

Christmas in Connecticut

Book by **Patrick Pacheco** and **Erik Forrest Jackson**

Music by **Jason Howland**

Lyrics by **Amanda Yesnowitz**

Based upon the **Warner Brothers Picture**

Directed by **Shelley Butler**

Choreographed by **Karen Azenberg**

Dec 1 - 16, 2023

SPOTLIGHT STUDY GUIDE
For Teachers and Students



SALT LAKE COUNTY SL

Pioneer Theatre Company's Student Matinee Program is made possible through the support of Salt Lake County's Zoo, Arts, and Parks Program, The Simmons Family Foundation, and The Meldrum Foundation Endowment Fund.



**SETTING:**

1944, New York City & Connecticut

SYNOPSIS:

From the bucolic paradise of her Connecticut farm, famed *Smart Housekeeping* columnist Liz Lane dishes out advice on marriage, cooking, and homemaking to eager housewives across the country. There are just a few small details of which her readers aren't aware: Liz actually lives in a tiny New York City apartment, she has never been married, and she can't cook. When a beloved war hero who is a fan of the columnist is invited by Liz's publisher to Christmas on the nonexistent farm, a musical comedy of errors ensues!

CHARACTERS...

LIZ SANDOR: A popular columnist (as "Liz Lane") for *Smart Housekeeping* Magazine; confident and independent.

JEFFERSON JONES: A soldier Naive; humble, charming and cornfed.

ALEXANDER YARDLEY: The publisher of *Smart Housekeeping*; gruff and powerful.

DUDLEY BEECHAM: Liz's editor; anxiety-ridden and ambitious.

VICTOR BEECHAM: Dudley's older brother; an idealistic socialist, honest and hardworking.

FELIX BASSENAK: Liz and Dudley's friend, a Maitre'd; a matchmaker, nurturer and Eastern European.

NORAH O'CONNOR: The housekeeper at Dudley and Victor's farm; hard-working, and dryly funny.

GLADYS HIGGENBOTTOM: Yardley's assistant; sharp-witted, problem-solver, and lover of detective novels.

MARIO DE LUCA: A local Connecticut taxi driver; outgoing, aggressive, and a surprising softie.



The Warner Brothers Picture

Imagine if Martha Stewart was making everything up: she really lived in a high rise apartment, was an bad cook, and had no experience with crafting, livestock, or gardening. Then imagine that her adoring public still believed in her perfect but fictional life.

That's the premise of *Christmas in Connecticut*, a delightful comedy about a writer who has invented a life in the country with a husband, a child, and a friendly cow. But in reality she's unmarried, childless, and lives in an apartment in New York City.

Despite her delicious recipes and tales of expert homemaking, she's hopeless in the kitchen and more interested in a mink coat than domestic bliss. But when a simple request threatens the fake life she's so carefully created, she must scramble to make her magazine articles come to life.

The film stars Barbara Stanwyck, who was fresh off her Oscar nomination for the classic dramatic film, *Double Indemnity* in 1944. (Stanwyck liked to switch between dramas and comedies to give herself a break after a serious performance, and *Christmas in Connecticut* was a perfect chance for her to unwind after playing a murderous Phyllis Dietrichson.)

This film, *Christmas in Connecticut*, was in production in late May through July 1944, and premiered about a year later on July 27, 1945. It might seem strange to release a "Christmas movie" in the summer, but in those days Christmas movies didn't get a Christmas release date. For example, *White Christmas* (1954) premiered in October, and *Miracle on 34th Street* (1947) in May.



Stage Musical Adaptations

Stage Musical adaptations of classic movies are not a new idea. (In fact, it has become one of the most produced type of musical theatre origins.) How many film titles, or even animated movies, can you think of that have had musical versions written for the stage?

The Warner Brothers Picture (cont.)



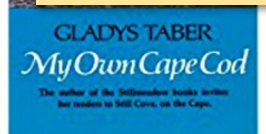
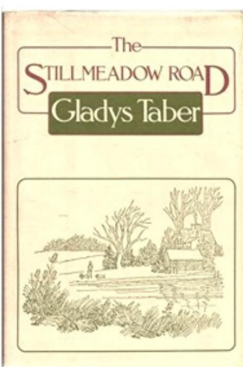
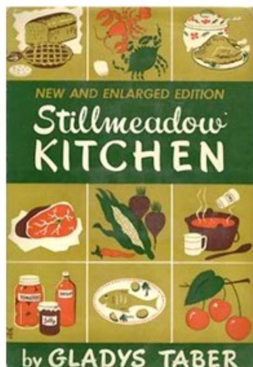
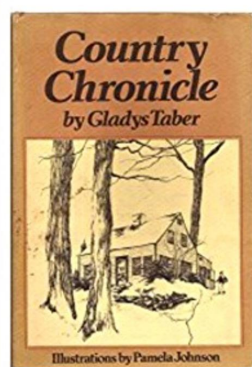
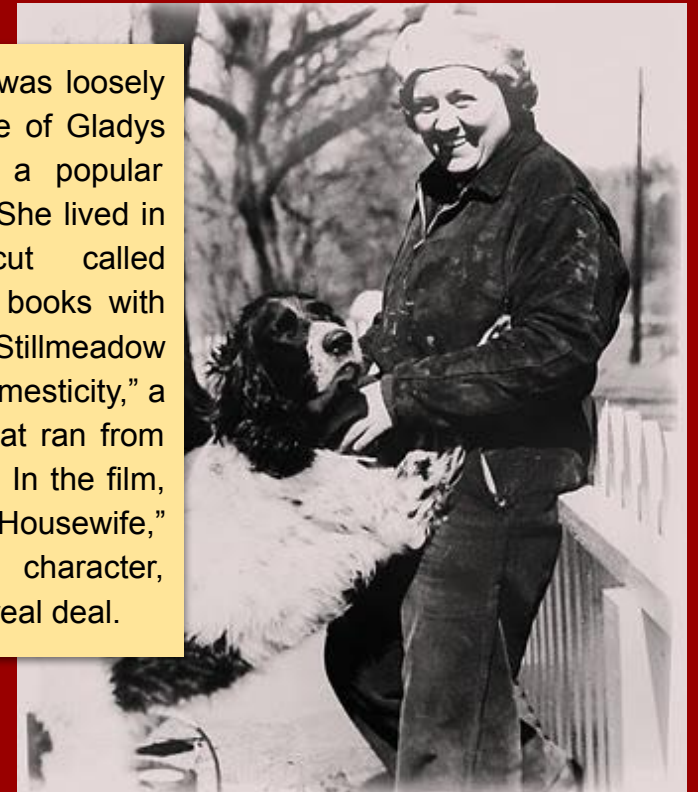
While the movie surprised some critics by not being a classic family holiday film, when *Christmas in Connecticut* did hit theaters, reviews and box office numbers were good.

Critic Emanuel Levy did note that the film supported the traditional gender expectations "sending women to the kitchen to dutifully play their roles as housewives and mothers after tasting some emancipation during the War years."

https://en.wikipedia.org/wiki/Christmas_in_Connecticut
<https://theblondeatthefilm.com/2016/12/11/christmas-in-connecticut/>

Meet Gladys Taber

Some say Elizabeth's character was loosely based on a woman by the name of Gladys Taber (1899 -1980) who was a popular magazine columnist at the time. She lived in a farmhouse in Connecticut called Stillmeadow and wrote over 50 books with titles like *Country Chronicle* and *Stillmeadow Cookbook* as well as "Diary of Domesticity," a Ladies' Home Journal column that ran from 1937 through most of the 1940s. In the film, Elizabeth Lane writes "Diary of a Housewife," under a guise, but unlike the character, Elizabeth, Gladys Taber was the real deal.



Was Gladys Taber the Inspiration for “Liz Lane?”



Gladys Taber, cooking in her kitchen at Stillmeadow Farm in Southbury: “It is sort of an Elizabeth Lane photo,” Colby comments.

Taber’s granddaughter, Anne Colby, said she’s been asked about it so often “because it’s out there on movie websites,” she wound up researching this question a few years ago.

Colby, who owns the Taber home, Stillmeadow Farm, with her sister, said being a female writer in the 1930s wasn’t easy but her grandmother made it work. Her grandfather, a music teacher and composer, “had a tragic loss of hearing” that made him unable to earn a living, so “she had to support the family in the middle of the Depression.”

They were lean times, but Gladys Taber, who bought her Connecticut house with another family, hit her stride when she came upon the idea of writing about rural life on a 1700s farm. “The series really took off; it was an early form of the lifestyle article. The title, ‘Diary of Domesticity’ is somewhat cringe-worthy today, but the series was a huge hit for *Ladies’ Home Journal*.”

That compelling column delighted readers from 1937 through much of the 1940s, and was especially popular when the movie debuted. Two of the film’s writers were women, one of whom was based in New York. “So the name of the column Elizabeth Lane writes is not

‘Diary of Domesticity,’ but ‘Diary of a Housewife.’ It’s about our old house in Connecticut.”

Also, “copies of *Ladies’ Home Journal* were sent in care packages to GIs in World War II and we have proof. One I found in my grandmother’s files is a wonderful letter from a GI — a fan who wrote to her and said that reading this column made him feel like it was a letter from home and had given him a lot of comfort when he was overseas during the war.”

Taber included recipes in some of her columns. So there’s a parallel with the movie in that the war hero, Jefferson, fantasizes about tasting Elizabeth’s cooking after reading some of her pieces.

Colby said even if her grandmother was consulted for the movie, there’s no record. What Colby does know for sure is that Gladys Taber was a professional who wrote dozens of books, including cookbooks, and whose fan base continues to grow. “We have fans dropping by Stillmeadow a lot; it’s nice to see and means a lot to us.”

So was Gladys Taber the inspiration for the fictional Liz Lane? There’s “considerable circumstantial evidence,” said Colby. “It came to be a sort of fun fact that we’ve never confirmed, but always believed in our family.”



The backyard of Stillmeadow Farm in Southbury and the 1700s house where Gladys Taber lived.

World War II and Popular Culture

World War II touched virtually every part of American life. The war, and the effort of the Allies to win it, was the subject of songs, movies, comic books, novels, artwork, comedy routines—every form of popular culture. In many cases these works and their creators were actually part of the war effort. Writers, illustrators, cartoonists, filmmakers, and other artists used their skills to keep the public informed about the war and persuade people to cooperate with the government's programs—like scrap drives and rationing. In short, World War II and the popular culture were interconnected.

“Smart Housekeeping” & Good Housekeeping

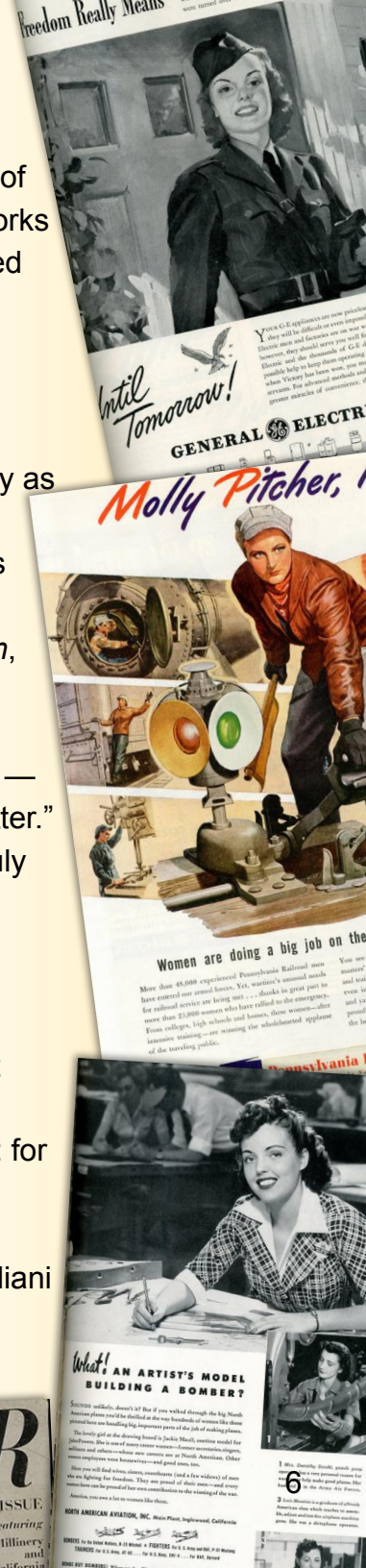
Christmas in Connecticut's “Smart Housekeeping Magazine” that Liz Sandor writes for as “Liz Lane” can easily be inspired by the real magazine, *Good Housekeeping*. Founded in 1885, *Good Housekeeping* is an American women's magazine featuring articles about women's interests, product testing by The Good Housekeeping Institute, recipes, diet, and health, as well as literary articles. The institute is known for its “Good Housekeeping Seal of Approval.” By the early 1960s, it became one of the world's most popular women's magazines.

A female journalist commented on the “normalness” of *Good Housekeeping* in wartime. “No stories or articles about the horrors of war... Reading this magazine it's easy to see why women have kept their heads so well : they insist on keeping their lives as normal as possible“.

Magazines for Women

Military service was marketed to women not only as a patriotic duty, but as a solution to a career problem. Publications aimed at women and girls addressed options for women in production and also in uniform. When the magazine, *Seventeen*, made its debut in 1944, Editor in Chief Helen Valentine addressed to High School Girls of America, “You're going to have to run this show — so the sooner you start thinking about it, the better.” Even *Vogue* pitched women's service in their July 1943 issue with a cover feature, “Calling All Women: New professions, front-line and behind-the-line.”

Glamour also focused on the career world. First published in 1939 as *Glamour of Hollywood*, it changed its name to the more serious *Glamour*: for the girl with the job in August 1943. One of *Glamour's* signature features was an advice column penned by Job Editor, Natalie Kiliani. Kiliani answered questions from readers' who were instructed to write to Kiliani at the “Job Problem Dept.”



Women & World War II

The country's entry into the war in 1941 had a significant impact on the role of women in American society.

WOMEN IN THE WORKFORCE

Women's participation in the labor force increased as men left to join the armed forces.

Additionally, nearly 350,000 women served in uniform during the war as nurses, office and clerical workers, truck drivers, transport pilots and other non-combat roles.

WOMEN AT HOME

In their more "traditional" roles as managers of the household, women were urged to practice conservation, raise money, and generally contribute to the morale of the war effort.

Advertisers almost immediately began to feature women in these new roles, urging them to support the war by joining the workplace whenever possible. These advertisements helped foster new cultural attitudes about women's place in American society. But femininity was never forgotten. Some factories gave female employees lessons in how to apply makeup, and cosmetics were never rationed during the war. Keeping American women looking their best was believed to be important for morale.

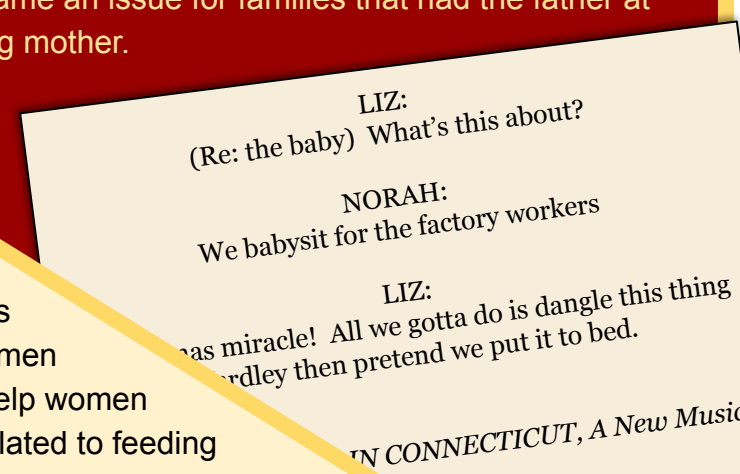


Childcare quickly became an issue for families that had the father at war and a working mother.



WOMEN AT HOME: COOKING

World War II cookbooks were meant to help women deal with challenges related to feeding a family during the war and advice about shopping wisely, nutrition, and even gardening.



<https://journals.openedition.org/transatlantica/9725>
<https://www.nationalww2museum.org/war/articles/world-war-ii-and-popular-culture>
<https://archives.library.wcsu.edu/omeka/exhibits/show/world-war-ii-in-life-magazine-/womens-role-in-the-war>

Women & World War II (cont.)

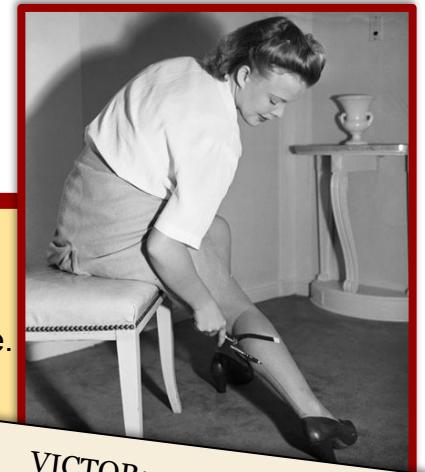
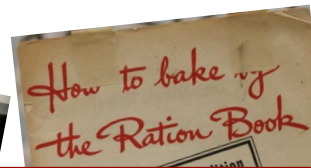
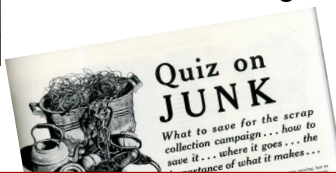


This OXO ad, encouraged people to think before throwing away vegetable water and to use it for soups or stock.

WOMEN AT HOME: CONSERVATION

The wartime ever-increasing demand for materials meant that conservation efforts became an important part of Americans' daily lives. Shortages began to arrive early in the war. A shortage of eggs, sugar and fresh fruit led to many recipes we take for granted now – for example carrot cake and bread pudding.

Food rationing was the first time many people thought carefully about food waste. *Good Housekeeping* had not only recipes and meal planners for feeding a family of five on a budget, but advertising teaching housewives how to use new dried eggs – a new American product that became available in 1942 when fresh eggs were rationed. Such ads displayed womanhood as being maternal, caring, selfless, and putting your family first.



NYLONS

Nylon stockings were modeled for the first time at the 1939 New York World's Fair—they were more durable than silk and rayon stockings, washable, and less prone to runs. In no time, nylon stockings became all the rage.

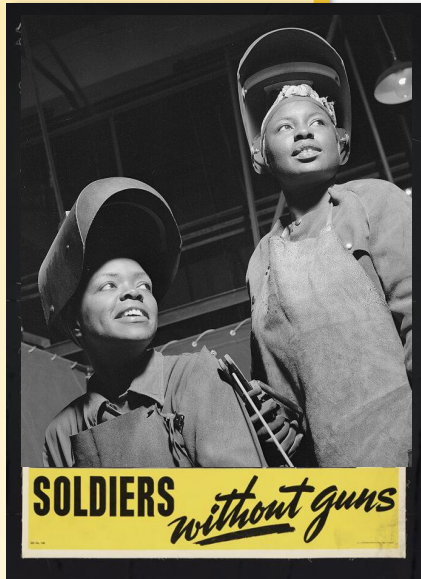
But silk and nylon was needed to make parachutes and other war items such as netting and rope. Nylon was strictly rationed and on May 14, 1940, which was coined "Nylon Day," four million pairs of nylons were temporarily made available for sale in department stores across the U.S.—they sold out in two days.

Still, it was against the social norm for women to go out bare-legged in the 1940s. Many women took to either wearing pants to save their silk stockings for special occasions, repairing nylon holes or worn areas in their stockings to keep them longer, or using eyebrow pencils to draw lines on their legs to look like the seams of a nylon.

(Sarcastically) I see you're really sacrificing for the war effort.
 VICTOR:
 Liz:
 Beg Pardon?
 FELIX:
 Your nylons, Lishka. They're getting some attention.
 - CHRISTMAS IN CONNECTICUT, A New Musical

WOMEN AFTER THE WAR

Although as many as 75% of women reported that they wanted to continue working after World War II, many women were fired in large numbers at the end of the war to make way for returning soldiers. Many of the women workers were not eager to return to the home, as they had enjoyed the financial freedom that their jobs had provided. The women who remained in the workforce were still paid less than men. Despite these struggles, the working women were able to change the view of what women could accomplish.



Women's participation in the workforce did begin to bounce back. Despite the stereotype of the "1950s housewife," by 1950 about 32% of women were working outside the home. And about half of those women were married. World War II had solidified the idea that women were in the workforce to stay.

Christmas in Connecticut Word Search



HOUSEKEEPING
ORNAMENT
NICE
CHESTNUTS
CONNECTICUT
OLD MAGOO
LIZ LANE
WAR HERO
NAUGHTY
SANTA CLAUS
MAGAZINE

<https://www.perfumepassage.org/news/paint-hosiery-during-war-years>

<https://www.womenintheindustry.com/women-in-wartime-what-can-we-learn-from-good-housekeeping/>

<https://www.khanacademy.org/humanities/us-history/rise-to-world-power/us-wwii/a/american-women-and-world-war-ii>

The Purple Heart In 7 Facts

In *Christmas in Connecticut*, soldier Jefferson Jones is reported to have received a Purple Heart in - but what is it? The Purple Heart medal is presented to service members who have been wounded or killed as a result of enemy action while serving in the U.S. military. It means a service member has greatly sacrificed themselves, or paid the ultimate price, while in the line of duty.



1. The Purple Heart is the Oldest Military Award Still Presented to American Service Members

It was initially called the Fidelity Medallion, created in 1780 by the Continental Congress, which was only awarded to three soldiers that year.

2. The Purple Heart Was One of the First Military Medals Given to All Ranks

In the years before 1782, most military awards were only given to officers who had grand victories in battle. But the Purple Heart was one of the first awards in military history that could be given to lower-ranking, enlisted soldiers or officers for their outstanding service.

3. Today's Purple Heart Medal and Eligibility

Thanks to Army Gen. Douglas MacArthur, the Purple Heart officially received its modern-day look and name in 1932 featuring George Washington's likeness. In 1942, President Roosevelt and the War Department expanded eligibility to include all military branches as well as those who were wounded or killed in action.

4. Who Received the First Purple Heart in U.S. History?

During the Revolutionary War, Continental Army soldiers William Brown and Elijah Churchill were the first soldiers to receive the predecessor to

the Purple Heart: the Badge of Military Merit. The first service member to receive the modern-day Purple Heart was Army Gen. Douglas MacArthur for his service in the Pacific theater, specifically the Philippines, during World War II.

5. The First Woman to Receive a Purple Heart Medal

In 1942, Army Lt. Annie G. Fox became the first woman to receive a Purple Heart for her heroic actions during the Japanese attack on Pearl Harbor in 1941. As the chief nurse at Hickam Field, Hawaii, Annie remained calm throughout the attack on Pearl Harbor and her hospital, and successfully directed staff to tend to the wounded as they came in from the harbor.



6. John F. Kennedy, the Only President with a Purple Heart

President John F. Kennedy served in the Navy during World War II and injured his back when a Japanese destroyer collided with his patrol torpedo boat near the Solomon Islands. As his boat sank, Kennedy refused to let his injury stop him from towing a badly burned crew member to safety. Kennedy swam with the man's life jacket strap clenched between his teeth for three miles before reaching an island and bringing the man safely to shore.

7. How Many Purple Hearts Can You Receive? Who Has the Most Purple Hearts?

Service members can receive multiple Purple Hearts throughout their military career. The late Curry T. Haynes who served in the Army during the Vietnam War, was awarded his first Purple Heart after an ambush in the jungle, where he was shot in the arm. After surgery, he returned to the front where his actions would later result in being awarded his nine additional Purple Hearts, one for each wound he sustained during the the span of one assault, which involved dodging multiple grenades.

Meet the Writers of the Stage Musical



ERIK FORREST JACKSON & PATRICK PACHECO: The Script Writers

“We fell in love with savvy schemer Liz Lane from the moment we first watched *Christmas in Connecticut*, the 1945 holiday classic. She’s a happily single big-city sophisticate who makes hay pretending in print to be a homespun country housewife and mother. When Liz’s publisher asks her to entertain a war hero at her mythical farm in the Nutmeg State, the story’s screwball hijinks shift into giddy high gear. It’s an irresistible set up, and the time period sure doesn’t hurt: Christmastime during World War II, when America was united by a common purpose, optimistic about the future, and willing to sacrifice for cherished ideals.

For our adaptation, we embraced Liz as a force of nature ahead of her time...We discovered along the way many contemporary resonances, including the persistence of that unbreakable glass ceiling, the ongoing tensions between clashing points of view, and the perils of invented personas (hello, social media!). We’ve also added two new characters—a hunky socialist farmhand and a fact-checker who yearns to be a gumshoe—to give Liz even more challenges as she navigates her rural trial by fire.”

YOU’RE THE WRITER!: **Stage Musical Adaptations**

What popular movie would you love to see made into a musical?

What memorable cinematic moments would you bring to the stage?



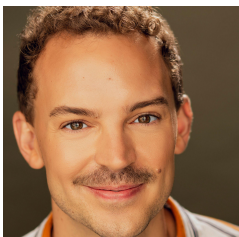
AMANDA YESNOWITZ: The Lyricist of the Songs

“As a musical theatre lyricist, writing professor, and professional crossword puzzle constructor, the threads of my livelihood intersect at the nexus of language. I’ve always believed that words matter, but now the impact of what we say, and how we say it, feels more timely than ever. What does any of this have to do with a frothy holiday farce?”

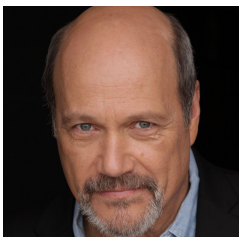
Yes, the packaging of *Christmas in Connecticut* and the fabulous world of Liz Lane is indeed light on its face. Comedic antics and jaunty songs abound. And yet, there’s a gravitas bubbling under the surface, one that I hope will reach across the proscenium and across the aisles.

Liz Lane—immortalized by the saucy Barbara Stanwyck on film—hungers to use her words to make some serious feminist waves during a time when that was unthinkable. The idea to center on such a progressive female protagonist back in the 1940s (and also in the 21st century!) is not de rigueur in Hollywood or on Broadway. And that right there is why I am so drawn to this story. Narratives which allow, nay empower, women to push socio cultural boundaries in beautifully subversive ways are in woefully short supply.”

Meet Our Equity Cast



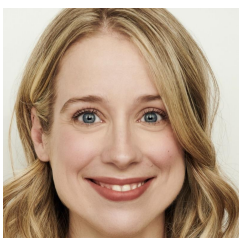
ANDY FRANK* (Ensemble/Dance Captain) Pioneer audiences may know Andy from his recent appearances in *A Christmas Story* and *Hello, Dolly!*. Hailing from NYC, Andy has performed across the country in shows such as *Kiss Me, Kate!* (Gremio), *The Sound of Music* (Rolf), *Seven Brides for Seven Brothers* (Gideon), *Crazy for You*, *42nd Street*, and *Spamalot*—to name a few. Andy toured internationally, performing *West Side Story* (Big Deal) in over 20 countries. He has also been seen nationally in commercials for McDonald's and Blink Fitness. "Special thanks to Karen for having me back, Lenny for having my back, my family for their constant love and support, and Myles and Phoebe for the snugs." @_andyfrank_



DAVID GIROLMO* (Felix Bassenak) Broadway: *War Paint*, directed by Michael Greif; *Candide*, directed by Hal Prince. Mr Girolmo has worked extensively in Chicago (where he and his wife, the renowned actor Heidi Ketterring reside), New York, Pennsylvania (The Fulton Theatre), and Maine (Maine State Music Theatre). He is a multiple Jeff Award nominee, Jeff Winner, and a multiple Broadway World Award winner in Chicago



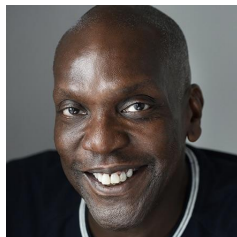
TIFFANY DENISE HOBBS* (Gladys Higgenbottom) is an actress and broadcast journalist that has trained at prestigious and performing arts institutions, including SMU, Yale, The Second City and Upright Citizens Brigade. Tiffany played Shenzi in the National Tour of *The Lion King* and was featured in the Broadway musical, *Waitress*, with Sara Bareilles. She was nominated by the Connecticut Critics Circle Awards as Best Featured Actress in a Play for her performance as Olivia in *Twelfth Night* at the Yale Repertory Theatre. Tiffany also played Ursula in New York Shakespeare in Park's *Much Ado About Nothing*, directed by Kenny Leon. TV: *Claws*, *The Mighty Ducks*, *She Hulk*, *Atlanta*, *Ozark*, *Senior Year*, *The Haunting of Hill House*, *Pose*; *The First Lady*. Film: *A Holiday Spectacular*, *The Trial of the Chicago 7*.



ALYSE ALAN LOUIS* (Liz Sandor) Most Recently: Michael R. Jackson's *White Girl in Danger* (Second Stage Theater); Broadway: *Amélie*, *Disaster*, *Mamma Mia!*. Off Broadway: Drama Desk Award nominee for *Soft Power* (The Public Theater); *A New Brain* (Encores Off Center); *TEETH* (NAMT); *The Civilians' Pretty Filthy* (Abrons Arts Center); *Musicals in Mufti* (The York). Regional: The Denver Center, Barrington Stage Company, Center Theatre Group, The Curran, Bucks County Playhouse, Berkeley Rep, Olney Theatre Center, City Theatre Company, Philadelphia Theatre Company, Prince Music Theater, Walnut Street Theater. Original Cast Recordings: *Soft Power* (Grammy Nomination), *Pretty Filthy*, *Amélie*, Encores' *A New Brain*, *The Abominables for The Michael Friedman Collection*. @alyselouis



CHRISTIAN MAGBY* (Jefferson Jones) is an actor and composer based in Atlanta. He can currently be seen in the CW's hit series, *The Flash*, as Deon Owens. He can also be seen in the Oscar-nominated Amazon feature *One Night in Miami*, directed by Regina King. He has worked as a music director and composer at several theatres in Atlanta and across the country. He also worked in the music department for the NBC/Universal motion pictures, *Dear Evan Hansen* and *Pitch Perfect 3*. As a composer, his musicals *Mother of God* and *The Incredible Book Eating Boy* (Alliance Theatre) both received world premieres last year. He also just finished performing in *Passing Strange* at Theatrical Outfit. SCAD Alum. To God be the Glory. IG: @christianmagby



GERRY MCINTYRE* (Alexander Yardley) Broadway: *Uptown It's Hot*, *Anything Goes*, *Joseph and the Amazing Technicolor Dreamcoat* (as well as the film version), *Once On This Island*, and *Chicago the Musical*. PTC: *A Christmas Carol*; *One Man, Two Guvnors*; *Sweet Charity*. Director/Choreographer: *Ain't Misbehavin'*, *Once On This Island*, *Putting It Together*, *Bonnie and Clyde* (premiering at PTC later this season).



ERIC WILLIAM MORRIS* (Victor Beecham) Broadway: *King Kong*, *Coram Boy*, *Mamma Mia!*. Eric frequently collaborates with composer Joe Iconis, starring in *Be More Chill* (Original Cast Recording, Two River Theatre) *Things to Ruin* (OCR, 2nd Stage) and *Bloodsong of Love* (Ars Nova). TV/Film Include: *Fleishman is in Trouble*, *I Know What You Did Last Summer*, *Mind Hunter*, *The Marvelous Mrs. Maisel*, and the recent feature film *Pinball* (Hulu). Other regional/Off Broadway: Michael R Jackson's *White Girl In Danger* (2nd Stage/Vineyard), Richard Greenberg's *The Perplexed* (MTC), *Songbird* (59E59, Two River), *The Ballad of Little Jo* (OCR, Two River), *The Last Goodbye*, *Dog & Pony* (both at The Old Globe). Eric is also a play, screen, and songwriter. His album of original rock music, *Do You Understand?*, is available on all streaming platforms. @theericwmorris



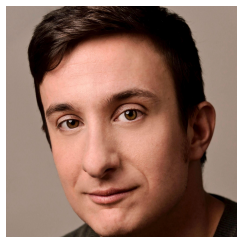
LINDA MUGLESTON* (Norah O'Connor) is over the moon to be making her Pioneer Theatre Company debut in *Christmas in Connecticut!* Broadway: *The Music Man*, *My Fair Lady*, *Hello, Dolly!*, *Beautiful*, *On The 20th Century*, *Cinderella*, *Anything Goes*, *Young Frankenstein*, *Wonderful Town*, *Nine*, *Into The Woods*, *Kiss Me Kate*, *On The Town*. Regional: *Cinderella* (Geva Theatre) *Noises Off!* (Skylight Theatre), *Sweeney Todd* (Denver Center), *Wild Fire* (Denver Center), *A Christmas Carol* (Denver Center), *Sunset Boulevard* (Portland Center Stage), *The Sound of Music* (Muny, Carnegie Hall), *Kristina* (Royal Albert Hall, Carnegie Hall).



JAMEN NANTHAKUMAR* (Mario De Luca) PTC: *Mary Stuart*, *Miss Bennet*; *Christmas at Pemberley*. New York Theatre: *Monsoon Wedding* (St. Ann's Warehouse), *Fairycakes* (Greenwich House Theater), *The Kill One Race* (Playwrights Horizons). Select Regional: *A New Brain* (Barrington Stage), *Hood* (Asolo Rep), *Other World* (World Premiere, Delaware Theater Co.), *Diana* (World Premiere, La Jolla Playhouse), *A Funny Thing...Forum*, *The Fantasticks* (Pittsburgh Public). BFA Musical Theatre, Pace University. @jamen_nanthakumar



TYLER SYMONE* (Ensemble) is an NYC based artist who is thrilled to be back at PTC for the holidays after appearing in the ensemble of *A Christmas Story* last year. Favorite credits include: *Cinderella* (Marie), *Sister Act* (Deloris Van Cartier), *Xanadu* (Kira), *Caroline, Or Change* (Moon/Washing Machine), and many more. You can find out more about Tyler at TylerSymone.com. Many thanks to her wonderful friends and family for their continued support. Repped by MTA. IG: @TheTylerSymone



RJ VAILLANCOURT* (Dudley Beecham) (he/him/his) is an actor and writer based in NYC. Film/TV credits include *The Equalizer*, *Bull*, *The Marvelous Mrs. Maisel*, and *The Country Club*. Select theatre credits include *Saint Joan* (Manhattan Theatre Club), *The Panic of '29* (59e59), *Diaspora* (The Gym at Judson) and *Pussy Sludge* (HERE). Lots of goofy sketches on RJVallancourt.com. Thanks to DGRW, Shelley, and everyone at Pioneer for the opportunity! Love to Sara, Mad, and Pita.