Lady in Denmark

By Dael Orlandersmith
Directed by Chay Yew
Set Design by Andrew Boyce
Costume Design by Christine Pascual
Lighting Design by Lee Fiskness
Original Music and Sound Design by Mikhail Fiksel
Projection Design by Stephan Mazurek
Casting by Adam Belcuore, CSA
Dramaturgy by Tanya Palmer
Production Stage Manager Donald E. Claxon*

Lady in Denmark was commissioned by Goodman Theatre.
Table of Contents

Page 1 – A Note from Artistic Director Robert Fall

Page 3 – Spinning a Tale from a Sliver of a Memory by Thomas Connors

Page 6 – Solo Act: Linda Gehringer Takes Center Stage by Thomas Connors

Page 8 – Danes in Chicago by Neena Arndt

Page 10 – Lady on Tour - A Warm European Welcome by Tanya Palmer

Page 13 – Cast and Artist Profiles
A Note from Artistic Director Robert Falls

In 2002, *Lady in Denmark* playwright Dael Orlandersmith was named a finalist for the Pulitzer Prize for Drama; her scintillating play *Yellowman* depicted a romantic relationship between a dark skinned African American woman and a light skinned African American man. With her characteristic emotional audacity and inexorably poetic language, Dael explored colorism—prejudiced or preferential treatment based solely on skin color—within the African American community. After seeing the play, I felt energized by Dael’s dynamic artistry and distinctive perspective, and aimed to bring her work to the Goodman.

Dael made her Goodman debut in 2009 as both playwright and performer in *Stoop Stories*, in which she portrayed a diverse array of characters, transitioning effortlessly from one to the next as she wove their stories together. This remarkable series of monologues revealed Dael’s powerful ability to observe human behavior and explore how individuals are shaped by both social and economic forces and their own idiosyncrasies. She has since returned twice—*Black n Blue Boys/ Broken Men* (2012) and *Until the Flood* (2018)—and in 2016, Dael accepted our invitation to join our Artistic Collective, the exceptional artists who work frequently with the Goodman and help shape our mission.

Now, I am delighted to present the world premiere of Dael’s play *Lady in Denmark* featuring Linda Gehringer, a masterful stage and screen actor who has worked at the nation’s top theaters for decades. Linda portrays Helene, a fictional Danish
American woman whose life has been indelibly influenced by Billie Holiday since she met the toweringly influential singer in Copenhagen in 1954.

I was captivated by the ways Billie's music enhanced Helene's life's joys and ameliorated its travails during a reading of *Lady in Denmark* at our 2015 *New Stages* Festival. I was also impressed by the work of Chay Yew, who directed the reading and is now helming the full production. Chay has served as artistic director at Victory Gardens Theater since 2011; prior to that, he was a prominent freelance director whose work I have long admired.

I am thrilled to welcome Dael, Linda and Chay back to the Goodman for the opening production of our 2018/2019 Owen Theatre Season. I hope you find their work as insightful, deft and stirring as I do.

Robert Falls
Artistic Director
Spinning a Tale from a Sliver of a Memory
By Thomas Connors

Life, like theater, is full of stories—and we all are storytellers. Chroniclers of our lives, we capture, if fleetingly, the lives of those we love and hate, admire or despise, envy or pity. Perhaps best known for her solo works in which she often inhabits multiple characters—with admirably expressive subtlety—playwright and performer Dael Orlandersmith is a storyteller through and through, an artist for whom no moment in life is insignificant, no person undeserving of consideration.

A talented conjurer of the banal and momentous, of people bruised and troubled, hurt and angry, joyous and excited, Orlandersmith has explored intraracial prejudice in her Pulitzer Prize-nominated Yellowman; celebrated the parade of life in Harlem with Stoop Stories; and reckoned with child abuse in Black n Blue Boys/Broken Men. A Goodman Artistic Associate, she appeared last season in Until the Flood, a musing on the aftermath of Michael Brown’s death in Ferguson, Missouri. In her latest work, Lady in Denmark, she builds a tale from a chance encounter Billie Holiday detailed in her 1956 memoir, Lady Sings the Blues.

In this one-person piece performed by Linda Gehringer, Orlandersmith imagines what became of the young Danish girl Holiday met when she arrived in Copenhagen on her 1954 European tour. The girl and her physician father—huge fans—met the singer at the airport. Noticing that Holiday had a cold, the doctor insisted that she come to the family home where he could treat her. “He gave me some medicine to soak sugar in
and then swallow,” Holiday recalled in her 1956 biography, *Lady Sings the Blues*. “I took it all and it cut out all my hoarseness. And then they brought out all this crazy Danish food. Between the medicine and the food, I sang like mad at the concert that night.”

The Danes admired Holiday so much, they told the singer she could come live with them anytime. “That never happened, but I loved the idea of that story,” notes Orlandersmith, who began working on her piece seven years ago. “I tried to find the family; I went to the Danish consulate, I wrote a few people,” she shares. Although she had no luck, she didn’t give up on the idea of spinning a tale from the sliver of a memory in Holiday’s book. Letting her imagination run, Orlandersmith fast forwards to Chicago’s Andersonville, where Helene—the girl who met Billie—looks back over her own long life.

Music is a big part of Orlandersmith’s own work. “I use a lot of rock and roll in my work, and I know some people are surprised that, as a black woman, I know rock and roll. *Until the Flood* ends with [The Rolling Stones’] ‘Gimme Shelter.’ Someone might say, ‘Why not hip hop?’ I’d say, ‘Why does it have to be hip hop?’ Within the course of a day I might listen to Nina Simone and Nina Hagen, Frank Sinatra and Frank Ocean. Don’t compartmentalize me. It’s a given that I’m black and female. What does that mean to you? I’m not going to fit anyone’s standards, or try to.”

An artist of great curiosity, Orlandersmith is currently getting into the pre-Raphaelite painters and re-reading one of her
favorite writers, the Austrian novelist and playwright Peter Handke. “I'm never short of ideas, just time,” she relates. “I am constantly reading, going to museums, listening to different kinds of music. I am an individual, a very flawed individual, and standing up on some kind of political podium, that's not what I do. I hope I am a good storyteller, that I can give you a beginning, middle, end—a story with a conflict and a resolution. I speak to people, I do not speak for people.
Solo Act: Linda Gehringer Takes Center Stage
By Thomas Connors

Stage and screen star Linda Gehringer returns to the Owen Theatre, where she was last seen in Rebecca Gilman’s The Crowd You’re in With (a performance for which she earned a Joseph Jefferson Award nod). This time, she commands the stage as Helene, the central and sole character in Dael Orlandersmith’s new play.

“This is new territory for me,” admits the Detroit-raised, Los Angeles-based Gehringer, a mainstay at such award-winning theaters as South Coast Repertory and La Jolla Playhouse. “I appeared in the premiere of Julia Cho’s The Piano Teacher, which I’d say is seventy-five percent direct address to the audience, but there’s a point where two fabulous characters enter. I’ve never done a solo piece.”

In Lady in Denmark, Gehringer’s character is a 70-something Danish American woman living in Chicago’s Andersonville neighborhood whose lifetime of memories includes meeting Billie Holiday. She appeared in the role for the 2015 New Stages festival staged reading, which was warmly received by audiences. “Linda brings extraordinary depth and grace to each and every role she undertakes,” notes Director Chay Yew. “It was immediately clear to those fortunate to experience the reading of this play that they were in the presence of a special artist.”

Gehringer, who counts the FX series Justified, Gilmore Girls and The West Wing among her TV credits, says of Lady in
Denmark; “It's the journey of one person's life. And so you see family, you see love…and at this point, loss. I was fascinated and moved by it the first time I read it, which means there's something there that's really speaking to me.”
Danes in Chicago
By Neena Arndt

In Lady in Denmark, we meet Helene, an immigrant who arrived in America in the 1960s, years after the largest influx of Danes assimilated. Although she maintains a strong cultural identity as a Danish woman, Helene, like many immigrants before and after her, now calls Chicago home.

As America’s melting pot coalesced in the 19th and 20th centuries, Danish immigrants comprised a small portion of the millions of new citizens. Between 1840 and 1914, around 300,000 Danes arrived in America (by comparison, more than four million Italians and four million Irish immigrated during this period). The first major wave of Danes left to escape Prussian rule after part of Denmark was defeated in 1864. A decade later, Danish agriculture suffered when cheap grain was imported to Europe from Russia and the Midwestern United States, causing farmers and laborers to journey to the American heartland. Most Danes settled in the Midwest or Great Plains, eventually creating heavily Danish communities in Racine, Wisconsin; Omaha, Nebraska; and Elk Horn, Iowa, among other places.

In Chicago, the Danish community first centered around LaSalle and Randolph Streets—but by the 1880s, 4,000 of the city's 6,000 Danes lived on or near Milwaukee Avenue. There, they established cultural centers, athletic groups, a veteran’s society, choruses and a daily Danish-Norwegian newspaper, Skandinaven, which was published until 1941. In the early 20th century, some settled in Humboldt Park and
along North Avenue, but by the 1920s, many scattered further north and to the suburbs. Because the written form of the Danish language was legible to both Norwegians and Swedes, people from all three countries could easily live together, and some Danes found a home in Andersonville, where many of the city’s Swedish Americans lived since the late 19th century.

Compared with other immigrant groups, the Danish tended to assimilate quickly: their small number made maintaining culture and language more challenging, and because many young men immigrated alone, they often married non-Danish women, thus diluting the next generation’s attachment to the old country. By the mid-20th century, Danish immigration slowed to a trickle. Danish culture, however, now gets a moment in the spotlight thanks to *Lady in Denmark*. 
Lady on Tour - A Warm European Welcome
By Tanya Palmer

On January 11, 1954, jazz singer Billie Holiday arrived in Copenhagen to kick off her first European tour, a trip long in the making.

Born in poverty in Philadelphia and raised in Baltimore in 1915, Holiday made her way to New York as a teenager and began singing in Harlem nightclubs. By the early 1940s, she earned mainstream success on Columbia and Decca Records. Along the way, however, she also developed a pernicious drug habit. Arrested in 1947 for narcotics possession, Holiday was sentenced to a year at the Federal Women’s Reformatory in West Virginia. She was released nine months later and returned to New York for a triumphant concert at Carnegie Hall. But because of her conviction, the New York Police Department would not allow her to obtain a “cabaret card,” effectively blocking her from any venue with a liquor license. As she put it in her 1956 autobiography, Lady Sings the Blues, “I could play in theaters and sing to an audience of kids...I could appear on radio or TV. I could appear in concerts at Town Hall or Carnegie Hall. But if I opened my mouth in the crummiest bar in town, I was violating the law.”

Holiday continued to perform at venues across the country, but hoped to tour overseas. “I guess every Negro performer dreams of going to Europe,” she wrote. “Some of them have gone over and never come back. Ever since I got to be a name I had thought about it too...Especially after six years of exile.
from New York clubs... it got to be a big thing.” Finally, a month-long Western European tour materialized. Named “Jazz Club USA” after a radio show hosted by jazz critic, historian and producer, Leonard Feather (also the tour’s “MC and shepherd”), it included 60 shows across Sweden, Norway, Denmark, Germany, Holland, Switzerland, Italy and France, concluding in London’s Royal Albert Hall.

When Holiday got off the plane in Copenhagen that snowy January morning, she was embraced by the press and hundreds of adoring fans, including a doctor and his 12-year-old daughter. She described the encounter in *Lady Sings the Blues*: “They told me how they loved me, had heard every record I ever made. When the doctor heard me blowing my nose, he was all concerned. Nothing would do but I should go home with them so he could give me something for my cold. He kept at me until I finally agreed. So off we went with these perfect strangers to be guests in their home. If something like this happened at La Guardia people would say I was crazy.” She went home with the father and daughter, where she observed how World War II and the Nazi occupation had impacted this family’s fortunes. “You could see from their home that they had once been well-off, but they had lost just about everything in the war.” But they extended hospitality to Holiday—feeding her, giving her medicine and encouraging her to come back and stay with them anytime.

This chance encounter with a Danish doctor and his daughter was the inspiration behind Dael Orlandersmith’s *Lady in Denmark*. But it was only one of many moments of kindness
and grace that Holiday describes on her trip—from the young German man who invited her out to see the “only swing band in Berlin,” to the stays at beautiful hotels in Antwerp and Zurich, to the interviews and press conferences with knowledgeable, affable music journalists. She also discovered a different attitude towards drug addiction. “You just take for granted that if things are mixed up and crazy in America they got to be that way everywhere,” she explained. “But not in Britain, or in most of Europe either. Sick people who are on stuff over there are treated like sick people.”

Holiday found the European adoration and progressive attitudes in marked contrast to the racism she experienced on her journeys across America. Touring with Artie Shaw in 1938, as a black singer in an all-white band, Holiday was not extended the same lodging or dining privileges as her band mates; she never “ate, slept, or went to the bathroom without having a major NAACP-type production.” Almost two decades later, Holiday was traveling across Europe, treated like jazz royalty. But at the end of those 30 days, the singer got back on the plane and went home.

Five years later, again succumbing to drug and alcohol addiction, Holiday was hospitalized for treatment of liver and heart disease. There, she was met by agents from the Federal Bureau of Narcotics, who arrested her for possession—and handcuffed her to what would ultimately become her deathbed. She died on Friday, July 17, 1959 at the age of 44.
CAST

Helene ........................................ Linda Gehringer

Assistant Director: Sami Hussain Ismat
Dialect Coach: Eva Breneman

SDCF (Stage Directors & Choreographers Foundation)
Observer: Leda Hoffman

Setting: A home in Andersonville, Chicago
Time: 2014

LINDA GEHRINGER* (Helene) returns to the Goodman, having previously appeared in The Crowd You’re in With by Rebecca Gilman (Jeff Award nomination) and the New Stages festival reading of Lady in Denmark. She devotes much of her time to developing new plays, most recently appearing in the world premieres of Vicuna by Jon Robin Baitz (developed at the Ojai Playwright’s Festival) at the Kirk Douglas Theatre in Los Angeles and Bekah Brunstetter’s Going to a Place Where You Already Are at South Coast Repertory. She also premiered Bill Cain’s How to Write a New Book for the Bible at Berkeley Repertory Theatre (San Francisco Bay Area Theatre Critics Circle Award), Seattle Repertory Theatre (Footlight Award) and South Coast Repertory (Los Angeles Drama Critics Circle Award nomination) and Laura Schellhardt’s The Comparables at Seattle Repertory Theatre, Beau Willimon’s The Parisian Woman, Julia Cho’s The Language Archive and The Piano Teacher, Richard Greenberg’s Naked Girl on the Appian Way, Horton Foote’s Getting Frankie Married and Afterwards, Annie
Weisman’s *Hold Please*, Keith Reddin’s *But Not For Me* and *The Intelligent Design of Jenny Chow*, all at South Coast Repertory, and the New York premiere of *Jenny Chow* at Atlantic Theater Company. At the La Jolla Playhouse, she premiered Weisman’s *Be Aggressive* and *Surf Report* and, at the Berkshire Theatre Festival, *I Saw My Neighbor on the Train and Didn’t Even Smile* by Suzanne Heathcote (produced with New Neighborhood). She has also been seen in many West Coast premieres including Annie Baker's *Circle Mirror Transformation* and *The Roommate* by Jen Silverman.

Television work includes *Fear the Walking Dead*, *Grey’s Anatomy*, *N.C.I.S. and S.W.A.T.*; recurring roles on *Justified*, *Touch*, *The Division*, *Gilmore Girls*, *The West Wing*, *The Larry Sanders Show* and *Law & Order: Criminal Intent*. Films include *Into the Storm*, *Kreep* and *As Good As It Gets*.

**DAEL ORLANDERSMITH** (*Playwright*) is an Artistic Associate and Alice Center Resident Artist at the Goodman. Orlandersmith has collaborated with the Goodman on *Until the Flood* during the 2017/2018 Season, *Black n Blue Boys/Broken Men* during the 2012/2013 Season and *Stoop Stories* during the 2009/2010 Season. *Until the Flood* held its world premiere at Repertory Theatre of St. Louis followed by productions at Milwaukee Repertory Theatre, Rattlestick Playwrights Theater in New York and ACT Theatre in Seattle. *Black n Blue Boys/ Broken Men* was developed as a co-commission between the Goodman and Berkeley Repertory Theatre, where it was staged in May 2012. Orlandersmith first performed *Stoop Stories* in 2008 at The Public Theater's Under the Radar Festival and Apollo Theater's Salon Series; Washington, D.C.'s Studio Theatre produced its world premiere
in 2009. Her play *Monster* premiered at New York Theatre Workshop in 1996. *The Gimmick*, commissioned by McCarter Theatre, premiered in their Second Stage OnStage series in 1998 and went on to great acclaim at Long Wharf Theatre and New York Theatre Workshop; Orlandersmith won the Susan Smith Blackburn Prize for *The Gimmick* in 1999. *Yellowman* was commissioned by and premiered at McCarter Theatre in a co-production with The Wilma Theater and Long Wharf Theatre. Orlandersmith was a Pulitzer Prize finalist and Drama Desk Award nominee for Outstanding Play and Outstanding Actress in a Play for *Yellowman* in 2002. *The Blue Album*, in collaboration with David Cale, premiered at Long Wharf Theatre in 2007. *Bones* was commissioned by the Mark Taper Forum, where it premiered in 2010. Orlandersmith wrote and performed a solo memoir play called *Forever* at the Kirk Douglas Theatre in Los Angeles in 2014, at the Long Wharf and New York Theatre Workshop in 2015, at Portland Center Stage in 2016 and the Abbey Theatre in Dublin in 2017. Orlandersmith has toured extensively with the Nuyorican Poets Café (Real Live Poetry) throughout the United States, Europe and Australia. *Yellowman* and a collection of her earlier works have been published by Vintage Books and Dramatists Play Service. Orlandersmith attended Sundance Institute Theatre Lab for four summers and is the recipient of a New York Foundation for the Arts Grant, The Helen Merrill Award for Emerging Playwrights, a Guggenheim and the 2005 PEN/Laura Pels Foundation Award for a playwright in mid-career. She is the recipient of a Lucille Lortel Foundation Playwrights Fellowship and an Obie Award for
Beauty’s Daughter. Orlandersmith is currently working on two commissions.

production with the Tanglewood Music Center, Lincoln Center for the Performing Arts and the Los Angeles Philharmonic) and Rob Zuidam’s *Rage of d’Amours* (Tanglewood Music Center). For his direction, he has been awarded an Obie Award and Drama Logue Award. Yew edited *Version 3.0: An Anthology of Contemporary Asian American Plays* for TCG Publications. He is also an alumnus of New Dramatists and serves on the executive board of the League of Chicago Theatres and Chicago’s Department of Cultural Affairs and Special Events’ Cultural Advisory Council.

**ANDREW BOYCE** (*Set Design*) returns to Goodman Theatre where he previously set designed *Another Word for Beauty*. Chicago credits include work with Writers Theater, Northlight Theatre, Victory Gardens Theater, American Theater Company and Definition Theatre Company. New York credits include work with Lincoln Center Theater, Roundabout Theatre Company, Atlantic Theater Company, The Play Company, The Playwrights Realm, Rattlestick Playwrights Theater and Cherry Lane Theatre. Regional credits include work with Actors Theatre of Louisville, Alliance Theatre, Berkeley Repertory Theatre, California Shakespeare Theater, Dallas Theater Center, Geffen Playhouse, George Street Playhouse, Mark Taper Forum, Milwaukee Repertory Theater, Oregon Shakespeare Festival, Portland Center Stage, TheatreWorks Silicon Valley, Westport Country Playhouse and Yale Repertory Theatre. Boyce is a graduate of the Yale School of Drama and is currently an assistant professor in the Department of Theatre at Northwestern University. AndrewBoyceDesign.com
CHRISTINE PASCUAL (Costume Design) returns to the Goodman, where previous credits include Feathers and Teeth, The Happiest Song Plays Last, Fish Men, El Nogalar, Massacre (Sing to Your Children) (co-production with Teatro Vista), Congo Square Theatre Company’s Black Nativity, Joe Turner’s Come and Gone (co-production with Congo Square Theatre Company) and productions in the New Stages Festival. Recently she designed The Light Fantastic at Jackalope Theatre, The Displaced at Haven Theatre, Hang at Remy Bumpo Theatre Company and Traitor at A Red Orchid Theatre. Additionally she has designed for The Hypocrites, American Theater Company, Teatro Vista, Victory Gardens Theater, Chicago Children’s Theatre, Theatre Wit, Court Theatre, 16th Street Theater, Steppenwolf Theatre Company, Congo Square Theatre Company, Chicago Dramatists and Rivendell Theatre Ensemble. Off-Broadway credits include The Elaborate Entrance of Chad Deity at Second Stage Theatre. Regional credits include work with The Repertory Theatre of St. Louis, American Players Theatre, Virginia Stage Company and Centerstage. Pascual was a 2010 Henry Hewes Design Award nominee and an exhibitor at the 2011 Prague Quadrennial and the 2012 United States Institute for Theatre Technology conference.

LEE FISKNESS (Lighting Design) make his Goodman debut. Chicago credits include The Crucible and The Fundamentals (Steppenwolf Theatre Company); Guess Who’s Coming to Dinner (Court Theatre); Chicago, Hazel, White Christmas, Billy Elliot, Camelot and Young Frankenstein (Drury Lane Theatre); A Wonder in My Soul, Sucker Punch, Gospel of Loving Kindness and L-Vis (Victory Gardens Theater); Spring
Awakening and Emperor’s New Clothes (Marriott Theatre); Yellow Moon (Writers Theatre); BootyCandy and Explorer’s Club (Windy City Playhouse); Peter Pan (Lookingglass Theatre Company); Murder for Two, Forever Plaid, Ring of Fire, Song Man Dance Man, Liberace and Soultimetime at the Apollo (Milwaukee Repertory Theater). Fiskness is the lighting director at The Santa Fe Opera.

MIKHAIL FIKSEL (Sound Design) returns to the Goodman, where he previously worked on We’re Only Alive for A Short Amount of Time, The Wolves, King of the Yees, The Sign in Sidney Brustein’s Window, 2666, Feathers and Teeth, The Upstairs Concierge, The World of Extreme Happiness, Venus in Fur, Buzzer, Black n Blue Boys/Broken Men, Fish Men, Massacre (Sing to Your Children), El Grito del Bronx and the New Stages Festival. Chicago credits include work with Writers Theatre, Victory Gardens Theater, TimeLine Theatre Company, Next Theatre Company, Northlight Theatre, Albany Park Theater Project, Strawdog Theatre Company, About Face Theatre and Collaboraction. Fiksel’s regional and off-Broadway credits include productions with Dallas Theater Center, Second Stage Theatre, the Geffen Playhouse, the Repertory Theatre of St. Louis and Milwaukee Chamber Theatre. He has received seven Jeff Awards, a Lucille Lortel Award, an After Dark Award, nominations for the Henry Hewes Design Award and for the LA Drama Critics Circle Award and was recently honored with the Michael Maggio Emerging Designer Award. Mr. Fiksel is an ensemble member of 2nd Story, an artistic associate with Teatro Vista, Collaboraction, Wildclaw and Redmoon Theater and on the faculty at Loyola University Chicago. MikhailFiksel.com
STEPHAN MAZUREK (*Projection Design*) makes his Goodman Theatre debut. Chicago credits include *Lettie* and *Indecent* (Victory Gardens Theater); *The Fundamentals, Russian Transport, The Wheel, Tempest, Sonja Flew, The Cherry Orchard, Of Mice and Men* (Steppenwolf Theater Company) and *Faceless, Discord, Funnyman, Shining Lives, Better Late* and *Three Women Talking* (Northlight Theatre). Regional and international credits include *Faceless* (Repertory Theatre of St. Louis); *Reverie: Simply Unspeakable* (Second City Theatricals at the Montreal Just for Laugh’s Comedy Festival); *Goldbrick, Unembarrassed Mind, Prelude* and *Missing Memaw* (Walkabout Theater Company) and *Better Late* (Galway Arts Festival). As a director of photography, his credits include *Louder Than A Bomb, Love is a Verb* and *The Road Up*. StephanMazurek.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 *Pamplona* by Jim McGrath; 2666 by Roberto Bolaño, adapted by Robert Falls and Seth Bockley; *Smokefall* by Noah Haidle; *The Happiest Song Plays Last* by Quiara Alegría 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. Originally from Calgary, Alberta, Canada, she holds an MFA in playwriting from York University in Toronto.
DONALD E. CLAXON* (Production Stage Manager) returns to Goodman Theatre, where credits include Father Comes Home from the Wars Parts 1, 2 & 3; Yasmina’s Necklace; King of the Yees; Carlyle and stop. reset. Chicago credits include work with Teatro Vista, the Lyric Opera of Chicago, Chicago Opera Theater, Windy City Playhouse, Chicago Symphony Orchestra, Silk Road Rising, Grant Park Music Festival, Court Theatre, Paramount Theater, The Second City and About Face Theatre. Regionally, he has worked with Mobile Opera, Peninsula Players, Yale Opera, Florentine Opera, Glimmerglass Festival, Barrington Stage Company and Yale Repertory Theatre. He is a graduate of Wabash College and the Yale School of Drama.

ROBERT FALLS (Goodman Theatre Artistic Director) Most recently, Falls directed the world premiere of David Cale’s We’re Only Alive for A Short Amount of Time; the return engagement of Jim McGrath’s Pamplona, starring Stacy Keach as Ernest Hemingway, and remounted his Lyric Opera of Chicago production of Mozart’s Don Giovanni for the Dallas Opera. In the Goodman’s 2017/2108 Albert Season, 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 and received a Jeff Award nomination for Best New 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.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre Executive Director*) started working in the Goodman Theatre box office and ultimately became executive director in 1980. Since that time he has overseen more than 350 productions including close to 150 premieres. He initiated the Goodman’s annual
production of *A Christmas Carol*, which celebrated 40 years as Chicago’s leading holiday arts tradition in 2017. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by *Time* magazine as the “Best Regional Theatre” in the U.S., the Pulitzer Prize for Lynn Nottage’s *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added to the theater’s “Walk of Stars.” Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater’s Lifetime Achievement Award; Theatre Communication Group’s Visionary Leadership Award; Actors’
Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality; Chicago magazine and the Chicago Tribune as a “Chicagoan of the Year”; the City of Chicago; 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.