

Charles Dickens' A Christmas Carol

Adapted by **Tom Creamer**

Directed by **Jessica Thebus**



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Welcome

Wonder. We don't allow ourselves much of that these days. Thanks to our omnipresent Google providers—aka smart phones—we rarely sit in any kind of ambiguity for long, meaning we're losing that whole “searching for an answer” thing. But even more worrying is the resistance to awe: how can we find ourselves in a state of wonder when we spend most of our time in a place of cynicism and certainty?

Clearly, you already know the answer. You chose to be here. You chose to spend time with a story of wonder that is set in, as the song would have it, the most wonderful time of the year. And I am deeply grateful to you for making that choice. Inspired by it. And am hopeful that you find yourself, at some point in the next few hours, surrendering to the giddy delight of awe. Of joy. Of wonder.

The beautiful thing is that those moments—those states of being—are highly contagious. And they stick around in our hearts and minds longer than the catalyst that opened us up. May this season bring you wide-eyed wonder. It's not just for kids anymore.

Susan V. Booth

Artistic Director

The Spirit of Scrooge

by Thomas Connors

From roles in memorable productions as Mary Zimmerman's *The Odyssey* and *The Notebooks of Leonardo da Vinci*, to an Obie-winning turn as “The Creature” in Neal Bell’s *Monster* at the Classic Stage Company, **CHRISTOPHER DONAHUE**’s career has taken him from Chicago to New York and Los Angeles. Now, sinking his teeth into that crankiest of curmudgeons—Ebenezer Scrooge—Donahue takes a moment to talk about his life in the theater.

THOMAS CONNORS: Did you, like so many people, get the acting bug in high school?

CHRISTOPHER: Yes, it was my experience in high school that made me begin to seriously consider theater as a life choice. I went to a prep school in New England, where I was introduced to the likes of Harold Pinter, Federico García Lorca, Samuel Beckett and William Shakespeare. We toured a production of *Our Town* around England as part of an exchange program. I played eight roles, including the tallest paper boy you've ever seen, and that experience of touring injected a sense of adventure into the whole shebang, which kind of hooked me for life.

THOMAS: What inspired you to pursue acting in the early stages of your career, and can you share a memorable experience from that time?

CHRISTOPHER: College for me was a bit of an intermittent disaster, so I took four years off and moved into Chicago where I spent a lot of time with the Chicago Shakespeare Theater. I also worked for the Circuit Court of Cook County in a flagship theater program, teaching children about the legal system. It was rather ingenious, turning well-known fairy tales into courtroom dramas, with the kids taking on the role of the jury. We rehearsed after hours in empty courtrooms in the Daley Plaza building, and it was very fun. It was my first regular paying job as a performer.

THOMAS: As a working actor, you take on all kinds of roles in all kinds of productions, but you've been an associate of famed director/ adapter Mary Zimmerman's from the beginning. How has your collaboration with her influenced your approach to acting?

CHRISTOPHER: It was evident in my last year at Northwestern, when I was a 28-year-old senior and Mary was a graduate student, that her theatrical vocabulary was something that suited me. The Performance Studies department, which introduced me to adapting literature for the stage, chamber theater and performance art, really gave me a new understanding of performance. The classes and productions offered, headed up by some amazing professors, were pretty much the only things

that significantly sparked my imagination. But Mary put it all into practice for me. She has generously called me a collaborator, and I trust her and her team of designers implicitly. I like the feeling of finding my place in her storytelling and sublimating any sense of ego and just going for it as part of a group. Her work gives me the opportunity to be physical and graceful and assured, and I always feel like I've really accomplished something after performing in one of her shows.

THOMAS: Let's talk Scrooge. What was your approach to portraying this character and how did you find the balance between his grumpy exterior and the deeper emotions that drive his transformation?

CHRISTOPHER: Even though the production is generally geared toward younger audiences, I maintain that it's the adults that really need to take in Scrooge's story. I glean more about him whenever I return to the book. His story is simultaneously heartbreaking and heartwarming, and I think the play should be, too. It seems to me that is only achieved by making him instantly recognizable in his humanness. He is as infinitely human as the rest of us, and that is what the spirits reveal to him. What's reclaimed is his humanity. But it's also a rollicking, over-the-top kind of story, and hilarious. The supreme challenge is hitting all of these notes.

THOMAS: After having previously played Scrooge at another theater, what drew you back to this role?

CHRISTOPHER: Over 10 years ago, I jumped at the chance to do it—it was a wicked good time with some truly great people. More importantly, it was extremely well-timed, in that I'd just put my life on hold for a few years to devote my energy toward getting sober. That was quite a realignment, a spiritual reeducation combined with a fearless examination of my whole life, which is nearly identical to what the spirits work upon Scrooge. So, it was one of those rare experiences, for me, where the work was decidedly personal—an amazing opportunity to tell one of the greatest stories of spiritual awakening ever written, with my own recent experience fueling it in important ways. I still feel that way about it.

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

Goodman Theatre
presents
A CHRISTMAS CAROL

By
Charles Dickens

Directed by
Jessica Thebus

Adapted by
Tom Creamer

Set Design by
Todd Rosenthal

Costume Design by
Heidi Sue McMath

Lighting Design by

Keith Parham

Sound Design by

Pornchanok Kanchanabanca

Based on the original sound design by

Richard Woodbury

Original Music Composed by

Andrew Hansen

Music Direction by

Malcolm Ruhl*

Casting by

Lauren Port, CSA

Additional Adaptive Work by

Neena Arndt

Production Stage Manager

Jennifer Gregory*

Stage Managers

Beth Koehler*

Duncan McMillan*

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

CAST

Ebenezer Scrooge.....**Christopher Donahue***

Christmas Eve

Narrator.....**Kate Fry***

Bob Cratchit.....**Anthony Irons***

Ortle.....**Wai Yim***

Crumb**Penelope Walker*** Frida

.....**Dee Dee Batteast*** Child in

Doorway.....**Viva Boresi** Charwoman

.....**Bri Sudia***

Poulterer.....**Arash Fakhrabadi**

Newspaper Seller.....**Henry Lombardo**

Ghost of Jacob Marley**William Dick***

The Past

Ghost of Christmas Past**Lucky Stiff**

Deer.....**Arash Fakhrabadi, Jalbelly Guzmán**

School Official**Wai Yim***

Pratt.....**Viva Boresi**

School Children.....**Isabel Ackerman, Ava Rose Doty**

Johnston**Xavier Irons**

Scrooge as a Boy.....**Henry Lombardo**
 Fan.....**Tafadzwa Diener** Mrs.
 Alice Fezziwig**Penelope Walker*** Scrooge
 as a Young Man.....**Daniel José Molina*** Dick Wilkins
**Gregory Hirte*** Mr. Fezziwig
**Robert Schleifer*** Max Fezziwig
**Mark Bedard*** Belle
**Amira Danan*** Young
 Marley**Arash Fakhrabadi** Fezziwig
 Guests.....**Jazzlyn Lockett Aderere, Dee Dee**
Batteast*, William Dick*, Tafwadzwa Diener, Jalbelly
Guzmán, Anthony Irons*, Susaan Jamshidi*, Bri Sudia*,
Wai Yim*, Isabel Ackerman, Viva Boresi, Ava Rose Doty,
Xavier Irons, Henry Lombardo

The Present

Ghost of Christmas

Present.....**Bri Sudia*** Hat
 Seller**Jalbelly Guzmán** Chestnut
 Seller.....**Jazzlyn Lockett Aderere** Belinda
 Cratchit.....**Isabel Ackerman** Emily
 Cratchit**Viva Boresi** Peter
 Cratchit.....**Xavier Irons** Mrs.
 Cratchit.....**Susaan Jamshidi*** Tree
 Seller.....**Wai Yim*** Wreath
 Seller.....**Anthony Irons***

Martha Cratchit.....**Tafwadzwa Diener**
 Gregory Cratchit**Henry Lombardo** Tiny
 Tim Cratchit**Ava Rose Doty**
 Abe.....**Mark Bedard***
 Topper.....**William Dick***
 Philomena.....**Jazzlyn Luckett Aderele**
 Felicity.....**Jalbelly Guzmán**
 Catherine**Tafwadzwa Diener**
 Ignorance**Viva Boresi**
 Want.....**Ava Rose Doty**

The Future

Ghost of Christmas Future.....**Amira Danan*** Mrs.
 Dilber.....**Jazzlyn Luckett Aderele**
 Undertaker.....**Arash Fakhrabadi** Old
 Joe.....**William Dick*** Young
 Woman.....**Jalbelly Guzmán** Young Man
**Gregory Hirte***

Christmas Morning

Turkey Child.....**Xavier Irons**

Musicians: Past, Present and Future

Violin.....**Hillary Bayley***

Horn Player**Brian Goodwin***
Accordion/Guitar/Concertina.....**Malcolm Ruhl***
Fiddle**Gregory Hirte***

Ensemble**Arash Fakhrabadi, Jalbelly Guzmán**

Ebenezer Scrooge Alternate.....**Austin Tichenor***

Understudies.....**Annabel Finch,
Tatiana Bustamante, Jordan Golding, Sam Hyson, Loren
Jones, Anne Sheridan Smith**

Associate Director: **Tor Campbell**

Choreographer: **Tommy Rapley**

Flight Director: **Andrea Gentry**

Associate Lighting Designer: **Brian Elston**

Voice and Dialect Coach: **Sammi Grant**

Line Producers: **Malkia Stampley, Adam Belcuore**

Puppet Design & Creation: **Jillian Gryzlak,**

Rachel Anne Healy

Assistant Director: **Francesca Patrón**

Assistant Choreographer: **Tor Campbell**

Assistant Sound Designer: **Emily Hayman**

Production Assistant: **Gabriel Anderle**

Makeup Consultant for Ghost of Christmas Past: **Lucky Stiff**

Dance Captain: **Jalbelly Guzmán**

Young Performer Supervisors: **Katie Hanson,**
Gabriel Anderle

ASL Interpreter: **Paul George**

Stage Management Apprentice: **Lawrence Jacquan**

Floor Manager: **Allison Vogelmeier**

Understudies never substitute for a listed player unless an announcement is made.

Tatiana Bustamante—Ghost of Christmas Past/Martha/Fan/Belle/Catherine/Young Woman/Ghost of Christmas Future; **Annabel Finch**—Young Performers; **Jordan Golding**—Poulterer/Dick Wilkins/ Max Fezziwig/Young Marley/Abe/Topper/Undertaker/Wreath Seller/Young Man; **Sam Hyson**— Musician; **Loren Jones**—Bob Cratchit/Ortle/Marley/Tree Seller/School Official/Old Joe; **Anne**

Sheridan Smith— Narrator/Crumb/Charwoman/Mrs. Alice Fezziwig/Philomena/Felicity/Mrs. Dilber

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

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 and the Chicago Department of Cultural Affairs and Special Events.

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.

Profiles

ISABEL ACKERMAN, she/her (Belinda Cratchit/School Child) makes her Goodman Theatre debut. Chicago credits include Annie (Citadel Theatre); Chitty Chitty Bang Bang (Athenaeum Theater); and Matilda (Beverly Theatre Guild). She has been in commercials for T-Mobile, Home Depot, Kelloggs, Bimbo Bakeries and McDonald's, as well as print campaigns for HP, American Girl and Sara Lee. Isabel is a freshman in the IB Program at Amundsen High School, and proudly represented by Stewart Talent.

JAZZLYN LUCKETT ADERELE, she/her (Chestnut Seller/Philomena/ Mrs. Dilber) is honored to return to Goodman Theatre for another year of A Christmas Carol. Chicago theater credits include work with Remy Bumppo Theatre Company, Steppenwolf Theatre and Congo Square Theatre. NY: Geva Theatre. Television: Chicago Fire. Education: MFA, Northwestern University; BA, University of Illinois at Chicago. She is represented by Gray Talent Group.

DEE DEE BATTEAST* (Frida) returns to Goodman Theatre where she previously appeared in Ohio State Murders, A Christmas Carol—An Audio Play and The Winter's Tale. Recent regional theater credits include work with Clarence

Brown Theatre, Virginia Stage Company, Illinois Shakespeare Festival, PlayMakers Repertory Company and Indiana Repertory Theatre. Television credits include Chicago Fire. Batteast earned her undergraduate degree from Ball State University and her MFA from UNC-Chapel Hill.

HILLARY BAYLEY*, she/her (Musician) is a Chicago-based freelance musician and music educator with performance experiences ranging from the orchestral stage to the theater pit. Favorite pit and onstage musician credits include the midwestern premiere of Bright Star (BoHo Theatre); Big River (Mercury Theater of Chicago); Spring Awakening (Porchlight Music Theatre); Big Fish (BoHo Theatre); The Robber Bridegroom (Timber Lake Playhouse) and countless others. When not performing, Bayley can be found teaching at the Merit School of Music in Chicago.

MARK BEDARD* (Max Fezziwig/Abe) Chicago: Richard III, All's Well That Ends Well (Chicago Shakes). Off-Broadway: Promenade (City Center); Julius Caesar (TFANA); Pride & Prejudice (Primary Stages); Midsummer Night's Dream (Pearl Theater); Fashions for Men (Mint Theater). Select Regional: Oregon Shakespeare - 9 Seasons; Hudson Valley Shakespeare - 4 seasons; Into the Woods, A Midsummer Night's Dream (Idaho Shakes); Little Shop of Horrors (Idaho & Tahoe Shakes); Cocoanuts (Guthrie); Roe (Arena Stage, Berkeley Rep); A Funny Thing...Forum (Geva Theatre); Cymbeline (Shakespeare Theatre Company); Boeing Boeing (Seattle Repertory); Waiting

for Godot (Marin Theatre). TV/Film: Gilded Age; Evil; Madam Secretary; The Good Fight; Instinct; The Knick.

markbedard.com

VIVA BORESI, she/her (Emily Cratchit/Child in Doorway/Pratt/Ignorance) is thrilled to be returning for her second year in A Christmas Carol. She was a member of the Jeff Nominated Ensemble of Once (Writers Theatre). Other credits include Everybody (Northwestern University) and numerous commercials including Toyota's "Bookstore" holiday ad, Brookfield Zoo, the Gateway Foundation, ArtPix, Crest/ Oral-B and e-learning scenes for Encyclopedia Britannica. Viva is represented by Stewart Talent. @vivaboresi

TATIANA BUSTAMANTE, she/they (US Ghost of Christmas Past/US Martha/US Fan/US Belle/US Catherine/US Young Woman/US Ghost of Christmas Future) is excited to be back for A Christmas Carol at Goodman Theatre! Chicago credits include A Streetcar Named Desire (Paramount Theatre); Fen (Court Theatre); A Christmas Carol (Drury Lane Oakbrook); Gypsy (Porchlight Music Theatre); Refuge (Theo Ubique); National Merit (BoHo Theatre); and Lizzie (Firebrand Theatre). They hold a BFA from the Chicago College of Performing Arts and an MA from the University of Miami. Bustamante is proudly represented by Gray Talent Group. @tatiebustamante

AMIRA DANAN*, she/her (Belle/Ghost of Christmas Future) returns for a fourth year with A Christmas Carol! Other Goodman Theatre productions include The Penelopiad and

Bernhardt/Hamlet. Chicago credits include The Comedy of Errors (Chicago Shakespeare Theatre); Southern Gothic (Windy City Playhouse); and A Doll's House (Raven Theatre). Regional credits include Ever in the Glades (Kennedy Center); Origin Story (Cincinnati Playhouse); Sanctuary City (Cincinnati Playhouse); School Girls (TheatreSquared); and most recently, What the Constitution Means to Me (Boise Contemporary Theatre). Television credits include Chicago Med, 61st Street and The 4400. Amira earned her BA from Northwestern University and is proudly represented by Gray Talent Group.
@amiradanan

WILLIAM DICK* (Marley/Topper/Old Joe) Inherit the Wind, A Christmas Carol, Bernhardt/Hamlet, Father Comes Home From The Wars, Blind Date, Moonlight and Magnolias, House and Garden, The Goat, or Who Is Sylvia? (Goodman Theatre); Choir Boy (Steppenwolf Theatre Company); The Comedy of Errors, All's Well That Ends Well, A Midsummer Night's Dream, and many others (Chicago Shakespeare Theater); The Book of Will (Northlight Theatre); The Pitman Painters (Timeline Theatre). Regional: Asolo Repertory Theatre, Studio Arena Theater, Los Angeles Theater Center, Milwaukee Repertory Theater. TV: The Emperor of Ocean Park, A League of Their Own, The 4400, Fargo, Chicago Fire, Crisis, Empire. Film: Fred Claus, Stranger Than Fiction, The Break-Up, The Promotion, The Merry Gentleman, Oz the Great and Powerful, The Company. Williamdick.net

TAFADZWA DIENER, she/her (Martha Cratchit/Fan/Catherine) is thrilled to be returning to the Goodman. Goodman Theatre credits include: A Christmas Carol (2023). Chicago credits: The Sound of Music, You're a Good Man, Charlie Brown (Marriott Theatre); Anything Goes (Porchlight); Rock of Ages (Mercury Theater); 1919 (Steppenwolf Theatre Company); An Educated Guess (Definition Theatre); Shakespeare in the City (Chicago Shakespeare). Regional: Ragtime, The Pirates of Penzance (Utah Shakespeare Festival) TV: Chicago PD. She is represented by Big Mouth Talent. @tafadzwadiener

CHRISTOPHER DONAHUE* (Ebenezer Scrooge) has performed at Goodman Theatre, Chicago Shakespeare Theatre, Chicago Opera Theatre, Court Theatre, Lookingglass Theatre Company, Remains Theatre, Stories On Stage, Alliance Theatre, American Repertory Theatre, Annoyance Theatre, Arden Theatre Company, Arena Stage, Berkeley Repertory Theatre, Boston Lyric Opera, Circle in the Square, City Theatre of Pittsburgh, Classic Stage Company, Hartford Stage, Huntington Theatre Company, La Jolla Playhouse, Lincoln Center's Serious Fun! Festival, Manhattan Theatre Club, McCarter Theatre, Milwaukee Repertory Theatre, New York Shakespeare Festival, The Old Globe, Oregon Shakespeare Festival, Public Theatre, Repertory Theatre of St. Louis, Second Stage, Seattle Repertory Theatre, Shakespeare Theatre of DC, among others.

AVA ROSE DOTY (Tiny Tim/School Child/Want) is so excited to be back at Goodman Theatre. Chicago credits include: the record breaking The Who's Tommy (The Goodman Theatre), Carousel (Music Theatre Works), The Music Man (Metropolis), A Christmas Carol (Drury Lane), The Sound of Music (Summerplace Theatre), Les Misérables, Annie (BAM) and Finding Nemo (Roadshow). Regional: The Sound of Music (Wagon Wheel Theatre) Other credits: various commercials, Film - Ghostlight and a new animated show Wonder Pets: In the City airing on Apple TV + coming this December. Rep: Talent X Alexander and Bercy Talent Management. @itsavarosed

ARASH FAKHRABADI, he/him (Poulterer/Stag Deer/Young Marley/Undertaker/ Ensemble) is excited to return to the Goodman stage. Chicago credits include: A Christmas Carol, RUST, Layalina (Goodman Theatre); The Thanksgiving Play (Steppenwolf Theatre Company); Anna in the Tropics (Remy Bumppo Theatre); The Leopard Play, or sad songs for lost boys (Steep Theatre). Regional: Laughs in Spanish (Milwaukee Chamber Theatre). Television: Chicago Fire (NBC). Fakhrabadi is represented by Gray Talent Group.

ANNABEL FINCH (US Young Performers) is thrilled to be included in this Chicago holiday tradition for a second year. Annabel was previously seen in Goodman's pre-broadway production of The Who's Tommy as Young Tommy. Other regional credits include Billy Elliot and School of Rock (Paramount Theatre) and A Christmas Story: The Musical

(Marriott Lincolnshire Theatre). In her spare time, Annabel dances competitively and plays guitar. She is represented by DDO Artists.

KATE FRY* (Narrator) *The Cherry Orchard*, *The Winter's Tale*, *Ah Wilderness!* (Goodman Theatre). Other Chicago credits: *Birthday Candles*, *The Beauty Queen of Leenane*, *Outside Mullingar* (Northlight Theatre); *The Mousetrap*, *The Belle of Amherst*, *Electra* (Court Theatre); *Wife of a Salesman*, *Marjorie Prime*, *Hedda Gabler* (Writers' Theatre); *Henry V*, *As You Like It* (Chicago Shakespeare Theatre). Off Broadway: *A Minister's Wife* (Lincoln Center). Regional: Center Theatre Group in LA, McCarter Theatre Center.

JORDAN GOLDING, he/him (US Poulterer/US Dick Wilkins/US Max Fezziwig/ US Young Marley/US Abe/US Topper/US Undertaker/US Wreath Seller/US Young Man) is thrilled to make his Goodman Theatre debut. Chicago credits include *Once and The Band's Visit* (Writers Theatre). Regional credits include *Million Dollar Quartet*, *Mary's Wedding* (Peninsula Players Theatre); *The Band's Visit* (TheatreSquared - regional premiere); *Pump Boys and Dinettes* (Timber Lake Playhouse); *Barefoot in the Park*, *Macbeth*, *The Winter's Tale*, *Treasure Island* (Oberlin Summer Theater Festival); and *Macbeth* (Ovalhouse Theatre, London). TV credits include *Chicago Fire*.

BRIAN GOODWIN* (Musician) makes his Goodman Theatre debut. A graduate of the Manhattan School of Music and DePaul

University School of Music, Goodwin is a frequent substitute and extra musician with the Lyric Opera of Chicago, Joffrey Ballet, Grant Park Orchestra and Milwaukee Symphony Orchestra. He is also Principal Horn of the Sarasota Opera and Illinois Symphony Orchestra.

JALBELLY GUZMÁN, she/her (Dance Captain/Hat Seller/Doe Deer/Felicity/ Young Woman/Ensemble) is absolutely thrilled to be returning to Goodman Theatre for her second A Christmas Carol! Her Chicago credits include: Pro-Am (First Floor Theater); Romeo & Juliet (Teatro Vista); Killed a Man (Joking) (First Floor Theater & The Sound); Virgins (Jackalope Theatre Co.); Measure for Measure (Chicago Shakespeare Theater); Laced (About Face Theatre). Her regional credits include: West Side Story (Encore Musical Theatre Company). TV: Emperor of Ocean Park.

GREGORY HIRTE*, he/him (Musician/Dick Wilkins/Young Man) returns to the Goodman for his 24th production of A Christmas Carol. He is a musician and actor whose Chicago theater credits include performance and musical compositions for Lookingglass Theatre, Chicago Shakespeare, Court Theatre, Drury Lane, Victory Gardens, Piven Theatre Workshop, Mercury Theater and American Blues. Musically, Greg has toured nationally and internationally, and can currently be seen with the band "Classical Blast".

SAM HYSON (US Musician) is a Chicago-based musician with a passion for international music. He performs on violin,

accordion and other instruments playing Bengali folk music, Arabic music, Mariachi and more. He co-founded Chicago Folklore Ensemble, with whom he created two albums of music and a book of immigrant stories. Previous theater experience includes Primary Trust and A Christmas Carol (Goodman Theatre); Indecent (DePaul & Roosevelt Universities); Unveiled (WaterTower Theatre, Dallas, TX). samhyson.com

ANTHONY IRONS* (Bob Cratchit/Wreath Seller) Credits: Support Group for Men, Two Trains Running (Goodman Theatre); Stokely: the Unfinished Revolution, Waiting for Godot (Court Theatre); Welcome to Matteson, King Hedley II (Congo Square Theatre); Steadfast Tin Soldier, Treasure Island (Lookingglass Theatre); How to Use a Knife (Shattered Globe Theatre); Jitney (Arkansas Rep); Peach Drop Stop & Roll (The Second City/Alliance Theatre); Hamlet II (Shakespeare Festival); Black Eagles (Penumbra Theatre). Film/TV: Ghostlight, Let's Go to Prison, Empire, Southside

XAVIER IRONS, he/him (Johnston/Peter Cratchit/Turkey Child) is overjoyed to make his Goodman Theatre debut and perform alongside his real-life dad. Credits include R.U.R: Rossum's Universal Robots (Lookingglass Young Ensemble) and Peter Pan (Lookingglass Summer Series). Television credit: Saturdays (Disney). Xavier began training at The Second City and Lookingglass Theatre at age six. Many thanks to Stewart Talent.

SUSAAN JAMSHIDI*, she/her (Mrs. Cratchit) Goodman Theatre: A Christmas Carol, The Winter's Tale, Yasmina's Necklace and new play workshops. Chicago: Writers, Northlight, Lookingglass, Steep, Raven, VG, Drury Lane, Gift, Theatre Wit, Remy Bumppo, etc. Regional: Seattle Rep, Arena, Berkeley Rep, Rep of St. Louis, Notre Dame Shakes. Film/tv: Christmas on the Ranch, Hibernation, The Tam and Kevin Show, After: A Love Story, Don't Worry About It, The Wallet, Chicago Med, Chicago PD, Sirens, etc. Education: MFA from DePaul University. Rep: Paonessa. (AEA/SAG/ AFTRA)
@susaanlayla

LOREN JONES, he/him (US Bob Cratchit/US Ortle/US Marley/US Tree Seller/US School Official/US Old Joe) is incredibly happy to be returning for his third season of A Christmas Carol at Goodman Theatre, where his other credits include Roe (2021). Local credits include: Lavender Men (About Face Theatre); Caesar, As You Like It and Pride and Prejudice (Illinois Shakespeare Festival).

HENRY LOMBARDO (Boy Scrooge/Newspaper Seller/Gregory Cratchit) returns to Goodman Theatre where he appeared as Tiny Tim alt/Ignorance in A Christmas Carol 2018. Chicago performances: An Inspector Calls (Chicago Shakespeare Theater); The Magic Flute, Macbeth, The Flying Dutchman, Aida, Luisa Miller (Lyric Opera of Chicago); Freaky Friday, Footloose (Big Noise Theater); Nine in Concert (Brightside Theater); The Christmas Foundling (The Buena

PAC); Spirit Week Assembly: No PDA, Play Hooky (The Second City). Other credits: With a Song in my Heart (Teatro Communale di Vicenza, Italy). Lombardo has also performed in vocal concerts with The Beautiful City Project, Lyric Opera Stage Artists and Joffrey Ballet, and been seen in commercials and short films. Represented by: TalentXAlexander
IG: @henry.lombardo

DANIEL JOSÉ MOLINA*, he/him (Young Scrooge/Pie Seller) Born in Santo Domingo, Dominican Republic. Molina is very happy to return to Goodman Theatre for a third time in A Christmas Carol. Broadway: Fish in the Dark (Cort Theatre). Off-Broadway: Terra Firma (BPAC) Film: The Yellow Birds. Regional: Most recently, The Histories at the Guthrie. The Liar and Romeo and Juliet at American Players Theatre. Romeo in Romeo and Juliet at Idaho Shakespeare Festival. In five seasons at the Oregon Shakespeare Festival including Henry V in Henry V and Romeo in Romeo and Juliet.

MALCOLM RUHL* (Music Director/Musician) Goodman Theatre: A Christmas Carol (19 seasons), Ain't Misbehavin', Floyd and Clea Under the Western Sky. Chicago-area Musical Direction credits include 8 Jeff Nominations and 2 Jeff Awards; productions at American Blues Theater, Mercury Theater Chicago, Lookingglass, Northlight, Drury Lane, Steppenwolf, Apollo, Apple Tree Theatres, Theatre at the Center and American Theater Company. In a previous century, Malcolm

appeared as Jackson in the Broadway production of Pump Boys and Dinettes.

ROBERT SCHLEIFER* (Mr. Fezziwig) returns to the Goodman after eight seasons of A Christmas Carol and Inherit the Wind. Theater: A Thousand Faces: The Lon Chaney Musical, Measure For Measure, Mass, The Heart is a Lonely Hunter, The Edge of Peace, Equus, Police Deaf Near Far, Romeo & Juliet, Signs, The Tempest, Much Ado About Nothing, Hamlet Dreams and Stage Manager in Our Town was met with great acclaim. Broadway: Big River (Deaf West Theatre). Film: Fitting Descriptions. Education: Rochester Institute of Technology, University of Rochester and Northwestern University. Awards: After Dark Outstanding Performance Award, Best Ensemble, Kathryn Lamkey Award, 3Arts Award and a 3Arts Fellowship from the University of IllinoisChicago. @robertimages www.robertschleifer.com.

ANNE SHERIDAN SMITH (US Narrator/US Crumb/US Charwoman/US Mrs. Alice Fezziwig/US Philomena/US Felicity/US Mrs. Dilber) makes her Goodman Theatre debut. Chicago credits: London Road (Shattered Globe); The Mad Ones (Blank Theatre); The Kelly Girls (Factory Theatre); Once Upon a Mattress, The Best Little Whorehouse in Texas (Theo Theatre); Southern Gothic (Windy City Playhouse); Fun Home (Victory Gardens); Bat Boy: The Musical (Griffin Theatre); 1776, The Drowning Girls (Signal Ensemble); The Good Soul of Szechuan (Strawdog Theatre). BA – Western Illinois Univ.

Album on Spotify: Blanket of Winter. Represented by Shirley Hamilton Talent.

LUCKY STIFF, they/he (Ghost of Christmas Past) is a director, writer and performer based in Chicago and NYC, and is returning to the Goodman for their fourth appearance in A Christmas Carol. Their work often combining nightlife culture and performance art has been featured at the Museum of Contemporary Art Chicago, Steppenwolf Theatre, Blue Man Group Chicago and more. MFA: Directing for Theater from Northwestern University. Fellow, Leon Levy Foundation Director's Group at Roundabout Theatre Company (2024).
Luckystiffdrag.com

BRI SUDIA*, she/her (Charwoman/Ghost of Christmas Present) Goodman Theatre: Wonderful Town (Jeff Award nomination), The Music Man, Ah, Wilderness! Chicago: Sweeney Todd (Jeff Award nomination, Paramount Theatre); Oslo (Jeff Award nomination, TimeLine Theatre); Beauty and the Beast (Drury Lane); Road Show, Emma, Red Velvet (Chicago Shakespeare Theatre). Broadway: A Beautiful Noise: The Neil Diamond Musical (Ellie Greenwich, Original Broadway Cast). MFA Acting, University of Illinois and a degree in Sign Language Interpreting

AUSTIN TICHENOR* (Alternate Ebenezer Scrooge) returns for his third year as the Alternate Scrooge. Chicago credits include The Book of Will (Northlight) and In The Garden (Lookingglass). As Reduced Shakespeare Company artistic

director, he's acted off-Broadway, in the West End and on PBS in Complete Works of Shakespeare (abridged). Other TV includes 24, Ally McBeal, Felicity, Gilmore Girls, Chicago Med, The X-Files and West Wing. He'll act in his own The Comedy of Hamlet! (a prequel) next spring at Merrimack Rep, and hosts world's longest-running theater podcast, the Reduced Shakespeare Company Podcast.

PENELOPE WALKER* (Crumb/Mrs. Alice Fezziwig) Goodman credits: Inherit the Wind, A Christmas Carol, The Story, Crowns and Wit. Other credits: Purpose, Don DeLillo's Love Lies Bleeding (Steppenwolf Theatre Company/The Kennedy Center); What To Send Up When It Goes Down (Congo Square); Mother Of The Maid, Into The Breeches, Curve Of Departure, Eclipsed, Gee's Bend, Bee-luther-Hatchee (Northlight Theatre); The House That Will Not Stand, No One As Nasty (Victory Gardens Theater); among others. TV: The Bear, Chicago Med/Justice/Fire, Justified: City Primeval, Work in Progress, South Side and Boss. Film: Olympia, Dubious Ruffians and Flowers. Solo shows: How I Jack Master Funked the Sugar in My Knee Caps! and Daddy's Girl.

WAI YIM* (Ortle/School Official/Tree Seller) Goodman: A Christmas Carol, The Notebooks of Leonardo da Vinci, The White Snake, The King of Hell's Palace, Postnation, King of the Yees. Regional: ZAC EFRON (Token Theatre); Chimerica (TimeLine Theatre); The Notebooks of Leonardo da Vinci (Shakespeare Theatre Company, Old Globe); The White Snake

(Old Globe, McCarter Theatre, Wuzhen Theatre Festival); The Oldest Boy (Unicorn Theatre); Nomad Motel (Horizon Theatre). Film: North of the 10; Fatal Influence. TV: Work in Progress; Force; neXt; Chicago PD; The Chi; Patriot. 2022 3Arts Make A Wave Award. @whyimim www.whyimim.com

JESSICA THEBUS (Director) is a theater artist, director and educator. She holds a PhD in Performance Studies from Northwestern University, and is currently Director of the Northwestern MFA Program in Directing. She has directed and adapted plays in Chicago and nationally for 30 years, and has long associations with many Chicago theaters. Thebus was last seen at Goodman Theatre directing A Christmas Carol 2021, 2022 and 2023. Previously her work has been seen at the Goodman in Buzzer by Tracey Scott Wilson, as well as both The Clean House and the world premiere of Stage Kiss by Sarah Ruhl. Northlight Theater is also an artistic home, where she has directed ten plays and adapted and directed Shining Lives: A Musical, which received a Joseph Jefferson award nomination for Best New Work.

TODD ROSENTHAL (Set Designer) Broadway: August Osage County (Tony Award); The Motherfucker with the Hat (Tony, Outer Critics Circle Nom); Who's Afraid of Virginia Woolf; Of Mice and Men; This is Our Youth; Straight White Men; Linda Vista. International: August: Osage County (London, Australia); Beauty Queen, Madama Butterfly (Ireland); Nice Fish, Downstate (London). Has worked at many regional theaters.

Awards: Distinguished Achievement (USITT), Olivier, Helen Hayes, Ovation, Jeff and Michael Merritt. He is professor at Northwestern University.

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's (Lighting Designer) past Goodman Theatre credits include The Cherry Orchard, Toni Stone, Roe, Sweat, Father Comes Home From the Wars, The Wolves, Uncle Vanya, Red, The Seagull and A Christmas Carol. Broadway: Between Riverside and Crazy (2econd Stage Theater); Therese Raquin (Roundabout Theatre Company). Off-Broadway: Man from Nebraska (2econd Stage Theater); Tribes and Red Light Winter (Barrow Street Theatre); Karen O's Opera Stop the Virgens (St. Ann's Warehouse/Sydney Opera House); A Minister's Wife (Lincoln Center Theater); Adding Machine: A Musical (Minetta Lane Theatre). He is a company member of TUTA and has received Obie and Lucille Lortel awards.

PORNCHANOK KANCHANABANCA, she/her (Sound Designer) is a Thai artist, sound designer, musician and composer. Recent productions include Joe Turner's Come and Gone, Gem of the Ocean, A Christmas Carol (Goodman);

Richard III (Chicago Shakespeare); POTUS (Steppenwolf); The Three Musketeers (OSF); The Winter's Tale (Hartford Stage). Nok has worked with theater companies across the United States. She has collaborated with theater companies in Thailand since 2008. Nok graduated from School of Drama at Yale. Member: TSDCA , USA Local 829. wishnok-music.

ANDREW HANSEN (Composer) returns to Goodman Theatre for his 18th production of A Christmas Carol. He is an Associate Artist at Timeline Theatre where he has collaborated on 39 productions. Other Chicago credits include Writers Theatre, Northlight Theatre and Lifeline Theatre.

LAUREN PORT (Casting) joined the Goodman as Casting Director in August of 2019 after eleven years casting in NYC, where she worked on many Goodman productions over the years, including Father Comes Home from the Wars, Parts 1, 2 and 3, Uncle Vanya, The Sign in Sidney Brustein's Window, Disgraced and Sweet Bird of Youth. Broadway highlights: Junk; Meteor Shower; A Doll's House Part 2; The Front Page; It's Only a Play; Disgraced; Fish in the Dark; The Trip to Bountiful; Grace; Death of a Salesman; Seminar; Stick Fly; Bengal Tiger at the Baghdad Zoo; Lend Me a Tenor and Fences. Television/Film includes: New Amsterdam (NBC); American Odyssey (NBC) and Steel Magnolias (Sony for Lifetime). Lauren is a five-time Artios Award winner, a recipient of the 40th Annual Media Access Awards and a proud member of the Casting Society of America.

NEENA ARNDT (Additional Adaptations) is the literary manager and dramaturg at Goodman Theatre. Since 2008, she has served as dramaturg for more than 40 productions, including Robert Falls' productions of *The Cherry Orchard*, *The Winter's Tale*, *An Enemy of the People* and *The Iceman Cometh*, David Cromer's production of *Sweet Bird of Youth* and the world premiere of Rebecca Gilman's *Luna Gale*. She has also worked with the American Repertory Theater, Milwaukee Repertory Theater, Actors Theatre of Louisville, the New Harmony Project and Actors Shakespeare Project, among others. Ms. Arndt has taught at Boston University and DePaul University. She holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University, and a BA in linguistics from Pomona College.

JENNIFER GREGORY*, she/her (Production Stage Manager) returns to Goodman Theatre for her fourth season, where previous credits include *Midnight in the Garden of Good and Evil*, *The Penelopiad*, *The Cherry Orchard*, *A Christmas Carol* and *War Paint*. Other Chicago credits: *The Year of Magical Thinking*, *Bloomsday*, *Frankenstein* (Remy Bumppo Theatre Company); and the touring production of *X-Marks the Spot* (Chicago Children's Theatre). She has also worked with Pioneer Theatre Company, Saugatuck Center for the Arts and Arkansas Repertory Theatre.

BETH KOEHLER*, she/her (Stage Manager) returns to Goodman Theatre, where her previous credits include *Joe*

Turner's Come and Gone, The Matchbox Magic Flute, A Christmas Carol (2021-2024) and The Who's Tommy, among others. Regional credits include Where We Stand, Or, and Bad Dates (Portland Stage Company). She was a stage management apprentice at Portland Stage Company, a Goodman floor manager and graduated from Northwestern University as part of the Theatre Management Module.

DUNCAN MCMILLAN*, he/him (Stage Manager) is proud to return to Goodman Theatre, where his previous credits include Midnight in the Garden of Good and Evil, Joe Turner's Come and Gone, The Penelopiad, A Christmas Carol (2023) and The Nacirema Society.

TOMMY RAPLEY (Choreographer) is thrilled to return for his tenth production of A Christmas Carol. Chicago credits include: The Cherry Orchard, Support Group for Men, The Winter's Tale, The Matchmaker (Goodman Theatre); James and the Giant Peach, Big Fish (Marriott); Vietgone (Writer's); Mesmerized, Frederick (Chicago Children's); Detroit (Steppenwolf); The Nutcracker, DORIAN (The House). Regional credits include: Oregon Shakespeare Festival, St. Louis Rep., Olney Theatre Center, The New Vic and The Arsht Center.

TOR CAMPBELL (Associate Director and Assistant Choreographer) credits include A Christmas Carol 2022 (Assistant Director, Goodman Theatre). Chicago: The Full Monty (Choreographer, Paramount Theatre); A Hero Within (Director/Choreographer, Chicago Shakespeare Theater); The

Hot Wing King (Assistant Director, Writer's Theatre); Birthday Candles, Dial M for Murder (Assistant Director, Northlight Theatre); Right to be Forgotten (Assistant Director, Raven Theatre). Los Angeles: Dreamgirls, Mamma Mia, Beauty and the Beast (Director/Choreographer, Cupcake Theater); Still Standing (Director, The Broadwater).

BRIAN ELSTON (Associate Lighting Designer) is a Chicago based designer and assistant. Assistant designs include: The Cherry Orchard, Sweat, A Christmas Carol, Father Comes Home from the Wars, The Wolves, Uncle Vanya, Pamplona, 2666, Rapture, Blister, Burn (Goodman); Rusalka, Orlando (San Francisco Opera). Chicago area designs include The Mouse Trap (Citadel Theatre); Elephant and Piggie's We're in a Play!, The Princess and the Pea (Marriott Theatre).

BrianElstonLighting.com

SUSAN V. BOOTH (Goodman Theatre Artistic Director) joined Goodman Theatre in the fall of 2022, having previously served as Artistic Director of Atlanta's Tony Award-winning Alliance Theatre, premiering new work that went on to national, international and commercial life. She has directed at the Goodman, Hartford Stage, Ford's Theatre, La Jolla Playhouse, St. Louis Repertory Theatre, Cincinnati Playhouse, New York Stage and Film, Actors Theatre of Louisville, Northlight Theatre, Victory Gardens, Court Theatre and others. She has held teaching positions at Northwestern, DePaul and Emory Universities. She is past president of the Board of Directors for

the Theatre Communications Group, the national service organization for the field and a 2024 Leadership Greater Chicago Daniel Burnham Fellow.

JOHN COLLINS (Goodman Theatre Executive Director) began his career with a summer internship at the Goodman, where he has since served in various senior leadership positions over the past two decades. During his tenure, Collins has overseen numerous production transfers to Broadway, regional and international venues and tours of Goodman productions, including The Who's TOMMY; Good Night, Oscar; War Paint; Desire Under the Elms; and Chinglish (Broadway); The Iceman Cometh (New York/BAM); The White Snake (China); and Luna Gale (Los Angeles). He also helped open the Alice Rappaport Center for Education & Engagement—a 10,000 square foot center for expanded programming and activities. Collins is a past Chairman and current board member of the League of Chicago Theaters, and a board member of the Chicago Loop Alliance and the League of Resident Theatres (LORT). He is a graduate of Marquette University and resides in Chicago with his wife Melissa and their children, Shea and Evan.

NOTE: Bios are current as of October 28, 2024. Full bios also appear online at **[GoodmanTheatre.org/AChristmasCarol](https://www.GoodmanTheatre.org/AChristmasCarol)**

about us

AMERICA’S “BEST REGIONAL THEATRE” (Time magazine), the Goodman is a premier not for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Artistic Director Susan V. Booth and Executive Director John Collins and committed to core values of Quality, Diversity and Community, the Goodman makes inclusion the fabric of the organization through its artistic priorities—including new play development, large scale musical theater works and reimagined classics. Distinctions include two Pulitzer Prizes, 22 Tony Awards and nearly 200 Jeff Awards. The Goodman was first to produce all 10 plays in August Wilson’s “American Century Cycle,” and its annual A Christmas Carol, now in its fifth decade, has created a new generation of theatergoers. The Goodman also serves as a production partner with local, national and international companies.

Our nationally recognized Education and Engagement programs use the tools of our profession to inspire youth, lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Alice Rapoport Center for Education and Engagement (est. 2016) is the home of such programming, most offered free of charge, and has vastly expanded the theater’s ability to serve our city (with 85% of youth participants from underserved communities).

Goodman Theatre was founded by William O. Goodman and family in honor of their son, Kenneth, a figure in Chicago's early 1900s cultural renaissance. The family's legacy endures through Albert Ivar Goodman who, with his late mother, Edith-Marie Appleton, contributed the funds for the new Goodman center in 2000. Today, Goodman leadership also includes the distinguished members of the Artistic Collective. Julie Danis is Chairman of Goodman Theatre's Board of Trustees, Lorraine Weiss is the Women's Board President and Kelli Garcia is President of the Scenemakers Board for young professionals.

Goodman Theatre was built on the traditional homelands of the Council of the Three Fires: the Ojibwe, Odawa and Potawatomi Nations. We recognize that many other Nations consider the area we now call Chicago as their traditional homeland—including the Myaamia, Ho-Chunk, Menominee, Sac and Fox, Peoria, Kaskaskia, Wea, Kickapoo and Mascouten—and remains home to many Native peoples today. While we believe that our city's vast diversity should be reflected on the stages of its largest theater, we acknowledge that our efforts have largely overlooked the voices of our Native peoples. This omission has added to the isolation, erasure and harm that Indigenous communities have faced for hundreds of years. We have begun a more deliberate journey towards celebrating Native American stories and welcoming Indigenous communities; learn more at **GoodmanTheatre.org/Accountability**.

accessible & enhanced performances

Audio-Described Performance and Touch Tour: December 7 at 2pm, Touch Tour at 12:30pm

American Sign Language (ASL) Interpreted Performance: November 23 at 7:30, December 13 at 7:30pm

Open-Captioned Performance: December 15 at 2pm

Spanish Subtitles Performance: December 15 at 7:00pm

Sensory-Friendly Performance: December 29 at 2:00pm