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To many, Ernest Hemingway was the essential voice of 20th century America: lean, muscular, deceptively simple and vigorously dramatic. His stories and novels reflected both the new realities of the post-World War I era and his own insatiable lust for experience—the explorations of a young man in the wilds of the American west, the soul-numbing tragedies of French battlefields, the life-or-death drama of a matador in the bullfighting arena. And his own persona exhibited the contradictions of the legendary works that he created—brash but private, hard-living but sensitive and poetic, mercurial and passionate, yet remote and often uncertain. In his work and in his life, Hemingway exemplified the “Lost Generation” of artists with whom he was so closely identified, a personification of the American ideal thrust into an exhilarating, confounding and daunting new era.

My good friend and frequent collaborator Stacy Keach has long been fascinated by the iconic author, beginning with an award-winning turn in the 1988 mini-series based on Hemingway’s life. For a number of years, Stacy and playwright Jim McGrath have been working on a play focusing on the years following the signal event of Hemingway’s career: the awarding of the Nobel Prize for
Literature in 1954. The result of their labors is *Pamplona*, an ambitious, finely-wrought solo show that centers on Hemingway’s attempts to write a series of articles about bullfighting for *Life* magazine in 1959, and the seemingly insurmountable challenges, both professional and personal that ravaged the author in his later years. We originally slated the production and presented a week of previews last season, during which audiences raved about Stacy’s sagacious, exacting performance. On opening night, however, Stacy fell ill with what was later determined a heart attack; regretfully, we needed to cancel the remainder of the show’s run. Now, following medical treatment, Stacy has regained his health and is keen to again showcase this extraordinary play for Goodman audiences.

In his Nobel Prize acceptance speech, Hemingway wrote: “Writing, at its best, is a lonely life. Organizations for writers palliate the writer’s loneliness but I doubt that they improve his writing. He grows in public stature as he sheds his loneliness and often his work deteriorates. For he does his work alone, and if he is a good enough writer he must face eternity, or the lack of it, each day.”
This is the ultimate confrontation which Jim’s play captures so masterfully, and is embodied in a towering performance by one of the great actors of the American theater.

Robert Falls
Artistic Director
Robert Falls & Stacy Keach: Theatre Legends Reunited

By Michael Mellini

*Pamplona* marks the latest in a continued collaboration between Goodman Theatre Artistic Director Robert Falls and actor Stacy Keach, both members at the American Theater Hall of Fame.

**2004:** Falls directs *Finishing the Picture*, the final work from iconic playwright Arthur Miller (*The Crucible, A View from the Bridge*). Loosely inspired by Miller’s own experiences during his marriage to Marilyn Monroe, the play followed a screenwriter and his famous actor wife whose personal troubles put their latest film project in peril. Keach played fictional film producer Phillip Ochsner in a cast that also included stage and screen notables Matthew Modine, Linda Lavin, Harris Yulin and Frances Fisher.

**2006:** Directed again by Falls, Keach tackled one of Shakespeare’s most monumental roles: the titular *King Lear*. Setting the play in modern Eastern Europe, the production featured eye-popping visual effects highlighting the chaos and horrors of war. *The Washington Post* raved Keach’s performance was “commanding...with virile authority [he] dexterously charts the poignant course of Lear’s decline.” Following its
acclaimed Goodman run, the production played Washington, D.C.’s Shakespeare Theatre.

2017/2018: After earning a Golden Globe for portraying Ernest Hemingway in the 1988 television film *Hemingway*, Keach revisits the famed author to explore the pressures and paranoia of his final years in this one-man show directed by Falls. Though complications with Keach’s health led to a premature end of the production’s initial run, Keach now triumphantly returns to the stage to reprise the role.

END OF ARTICLE
The Road to *Pamplona*

By Tanya Palmer

In *Pamplona*—named for the storied Spanish town that is home to the annual running of the bulls at the Festival of San Fernín—we meet Ernest Hemingway in what will turn out to be the final year of his life. He recently turned 60—an event that Mary, his fourth wife and ultimately his widow, marked with an elaborate party at *La Cónsula*, a historic villa in southern Spain, owned by Bill and Anne Davis. The wealthy American couple hosted the Hemingways as they crisscrossed Spain throughout the spring and summer of 1959 following the *corridas* (bullfights), a favorite subject of Hemingway's. The sport was depicted in works throughout his career—perhaps most famously in his 1926 novel *The Sun Also Rises*, featuring the fictional young bullfighter Pedro Romero. Romero was inspired by a real-life matador, Cayetano Ordóñez, whose son Antonio would also become a leading bullfighter. It was Antonio who Hemingway would follow throughout the long, bloody summer of 1959 for an article *Life* magazine commissioned him to write.
By many measures, his 60th birthday should have been the joyous recognition of a remarkable life and career. Five years earlier, Hemingway was awarded the Nobel Prize for Literature, and one year prior, his novel *The Old Man and the Sea* won the Pulitzer Prize. He owned property in Cuba, Key West and Idaho, and was among a select group of Americans able to earn a substantial living as an author. But that summer, Hemingway was besieged with troubles—financial, physical, emotional and political. His lavish birthday party, which featured a small orchestra, an impressive supply of alcohol and a fireworks display, created more conflict with his wife Mary, whom he often ignored that night in favor of his attractive 18-year-old secretary, Valerie Danby-Smith.

The trip was hard on Mary from the start, with her husband’s band of *corrida* gypsies each day trekking from one bullring to the next. “The pattern would become so ingrained that Ernest could and did follow it in his sleep: drive, watch, eat again if nothing went wrong, sleep briefly and drive on the next morning,” recounts biographer Michael Reynolds in *Hemingway: The Final Years*. “Some days there would be no time for sleep, and they would drive through the night: Zaragoza, Alicante, Barcelona, Burgos.” The only break in their schedule came during a competition in Madrid when Antonio, making a "back to
the bull pass,” slipped, and the bull’s horn caught him deep in his left buttock. The matador refused to leave the ring until he finished his work and the bull was dead. As Antonio was finally rushed to a waiting ambulance, the Hemingways and their hosts returned to La Cónsula to rest at last.

While Mary suffered from nagging colds and a broken toe that summer, Ernest also struggled to maintain the demanding pace, as the preceding years had taken a toll on his health. In 1954, an East African safari involved two consecutive plane crashes; while Mary escaped with cracked ribs, Ernest suffered a torn scalp, damaged kidneys, a dislocated shoulder, a collapsed lower intestine, hearing and vision loss and his fourth serious concussion in less than a decade. Alcohol, his painkiller of choice, only made things worse. Following the accidents, Reynolds notes that friends found Hemingway markedly changed, “his beard whiter, his eyes frequently vacant, his moods mercurial.” Later that year he was awarded the Nobel Prize for Literature. Not yet fully recovered from his injuries, Hemingway declined to attend the award ceremony; his short acceptance speech, delivered by the American ambassador to Sweden, stated: “Writing, at its best, is a lonely life...For he does his work alone, and if he is a good
enough writer he must face eternity, or the lack of it, each day."

Though concerned that the publicity from the Nobel Prize would “destroy that inner well from which his writing was drawn,” Hemingway continued to write each day—creating a series of stories that ultimately grew into an 856-page unfinished manuscript set in Africa. He was also collaborating on a film version of The Old Man and the Sea, contemplating a memoir of his early days in Paris alongside artists Gertrude Stein, James Joyce and F. Scott Fitzgerald, and periodically returning to The Garden of Eden, an unfinished novel he started in 1946. But his health, and his moods, worsened. He suffered from hepatitis, high blood pressure and high cholesterol. He required Seconal to sleep, Serpasil to treat depression and anxiety, Whychol for his liver condition and Oreton, a steroid, to maintain “male sex characteristics.” His doctors warned against drinking alcohol—advice he periodically tried to obey, but rarely for long.

By spring 1958, the world outside the Hemingways’ idyllic Cuban home had descended into violence. Young men were arrested, tortured and imprisoned on suspicion of aiding Fidel Castro’s rebels, and stories circulated about bodies found in wells. While sympathetic to the cause of
Castro and the rebels, Hemingway was concerned for his and Mary’s safety; by August, they made arrangements to return to the States, renting a home in Ketchum, Idaho. From there, they tracked the progress of the Cuban Revolution, which erupted on New Year’s Day, 1959. Approached by the press for a statement, Hemingway stated, “I believe in the historical necessity for the Cuban Revolution, and I believe in its long-range aims.” In the final years of his life, Hemingway often railed against the FBI, suspecting the Bureau was listening in on his phone calls and reading his mail—fears that many of his friends chalked up to paranoid delusions. But in 1983, the FBI released a 127-page file it had kept on Hemingway since the 1940s—confirming he was watched by J. Edgar Hoover’s agents suspicious of the author’s Cuban connections.

By April of 1959, the Hemingways were preparing for their journey to Spain to follow the corridas. In addition to the *Life* magazine article (eventually published as the full-length volume, Dangerous Summer), he would gather material for a new edition of Death in the Afternoon, his 1932 non-fiction book about the history and grandeur of Spanish bullfighting. This return to Spain—to Pamplona—was an opportunity for the aging writer, increasingly betrayed by body and mind, to revisit a wellspring of
inspiration that had led to his first literary triumph: the tragedy and ritual of the bullfight. According to Reynolds, Hemingway once told Martha Gellhorn, his third wife, that “no one he knew had ever recaptured lost youth.” That summer in Spain, he forgot his own advice; returning to the site and source of his early inspiration made him feel like he was recapturing his younger self. But that feeling was short-lived, and by December Hemingway’s youth was firmly in the rear-view mirror.

Back in Ketchum, Hemingway’s depression engulfed him, and Mary became increasingly concerned about her husband’s mental state. In January of 1961, he was taken to the Mayo Clinic in Rochester, Minnesota, where he received electroshock therapy to treat depression and delusions. Six months later, Ernest Hemingway, like his father before him, took his own life. He was 61.

END OF ARTICLE
Goodman Theatre Presents
PAMPLONA

CAST

Ernest Hemingway...........................................Stacy Keach

Time: October 11, 1959
Place: Room 217, Gran Hotel La Perla; Pamplona, Spain

Associate Lighting Designer: Gina Patterson
Assistant to Stacy Keach: Leigha Barr
Additional Dramaturgy: Jerry Patch
STACY KEACH* (Ernest Hemingway) Throughout his extensive career, Keach has delivered a series of performances in top motion picture and television projects while continuing to add to his stage work, both classical and Broadway. Recent films include director Stephen Gaghan’s *Gold*, starring Matthew McConaughey, Edgar Ramirez and Bryce Dallas Howard; *Truth*, teamed with Cate Blanchett and Robert Redford; the film adaptation of the Stephen King novel *Cell*, also starring John Cusack and Samuel L. Jackson and *Gotti*, with John Travolta. He will soon be seen/heard in the animated film *Rump* with Jon Lovitz. Keach’s filmography also includes John Huston’s *Fat City* co-starring Jeff Bridges; Alexander Payne’s Academy Award- nominated *Nebraska; If I Stay; The Bourne Supremacy; Sin City: A Dame To Kill For; The Ninth Configuration; The Heart is a Lonely Hunter; Doc; Up In Smoke; American History X* and the classic western *The Long-Riders*, which he produced with his brother James Keach. Keach will return to the CBS award-winning comedy series *Man With A Plan*, playing Matt LeBlanc’s dad, now on its third season. He was one of the stars of the NBC comedy series *Crowded*, and he guest-starred on Showtime’s *Ray Donovan*, starring Liev Schreiber and Jon Voight. He also guest-starred on Starz’s second season of
Blunt Talk, starring Sir Patrick Stewart, and continues on a recurring role on CBS’ Blue Bloods, starring Tom Selleck. His prior television series credits include his title role performance in Mickey Spillane’s Mike Hammer and Titus. He has been seen on many hit shows such as Two and a Half Men, Prison Break, NCIS: New Orleans and Hot In Cleveland. As a narrator, his voice has been heard in many documentaries and books on tape. He is the narrator on CNBC’s American Greed, now on its 12th season. Keach is considered a pre-eminent American interpreter of Shakespeare, with his Shakespearean roles including Hamlet, Henry V, Coriolanus, Falstaff, Macbeth, Richard III and King Lear (at Goodman Theatre and Shakespeare Theatre in Washington, D.C., directed by Robert Falls). He also led the national touring company cast of Frost/Nixon, portraying Richard M. Nixon. Keach’s memoir, All in All: An Actor’s Life On and Off the Stage, was an initial recipient of the Prism Literary Award for work addressing overcoming addictive behavior. His performance honors include a Best Actor Golden Globe Award, three OBIE Awards, three Vernon Rice Awards, two Drama Desk Awards, three Helen Hayes Awards and the prestigious Millennium Recognition Award, the Will Award and he has been nominated for Emmy and Tony Awards. In 2015, he was inducted into the
American Theatre Hall of Fame. In 2016, Keach received a Hollywood Film Award for Best Ensemble in the film *Gold*. He also received the 2016 Best Narrator Award from the Society of Voice Arts and Sciences in the category of Crime and Thriller for his work on the *Mike Hammer* audio novels. Keach was a Fulbright scholar to the London Academy of Music and Dramatic Art and attended the University of California at Berkeley and the Yale School of Drama. He was recently informed by *Variety* that he will be receiving his star on Hollywood's Walk of Fame in 2019. Keach’s greatest achievement, however, is his family: Malgosia, his wife of 32 years, son Shannon, and his wife Marie, and daughter Karolina.

**JIM MCGRATH (Playwright)** McGrath’s first short play, *Trail of the Westwoods Pewee*, was presented at the West Bank Theatre in New York City in 1987. The next year saw the production of his first full-length play, *Bob’s Guns*, at the Director’s Company in New York. In 1992, New Jersey’s Passage Theatre produced his play *Roebling Steel*. In 1995, the Met Theatre in Los Angeles premiered *The Ellis Jump*, which won McGrath the Ovation Award for Best Writing of a World Premier Play. For television, he wrote detective stories for *Simon & Simon*, *The Father Dowling Mysteries*, *Matlock*, *Mike Hammer* and *Over My Dead Body*, as well as
the children’s series *Wishbone* and *Liberty Kids*, science fiction series *Quantum Leap, Codename Eternity* and *Dark Realm* and the television films *Elvis: The Early Years* and *Silver Bells* (starring Anne Heche). He also co-wrote the screenplays for the feature films *Kickboxer: Vengeance* and *Kickboxer: Retaliation*. In 2012, he produced and wrote the documentary *Momo: The Sam Giancana Story*, which won Best Documentary Awards at the Bel Air Film Festival and The Monaco International Film Festival. He has taught creative writing courses at Patton State Prison in San Bernardino, California State Home for Veterans in Los Angeles and The Center Theater in Chicago. He was trained as an artist leader with Imagination Workshop, by founders Margaret Ladd and Lyle Kessler in 1983, for which he worked with mentally ill and homeless clients for decades as a theater artist. In 2010, he became Executive Director of Imagination Workshop. McGrath is a native of Dallas, Texas. After graduating SMU, he attended Princeton Theological Seminary for two years before embarking on his playwriting career.

**ROBERT FALLS** (*Director/Goodman Theatre Artistic Director*) Most recently, Falls remounted his Lyric Opera of Chicago production of Mozart’s *Don Giovanni* for the Dallas Opera. Earlier this season, in the Goodman’s Albert Theatre, he directed the world premiere of Rogelio
Martinez’s *Blind Date* and a new production of Henrik Ibsen’s *An Enemy of the People*, for which he also wrote the adaptation. In the 2015/2016 Season, Falls directed the Chicago premiere of Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976*, and partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s *2666* (Jeff Award for Best Adaptation). Recent productions also include *The Iceman Cometh* for the Brooklyn Academy of Music, Rebecca Gilman’s *Luna Gale* for the Center Theatre Group in Los Angeles, *Measure for Measure* and the world and off-Broadway premieres of Beth Henley’s *The Jacksonian*. Among his other credits are *The Seagull*, *King Lear*, *Desire Under the Elms*, John Logan’s *Red*, Jon Robin Baitz’s *Three Hotels*, Eric Bogosian’s *Talk Radio* and Conor McPherson’s *Shining City*, the world premieres of Richard Nelson’s *Frank’s Home*, Arthur Miller’s *Finishing the Picture*, Eric Bogosian’s *Griller*, Steve Tesich’s *The Speed of Darkness* and *On the Open Road*, John Logan’s *Riverview: A Melodrama with Music* and Rebecca Gilman’s *A True History of the Johnstown Flood, Blue Surge* and *Dollhouse*; the American premiere of Alan Ayckbourn’s *House* and *Garden*; and the Broadway premiere of Elton John and Tim Rice’s *Aida*. Falls’ honors for directing include, among others, a Tony Award (*Death of a Salesman*), a Drama Desk Award (*Long Day’s Journey into Night*), an Obie Award
(subUrbia), a Helen Hayes Award (King Lear) and multiple Jeff Awards (including a 2012 Jeff Award for The Iceman Cometh). For “outstanding contributions to theater,” Falls has been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts), the Illinois Arts Council Governor’s Award and induction into the Theater Hall of Fame.

KEVIN DEPINET (Set Design) returns to the Goodman, where he recently designed scenery for the New Stages Festival; Soups, Stews and Casseroles: 1976; Carlyle; Feathers and Teeth; Smokefall; Brigadoon and The Iceman Cometh. He has designed for Steppenwolf Theatre Company, Chicago Shakespeare Theater, The Old Globe, McCarter Theatre, Court Theatre, Writers Theatre, Drury Lane Theatre, Chicago Children’s Theatre, Denver Center Theatre Company, Arden Theatre Company, Milwaukee Repertory Theater, Glimmerglass Opera, Cincinnati Playhouse in the Park, American Players Theatre, Indiana Repertory Theatre and The Mark Taper Forum. Broadway credits include associate designer for August: Osage County, The Motherf**ker with the Hat and Of Mice and Men. National tour credits include Camelot and Ragtime. Depinet has also designed for the National Theatre of
Great Britain in London, the Discovery Channel, Netflix, 21st Century Fox and Disney.

**NOËL HUNTZINGER** (*Costume Design*) returns to the Goodman, where she designed *The Wolves* and *Lottery Day, Twilight Bowl, Blue Skies Process* and *Support Group for Men* at the *New Stages* Festival. She is an artistic associate at Sideshow Theatre Company (where her credits include *truth and reconciliation*, *Stupid F**king Bird* and *Antigonick*). Huntzinger is a resident artist at Filament Theatre (credits include *The Adventures of Robin Hood, The Van Gogh Café, Pinocchio: A Folk Musical* and others) and has worked extensively with Interrobang Theatre Project (credits include *North Pool, Really Really, Pitchfork Disney* and others). Huntzinger has also designed shows with Chicago Lyric Opera, Unlimited, Boise Contemporary Theatre, About Face Theatre, Pride Arts Theatre, A-Squared, Muse of Fire, Shattered Globe Theatre and Collective Theatre Ensemble. In addition to theater, she has designed pieces for choreographers Ginny Sykes (*Bodies of Memory*), Wendy Clinard (*Watershed*) and the Antony Tudor Trust (*Fandango*). She wrapped her first full-length film design for *Olympia: An Instruction Manual for Everything* last summer. Huntzinger is from Tulsa, Oklahoma, and is a graduate of Oklahoma University.
JESSE KLUG (Lighting Design) returns to the Goodman, where his credits include Twilight Bowl, Continuity, Lottery Day, Blue Skies Process, Support Group for Men and The King of Hell’s Palace at the New Stages Festival; Soups, Stews, and Casseroles: 1976; Feathers and Teeth and El Nogalar. Chicago credits include productions at Chicago Shakespeare Theater, Drury Lane Theatre, Victory Gardens Theater, Lookingglass Theatre Company, Steppenwolf Theatre Company, Court Theatre, Writers Theatre, Marriott Theatre, TimeLine Theatre Company, Paramount Theatre, American Theatre Company and Chicago Dramatists. Klug’s off-Broadway credits include The Elaborate Entrance of Chad Deity at Second Stage Theatre (Lucille Lortel and Hewes Design Award nominations), The Screwtape Letters at the Westside Theatre, Romulus at the Guggenheim Museum and The Hourglass and The Poisoned Pen at the New York Musical Theatre Festival. Regional credits include the national tour of The Screwtape Letters and productions at the Fulton Theatre, the Geffen Playhouse, Portland Center Stage, the Indiana Repertory Theatre, the Shakespeare Theatre Company and Milwaukee Repertory Theater. Klug is the resident lighting designer at Drury Lane Theatre, Route 66 Theatre Company and Chicago Tap Theatre. He is the winner of Jeff and After Dark Awards.
MICHAEL ROTH (Original Music and Soundscape) has composed chamber music, film scores, operas and music and sound for over 250 productions including Broadway, off-Broadway, Canada’s Stratford Festival and as resident artist at South Coast Repertory (56 productions) and La Jolla Playhouse (35). Recent projects include Henry IV with Tom Hanks, directed by Daniel Sullivan; with Christopher Plummer, The Tempest (stage/film) and his A Word or Two; Jews & Baseball (PBS); piano sonatas Fats November and Tuesday for Toy Piano; accompanying singers from Alicia Keys to Alice Ripley and Marni Nixon; many projects with Randy Newman, including musical direction for Disney’s The Princess and the Frog, editing five songbooks and orchestrations for Faust at the Goodman in 1995, revised for New York’s Encores! and collaborations with, among many others, Anne Bogart, Culture Clash, Des McAnuff, Sarah Ruhl, Peter Sellars, Tom Stoppard and Mac Wellman. Roth’s Their Thought & Back Again is available via iTunes, his music/theater treatment of Beckett’s Imagination Dead Imagine for string quartet and laptop will be in Prague in the fall, and his Web Opera is available at TheWebOpera.com. More at Rothmusik.wix.com/rothmusik

ADAM FLEMMING (Projection Design) Flemming’s credits include productions with Chicago Opera Theater, Guthrie
Theater, New York’s Rattlestick Playwrights Theater, Atlanta’s Alliance Theater, the Los Angeles Opera, Long Beach Opera and the Hollywood Bowl. He is an Imagineer for the Walt Disney Company and adjunct theater faculty at University of California, Los Angeles. He is a recipient of the 2014 Los Angeles Stage Alliance Ovation Award, the 2014 LA Drama Critics Circle Award and the 2013 LA Weekly Award for Best Projection Designs. He is an MFA graduate of CalArts and a projection category member of USA829. AdamFlemmingDesign.com

**TANYA PALMER** (*Dramaturg*) is the producer and director of new play development at Goodman Theatre, where she coordinates *New Stages*, the theater’s new play program, and has served as the production dramaturg on a number of plays including the world premieres of *2666* by Roberto Bolaño, adapted by Robert Falls and Seth Bockley; *Smokefall* by Noah Haidle; *The Happiest Song Plays Last* by Quiara Hudes; *The Long Red Road* by Brett C. Leonard and the Pulitzer Prize-winning *Ruined* by Lynn Nottage. Prior to her arrival in Chicago, she served as the director of new play development at Actors Theatre of Louisville, where she led the reading and selection process for the Humana Festival of New American Plays. She is the co-editor, with Amy Wegener and Adrien-Alice Hansel, of four collections of Humana Festival plays, published by Smith &
Kraus, as well as two collections of 10-minute plays published by Samuel French. Originally from Calgary, Alberta, Canada, she holds an MFA in playwriting from York University in Toronto.

**LAUREN V. HICKMAN*** (Production Stage Manager) has been working regionally for over 17 years. Credits include productions with Goodman Theatre, Steppenwolf Theatre Company, Victory Gardens Theater, Chicago Shakespeare Theater, Court Theatre, About Face Theatre, Chicago Dramatists, Playwrights Horizons, The Public Theater, Utah Shakespearean Festival, Pennsylvania Shakespeare Festival, Shakespeare Theatre Company, among many others. In 2009, she was the stage manager for Tracy Letts’ Broadway premiere production of *Superior Donuts* at the Music Box Theatre. Most recently, Hickman stage managed the Q Brothers Collective world premiere *Long Way Home* with the Chicago Children’s Choir. She holds an MFA from University of Delaware’s Professional Theatre Training Program.

**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, 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. 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; 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.

Stacy Keach would like to thank Bill Rauch and the Oregon Shakespeare Festival for their Support in the early development of *Pamplona*.

END OF PROGRAM