holiday celebration and good cheer more infectiously raucous and colorful.

Eight Scrooges have uttered the famous phrase “Bah, humbug,” beginning with the inimitable

William J. Norris, and more than 30 Tiny Tims have shouted “God bless us, every one!” Since the early 1980s, *Carol* casts have included actors of a wide variety of cultural backgrounds, making the show reflective of the diversity of its audiences. Alternate genders have been explored, too, for a variety of characters; the Ghosts of Christmases Past and Present have been played by both men and women, and this year’s production features the transformation of Scrooge’s nephew, Fred, into his niece, Frida. Such changes only enhance the durability and universality of Dickens’ tale, expanding its Victorian roots while embracing the experiences of its 21st century audiences.

In the end, though, it is Dickens’ story that is the primary key to *A Christmas Carol*’s astonishing longevity. In an era in which technology isolates us and politics thrives on divisiveness, it is more necessary than ever to explore the ties that bind us to each other, the many experiences and emotions which we have in common. And at a time of year when commercialism and the pressures of the season may turn us all into Scrooges, it’s essential to realize that, like Scrooge, we are all capable of redemption—that underneath, we all have the capacity for kindness, generosity and love.

At this time of year, we at Goodman Theatre delight revisiting with you this most joyous of holiday traditions, and most essential of holiday stories. Thank you for being with us tonight— and, in the words of Tiny Tim, “God bless us, every one.”

Robert Falls

*Artistic Director of 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

Based on the original lighting design by

ROBERT CHRISTEN

Sound Design by

RICHARD WOODBURY

Original Music Composed by

ANDREW HANSEN

Casting by

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

Production Stage Manager

ALDEN VASQUEZ\*

Stage Manager

JONATHAN NOOK\*

Flying Effects provided by ZFX, Inc.

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Additional support provided by the *A Christmas Carol* Fund Donors and the Director’s Society.

Cast (in order of appearance)

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

**Christmas Eve**

Narrator.. . . . . . . . . . . . . . . . . . . . . . . .**Kareem Bandealy\***

Bob Cratchit.. . . . . . . . . . . . . . . . . . . . . . . . .**Ron E. Rains\***

Miss Ortle.. . . . . . . . . . . . . . . . . . . . . . . .  **Hannah Gomez**

Mrs. Crumb.. . . . . . . . . . . . . . . . . . . . . .**Penelope Walker\***

Frida.. . . . . . . . . . . . . . . . . . . . . . . **Kristina Valada-Viars\***

Undertaker.. . . . . . . . . . . . . . . . . . . . **Larry Neumann, Jr.\***

Child in Doorway.. . . . . . . . . . . . . . . . . . . . . **Aaron Stone**

Charwoman.. . . . . . . . . . . . . . . . . . . . . . . . . .**Kim Schultz\***

Ghost of Jacob Marley.. . . . . . . . . . . . . . . . . . . **Joe Foust\***

**The Past**

Ghost of Christmas Past.. . . . . . . . . . . . **Travis A. Knight\***

Schoolmaster.. . . . . . . . . . . . . . . . . . **Larry Neumann, Jr.\***

Pratt.. . . . . . . . . . . . . . . . . . . . . . . . . . . . **Amaris Sanchez**

Scrooge as a Boy.. . . . . . . . . . . . . . . . . . . . .**Aaron Lamm**

Fan.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . **Emma Ladji**

Mr. Fezziwig.. . . . . . . . . . . . . . . . . . . . . . . . . **John Lister\***

Dick Wilkins.. . . . . . . . . . . . . . . . . . . .**J. Salomé Martinez\***

Scrooge as a Young Man.. . . . . . . . . .**Kareem Bandealy\***

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

Belle.. . . . . . . . . . . . . . . . . . . . . . . **Kristina Valada-Viars\***

Young Marley.. . . . . . . . . . . . . . . . . . . . . . . . . .**Joe Foust\***

**The Present**

Ghost of Christmas Present.. . . . . . . . . . . . . **Kim Schultz\***

Chestnut Seller.. . . . . . . . . . . . . . . . .**Larry Neumann, Jr.\***

Tree Seller.. . . . . . . . . . . . . . . . . . . . . **Jonah D. Winston**

Hat Seller.. . . . . . . . . . . . . . . . . . . . . . . . . . . . **Joe Foust\***

Pie Seller.. . . . . . . . . . . . . . . . . . . . . . . . . . . . **John Lister\***

Mrs. Cratchit.. . . . . . . . . . . . . . . . . . . . . . . . .**Sadieh Rifai\***

Peter Cratchit.. . . . . . . . . . . . . . . . . . . . . . . **Aaron Stone**

Belinda Cratchit.. . . . . . . . . . . . . . . . . . . .  **Mariah Gordon**

Emily Cratchit.. . . . . . . . . . . . . . . . . . . . . **Amaris Sanchez**

Aaron Cratchit.. . . . . . . . . . . . . . . . . . . . . . ...**Aaron Lamm**

Martha Cratchit. . . . . . . . . . . . . . . . . . . . . . . . **Emma Ladji**

Tiny Tim Cratchit.. . . . . . . . . . . . . . . .**Nathaniel Buescher**

Abraham, Frida’s Husband. . . . . . . ..**J. Salomé Martinez\***

Topper.. . . . . . . . . . . . . . . . . . . . . . . . .**Kareem Bandealy\***

Catherine.. . . . . . . . . . . . . . . . . . . . . . . . . . **Madeline Ruhl**

Mr. Sims.. . . . . . . . . . . . . . . . . . . . . . . . . . .**Malcolm Ruhl\***

Percy.. . . . . . . . . . . . . . . . . . . . . . . . **Larry Neumann, Jr.\***

Mr. Spinet.. . . . . . . . . . . . . . . . . . . . . . . . . . **Andrew Coil\***

Want.. . . . . . . . . . . . . . . . . . . . . . . . . . . .**Amaris Sanchez**

Ignorance.. . . . . . . . . . . . . . . . . . . . . . . . . . . .**Aaron Stone**

Turkey Boy.. . . . . . . . . . . . . . . . . . . . . . . . .  **Aaron Lamm**

**The Future**

Ghost of Christmas Future.. . . . . . . . . . .**Travis A. Knight\***

Charwoman.. . . . . . . . . . . . . . . . . . . . . . . . .  **Kim Schultz\***

Old Joe.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . **Joe Foust\***

Old Joe’s Assistants.. . . . . . . . . . . . **Nathaniel Buescher,**

**Aaron Lamm**

Undertaker.. . . . . . . . . . . . . . . . . . . . **Larry Neumann, Jr.\***

Young Man.. . . . . . . . . . . . . . . . . . . . . **Jonah D. Winston**

Young Woman.. . . . . . . . . . . . . . . . . . . . . . . **Emma Ladji**

**Musicians: Past, Present and Future**

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

Guitar/Violin.. . . . . . . . . . . . . . . . . . . . . . …. **Andrew Coil\***

Piccolo/Flute/Penny Whistle.. . . . . . . . . . . **Madeline Ruhl**

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

Additional staff

Musical Director: **Malcolm Ruhl**

Choreographer: **Tommy Rapley**

Dance Captain: **Kristina Valada-Viars**

Young Performer Supervisor: **Katie Cora Johnson**

Fly Director: **Andrea Gentry**

Dialect Coach: **Christine Adaire**

Floor Manager: **Mario Wolfe**

Stage Management Interns:

**Jade Bruno, Rebecca Howell**

Assistant Director: **Tyler Brown**

Assistant to the Director: **Skye Robinson Hillis**

Assistant Lighting Designer: **Brian Elston**

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play. Kareem Bandealy\*—*Ebenezer Scrooge*; Ali Burch—*Mrs.* *Cratchit*/*Miss Crumb*/*Miss Ortle*/*Ghost of Christmas* *Future*/*Charwoman*/*Young Woman*; Andrew Coil\*—*Dick*

*Wilkins*/*Old Joe’s Assistant*/*Chestnut Seller*/*Tree Seller*; Mariah Gordon—*Want*/*Ignorance*; Andrew Jessop\*—*Bob* *Cratchit*/*Ghost of Christmas Past*/*Scrooge as a Young* *Man*/*Young Man*/*Poulterer*/*Abraham*; Travis A. Knight\*— *Undertaker*; Emma Ladji—*Belle*; Aaron Lamm *Peter Cratchit*/ *Child in Doorway*; John Lister\*—*Ghost of Christmas Present*; J. Salomé Martinez\*—*Narrator*/*Jacob Marley*/*Old Joe*; Larry Neumann, Jr.\*—*Mr. Fezziwig*; Ron E. Rains\*—*Schoolmaster*; Sadieh Rifai\*—*Frida*; Madeline Ruhl—*Martha Cratchit*/*Fan*; Amaris Sanchez—*Tiny Tim Cratchit*; Kim Schultz\*—*Mrs.* *Fezziwig*; Aaron Stone—*Scrooge as a Boy*/*Turkey Boy*

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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 Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians; and the United Scenic Artists of America, Local 829, AFL-CIO. 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

**JUSTIN AMOLSCH\*** (*Musician*) returns to Goodman Theatre for his 14th appearance in *A Christmas Carol*. Mr. Amolsch has been a performer of horn and classical piano from a young age and made his orchestral debut at the age of 17 with the Jefferson City Symphony Orchestra. After attending the DePaul University School of Music and receiving a BA in music education, Mr. Amolsch played a season with the Rockford Symphony Orchestra. Other orchestral credits include Concertante di Chicago, Ravenswood Winds, Camerata Chicago and numerous other groups in the Chicago area. Mr. Amolsch currently plays trumpet, trombone and horn in a variety of local bands including Mucca Pazza, 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’s High Flying Birds. Mr. Amolsch has recorded on albums by Califone and Iron & Wine, as well as brass tracks for numerous regional theater companies. Since 2012, Mr. Amolsch has operated Brass Inferno Productions LLC, a company that contracts and actualizes unique musical experiences for private and corporate events.

**KAREEM BANDEALY\*** (*Narrator*/*Scrooge as a Young**Man*/*Topper/Scrooge Alternate*)returns to the Goodman, where he previously appeared in twoseasons of *A Christmas Carol*, *Rock ‘N’ Roll*, *Gas For Less*and *King Lear.* His Chicagocredits include *The Wheel* atSteppenwolf Theatre Company; *Oklahoma!* at Paramount Theatre; *The Good Book* and *The Illusion* at Court Theatre; *Blood Wedding*, *Moby Dick, The Little Prince*, *Big* *Lake Big City*, *Bengal Tiger at the Baghdad Zoo*, *The* *Last Act of Lilka Kadison* and *Peter Pan* at Lookingglass Theatre Company; *Julius Caesar, Hamlet*, *The Caretaker* and *Heartbreak House* at Writers Theatre; *SS! A**Midsummer Night’s Dream, Edward II* and *SS! Romeo and Juliet* at Chicago Shakespeare Theater; *Blood and Gifts* and the upcoming *A Disappearing Number* at TimeLineTheatre Company; *Othello* at the Gift Theatre and manyothers. Regional credits include *The Merry Wives of Windsor*, *The Three Musketeers* and *The Tempest* at IllinoisShakespeare Festival; *Love’s Labours Lost* at Notre DameSummer Shakespeare; *Julius Caesar* and *Stuff Happens* at Pittsburgh Irish & Classical Theatre and four seasons atOrlando Shakespeare Theater. He has appeared in severalfilms including *The Merry Gentleman,* directed by MichaelKeaton*.* Television credits include *Chicago Fire.* Mr.Bandealy is an artistic associate of Lookingglass TheatreCompany and a recipient of the 2011 3Arts Artist Award.

**NATHANIEL BUESCHER** (*Tiny Tim Cratchit*/*Old Joe’s Assistant*)returns to the Goodman for his third year in *A Christmas Carol*.He is currently filming a new FOX television show, *APB*, where he plays the role of Mateo Murphy, and will appear in the upcomingMiriam’s *Going to Mars*, in which he plays the son of an institutionalized bipolar woman.He is also a member of the Chicago Bulls kids dance team, Bulls Kidz, and a company member of Xtreme Dance Force hip hop crew. When he is not acting or dancing, he studies voice at Your True Voice Studio and enjoys modeling, cooking and playing soccer and hockey. He attends fourth grade at Disney II Magnet School in Chicago. Mr. Buescher also enjoys swimming, traveling with his mom and dad and spending time with his friends, family and two dogs.

**ANDREW COIL\*** (*Musician*) returns to the Goodman for his fourth production of *A Christmas Carol.* Previously he played strings in *Juno* (TimeLine Theatre); served as assistant music director, musician and ensemble member in *Cymbeline* (First Folio Theatre); a Bible Belter in *The People’s Passion Play* (Quest Theatre Ensemble); one third of the Holiday Fantasea Trio in *A*

*Holiday Fantasea* (Shedd Aquarium) and understudied multiple roles in *Ring of Fire* (Theatre at the Center and Mercury Theater). Before coming to Chicago, he appeared in *See How They Run, You Can’t Take It with* *You* and *A Midsummer Night’s Dream* (Monomoy Theatre). Mr. Coil apprenticed at the Walnut Street Theatre, interned at Ensemble Theatre of Cincinnati and graduated with a BFA in theater performance from Ohio University.

**JOE FOUST\*** (*Jacob Marley*/*Hat Seller*/*Old Joe*) returns for hisfifth season of *A Christmas Carol*. Other Goodman creditsinclude *Measure for Measure* and *The Beard of Avon*. Chicago credits include *What the Butler Saw* and *Endgame* at Court Theatre; *Mother Courage and Her Children* at Steppenwolf Theatre Company; *Sideman* at American Blues Theater; *Kabuki Medea* at WisdomBridge Theatre; *The Seagull* and *Major Barbara* at RemyBumppo Theatre Company; *Accidental Death of an Anarchist* at Next Theatre Company; *The (curious case of the) Watson Intelligence*, *Spin* and *The Santaland Diaries* at Theater Wit; *Jeeves at Sea*, *Laughter on the*

*23rd Floor*, *The Merry Wives of Windsor*, *Unnecessary Farce* and *The Woman in Black* at First Folio Theatre; 14productions with Chicago Shakespeare Theater,including *The Winter’s Tale, Hamlet, Timon of Athens, Twelfth Night* and *Henry IV Parts 1* and *2;* and threeseasons with Oak Park Festival Theatre. Regional creditsinclude *Hamlet* at Nevermore Theatre; *The 39 Steps* and

*Around the World in 80 Days* at Cleveland Play House; five productions at Milwaukee Shakespeare Company; *Kabuki Achilles* at People’s Light & Theatre Company; *The Winter’s Tale* at Missouri Repertory Theatre; *Romeo* *and Juliet* in London and 17 seasons acting and directing at Peninsula Players Theatre, where his new play, *Once A* *Ponzi Time*, had its world premiere.

**HANNAH GOMEZ** (*Miss Ortle*) makes her Goodman Theatre debut. Chicago credits include *The Book Club Play* (16th Street Theater); *Mr. Burns, A Post-Electric* *Play* (Theater Wit); *Crooked* (Rivendell Theatre Ensemble, Jeff Award nomination for Best Actress in a Supporting Role); *The* *Original Grease* (American Theater Company); *Pinkolandia* (16th Street Theater in collaboration with The Lark Play Development Center) and understudying in *The Comedy* *of Errors* (Chicago Shakespeare Theater). She is an acting alumnus of Illinois State University and has her Master’s Degree in behavior analysis from the University of Cincinnati.

**MARIAH GORDON** (*Belinda Cratchit*) makes her GoodmanTheatre debut. Her credits include *A Christmas Story* (Theater at theCenter), *Balm in Gilead* (Griffin Theatre), *The Musical Annie Kids!* (Evanston Children’s Theater) and a Black History Month performance in which she played Billie Holiday for Dr. Bessie Rhodes School of Global Studies. Commercial credits include Foot Locker, Dick’sSporting Goods, Healthcare and Reclaim 13. She is inthe sixth grade and attends the Actor’s Training Center inWilmette. In addition to acting and singing, she loves towrite music and fiction stories. She also loves sports andplays volleyball, soccer, basketball and runs track.

**TRAVIS A. KNIGHT\*** (*Ghost of Christmas Past/Ghost of Christmas Future*) returns for hissecond season of *A Christmas Carol*. Other Goodman creditsinclude *The Sign in Sidney Brustein’s Window*, *Measure for Measure* and *Camino Real*. Chicago credits include *Camelot* with Drury Lane Theatre. Regional credits include *Vanya* *and Sonia and Masha and Spike* (Forward Theater

Company), *Moon Over the Brewery* (Milwaukee Chamber Theatre), *Jesus Christ Superstar* (In Tandem Theatre), *A Streetcar Named Desire* and *Hoodoo Love* (Uprooted Theatre) and *Persians* (Renaissance Theaterworks). He has also spent five seasons with American Players Theatre, where he appeared in *The Two Gentlemen of Verona,* *Richard III, Troilus and Cressida, All’s Well That Ends* *Well, The Glass Menagerie* and *The Tempest*, among many others. Television and film credits include *Chicago* *P.D., Mind Games* and *Henry Gamble’s Birthday Party*.

**AARON LAMM** (*Scrooge as a Boy/Aaron Cratchit/Turkey Boy*)returns for his second season of *A Christmas Carol*. Chicagocredits include *The Wayward Bunny* (Victory Gardens Theater’s 2016 Ignition Festival), *To Kill a Mockingbird* (Oak ParkFestival Theatre), *The Play About*

*My Dad* and *Beast on the Moon* (Raven Theatre), *The Cryptogram* (Profiles Theatre) and *Medea* (Theatre Y).Mr. Lamm has appeared on *Chicago Fire* and film creditsinclude *The Oliver Duffy Show* at Columbia College. Hehas trained at The Actors Training Center in Wilmette,The Performer’s School in Highland Park and The Second City Training Center. He is a freshman at New Trier High School, an avid tennis player and baseball fan.

**JOHN LISTER\*** (*Mr. Fezziwig*/ *Pie Seller*) returns to the Goodman, where he previously appeared in six productions of *A* *Christmas Carol*, most recently during the 2010/2011 Season. Chicago credits include *The Crucible* (Steppenwolf Theatre Company); *Guys and Dolls* (Marriott Theatre); *Lady Windermere’s Fan, Red Herring, Inherit The Wind, She Stoops to Conquer* and *Tom Jones* (Northlight Theatre); *As You Like It, Heartbreak* *House* and *Yellow Moon* (Writers Theatre); *A Christmas Story* (TATC); *Northanger Abbey* (Remy Bumppo TheatreCompany); *Douglass* (The American Vicarious); severalproductions with Lyric Opera of Chicago and more than adozen productions with Chicago Shakespeare Theater. Film and television credits include *Public Enemies*, *Animals*, *Prison Break*, *The Beast*, *The Secret Santa*, *Chicago Fire* and *Patriot*.

**J. SALOMÉ MARTINEZ\*** (*Abraham*/*Dick Wilkins*) returnsfor his third season of *A Christmas*

*Carol*. Chicago credits include *Cascabel* and *Big Lake Big City* (Lookingglass Theatre Company), *This is Modern Art* and *How Long Will I Cry?* (Steppenwolf Theatre Company), *Parachute Men* (Teatro Vista) and *After* (ProfilesTheatre). Regional credits include *As You Like It, Man of La Mancha* and *The Seagull* (Constance Theatre)and *The War of the Worlds* (Hippodrome State Theatre).His television and film credits include *Sirens; Law & Order; Castle; Chicago Fire*; *Generation Kill; NYC* *Underground; New York, I Love You* and *The Messenger*. He received his BA in theater from Barat College and his MFA in acting from the University of Florida.

**LARRY NEUMANN, JR.\*** (*Undertaker*/*Schoolmaster*/

*Chestnut Seller*/*Percy*) returns to Goodman Theatre, where he previously appeared in *A Christmas Carol, The Iceman Cometh* (also at the Brooklyn Academy of Music) and *The Skin of Our Teeth*. Chicago credits include *Chops* (Theatre Wit); *Henry V* (Chicago Shakespeare Theater);

*Mr. Rickey Calls a Meeting, The Richard Nickel Story* and *The Shaggs: A Philosophy of the World* (Lookingglass Theatre Company). Mr. Neumann received Jeff Awards for *A Moon for the Misbegotten* (First Folio Theatre) and *The* *Cider House Rules* and *Hitting for the Cycle* (Famous

Door Theatre). Other Chicago performances include *The Madness of Edgar Allan Poe* (First Folio Theatre), *The Puppetmaster of Lodz* (Writers Theatre) and *Underneath the Lintel* (Noble Fool Theatricals). He has appeared regionallyat Milwaukee Repertory Theater, Madison Repertory

Theatre and Kansas City Repertory Theatre. Film and television credits include *The Merry Gentleman, Stranger* *than Fiction, Stir of Echoes*, *Sirens* and *Chicago P.D*.

**RON E. RAINS\*** (*Bob Cratchit*) returns to Goodman Theatre, where he has appeared in nine seasons of *A Christmas Carol*; *The* *Matchmaker*; *By the Way, Meet Vera Stark*; *Passion Play: a cycle in three* *parts* and *The Revenge of the Space Pandas, or Binky Rudich and the* *Two-Speed Clock*. His Chicago credits include *The Tempest*, *Pinocchio* and *A Midsummer* *Night’s Dream* (Chicago Shakespeare Theater); *Billy Elliot* (Drury Lane Theatre); *Juno* (TimeLine Theatre); *The Quiet Man* *Tales* (Smock Alley Theater); *I Love You, You’re Perfect, Now*

*Change* (Royal George Theatre); *The Good War* and *Enter the Guardsmen* (Northlight Theatre); *Incident at Vichy* (WritersTheatre) and *The Ballad of Little Jo* (Steppenwolf TheatreCompany). He will appear in the new NBC drama *Chicago Justice*. He also has a recurring role as *The Onion*’s head filmcritic, Peter K. Rosenthal, on their web series *Film Standard*.Mr. Rains is a member of Erasing the Distance, a company of artists whose aim is to shed light on issues of mental health through theater (ErasingtheDistance.org). He holds a BFA from Cornish College of the Arts in Seattle. RonRains.com

**SADIEH RIFAI\*** (*Pie Seller*/*Mrs. Cratchet*) is an ensemble memberat American Theater Company, where her credits include theworld premiere of *The Humans* (Jeff Award nomination for BestEnsemble), *The Amish Project, Hedwig and the Angry Inch* (co-production with About Face Theatre), *The Original Grease*, *Columbinus, Doubt*, *Agnes of God* and *Speech and Debate* (After Dark Award for Outstanding Performance). Other Chicago credits include *Ski Dubai* (Steppenwolf First Look), *The* *Piano Teacher* (Next Theatre) and *Merchant on Venice* (Silk Road Rising). Film credits include *Wise Kids, Nate* *and Margaret* and *Olympia*. Ms. Rifai will play Mahtma El-Mashad on the upcoming Amazon Prime series *Patriot*. She is a graduate of the School at Steppenwolf andreceived the Princess Grace Award in 2011

**MADELINE RUHL** (*Musician*/ *Catherine*) returns for her second season of *A Christmas Carol*.

Regional credits include *Circle Mirror Transformation* and *Mauritius* at Hawaii Repertory Theater and *Someone Else’s* *Slippas* at The Arts at Mark’s Garage in Honolulu. Ms. Ruhl is a graduate of Hawaii Pacific University, where she performed in *Is He Dead?, Sam and Laura* and *The Glass Menagerie*, for which she received the 2009 Hawaii State Theater Association Award for Leading Actress. While completing her undergraduate studies, she was the principal flautist for the Hawaii Pacific University Concert Band. Additionally, she served as musical director for the children’s ensemble 2010 Hawaii Lotus Diwali Festival. As an onstage and pit musician, she has played all manner of flutes, piccolo and sitar. Ms. Ruhl is currently pursuing her Master’s Degree in public health epidemiology at Loyola University.

**MALCOLM RUHL\*** (*Musician*/ *Mr. Sims*/*Musical Director*) returns to the Goodman, where his previous credits include *A Christmas Carol* (musical director, Mr. Keys), *Ain’t* *Misbehavin’* (musical director) and *Floyd and Clea Under the* *Western Sky* (bass/accordion). Chicago music direction credits include *Ring of Fire: The* *Music of Johnny Cash* (Mercury Theater and Theatre at the Center); *Hank Williams: Lost Highway* (American Blues Theater, Jeff Award); *Hairspray*, *Pump Boys and* *Dinettes* and *Buddy: The Buddy Holly Story* (Drury Lane Theatre); *Eastland* (Lookingglass Theatre Company); *Grease* (Theatre at the Center); *Hedwig and the Angry* *Inch* and *Oklahoma!* (American Theater Company); *Woody Guthrie’s American Song* (Jeff Award), *Blues in* *the Night* and *Smoke on the Mountain* (Northlight Theatre); *Pump Boys and Dinettes* (Apollo and Forum Theatres); *Big River* (Apple Tree Theatre) and *Million* *Dollar Quartet* (Apollo Theatre, musical coordinator). Orchestration credits include *Heart of Spain*, *The* *Original Grease* and re-orchestrations of *A Little Night Music* for Writers Theatre and *Oklahoma!* for AmericanTheater Company. Mr. Ruhl appeared as Jackson in the Broadway production of *Pump Boys and Dinettes* and in the five-year run at Chicago’s Apollo Theatre. He served as producer and arranger for Cory Goodrich’s albums *Wildwood Flower* and *W.O.M.A.N.* and most recently,

Christine Mild’s *Love is Everything*.

**AMARIS SANCHEZ** (*Emily Cratchit*/*Pratt*/*Want*) returns tothe Goodman for her second year in *A Christmas Carol*. Born inNaperville and raised in Bolingbrook, Ms. Sanchez is currently in the sixth grade. Mostrecently she played Ruthie Joad in *The Grapes of Wrath* at The Gift Theatre. She has been a Girl Scout since first grade and is currently a junior member. She is also on the junior varsity basketball team and in the school band at Brooks Middle School. She trains at the Allegro Music Academy and has been the singer for two church bands at Westbrook Community Church in Bolingbrook. She has also performed at several weddings and sang the American and Canadian national anthems at a Chicago Fire game and the Autism Walk at Soldier Field. She also provided voice-overs for the McGraw Company as Chef Efron and United Way. She has been featured in commercials for AT&T and Kohler. At the age of five, she was featured as a runway model for Latino Fashion Week in Chicago. She has participated in other runway and fashion shows including Chicago Fashion Fest. Her hobbies include soccer, basketball, softball, bike-riding and doing makeup for her friends.

**KIM SCHULTZ\*** (*Ghost of Christmas Present*/*Charwoman*)returns to the Goodman, where she previously appeared in thepast three productions of *A Christmas Carol*. Other theatricalcredits include *In the Garden* (understudy) at LookingglassTheatre Company, *No Place Called Home* at the Kennedy Center, *3LD* in New Yorkand Silk Road Rising, *Yang Zen Froggs* at Theatre de la Jeune Lune, *King Lear* at Ten Thousand Things in Minneapolis, *The Comedy of Errors* at New England Shakespeare Festival and *The F Trip* at The Zipper Factory, among others. As an improviser, she has performed at Brave New Workshop, the Chicago Improv Festival, the Edinburgh Fringe Festival and on HBO Comedy Showcase at the Ice House in Los Angeles. Ms. Schultz is also a playwright, having written two solo shows. After traveling to the Middle East in 2009, she was commissioned to write a play to draw attention to the Iraqi refugee crisis. *No Place Called Home* was performed off-Broadway (directed by Sarah Cameron Sunde). She also wrote a memoir entitled *Three Days in* *Damascus*, about falling in love with an Iraqi refugee, that is being published this year with Palewell Press. Her television work includes *Sex and the City* and *Chicago* *Fire*, as well as several national and regional commercials. Ms. Schultz runs an artist residency in Mexico called the Akumal International Artist Residency and also specializes in corporate improv training. KimSchultz.net

**AARON STONE** (*Peter Cratchit*/ *Child in Doorway*/*Ignorance*) makes his Goodman Theatre debut. He recently appeared as David Whitaker in Porchlight Music Theatre’s *Far From Heaven*. Additional stage credits include *Bridge to Terabithia* at Racine Theatre Guild; *Gypsy* at Williams Street Repertory; *Cabaret* at Citadel Theatre Company and *Annie Get Your Gun* at Light Opera Works, among others. Mr. Stone has studied at STEPS Performing Arts Center, Harand Camp of the Theatre Arts and The Performer’s School. Other credits include principal roles in the feature-length films *White Cop* and *Out of Time*, Outnumber Hunger’s public service announcement for the Country Music Awards and commercials for Goode Foods. He is in eighth grade at Grayslake Middle School and performs with their treble, boys, show and madrigal choirs. When not on stage or in school, he enjoys video games, making stop-motion films and stage combat.

**KRISTINA VALADA-VIARS\*** (*Frida*/*Belle*) returns for her thirdseason of *A Christmas Carol*. Her Chicago credits include *The**Burials* (Steppenwolf Theatre Company), *The (curious case of**the) Watson Intelligence* (Theater Wit), *The Diary of Anne Frank*(Writers Theatre), *The Great God Pan* (Next Theatre), *Completeness* (Theater Wit), *Time**Stands Still* (Steppenwolf Theatre Company, Jeff Award nomination) and *Pony* (About Face Theatre). She servedas an understudy in the Broadway cast of *August: Osage**County*. Ms. Valada-Viars’ other New York credits include*Monstrosity* (13P), *Love Drunk* (Abingdon TheatreCompany), *The Music Teacher* (New Group) and *516*(New York International Fringe Festival). Upcomingproductions include *The Source* at Route 66 Theatre andmaking her directional debut with *Scapegoat* at The NewColony. Her film and television credits include *Molly’s Girl*(Iris Prize Film Festival, Best Actress in a Feature), *The**Door in the Floor*, *BlackBox*, *Shameless*, *Law & Order:**CI* and *Animal Husbandry*.

**PENELOPE WALKER\*** (*Mrs. Crumb*/*Mrs. Fezziwig*) returns tothe Goodman for her 12th seasonof *A Christmas Carol*. Other Goodman credits include *The* *Story*, *Crowns* and *Wit*. Recent

Chicago credits include *The House That Will Not Stand* atVictory Gardens Theatre; *Love &*

*Information at* Remy Bumppo Theatre Company; *Seven Homeless Mammoths Wander New England* at TheaterWit; *The Project(s), Agnes of God, Doubt* and *The People’s Temple* at American Theater Company; *Will YouStand Up?* at Erasing the Distance; Laura Jacqmin’s *10*

*Virgins* and Lydia R. Diamond’s world premiere production of *Voyeurs de Venus* at Chicago Dramatists; *Eclipsed*, *Gee’s Bend* and *Bee-luther-Hatchee* at Northlight Theatre; *Life Sucks* & J. Nicole Brooks’ world premiere production of *Black Diamond: The Years the* *Locusts Have Eaten* at Lookingglass Theatre Company; Don DeLillo’s *Love Lies Bleeding* at Steppenwolf Theatre

Company and the Kennedy Center; *Omnium Gatherum* at Next Theatre Company; *Chris-T* at MPAACT; *The Clink* at Rivendell Theatre Ensemble and *Shakin’ the Mess Outta Misery* at Chicago Theatre Company. She alsowrote and starred in her own solo piece, *How I Jack*

*Master Funked the Sugar in My Knee Caps!* Ms. Walker has appeared regionally with the Alliance Theatre, Arena Stage, Hartford Stage and the Alley Theatre. She has appeared in national commercials and voice-overs. Her web series, film and television credits include *Matching Pursuit, Olympia: An Instruction Manual for* *How Things Work, Severed Ties*, *Something Better* *Somewhere Else, Chicago Fire* and *Boss*.

**JONAH D. WINSTON** (*Tree Seller*/*Young Man*) makes hisGoodman Theatre debut. Chicago credits include *Adding Machine: A Musical* and the upcoming *The House of Martin* *Guerre* (The Hypocrites), *The Merry Widow* (Lyric Opera of Chicago), *Jesus Christ Superstar* (Theo Ubique Cabaret Theater) and *Golden Boy the Musical* (Porchlight Music Theatre). Regional credits include *Peter and the Starcatcher*, *Hamlet* and *Twelfth* *Night* (Illinois Shakespeare Festival). Television credits include *Chicago Fire, Chicago P.D.* and *Señor Wooly*. A native of Indianapolis, Indiana, Mr. Winston holds a Bachelor’s Degree in theater and vocal music from the Butler University Jordan College of the Arts and a Masterof Letters degree from the Flinders University Drama Center in Adelaide, South Australia.

**LARRY YANDO\*** (*Ebenezer Scrooge*) returns to theGoodman, where he previouslyappeared as Ebenezer Scrooge in eight 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, Julius Caesar, The Two Noble Kinsmen, Cymbeline, Timon of Athens, All’s Well That Ends Well, Henry IV Parts I* and *II*, *Antony and Cleopatra* and *The Two Gentlemen of Verona* (Chicago Shakespeare Theater); *Angels in America* (JeffAward), *Travesties, An Ideal Husband, Ghosts, Electra, Measure for Measure, The Importance of Being Earnest* and *Travels with My Aunt* (Court Theatre); *Fake* and *Mother Courage and Her Children* (Steppenwolf TheatreCompany); *The Dance of Death* (Jeff Award), *Bach at Leipzig, As You Like It, Hamlet, Nixon’s Nixon* and *Rocket to the Moon* (Writers Theatre); *Kiss of the Spider* *Woman* (Pegasus Players, Jeff Award) and *I Hate Hamlet* and *Jacques Brel is Alive and Well and Living in Paris* (Royal George Theatre). Regional credits include *Angels* *in America, Arcadia* and *Amadeus* at Milwaukee Repertory Theater. Mr. Yando performed as Scar in the national tour of *The Lion King* for three years. He was honored as *Chicago* magazine’s Best Actor in Chicago, received DePaul University’s Excellence in the Arts Award and was the recipient of the 2014 Sarah Siddens Award for Chicago’s Leading Man. Mr. Yando has taught advanced acting classes at the Theatre School at DePaul University, Northwestern University, UIC and Chicago Shakespeare Theater’s Classical TrainingProgram. In 2010, he was one of nine actors chosen forthe Lunt-Fontanne Fellowship Program, an acclaimedprogram serving regional theater actors and the futureof American theater.

**HENRY WISHCAMPER** (*Director*) is a member of the Goodman’s 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* (Jeff Award nomination), *A Christmas Carol* (2013, 2014 and 2015 productions), *Other Desert Cities*, *Talking Pictures* and *Blue Skies* *Process* (*New Stages* Festival). Other Chicago directing credits include *The Dance of Death* (Jeff nomination) at Writers Theatre and *The Night Alive* at Steppenwolf Theatre Company. His New York directing credits include *Spirit Control* at Manhattan Theatre Club; *Graceland* at LCT3; *Port Authority* at Atlantic Theater Company; *Elvis* *People* at New World Stages; *The Polish Play* at Katharsis Theater Company and *Pullman Car Hiawatha* at Keen Company (Drama Desk Award nomination for Outstanding Revival of a Play). Regional theater and other directing credits include *Animal Crackers* at the Williamstown Theatre Festival, the American premiere of Conor McPherson’s *The Birds* at the Guthrie Theater; *Engaging Shaw* and *The Mystery of Irma Vep* at The Old Globe and *The Seafarer* and *Speech & Debate* at

TheaterWorks. He has 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, Oregon Shakespeare Festival and Lyric Stage Company. Mr. Wishcamper was the Artistic Director of Katharsis Theater Company in New York and the Maine Summer Dramatic Institute (MSDI) in Portland, Maine. At MSDI, he founded Shakespeare in Deering Oaks Park, a free Shakespeare festival in Portland’s primary public park featuring students from MSDI’s education program. Mr. Wishcamper is a Drama League directing fellow and a graduate of Yale University.

**TOM CREAMER** (*Adapter*) served as dramaturg for more than 50 productions at the Goodman, including *King Lear, Frank’s Home, The Winter’s Tale, As You Like* *It, All’s Well That Ends Well, Waiting for Godot, Death of a Salesman, Long Day’s Journey into Night, Spinning* *Into Butter, Marvin’s Room, The Visit, Arcadia, The Good Person of Setzuan, House, Garden* and *The Goat or, Who is Sylvia?* His adaptation of *A Christmas Carol* has been produced at the Goodman and at other theaters around the Midwest since 1989. His other stage works include a translation of Ibsen’s *Hedda Gabler* for the Guthrie Theater and adaptations of Mark Twain’s

*Roughing It* and Theodore Dreiser’s *Sister Carrie* for Chicago’s Touchstone Theatre. Mr. Creamer previously worked as literary manager at the Empty Space Theatre in Seattle and as a dramaturg at the Guthrie Theater. He has taught and lectured at Villanova and Temple Universities in Pennsylvania, and at Roosevelt University, DePaul University, Northwestern University, Loyola University Chicago and the Chicago Playwrights Center in Chicago.

**TODD ROSENTHAL** (*Scenic Designer*) has designed scenery for Goodman productions including *Wonderful* *Town*, *The Little Foxes, The Upstairs Concierge, Luna* *Gale, Venus in Fur* and more. He received a Tony Award for *August: Osage County* and a Tony nomination for *The* *Motherfu\*\*er with the Hat*. Additional Broadway credits include *Fish in the Dark, Of Mice and Men* and *Who’s*

*Afraid of Virginia Woolf*. His many other credits include *The Qualms* (Steppenwolf Theatre Company)*, Born* *Yesterday* (Guthrie Theater), *The Beauty Queen of* *Leenane* (Theatre Royal in Ireland), *Domesticated* (Lincoln Center Theater), *August: Osage County* (Sydney Theatre

Company in Sydney, Australia and the National Theatre in London), *Tribes* (Berkeley Repertory Theatre), Stephen King and John Mellencamp’s *Ghost Brothers of Darkland* *County* (Alliance Theatre), *A Parallelogram* (Mark Taper Forum) and *Mother Courage* (Arena Stage). Mr. Rosenthal was an exhibitor at the 2007 Prague Quadrennial International Exhibition of Scenography and Theatre Architecture in the Czech Republic. He also designed the museum exhibits *MythBusters: The Explosive Exhibition* and *Sherlock Holmes: The Science of Deduction*. His many accolades include the Laurence Olivier Award, Ovation Award, Helen Hayes Award, Los Angeles Backstage Garland Award, Jeff Award and a Michael Merritt Award for Excellence in Design and Collaboration. He is an associate professor at Northwestern University and a graduate of the Yale School of Drama. 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 she was a milliner at American Players Theatre.

**KEITH PARHAM** (*Lighting Designer*) returns to Goodman Theatre, where past credits include *stop.* *reset; Ask Aunt Susan*; *Venus in Fur*; *By the Way*, *Meet* *Vera Stark*; *Teddy Ferrara*; *Sweet Bird of Youth*; *Red*; *Mary* and *The Seagull*. Chicago credits include *The* *Dumb Waiter*, *Fulton Street Sessions* and *Baal* (TUTA, where he is a company member) and *The Herd*, *The*

*Birthday Party*, *Time Stands Still*, *The Sunset Limited* and *Red Light Winter* (Steppenwolf Theatre Company).Broadway credits include *Thérèse Raquin* (RoundaboutTheatre Company). Off-Broadway credits include *Between Riverside and Crazy* (Atlantic TheaterCompany/Second Stage Theatre); *Hit the Wall*, *Tribes*, *Mistakes Were Made* and *Red Light Winter* (Barrow

Street Theatre); *Through the Yellow Hour* (Rattlestick Playwrights Theater); Karen O’s *Stop the Virgens* (St. Ann’s Warehouse); *Ivanov* and *Three Sisters* (Classic Stage Company); *A Minister’s Wife* (Lincoln Center Theater); *Adding Machine* (Minetta Lane Theatre) and *Crime and Punishment* and *The Sunset Limited* (59E59 Theaters). Internationally, his credits include *Stop the* *Virgens* (Sydney Opera House) and *Homebody/Kabul* (National Theatre in Belgrade, Serbia). Mr. Parham has designed lighting for productions at Arena Stage, the Alley Theatre, the Mark Taper Forum and Trinity Repertory Company, among others. He has received Obie, Lucille Lortel and After Dark Awards.

**RICHARD WOODBURY** (*Sound Designer*) is the resident sound designer at the Goodman, where his credits include music and/or sound design for *2666; The* *Matchmaker; Soups, Stews, and Casseroles: 1976*; *Vanya and Sonia and Masha and Spike*; *The Little Foxes;* *stop. reset.; Rapture, Blister, Burn; Ask Aunt Susan*; *Luna* *Gale*; *Measure for Measure*; *Teddy Ferrara*; *Other Desert*

*Cities*; *Crowns*; *Camino Real*; *A Christmas Carol*; *Red*; *God of Carnage*; *The Seagull*; *Candide*; *A True History of* *the Johnstown Flood*; *Hughie/Krapp’s Last Tape*; *Animal* *Crackers*; *Magnolia*; *Desire Under the Elms*; *The Ballad* *of Emmett Till*; *Talking Pictures*; *The Actor*; *Blind Date*;

*Rabbit Hole*; *King Lear*; *Frank’s Home*; *The Dreams of Sarah Breedlove*; *A Life in the Theatre*; *Dollhouse*; *Finishing the Picture*; *Moonlight and Magnolias*; *The Goat or, Who is Sylvia*?; *Lobby Hero* and many others.Steppenwolf Theatre Company credits include *Slowgirl*,

*Belleville*, *Middletown*, *Up, The Seafarer, August: Osage County*, *I Just Stopped By to See the Man*, *Hysteria*, *The Beauty Queen of Leenane*, *The Memory of Water*, *The Libertine* and others. Broadway credits include originalmusic and/or sound design for *Desire Under the Elms*,

*August: Osage County*, *Talk Radio*, *Long Day’s Journey into Night*, *A Moon for the Misbegotten*, *Death of a Salesman* and *The Young Man from Atlanta*. Mr.Woodbury’s work has also been heard at StratfordShakespeare Festival in Canada, London’s Lyric andNational theaters, in Paris and at regional theaters acrossthe United States. Mr. Woodbury has received Jeff, HelenHayes and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist, as well as nominations for Drama Desk (New York) and Ovation (Los Angeles) Awards. Mr. Woodbury has composed numerous commissioned scores for dance and has performed live with the Bill T. Jones/Arnie Zane and Merce Cunningham Dance companies.

**ANDREW HANSEN** (*Original Music*) has composed music for *A Christmas Carol* for the past 10 seasons. He is an associate artist with TimeLine Theatre Company, where his credits include *The Price*, *The Apple Family* *Plays* and *My Name is Asher Lev*. Other recent Chicago credits include *Funny Man* and *Outside Mullingar* at Northlight Theatre and *Doubt* at Writers Theatre. Mr.

Hansen has received 30 Jeff Award nominations, with four wins, and three After Dark Awards.

**TOMMY RAPLEY** (*Choreographer*) is a company member of The House Theatre of Chicago, where he has choreographed over 20 world premieres. Directing credits for The House include *The Great and Terrible* *Wizard of Oz*, *DORIAN* and *The Nutcracker*. Other Chicago credits include *Detroit* (Steppenwolf Theatre Company), *The Wild Party* and *Sweet Charity* (Northwestern University), *The Hundred Dresses* (Chicago Children’s Theatre), *Days Like Today* (Writers

Theatre) and *The King and I* and *City of Angels* (Marriott Theatre). He has worked regionally with Hartford Stage Company, Actors Theatre of Louisville, Kansas City Repertory, Olney Theatre Center, Repertory Theatre of St. Louis, The Adrienne Arsht Center and Oregon Shakespeare Festival.

**ALDEN VASQUEZ\*** (*Production Stage Manager*) has stage-managed 25 productions of *A Christmas Carol* and more than 70 productions at Goodman Theatre. 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 Theater 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. He teaches stage management at DePaul University, is a 32-year member of Actors’ Equity Association and a U.S. Air Force veteran.

**JONATHAN NOOK\*** (*Stage Manager*) returns to the Goodman, where he previously stage managed *The King* *of Hell’s Palace* and *The Upstairs Concierge* for the *New* *Stages* Festival. Chicago credits include *The Flick*, *Grand* *Concourse*, *This is Modern Art (based on true events)*,

*The Night Alive*, *Leveling Up*, *Buena Vista*, *The Drunken City*, *South of Settling*, *Want*, *Closer Than I Appear* and *No Sugar Tonight* (both featuring Jeff Garlin), *Animals* *Out of Paper*, *The North Plan*, *Sex with Strangers* and *Okay, Bye*. (Steppenwolf Theatre Company); *Charm*

(Northlight Theatre) and *Side Man* (American Blues Theatre). He has also worked with Court Theatre, American Blues Theatre, SITI Company, The Chicago Commercial Collective, Timeline Theatre, American Theater Company, Theater Wit and Chicago Dramatists, as well as serving as production manager for three seasons at Remy Bumppo Theatre Company.

**ROBERT FALLS** (*Goodman Theatre Artistic Director*) This season, for his 30th anniversary at the Goodman, Mr. Falls will direct productions of Anton Chekhov’s *Uncle Vanya* and Eugene O’Neill’s *Ah, Wilderness!* Last season, he directed the Chicago premiere of Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976*, and also partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s *2666*. During the 2014/2015 Season, he reprised his critically acclaimed production of *The* *Iceman Cometh* at the Brooklyn Academy of Music, directed Rebecca Gilman’s *Luna Gale* at the Kirk Douglas Theatre in Los Angeles and directed a new production of Mozart’s *Don Giovanni* for the Lyric Opera of Chicago. Other recent productions include *Measure* *for Measure* and the world and off-Broadway premieres of Beth Henley’s *The Jacksonian*. Among his other credits are *The Seagull*, *King Lear*, *Desire Under the* *Elms*, John Logan’s *Red*, Jon Robin Baitz’s *Three Hotels*, Eric Bogosian’s *Talk Radio* and Conor McPherson’s *Shining City*; the world premieres of Richard Nelson’s *Frank’s Home*, Arthur Miller’s *Finishing the Picture* (his last play), Eric Bogosian’s *Griller*, Steve Tesich’s *The* *Speed of Darkness* and *On the Open Road*, John Logan’s *Riverview: A Melodrama with Music* and Rebecca Gilman’s *A True History of the Johnstown* *Flood*, *Blue Surge* and *Dollhouse*; the American premiere of Alan Ayckbourn’s *House* and *Garden* and the

Broadway premiere of Elton John and Tim Rice’s *Aida*. Mr. Falls’ honors for directing 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,” Mr. Falls 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), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts), the Illinois Arts Council Governor’s Award and, most recently, induction into the Theater Hall of Fame.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre Executive Director*) is in his 37th season as executivedirector. On May 18, 2015, he received the LifetimeAchievement Award from the League of ChicagoTheatres. In 2014, he received the Visionary LeadershipAward from Theatre Communications Group. For his 40thanniversary with the theater, Mr. Schulfer was honoredwith a star on the Goodman’s “Walkway of Stars.” During his tenure he has overseen more than 335 productions, including close to 130 world premieres. He launched theGoodman’s annual production of *A Christmas Carol*, which celebrates 39 years as Chicago’s leading holiday arts tradition this season. 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. Under their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding RegionalTheatre, 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. Mr. Schulfer has negotiated the presentation of numerous GoodmanTheatre productions to many national and international venues. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago’s Theatre District. He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacycoalition); Theatre Communications Group (the nationalservice organization for more than 450 not-for profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizationsand individuals); the League of Resident Theatres (the management association of 65 leading US theatercompanies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & BusinessCouncil for distinguished contributions to Chicago’s artistic vitality for more than 25 years; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; theJoseph Jefferson Awards Committee for his partnershipwith Robert Falls; North Central College with anHonorary Doctor of Fine Arts degree; Lawyers for theCreative Arts; Lifeline Theatre’s Raymond R. SnyderAward for Commitment to the Arts; Season of Concernfor support of direct care for those living with HIV/AIDS;and the Vision 2020 Equality in Action Medal forpromoting gender equality and diversity in the workplace.Mr. Schulfer is a member of the adjunct faculty of theTheatre School at DePaul University and a graduate ofthe University of Notre Dame, where he managed thecultural arts commission.

Happening at the Goodman

**ACCESSIBLE PERFORMANCES OF *A CHRISTMAS CAROL***

**December 3**

Sign-Interpreted Performance, 2pm

**December 10**

Touch Tour, 12:30pm

Audio-Described Performance, 2pm

**December 11**

Open-Captioned Performance, 2pm

**GoodmanTheatre.org/Access**

**SPARE A SHILLING FOR SEASON OF CONCERN**

Meet the cast and give to a good cause! For the past 25 years, the generous audiences of A Christmas Carol have helped Goodman Theatre support Season of Concern—an organization providing care for Chicago theater community members afflicted with HIV/AIDS and other health-related crises. Following today’s performance, our cast will appear in the lobby to collect donations for those in need. Pence, shilling or pound, we are grateful for any amount!

**SHARE YOUR STORY AS PART OF THE GOODMAN’S**

GENARRATIONS!

Inspired by the magic of *A Christmas Carol*?

Have incredible life stories to tell, like Scrooge?

Join **GeNarrations,** Goodman Theatre’s FREE seven-week personal narrative writing workshop for adults 55+ in Chicago. Participants write and perform stories from their own lives based on themes gathered from plays on the stage. Currently, the Goodman works with more than 100 participants in Chicago neighborhoods on the north, west and south sides, including three new sessions in the Alice Rapaport Center for Education and Engagement.

The next session will begin in **January 2017,** inspired by themes from the upcoming production of the Pulitzer Prize-nominated *Gloria*, by Branden Jacobs-Jenkins. Contact Education and Engagement Assistant Adrian Azevedo at **AdrianAzevedo@GoodmanTheatre.org.**

A star is born! Introduce your child to the world of theater at PLAY ‘N 90

**Looking for a unique and fun family activity? Watch your children’s imaginations soar as they create their own play at the Goodman’s Play ‘N 90!**

Ideal for youth ages 5-12, this interactive workshop invites families to create a theater piece in just 90 minutes. Together, children and their guardians work with professional theater artists to devise a storyline, characters and setting—then perform their show! Play ‘N 90 takes place at the Alice Rapoport Center for Education and Engagement, the Goodman’s beautiful new home for Education and Engagement programs (including public readings, seminars, workshops and more), located off the second floor lobby.

Space is limited! Book your spot at Play ‘N 90 at **GoodmanTheatre.org/Play90** or call **312.443.3800.** Attendance is free for children ages 5–12 and $5 for adults.

**UPCOMING WORKSHOP DATES**

December 3 | 9–10:30am

December 17 | 9–10:30am

MORE DATES TO COME IN 2017!

**History of the Goodman**

Founded in 1925, Goodman Theatre is led by Robert Falls—“Chicago’s most essential director” (*Chicago Tribune*) who marks 30 years as Artistic Director this season—and Executive Director Roche Schulfer, who is celebrated for his vision and leadership over nearly four decades. Goodman Theatre artists and productions have earned hundreds of awards for artistic excellence, including two Pulitzer Prizes, 22 Tony Awards, nearly 160 Jeff Awards and more. Over the past three decades, audiences have experienced more than 150 world or American premieres, 30 major musical productions, as well as nationally and internationally celebrated productions of classic works (including Mr. Falls’ productions of *Death of a Salesman*, *Long Day’s Journey into Night*, *King Lear* and *The Iceman Cometh*, many in collaboration with actor Brian Dennehy). In addition, the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” For nearly four decades, the annual holiday tradition of *A Christmas Carol* has created a new generation of theatergoers. The 2016 opening of the Alice Rapoport Center for Education and Engagement (“the Alice”) launched the next phase in the Goodman’s decades-long commitment as an arts and community organization dedicated to educating Chicago youth and promoting lifelong learning. Programs are offered year-round and free of charge. Eighty-five percent of the Goodman’s youth program participants come from underserved communities.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago’s early 1900s cultural renaissance. The Goodman legacy lives on through the continued work 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 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. Joan Clifford is Chair of Goodman Theatre’s Board of Trustees, Cynthia K. Scholl is Women’s Board President and Justin A. Kulovsek is President of the Scenemakers Board for young professionals.

**From the Goodman Archives:**

**Jacob Marley’s Christmas Carol, 1998-99**

Although *A Christmas Carol* has occupied Goodman Theatre’s mainstage for nearly four decades, a variety of other holiday shows have been presented during the Christmas season in its small theaters. One of the most compelling of these was *Jacob Marley’s Christmas Carol*, written and performed by Tom Mula. Beginning in 1991, Mula served as the Goodman’s Scrooge for seven seasons. During his first year, the actor was particularly struck by the comment of a friend who felt that the other miser in Charles Dickens’ story, the ghostly Jacob Marley, had gotten something of a raw deal in that his story was never completed. Mula righted this literary “wrong” by creating a novella which focused on Marley’s journey. In 1998 he adapted his novella for the stage, premiering it in the Goodman Studio; under the direction of Associate Producer Steve Scott, he brought to life not only just the title character but dozens of ghosts, spirits and other Victorian-era denizens who guided Marley on his own voyage to enlightenment. Brought back for a second production in 1999, *Jacob Marley’s Christmas Carol* has since become its own holiday classic, performed in theaters throughout the country and abroad.

Ticketing, Parking, and More at the Goodman

GOODMAN THEATRE

170 North Dearborn Street | Chicago, Illinois 60601 | 312.443.3800 | GoodmanTheatre.org

Box Office Hours: Daily 12–5pm

**SUBSCRIPTION AND TICKET INFORMATION**

Subscriptions and tickets for Goodman productions are available at the Goodman Box Office. Call 312.443.3800 or stop by the box office. All major credit cards are accepted: American Express, Discover, Mastercard and Visa. Tickets are available online: GoodmanTheatre.org

**GREAT GIFTS FROM THE GOODMAN**

You’ll find a number of popular items related to the Goodman and Goodman productions—from posters, T-shirts, pins and mugs to published scripts—at the Goodman Gift Shop in the theater’s lobby. Gift certificates are available in any denomination and can be exchanged for tickets to any production at the Goodman. To order Goodman Gift Certificates, call the Goodman Box Office at 312.443.3800, or stop by the next time you attend a show.

**PARKING**

DON’T MISS OUT ON THE NEW $16.50 PARKING RATE! On your next visit, receive a discounted pre-paid rate of $16.50\* for Government Center Self Park by purchasing passes at Inter- ParkOnline.com/GoodmanTheatre. If you do not purchase a pre-paid parking pass and park in Government Center Self Park, you can still receive a discounted rate of $22\* with a garage coupon available at Guest Services. Government Center Self Park is located directly adjacent to the theater on the southeast corner of Clark and Lake Streets. Learn more at GoodmanTheatre.org/Parking.

\*Parking rates subject to change.

**USHERING**

We are looking for people who love theater and would like to share their time by volunteer ushering at the Goodman. Ushering duties include stuffing and handing out programs, taking tickets at the door and seating patrons. If you are interested in becoming a volunteer usher, please call the ushering hotline at 312.443.3808.

**ACCESSIBILITY ACCOMMODATIONS**

The Goodman offers listening assistance devices, available at Guest Services at no charge to patrons. Information on additional services available at GoodmanTheatre.org/Access.

**MEZZTIX**

On the day of the performance, all remaining mezzanine level seats are available at half-price with code MEZZTIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. All MezzTix purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

**10TIX FOR STUDENTS**

On the day of the performance, all remaining mezzanine seats in the last three rows in the Albert Theatre are available for $10 with the code 10TIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. $10 student tickets are available in the balcony of the Owen Theatre for purchase anytime with code 10TIX. Limit four tickets per student ID. A student ID must be presented when picking up tickets at will call. All 10TIX purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

**GOODMAN PREFERRED PARTNERS**

**HOTEL**

Chicago Kimpton Hotels

Chicago Kimpton Hotels are the exclusive hotels of Goodman Theatre. The Kimpton Hotels are an acknowledged industry pioneer and the first to bring the boutique hotel concept to America. They are offering Goodman patrons special discounted rates at Hotel Allegro, Hotel Burnham and Hotel Monaco. All rates are based on availability. These rates are not applicable at the Hotel Palomar. Rooms must be booked through the Chicago VIP reservations desk based at the Hotel Allegro at 312.325.7211. You must mention the code GMT to access the rates.

**RESTAURANTS**

Petterino’s | 150 North Dearborn Street, next to the Goodman

312.422.0150

The Dearborn | 145 North Dearborn Street | 312.384.1242

AceBounce | 230 North Clark Street | 773.219.0900

Bella Bacino’s | 75 East Wacker Drive | 312.263.2350

Catch Thirty Five | 35 West Wacker Drive | 312.346.3500

Chuck’s: A Kerry Simon Kitchen | 224 North Michigan Avenue

312.334.6700

**CATERERS**

Jewell Events Catering | 312.829.3663

Noodles & Company | 312.981.7110

Paramount Events | 773.880.8044

Sopraffina Marketcaffé | 312.984.0044

True Cuisine Catering/Special Events | 312.724.7777

**IN CONSIDERATION OF OTHER PATRONS**

Latecomers are seated at the discretion of management. Babesin- arms are not permitted. Please refrain from taking video or audio recordings inside the theater. Please turn off all electronic devices such as cellular phones and watches. Smoking is not permitted.

**EMERGENCIES**

In case of an emergency during a performance, please call

Guest Services at 312.443.5555.

**BOB CRATCHIT’S GUIDE TO THEATER ETIQUETTE**

As the father of five darling children, I know a thing or two about helping kids behave. The little ones like to run, shout and play, which is fine in the streets of London or even inside our humble cottage. But when I took them to the theater for the first time recently, they had a lot of questions about what to do. You might have some of the same questions—but don’t worry, my dear s, you can find the answers here!

**What happens when I arrive at the theater?** An usher will scan your ticket, helpyou find your seat and give you a program. Ifyou are early, you will have time to read yourprogram or talk to the people you came with.Be sure to use your “indoor voice.” During thistime you should also silence your phone, orremind your guardians to silence theirs. Wegrown-ups are forgetful sometimes.

**What should I do once the performance starts?** Sit quietly and watch. Remember that everybody else in the theater is there to enjoy the play, and they won’t like it if you talk, get out of your seat, play with electronic devices or kick your neighbor’s chair. How would you feel if somebody kicked your chair?

**What if I have to go to the bathroom during the play?** You should try to wait until intermission (the break in the middle of the play), but if you must leave the theater, be as quiet as possible.

**What if I feel like talking or laughing?** Talking is not allowed, but if you find the performance funny, go ahead and laugh! Just don’t keep laughing for too long—if you disrupt your family and friends’ enjoyment of the play, they might not share their plum pudding with you on Christmas day.

**What else should I remember?**

Seeing a play is not like seeing a movie. (My children have never seen a movie because in our day, they have not been invented yet.) The actors are in the same room as you, which means they can see and hear you. They are working very hard to present a story to you, so you must respect their efforts and pay attention. It’s okay to not like the play, but you still need to show respect. And if you do like the play (and we hope you do!), please show your appreciation by giving the actors hearty applause at the end of the performance—and maybe even a standing ovation, the highest praise!

**MR. FEZZIWIG’S GUIDE TO 19TH CENTURY ENGLAND**

Yo ho, lassies and lads! I surely hope you enjoy *A Christmas Carol*, especially the part where my wife and I throw a great festive party. To help you have a fine time, I’ve written a list of things that appear in the play that might be unfamiliar to you, seeing as you live in America in the year 2016.

**Waistcoat** You might call this a vest, but in England we say waistcoat. It’s a sleeveless, front-buttoned garment that men often wear when they’re dressing up. I like to eat a lot of pudding so sometimes I have a hard time buttoning mine.

**Milliner’s Shop** A store that sells hats. In 19th century England, both men and women wore hats much more often than they do today. In the play, Martha Cratchit works at a milliner’s shop.

**Boot Blacking Factory** Boot blacking is what you now call shoe polish. In my day, black was the only color it was made in. In the play, Peter Cratchit gets a job at a boot blacking factory. In real life, the author Charles Dickens got a job pasting labels onto jars at a boot blacking factory when he was just 12 years old. He worked 12 hours per day, six days per week, wishing the whole time that he could go to school instead.

**Coach** A large carriage pulled by horses, used before the invention of cars. In the play, when Fan comes to Boy Scrooge’s school to bring him home for the holidays, her father sends her in a rented coach.

**Farthing/Shilling/Bob/Pound/Crown** Throughout the play you’ll hear people usingthese words when they talk about money. In19th century England, people didn’t use dollars,quarters and dimes. Instead, they used adifferent money system. The smallest coin wasa farthing. Four farthings made a penny. Twelvepennies (or 12 pence) made a shilling, sometimescalled a bob. Five shillings made acrown. Four crowns made a pound. Because

I run a business, money is important to me—but not as important as making merry!

**The Sir Roger** An English country dance, and one that my wife adores. She would dance it all year long if she could, but we must save it for our annual Christmas party. The dance is named after a character, Sir Roger de Coverley, who appeared in a magazine called *The Spectator*, published by Joseph Addison and Richard Steele.

You’ll see us do the Sir Roger during the show: it’s the dance with two rows of dancers facing each other. Hey ho, it’s a grand old time.

**THE GHOST OF CHRISTMAS PAST’S GUIDE TO**

**THE HISTORY OF CHRISTMAS**

What does it mean to celebrate Christmas? The characters in *A Christmas Carol* all enjoy parties and eat good food. Bu t they also talk about how important it is to give to others during the holiday season. Did you know that Christmas has been celebrated many different ways for the past 2,000 years? I have journeyed far and wide and have seen many different Christmases. Let ’s take a look!

It’s hard to say exactly when Christmas began. In many countries, people have been having celebrations in late December for thousands of years. This is because the winter solstice—the day of the year with the fewest hours of sunlight— happens in December, and people needed a holiday to cheer them up during the darkest part of the year. In Rome, people celebrated a holiday called Saturnalia in honor of Saturn, the god of agriculture. They ate, drank and took vacations from work and school.

Some Romans stopped believing in Saturn and instead became Christians, but they still wanted to have a celebration. Christians weren’t sure exactly what day Jesus was born, but they decided December 25 was a good day to celebrate because it was at the same time of year as their old holidays and they could enjoy the same fun activities. As Christianity spread throughout the world, so did Christmas. One place where Christmas was not celebrated was America. When pilgrims first came, they wanted to avoid decadence or too much partying. In Boston, people could actually be fined for celebrating

Christmas! Later on, Americans were influenced by two major works of literature that helped redefine Christmas and make it the holiday we know today.

The first was Washington Irving’s *The Sketchbook of Geoffrey Crayon*, a series of stories that tellsabout Christmas being celebrated in an Englishmanor house, where a squire invites peasants todine with him. This helped establish the idea thatChristmas was not just about eating or drinking alot, but also about sharing the holiday with thoseless fortunate. The second piece of literaturewas *A Christmas Carol*, which was originally ashort novel, not a play. *A Christmas Carol* alsohelped people see Christmas as a family holiday,and as a time for generosity and giving.

If you celebrate Christmas, there’s a good chance you think of the holiday in the same way that Washington Irving and Charles Dickens did. Can you believe that these two books from long ago had such an impact on our world today?

Supporter of *A Christmas Carol* and the Goodman

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*As of November 3, 2016*

**ESSENTIAL GOODMAN STORIES**

For the past 25 years, Goodman Theatre Women’s Board President **Cynthia K. Scholl** has made *A Christmas Carol* a family tradition, together with her husband, Michael, and four children. Here, she reflects on their love of the play—and why it is an Essential presence in Chicago. “Attending *A Christmas Carol* reminds my family that Christmas is a time to share, a time to forgive and a time to continue to look for the good in others. To see this timeless story on the beautiful Goodman Theatre stage is a gift for all of Chicago. We are lucky to be a part of this great tradition.

Every year on the Sunday before Christmas, we attend the matinee performance as a family—and then go to dinner, where we completely dissect the play! Our kids love pointing out the differences from one year to the next, and I’m amazed at all the nuances of particular performances that they can remember! There were a few teenage years when some thought they were a little ‘too cool for Scrooge,’ but now that they are all adults, our family treasures this tradition more than ever.

My favorite scene may be one of the darkest, but it always moves me when Scrooge encounters Ignorance and Want. When the Ghost of Christmas Future taunts Scrooge with his own words (‘Are there no prisons? Are there no workhouses?’), I am reminded of how much the world has changed since Dickens’ time...yet, much has stayed the same...and am inspired to make it better. We look forward to this year’s production and many more to come!”

STAFF

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