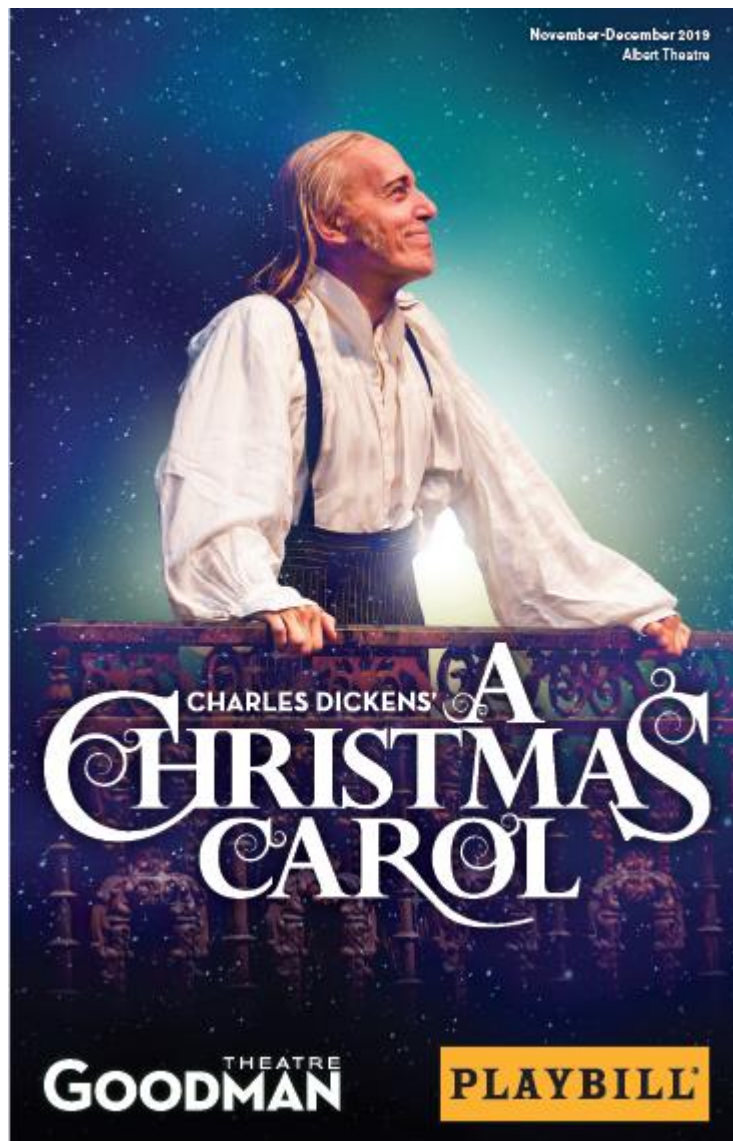


Charles Dickens' A Christmas Carol



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welcome

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

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

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

message with you throughout the coming year. If you are seeing it for the first time today, I hope you will cherish the wit and wonder of this remarkable story, and feel that you are now a part of our longstanding, joyful tradition.

I wish you a holiday season full of laughter, cheer, and reflection on the changes we each can make in ourselves and in our world.

Robert Falls

Artistic Director of Goodman Theatre

The Man Behind the Miser

An Interview with Actor Larry Yando

By Thomas Connors

In 2007, award-winning actor Larry Yando stepped into the role of Ebenezer Scrooge for the very first time. Little did he know that 12 years later, he'd still be delighting Goodman audiences with his take on one of the greatest grouches of all time. As the holiday season swings into high gear, Yando offers some thoughts on playing Dickens' marvelous misanthrope and shares a bit of the man behind the character.

Did you have any model for playing Scrooge, any person or performer who you channelled to bring the character to life?

LARRY: For some reason, I was very in the dark about *A Christmas Carol*. I had not seen it on stage; I think I probably saw a movie version. So I came at Scrooge as I would any other part that I hadn't done before. I looked at what the guy was saying—what's funny, dangerous and desperate about him—and I pull from my own life because, I suppose, embedded somewhere in my psyche are connections to damaged individuals like Scrooge.

Have you ever gotten to the point where you thought you just couldn't do the role again after all these years?

LARRY: Sometimes, I do have a bit of self-doubt and I think I can't bring anything more to the role. But as soon as rehearsal

starts, the depth of the story takes over and those fears are eliminated. The show itself works. It does what it is supposed to do, which is give people hope and bring some joy into their lives. And now, it feels more crucial than ever for people to see the play.

Do you have any pre-show rituals?

LARRY: I'm one of those guys who's got to sit quietly and not talk to anybody. I can't be buzzing around the dressing rooms. I have to turn inside and become self-contained to start this show. I go to the stage fairly early before the show starts and think about the world I am entering.

What's the most un-actorly thing about you?

LARRY: I like to be alone after the show. I'm not a social butterfly. And when people head out to a bar afterwards, I don't participate. I wish I could sometimes. But I decompress on my own, not through a group.

When it comes to holidays, are you a Scrooge or Bob Cratchit?

LARRY: I'm not a holiday person. I'm not someone who decorates. But I like giving people gifts. I love scented things, and I go to Aroma Workshop on Halsted and make very specific scents for people.

What would be a good gift for you this year?

LARRY: Hmm. Twenty-four hours with a tech wizard to figure out my sound system! Or a deep tissue massage, because my body is falling apart from years of acting.

December 25 is your only day off during the holidays. What do you do?

LARRY: I go to my best friend's house in Chicago—Bill Brown, who directed the first *A Christmas Carol* I was in. We have dinner and I see all the people I love. Then I come home and watch whatever marathon is on AMC and it feels so good to just chill out.

So, once *A Christmas Carol* is over, is it fun in the sun for Mr. Yando?

LARRY: I very rarely have the funds to do that, so what I have been doing for a while now is teach Shakespeare classes in January and February at Chicago Shakespeare Theater. That's something I love to do. It's exercising a different kind of muscle, in a way. I don't have to perform. I just have to share. And at this point of my life, I feel I have a lot to share. I have insights and I have figured a lot of things out. And I feel I need to pass that on in some way. It's probably the best gift I get for the holidays.

Thomas Connors is a Chicago-based freelance writer and the Chicago Editor of Playbill.

An Enduring Classic in Many Forms

By Neena Arndt

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

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

The first film version, *Scrooge; or Marley's Ghost*, was seen in Britain in 1901, and an American film version debuted in Chicago in 1908. Dozens of films followed, starring distinguished actors Seymour Hicks, Alistair Sim and Albert Finney as Ebenezer Scrooge. Since the early 1960s, film and TV writers have placed their well-known characters in Dickens' classic story including *Mr. Magoo's Christmas Carol* (1962), *Mickey's Christmas Carol* (1983) and *The Muppet Christmas Carol* (1992). Even in its off-season, *A Christmas Carol* endures. "Scrooge" can refer to any penny-pinching curmudgeon and Scrooge's catchphrase, "bah humbug!," functions as a broad expression of disapproval. And though Tim

was tiny, his influence isn't: countless centers and funds for disabled children bear his name.

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

Neena Arndt is the Resident Dramaturg at Goodman Theatre.

The Spirit of the Season

By Joe Giovannetti

During the Christmas season at the Goodman, the feeling of holiday magic is palpable throughout the halls of our theater. This year, we asked our young performers in *A Christmas Carol* to tell us what “Christmas spirit” means to them—and we can learn a lot from their responses.

Asher Alcantara: "Having Christmas spirit is about being connected with others and letting them into your lives, which is the theme of *A Christmas Carol*."

Jillian-Giselle: "I think Christmas spirit means being thankful and happy for what you have, being cheerful and helping other people so they can be happy too."

Isabel Kaegi: "Christmas spirit could mean hanging up lights, putting up the tree or going to Christkindlmarket; but, to me, it also means spending time with family, giving back to my community and showing gratitude for those I love. The holiday season is a time of reflection to look back on the last year and see how far I've come—and how far I still have to go."

Vikram Konkimalla: "To me, it means caring and sharing with others, and showing values like thoughtfulness and kindness to people who are less fortunate than us. It also means getting surprise gifts from family and friends— and dressing up in red!"

Nelson Simmons: "Christmas spirit would have to be waking up early on Christmas day, being the life of the party, spreading joy and having a good attitude around the holiday season."

Paris Strickland: "Christmas spirit is about re-examining and looking into yourself. It's not about receiving; it's about giving, and making memories with the ones you love.

Joe Giovannetti is the Development Communications Coordinator at Goodman Theatre.

Experience a Sensory-Friendly Performance

For many of the 1.5 million people who have experienced *A Christmas Carol* over four decades, their Goodman visit was their very first time attending live theater. In an effort to reach even more audiences, the Goodman now offers a Sensory-Friendly/Relaxed performance of the beloved holiday story. Andy Wilson, Goodman House Manager and Accessibility Coordinator, talks about this offering.

Tell us about a Sensory-Friendly performance and how it's created.

We have designed a safe, welcoming experience for audiences on the autism spectrum, or anyone who just needs a bit more of a relaxed atmosphere to enjoy the show. We work with consultants who watch a rehearsal and make careful notes about the experience, including what lights and sounds we should diminish. They also might give us notes about whether we should have an actor come out beforehand to explain the role, so it's not a surprise.

For instance, the Ghost of Jacob Marley, who enters with a literal bang— loud sounds and dramatic lighting effects?

He is terrifying under the best of circumstances! We've had him introduce himself, then explain the chains and the rattling he

does in playing a ghost—just to give a little bit of a heads up that he will appear in a rather spooky manner.

An overall controlled atmosphere seems to be key to a positive experience.

We make sure we have the house lights up during the whole show and keep the doors open. Typically, it's dark in the house and can be difficult to find your way around. We want the audience to be comfortable. If patrons need a break, they can leave and re-enter at any time.

A great joy of live theater is the audience's audible reaction to moments that are moving to them in some way.

There is no “shushing” at a Sensory-Friendly performance. We want audiences to feel engaged, involved and free to be themselves—including vocalizing and making any noises they like.

What else is offered at a Sensory-Friendly performance?

We have fidgets, headphones and weighted blankets, if guests haven't brought their own. We also set up a quiet room, a designated place to go if it becomes overwhelming in the theater. We offer activities in there to help decompress and bring the energy level down. We want to make sure that you feel comfortable coming to the show, because this show is for our community, and you are part of that!

**SENSORY–FRIENDLY/RELAXED PERFORMANCE OF
A CHRISTMAS CAROL Saturday, November 23 at 2pm**

To learn more, visit GoodmanTheatre.org/SensoryPerformance

Goodman Theatre

Robert Falls, Artistic Director

Roche Schulfer, Executive Director

Presents

A Christmas Carol

By

Charles Dickens

Directed by

Henry Wishcamper

Adapted by

Tom Creamer

Set Design by

Todd Rosenthal

Costume Design by

Heidi McMath

Lighting Design by
Keith Parham

Sound Design by
Richard Woodbury

Original Music Composed by
Andrew Hansen

Casting by
Adam Belcuore, CSA

Production Stage Manager
Alden Vasquez*

Stage Manager
Kimberly Ann McCann*

Flying Effects Provided by
ZFX, Inc.

cast

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

Christmas Eve

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

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

Ortle..... **Susaan Jamshidi***

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

Frida..... **Ali Burch***

Child in Doorway..... **Jillian-Giselle**

Charwoman..... **Jasmine Bracey***

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

The Past

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

Schoolmaster..... **Philip Earl Johnson***

Schoolchildren..... **Nelson Simmons, Paris Strickland**

Pratt..... **Jillian-Giselle**

Scrooge as a Boy..... **Asher Alcantara**

Fan..... **Hannah Starr**

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

Dick Wilkins..... **Breon Arzell**

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

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

Belle..... **Kristen Magee**

Young Marley..... **Kareem Bandedaly***

The Present

Ghost of Christmas Present..... **Jasmine Bracey***

Mrs. Cratchit..... **Susaan Jamshidi***

Peter Cratchit..... **Asher Alcantara**

Belinda Cratchit..... **Isabel Kaegi**

Emily Cratchit..... **Jillian-Giselle**

Nelson Cratchit..... **Nelson Simmons**

Martha Cratchit..... **Hannah Starr**

Tiny Tim Cratchit..... **Paris Strickland**

Abe, Frida’s Husband..... **Christopher Sheard***

Topper..... **Philip Earl Johnson***

Catherine..... **Hannah Starr**

Percy..... **Asher Alcantara**

Party Guests..... **Malcolm Ruhl*, Isabel Kaegi**

Want..... **Jillian-Giselle**

Ignorance..... **Nelson Simmons**

The Future

Ghost of Christmas Future..... **Breon Arzell**

Young Woman..... **Kristen Magee**

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

Charwoman..... **Jasmine Bracey***

Undertaker..... **Molly Brennan***

Old Joe..... **Philip Earl Johnson***

Christmas Morning

Turkey Child..... **Nelson Simmons**

Poulterer..... **Breon Arzell**

Musicians: Past, Present, and Future

Horn in F..... **Justin Amolsch***

Violin..... **Alison Tatum***

Flute/Pennywhistle/Piccolo..... **Maddi Ruhl***

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

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

Tiny Tim Alternate..... **Vikram Konkimalla**

Musical Director: **Malcolm Ruhl***

Choreographer: **Tommy Rapley**

Dance Captain: **Breon Arzell**

Fly Director: **Andrea Gentry**

Dialect Coach: **Kate DeVore**

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

Asher Alcantara—*Child in Doorway/Turkey Child*; Breon Arzell—*Ghost of Christmas Past/Undertaker*; Kareem Bandy*—*Young Scrooge*; Jasmine Bracey*—*Mrs. Fezziwig/Old Joe*; Ali Burch*—*Belle*; Gregory Geffrard—*Dick Wilkins/Young Man/Pie Seller/Poulterer/Abe/Marley's Ghost Door/Marley's Ghost Mirror/Schoolmaster*; Allen Gilmore*—*Ebenezer Scrooge*; Jillian-Giselle—*Tiny Tim Cratchit*; Philip Earl Johnson*—*Crumb/Ortle*; Isabel Kaegi—*Martha Cratchit/Fan*; Vikram Konkimalla—*Tiny Tim Cratchit/Want/Ignorance*; Joe Lino—*Marley/Young Marley/Percy/Chestnut Seller/Hat Seller/Mr. Fezziwig/Bob Cratchit*; Maddi Ruhl*—*Catherine/Frida/Party Guest*; Christopher Sheard*—*Ghost of Christmas Future/Young Man*; Nelson Simmons—*Peter Cratchit/Boy Scrooge*; Emily Tate—*Mrs. Cratchit/Frida/Charwoman/Young Woman*; Penelope Walker*—*Narrator*; Jonah D. Winston*—*Ghost of Christmas Present*

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

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

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

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

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

profiles

ASHER ALCANTARA (*Boy Scrooge/Peter Cratchit/Percy*) returns to the Goodman to reprise his role as Boy Scrooge and Peter Cratchit in *A Christmas Carol*. Chicago credits include *The Magic Flute* (Lyric Opera of Chicago); *Peter Pan* (Music Theater Works); *Another Way West* (Northwestern University's Waa-Mu Show); *Oliver!* (Citadel Theatre); *Billy Elliot* (Highland Park Players); *Les Misérables* (LZP Productions); *Annie Get Your Gun* (Starlight Theatre). Regional: *The Drowsy Chaperone* (Interlochen Center for the Arts). Commercial credits include television spots for *Kraft Lunchables* and *CDW*. An eighth grader at Wilmette Junior High, Alcantara has studied at Interlochen Center for the Arts, The Performer's School, Actors Training Center and Dance Center Evanston.

JUSTIN AMOLSCH* (*Musician, Horn in F*) returns to Goodman Theatre for his 17th appearance in *A Christmas Carol*. After attending the DePaul University School of Music, Amolsch played seasons with the Rockford Symphony Orchestra, Concertante di Chicago, Camerata Chicago and numerous other groups in the Chicago area. He currently plays brass in a variety of local bands including The Hemispheres, The Congregation and Expo '76. He has been in horn sections playing behind Broken Social Scene, Poi Dog Pondering, The Walkmen, Jesse Dee and Noel Gallagher. Amolsch can also be heard on albums by Califone and Iron & Wine. Since 2012, he has operated Brass Inferno Productions, a company that

contracts and actualizes unique musical experiences for private and corporate events.

BREON ARZELL (*Dick Wilkins/Ghost of Christmas Future/Poulterer*) returns to Goodman Theatre, where he previously appeared in *Objects in the Mirror* and *A Christmas Carol*, choreographed for Musical Theater Intensive, Disney Musicals in Schools and *Incendiary*, and assistant directed *Lottery Day*. Chicago credits include *The Color Purple* (Drury Lane); *The Brothers Size* (U/S, Steppenwolf Theatre); *The Total Bent* (Haven Theatre/About Face Theatre); *Insurrection: Holding History* (Stage Left Theatre); *The Elaborate Entrance of Chad Deity* (Red Theatre); *Last Stop on Market St.* (Chicago Children's Theater); *Direct From Death Row: The Scottsboro Boys* (Raven Theatre); *The Wiz* (Kokandy Prod); *All Our Tragic* (The Hypocrites) and more. A Detroit native, and graduate of Miami of Ohio University, he has performed in London, Wales, Denmark, Singapore, and on national TYA (Theater for Young Audiences) tours across Italy, Germany, and the U.S. TV credits include: *Empire*, *Chicago Med* and *South Side*. Represented by Shirley Hamilton, Inc. www.breonarzell.com

KAREEM BANDEALY* (*Narrator/Ghost of Jacob Marley/Young Marley*) returns to Goodman Theatre, having previously appeared in four seasons of *A Christmas Carol*, as well as *Rock 'n' Roll*, *Gas For Less* and *King Lear*. Chicago credits include productions at Writers Theatre, Court Theatre, Chicago Shakespeare Theater, Steppenwolf Theatre Company, Paramount Theatre, TimeLine Theatre, Remy Bumppo Theatre Company, The Gift Theatre, About Face Theatre, Silk Road

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

JASMINE BRACEY* (*Charwoman/Ghost of Christmas Present*) returns to Goodman Theatre where she recently appeared in *How to Catch Creation* and *A Christmas Carol*. Chicago credits include Steppenwolf Theatre Company, Chicago Shakespeare Theater and Chicago Dramatists. Regionally, she has worked with Berkeley Repertory Theatre, Alley Theatre, Guthrie Theater, Resident Ensemble Players and Pennsylvania Shakespeare Festival. Bracey has toured with The Acting Company and appeared in several independent films and commercials.

MOLLY BRENNAN* (*Ghost of Christmas Past/Undertaker*) returns to Goodman Theatre, where she previously appeared in *A Christmas Carol* and as Harpo Marx in *Animal Crackers*. Chicago credits include Lookingglass Theatre Company, Steppenwolf Theatre Company, The Neo-Futurists, About Face Theatre, Lifeline Theatre, The Second City, Lyric Opera of Chicago, The House of Chicago, Factory Theater and 500 Clown. She was most recently a co-host of the 10th Annual Fly

Honey Show with *The Inconvenience*. Brennan has toured the U.S. extensively, most notably Denver Arts Center, Performance Space 122 and Mirror Repertory Company in New York, the Adrienne Arsht Center for the Performing Arts in Miami, Alliance Theatre in Atlanta and the Kennedy Center. Film credits include Fawzia Mirza's *Signature Move*. She is represented by Paonessa Talent.

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

AliBurch.com

THOMAS J. COX* (*Bob Cratchit*) returns to Goodman Theatre, where he previously appeared in *Rock 'n' Roll*, *Blind Date*, *A Christmas Carol* and *Bernhardt/Hamlet*. As a founding ensemble member with Lookingglass Theatre Company, he has appeared in many productions since 1988, including *Cascabel*, *Nelson Algren: For Keeps and a Single Day* (Jeff Nomination, Solo Performance) and *Old Curiosity Shop* (Jeff Nomination,

Best Actor). Chicago and regional credits include Writers Theatre, Court Theatre, Northlight Theatre, Milwaukee Repertory Theater, The House Theatre of Chicago, The Gift Theatre, Eclipse Theatre Company, Piven Theatre Workshop and the Weston Playhouse Theatre Company in Weston, Vermont. Film and television credits include *Since You've Been Gone*, *Brotherhood* and *Chicago Fire*.

ALLEN GILMORE* (*Ebenezer Scrooge Alternate*) returns to the Goodman, where he previously appeared in *An Enemy of the People*, *Yasmina's Necklace*, *Objects in the Mirror*, *The Matchmaker* and *A Christmas Carol*. Chicago credits include *The African Company Presents Richard the Third*, *Joe Turner's Come and Gone* (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); *Rosencrantz and Guildenstern are Dead*, *Buried Child* (Writers Theatre). Gilmore is a 2015 Lunt-Fontanne Fellow, a 2015 3Arts awardee, a 2019 Nicolas Ruddle Prize recipient and an ensemble member of Congo Square Theatre Company.

JILLIAN-GISELLE (*Child in Doorway/Pratt/Emily Cratchit/Want*) makes her Goodman Theatre debut. Previous Chicago credits include *Gypsy* (Porchlight Music Theatre); *The Watson's Go to Birmingham-1963* (Chicago Children's Theatre); *Once On This Island* (Columbia College Chicago). Jillian-Giselle is an 11-year-old Chicago student with the Elite

Academy for Girls, and you can find her on Instagram @TheFabulousJillianGiselle.

SUSAAN JAMSHIDI* (*Ortle/Mrs. Cratchit*) returns to the Goodman, where she was previously seen in *The Winter's Tale* and *Yasmina's Necklace*. Chicago credits include work with Drury Lane, The Gift, Lookingglass, Victory Gardens, Northlight, Remy Bumppo and Sideshow Theatre Company (Jeff Award for Best Ensemble – *Idomeneus*), among others. International tours: *Oh My Sweet Land* (Silk Road Rising). Regional theater credits include work with Arena Stage and Berkeley Repertory Theatre, among others. Film and television credits include *Little Nations*, *Cicero in Winter*, *The Wallet*, *Chicago Med*, *Chicago P.D.* and *Sirens*. Jamshidi earned her MFA from DePaul University and is a Regional Coordinator for Statera Mentorship. She is represented by Paonessa Talent.

PHILIP EARL JOHNSON* (*Schoolmaster/Topper/Old Joe*) returns to the Goodman, where he previously appeared in *The Winter's Tale*, *An Enemy of the People*, *Talking Pictures* and *The Brutality of Fact*. Chicago credits include work with American Blues Theater (Ensemble Member), Paramount Theatre, Writers Theatre, Court Theatre, Chicago Shakespeare Theater, TimeLine Theater, Steppenwolf Theatre Company, Oak Park Festival Theatre, Famous Door Theater Company and American Theater Company (Jeff Award – *The Big Meal*). National tour work includes *Angels in America: Parts 1 & 2*. Recent television credits include *Proven Innocent*, *Empire*, *Chicago Med*, *Chicago Fire* and *Mind Games*. One man comedy

show: *MooNiE: Juggler, Ropewalker, Foolish Mortal!* He is represented by Paonessa Talent.

ISABEL KAEGI (*Belinda Cratchit/Party Guest*) makes her Goodman Theatre debut. Chicago Credits: *TREVOR the Musical* (Writers Theatre); *Spring Awakening* (Theatre Nebula); *Winnie the Pooh* (Ravinia Festival); *Billy Elliot* (Highland Park Players); *The Addams Family* (Palatine High School). TV: *Proven Innocent*. Isabel trains at Actors Training Center, Hubbard Street Dance and studies voice with Mary LeGere. She is represented by DDO Artists Agency. @isabel.fiona

VIKRAM KONKIMALLA (*Tiny Tim Alternate*) is a young actor who is making his Goodman Theatre debut. Vikram has participated and enjoyed acting in his school plays and musicals and has a keen interest in fine arts. Vikram is also passionate about speed-stacking and has competed in speed-stacking tournaments including the Junior Olympics 2019 where he was in the top ten merit list, earning his first Junior Olympic medal in the 8 and under age category. A second grader, Vikram's favorite subjects include Math, Geography, Science and Drama.

KRISTEN MAGEE (*Belle/Young Woman*) returns to the Goodman where she previously appeared in *The Sign in Sidney Brustein's Window* and *Uncle Vanya*. Chicago credits include *The Skin of Our Teeth* (Remy Bumppo); *Stickfly* (Windy City Playhouse); *Seven Homeless Mammoths Wander New England* (Theater Wit); *Really Really* (Interrobang); *Crumble: Lay Me Down Justin Timberlake* (Jackalope); *Breach, The Whole World is Watching* and *Dead Letter Office* (Dog and Pony), as well as work with ATC, Teatro Vista, Collaboraction, The New Colony

and About Face Theatre. Regional credits: *Pirates of Penzance* (Berkeley Rep/The Hypocrites) and *Seven Homeless Mammoths...*(The Cockroach Theatre). Television credits include *Chicago Med* and *As The World Turns*. Kristen holds a BFA from Ithaca College and trained at Second City. She is represented by Grossman & Jack Talent.

MADDI RUHL* (*Musician, Flute/Pennywhistle/Piccolo*) returns to the Goodman for a fourth production of *A Christmas Carol*. Regional theater credits include *Is He Dead?* and *The Glass Menagerie* (Hawaii Pacific University, Hawaii State Theater Association Award for Leading Performance); *Circle Mirror Transformation* and *Mauritius* (Hawaii Repertory Theater); *Someone Else's Slippas* (The Arts at Mark's Garage, 2010 Hawaii Lotus Diwali Festival). Ruhl holds a Master's degree in Public Health Epidemiology from Loyola University and plays saxophone for multiple brass bands in Portland, Oregon.

MALCOLM RUHL* (*Party Guest/Musical Director, Concertina/Accordion/Guitar*) returns to Goodman Theatre for his 15th season of *A Christmas Carol*. Additional Goodman credits include *Ain't Misbehavin'* (musical director) and *Floyd and Clea Under the Western Sky*. Ruhl appeared in the Broadway production of *Pump Boys and Dinettes*. He is the recipient of two Jeff Awards and eight nominations for musical direction, including productions at American Blues Theater, Theatre at the Center, American Theater Company, Steppenwolf Theatre Company, Drury Lane Theatre, Lookingglass Theatre Company, Mercury Theater, Northlight Theatre, Apollo Theater

and Apple Tree Theatre. Orchestration credits include *Heart of Spain*, *The Original Grease* and re-orchestrations of *Oklahoma!* and *A Little Night Music*. Ruhl maintains a teaching and recording studio in Elk Grove Village. MalcolmRuhl.com

CHRISTOPHER SHEARD* (*Young Scrooge/Abe, Frida's Husband*) returns to Goodman where he previously appeared in *A Christmas Carol* and *The Winter's Tale*. Chicago credits include Chicago Shakespeare Theater, Definition Theatre Company, Remy Bumppo Theatre Company, Steppenwolf Theatre Company, Writers Theatre, American Blues Theater, TimeLine Theatre Company and Windy City Playhouse. Regional credits include Great River Shakespeare Festival and American Players Theatre. Sheard is an ensemble member of Definition Theatre Company and is represented by Grossman and Jack Talent. He received his MFA from The University of Illinois Professional Actor Training Program and his BA from Florida State University.

NELSON SIMMONS (*School Child/Nelson Cratchit/Ignorance/Turkey Child*) returns to Goodman Theatre after appearing in *A Christmas Carol*. Chicago credits: Kenny in *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 speaker at many high-profile city events. At school, he plays guitar for the Chapel Praise team and is part of the Special Events Club and Soccer team. Simmons loves reading, trivia games, YouTube videos and making people laugh. He is an active member of his church and a seventh-grade honor student.

HANNAH STARR (*Fan/Martha Cratchit/Catherine*) makes their Goodman Theatre debut. Chicago credits include *Gaslight District* (The Second City) and *Fun Home* (Victory Gardens Theater, Jeff Award nomination), as well as work with Chicago Shakespeare Theater, Firebrand Theatre, The Annoyance Theatre, The iO Theater, Quest Theatre Ensemble and No Stakes Theater Project. They are represented by Paonessa Talent Agency.

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

ALISON TATUM* (*Musician, Violin*) makes her Goodman Theatre debut. An active freelance performer, educator and arts entrepreneur, Tatum is a frequent pit musician in the Chicago area and has performed at Symphony Center in Chicago and Carnegie Hall in New York. Tatum is a founding member of Amazonland Chamber Players, with whom she presents an annual summer concert series. She is also the contractor, arranger and lead violinist for the string quartet, Amethyst Ensemble. In addition, Tatum is a member of Oistrakh and Northbrook Symphony Orchestras. Tatum earned a B.M. from the University of Missouri in Columbia and both a Master's in Music and a Performance Certificate from DePaul University.

PENELOPE WALKER* (*Crumb/Mrs. Fezziwig*) returns to Goodman Theatre for her 15th season of *A Christmas Carol*. Other Goodman credits include *The Story*, *Crowns* and *Wit*. Chicago credits include work with Northlight Theatre, Victory Gardens Theater, Remy Bumppo Theatre Company, Theater Wit, American Theater Company, Erasing the Distance, Chicago Dramatists, Lookingglass Theatre Company, Steppenwolf Theatre Company, Next Theatre Company, MPAACT, Rivendell Theatre Ensemble and Chicago Theatre Company. She also wrote and starred in her own solo piece, *How I Jack Master Funked the Sugar in My Knee Caps!*. Walker has appeared regionally with the Alliance Theatre, Arena Stage, Hartford Stage and the Alley Theatre. Film, television and web series credits include *Dangerous Ruffians*, *Olympia*, *Something Better Somewhere Else*, *Work in Progress*, *Chicago Med*, *Chicago Justice*, *Chicago Fire*, *Boss* and *Matching Pursuit*.

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

LARRY YANDO* (*Ebenezer Scrooge*) returns to Goodman Theatre, where he previously appeared as Ebenezer Scrooge in 11 productions of *A Christmas Carol*, *Bernhardt/Hamlet*, *The Little Foxes*, *The Jungle Book* and *Candide* (Jeff Award). Chicago credits include *Titus Andronicus* (Defiant Theatre); *The Tempest*, *King Lear*, *Cymbeline* and *Antony and Cleopatra* (Chicago Shakespeare Theater); *Angels in America* (Jeff Award), *Travesties* and *Measure for Measure* (Court Theatre); *Fake* and *Mother Courage and Her Children* (Steppenwolf Theatre Company); *The Dance of Death* (Jeff Award), *As You Like It* and *Nixon's Nixon* (Writers Theatre); *Kiss of the Spider Woman* (Pegasus Players, Jeff Award), *I Hate Hamlet* and *Jacques Brel is Alive and Well and Living in Paris* (Royal George Theatre). In 2010, he was one of nine actors chosen for the Lunt-Fontanne Fellowship Program, an acclaimed program serving regional theater actors and the future of American theater.

HENRY WISHCAMPER (*Director*) is a member of Goodman Theatre'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*, *A Christmas Carol* (2013 – 2017 productions), *Other Desert Cities*, *Talking Pictures* and *Blue Skies Process* (*New Stages Festival*). Other Chicago directing credits include *The Dance of Death* at Writers Theatre, *The Night Alive* at Steppenwolf Theatre Company and *An Epic Tale of Scale* which he co-devised and co-directed with Jo Cattell at Chicago Children's Theatre. His New York directing credits include Manhattan Theatre Club, LCT3, Atlantic Theater Company,

New World Stages, Katharsis Theater Company and Keen Company. Regional theater and other directing credits include Williamstown Theatre Festival, Guthrie Theater, The Old Globe and TheaterWorks. Wishcamper served as the assistant director of the Broadway productions of *August: Osage County* and *Shining City*. His adaptation of *Animal Crackers* has been produced by the Denver Center Theatre Company, Baltimore Center Stage and Oregon Shakespeare Festival, among others. He is a Drama League directing fellow and a graduate of Yale University.

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

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*) Goodman: *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.* Broadway: *Therese Raquin* (Roundabout Theatre Company). Off-Broadway: *Wild Goose Dreams* (The Public); *Man from Nebraska* (Second Stage Theatre); *The Purple Lights of Joppa Illinois, Between Riverside and Crazy* (Atlantic Theater Company); *Tribes, Red Light Winter* (Barrow Street Theatre); *Stop the Virgens* (Karen O at St. Ann's Warehouse/Sydney Opera House); *Ivanov, Three Sisters* (CSC); *A Minister's Wife* (Lincoln Center Theatre); *Adding Machine A Musical* (Minetta Lane). Regional: *Photograph 51, All My Sons, The Hard Problem, Man in the Ring* (Court Theatre); *The Way the Mountain Moved* (Oregon Shakespeare Festival); *Wild Goose Dreams* (La Jolla Playhouse); *Carousel* (Arena Stage); TUTA Company Member: *Radio Culture, The Edge of Our Bodies, Gentle, Music Hall, The Anyway Cabaret, The Jewels, The Silent Language.* Awards: Obie, Lortel.

RICHARD WOODBURY (*Sound Designer*) is the resident sound designer at the Goodman, where credits include original

music and/or sound design for *The Winter's Tale*, *Sweat*, *Support Group for Men*, *An Enemy of the People*, *Blind Date* and many others. Additional recent Chicago credits include *True West*, *HIR* and *Linda Vista* at Steppenwolf Theatre Company and *Smart People* and *The Scene* at Writers Theatre.

Woodbury's work has also been featured on Broadway, internationally and at regional theaters across the United States. He has received Jeff, Helen Hayes, Ovation and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist.

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

TOMMY RAPLEY (*Choreographer*) returns to the Goodman, following recent productions *The Winter's Tale* and *Support Group for Men*. Tommy is a proud Company Member with The House Theatre of Chicago where he has choreographed over 20 world-premiere productions. Directing credits for The House include: *The Great and Terrible Wizard of Oz*, *DORIAN* and *The Nutcracker*. Notable Chicago credits: *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).

ALDEN VASQUEZ* (*Production Stage Manager*) has stage managed over 85 productions at Goodman Theatre, including 29 productions of *A Christmas Carol*. His Chicago credits include 14 productions at Steppenwolf Theatre Company, including the Broadway productions of *The Song of Jacob Zulu* (also in Perth, Australia) and *The Rise and Fall of Little Voice*. His regional theater credits include productions at American Theater Company, American Stage Theatre Company, Arizona Theatre Company, Ford's Theatre, Madison Repertory Theatre, Manhattan Theatre Club, Northlight Theatre, Peninsula Players Theatre, Remains Theatre, Royal George Theatre, Teatro Vista., Trinity Repertory Company and the Weston Playhouse Theatre Company. He teaches stage management at DePaul University, is a 35-year member of Actors' Equity Association and a U.S. Air Force veteran.

KIMBERLY ANN McCANN* (*Stage Manager*) is in her sixth season with Goodman Theatre, having most recently worked on *The Music Man*. 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, Skylight Music Theatre, Tuacahn Center for the Arts and The Juilliard School.

ROBERT FALLS (*Goodman Theatre Artistic Director*) will revive his 2014 production of *Don Giovanni* for the Lyric Opera this fall, and will direct Brian Friel's *Molly Sweeney* at the Goodman next spring. Most recently, he directed Shakespeare's *The Winter's Tale* and David Cale's *We're Only Alive for A Short Amount of Time* (Goodman Theatre, The Public Theater). Other recent productions include *Pamplona*, starring Stacy Keach; Rogelio Martinez's *Blind Date*; and his own original adaptation of Ibsen's *An Enemy of the People*. Recent credits also include *2666*, adapted from Roberto Bolaño's epic novel and co-directed with Seth Bockley; *The Iceman Cometh*, starring Nathan Lane and longtime collaborator Brian Dennehy (Brooklyn Academy of Music); and Beth Henley's *The Jacksonian*. Falls' Broadway productions include *Death of a Salesman*, starring Dennehy; *Long Day's Journey into Night*, starring Dennehy, Vanessa Redgrave, Philip Seymour Hoffman and Robert Sean Leonard; Eric Bogosian's *Talk Radio*; the American premiere of Conor McPherson's *Shining City*; and Horton Foote's Pulitzer Prize-winning *The Young Man from Atlanta*. His Broadway production of Elton John and Tim Rice's *Aida*, for which he also co-wrote the book, continues to be produced around the world. Previous Goodman productions include, most notably, Arthur Miller's *Finishing the Picture*; *The Seagull*; *Uncle Vanya*; *Measure for Measure*; *King Lear*; *Desire Under the Elms*; *The Misanthrope*; *Pal Joey*; *Galileo*; the American premiere of Alan Ayckbourn's *House and Garden*; the world premieres of Rebecca Gilman's *A True History of the Johnstown Flood*, *Blue Surge*, *Dollhouse* and *Luna Gale*; and Gilman's *Soups, Stews, and Casseroles: 1976*. 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), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts) 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 ultimately became executive director in 1980. Since that time he has overseen more than 350 productions including close to 150 premieres. He initiated the Goodman’s annual production of *A Christmas Carol*, which celebrated 40 years as Chicago’s leading holiday arts tradition in 2017. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by *Time* magazine as the “Best Regional Theatre” in the U.S., the Pulitzer Prize for Lynn Nottage’s *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark

his 40th anniversary with the Goodman, his name was added to the theater's "Walk of Stars." Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater's Lifetime Achievement Award; Theatre Communication Group's Visionary Leadership Award; Actors' Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; *Chicago* magazine and the *Chicago Tribune* as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and Vision 2020 for promoting gender equality and diversity in the workplace.

Schulfer received an Honorary Doctor of Fine Arts degree from North Central College. He taught at the theater school at DePaul University for 15 years and has lectured regularly on arts management at Southern Methodist University and other academic institutions. Schulfer is a lifelong Chicago area resident and received a degree in economics from the University of Notre Dame, where he managed the cultural arts commission.

Goodman Theatre thanks the following individuals for their generous support!

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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 fourth 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: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Kimberly Senior, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. David W. Fox, Jr. is Chairman of Goodman Theatre's Board of Trustees, Denise Stefan Ginascol is Women's Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.