Lady in Denmark
School Matinee Series Study Guide
LADY IN DENMARK
by DAEL ORDLANDERSMITH
directed by CHAY YEW

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An Introduction to the Study Guide
by WILLA J. TAYLOR

I was a high school senior by the time Diana Ross put a gardenia in her hair and played Billie Holiday in Lady Sings the Blues. But I had been listening to her – and her music – my whole life.

My mother loved to sing and had a beautiful voice. When I was a baby she sang “God Bless the Child” to me, the song Billie Holiday co-wrote and recorded in 1941.

She and my dad told me stories of how they went to hear her in Harlem in 1941 on their honeymoon. They had all her records and played them in heavy rotation with Sarah Vaughn, Duke Ellington and Dinah Washington.

Billie Holiday died too soon in 1959 – but her music lived on in our house.

So when Dael Orlandersmith’s elegiac play was scheduled this season, I knew it was something I wanted you to see. Besides being a touching meditation on memory, grief and loss, it is the perfect opportunity to introduce you to Lady Day’s music.

Many of you have heard her music without knowing it. She’s been covered by artists from Amy Winehouse to Jose James, and sampled by even more - RZA, Trippie Red, Troy Ave, DJ Aakmael, and J. Cole, to name a few.

Her too-brief career spanned a lifetime of heartbreak, and incorporated multiple musical styles expressed in the rich contralto that flowed from smoke to whiskey as she aged.

“I want students to know where it comes from,” Dael said, talking about students seeing the performances. “I want them to know the influences of Debussy and Artie Shaw and Billie in the music they listen to.”

Me too.

This study guide provides many of the particulars you need to know. You will get a portrait of the artist and her impact.

For a not-fully-accurate but entertaining Cliff Notes version of the singer, stream Diana Ross in Lady Sings the Blues. While it tends to wallow in her aching destitution and addictions, the music is lush, and the performances by Ross, Billy Dee Williams and Richard Pryor are luminous.

If you want more truth, and a vocal performance that shatters your heart, try to catch HBO’s film version of Lady Day at the Emerson Bar and Grill. Set in a seedy bar in Philadelphia in 1959, just four months before her death, it recreates one Holiday’s final performances. And the glorious Audra McDonald, wearing the signature gardenia, channels the radiant declination of her voice after its prime, winning her a sixth Tony Award.

But the only way to truly get to know the brilliance of Billie is to listen to her. Her soulful, aching contralto that weaves in and out and under the musicians. The way she bends and slides notes and beats into through the emotion of lyrics is uniquely her.

It’s easy to find re-mastered recordings these days. Here are five of my favorites:

“Strange Fruit”
A poem written by Abel Meeropol in 1937 to protest lynchings in the American South, Holiday debuted it at Café Society, Greenwich Village’s only integrated nightclub, in 1939. It became one of her signature tunes.

“God Bless the Child”
Billie wrote this with Arthur Herzog, Jr., in 1939, the same year she premiered “Strange Fruit.” In her autobiography, Holiday intimates that an argument with her mother inspired this song. This is a stellar recording of her performing it that is archived at the Chicago Blues Museum.

“Good Morning Heartache”
Here is another great archived recording from the Chicago Blues Museum. One of her Decca-era recordings from 1947, it was written by Irene Higgenbotham, Ervin Drake and Dan Fisher. Diana Ross’ performance of this in Lady Sing the Blues is one of the best.

“The Very Thought of You”
Not one of her most well-known tunes but one that typifies her vocal styling and emotional connection, it is one of my favorite recordings of the 1934 Ray Noble hit.

“Lady Sings the Blues”
Written by Holiday and Herbie Nichols, it is the title song from her 1956 album of the same name, and the title of her autobiography. Soulfully plaintive, it sadly sums up her life.
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.

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-Rapha-elite 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.”

Want to learn more about Goodman’s production of Lady in Denmark? Visit Onstage+ to learn about both the play, and the production.
Billie Holiday, also known as “Lady Day,” was born on April 7th, 1915, in Philadelphia General Hospital. She was born Eleanora Fagan to Sarah Julie Harris and Clarence Holiday, who never married. Her mother got pregnant at the age of nineteen, and was soon abandoned by her father, who was chasing a dream of becoming a jazz musician.

As a child, Eleanora was nursed in Baltimore by the family of Eve Miller, her step aunt. In 1924, she moved to live with her mother in Dallas, but was soon sent to a reform school, The House of Good Shephard, for truancy. While she returned to her mother’s care shortly after, she returned to The House of Good Shephard again several years later after being sexually assaulted at the age of 11. This time, she was in the reform school for nearly a year. After being released, she joined her mother in Harlem, New York City, where Harris was living in a brothel. In 1929, after the brothel was raided, Eleanora and her mother were both arrested. Eleanora was charged with vagrancy and sent to Welfare Island, a facility with a hospital and a workhouse, designed specifically for prostitutes and drug addicts. After her release a few months later, she returned to New York and worked as a waitress. It was at this time she was first exposed to a world of music that included Bessie Smith and Louis Armstrong, influences that would eventually lead her towards her career and legacy.

Changing her name from Eleanora to Billie (after Billie Dove, an actress she admired), and adopting her father’s last name, Billie Holiday’s professional career began in the early 1930’s, as she started singing in nightclubs in Harlem. Soon, she was discovered by producer John Hammond, who was instrumental in getting Holiday recording work with an up-and-coming clarinetist and bandleader, Benny Goodman. In November of 1933, Holiday made her recording debut with Columbia Records. Her
first song, “Your Mother’s Son-In-Law,” sold over 300 copies. Her second song, “Riffin the Scotch,” was released a year later and sold over 5,000 copies. Her career continued to boom in 1934, as she made her screen debut in *Symphony in Black*, singing “Saddest Tale.” The film, released in 1935, was a hit, and marked a significant milestone in Billie Holiday’s career.

Signing with Brunswick records to collaborate with jazz pianist Teddy Wilson, 1935 also saw the release of “What Little Moonlight Can Do,” and “Miss Brown to You.” At first, Brunswick Records wanted Holiday to sound more like accomplished musician Cleo Brown, but when “What Little Moonlight Can Do,” gained huge popularity, the company began considering Holiday as an artist with her own unique style.

In 1937, Holiday toured with the Count Basie Orchestra, singing “I Must Have That Man,” “Travelin’ All Alone,” “I Can’t Get Started,” “Summertime,” and others. During this time, she developed a friendship with saxophonist Lester Young, who originated the nickname Lady Day. In 1938, Holiday joined Artie Shaw’s band, which was a major break-through for a black singer performing with a white band. Shaw has been credited with the establishment of the third stream musical style, which fuses classical music and jazz. Like Basie, Shaw allowed Holiday to choose her own songs. The relationship didn’t last long, however – Holiday faced harsh treatment as the only black member of the band, and quit just months after their partnership began. In December of 1938, she began performing at Café Society, a nightclub where black and white audiences frequently co-mingled. Café Society also gave her the liberty to build her musical persona as a woman unlucky in love. This is also where Holiday first performed “Strange Fruit,” originally by Abel Meeropol. The song’s reception was mixed, as it confronted the reality of racism in the United States. Still, with “Strange Fruit,” Holiday soon achieved fame and stardom. When the song was released by Commodore Records in 1939, it sold over 10,000 copies in its first week. For more information about the history of “Strange Fruit,” refer to Nik Whitcomb’s article “From Billie Holiday to Beyoncé,” on page 13.

Around this time, Holiday also released “Gloomy Sunday,” “Am I Blue,” “Solitude,” “I Cover The Waterfront,” and “God Bless the Child,” – a song that she cowrote, based on her relationship with her mother. About the song, Holiday once said, “Your mother’s got money, your father’s got money, your sister’s got money, your cousins’ got money, but if you haven’t got it yourself, God bless the child that’s got his own.” The song was the last hit

The cover for Barney Josephson and Terry Trilling-Josephson’s book chronicling the history of the club where Billie Holiday first performed “Strange Fruit.” Image courtesy of Amazon.
that she recorded before her death.

In early January 1940, Billie met her future husband, James Monroe, at a friend’s birthday party. They married on August 23, 1941, despite her mother’s disapproval of the relationship. Between 1943-1944, Holiday started experimenting with hard drugs. Many friends blamed James Monroe, who many believed introduced her to Opium and Heroin.

Still, in 1944, a new contract with Decca Records saw Holiday receive royalties for her songs for the first time, and soon after she received an award as Best Vocalist after performing for a sold out crown at the second Annual Esquire Magazine Jazz Concert in Los Angeles.

Following her mother’s death in 1945, Holiday began to drink heavily and escalate her drug use. By 1946, her substance abuse began to take a toll on her career, but she continued to play sold out concerts at New York Town Hall, and appeared at the Carnegie Hall Benefit alongside singers like Pete Seeger and Woody Guthrie.

In 1947, she was arrested and convicted for possession of narcotics, going to a federal rehabilitation center in Alderston, West Virigina. Although she was released early for good behavior, her conviction made it difficult to get licenses to play in cabarets and clubs. She continued to play sold out performances at concert halls.

She was arrested for a second time in 1949, and by the early 1950’s, her drug abuse, drinking and relationships with abusive men caused her health and voice to deteriorate, Still, she continued to tour and record, having a hugely successful tour of Europe.

In 1956, Billie made the headlines with her autobiography, *Lady sings the Blues*, co-authored by William Dufty. She also gave an impressive performance on the CBS television broadcast *The Sound of Jazz* with Ben Webster, Lester Young, and Coleman Hawkins.

By early 1959, Billie was diagnosed with cirrhosis. She was taken to Metropolitan Hospital in New York for treatment of liver disease and heart disease on May 31, 1959. She was so addicted to heroin that she was even arrested for possession while in the hospital. She died on July 17, 1959, at 3:10 a.m., of pulmonary edema and heart failure caused by cirrhosis of the liver. Her funeral was on July 21, 1959, at the Church of St. Paul the Apostle in Manhattan. She was buried at Saint Raymond’s Cemetery in the Bronx.
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.

Billie Holiday in 1947. Photo by William P. Gottlieb, courtesy of the Library of
Congress.
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.
Prior to the abolition of slavery in the United States and in the years immediately following World War II, a number of prominent and lesser known African-American writers, musicians, performers and visual artists sought creative opportunities in Europe, which they experienced as an inclusive and racially tolerant environment.

The migration routes that made it possible for African-American artists to train, perform and live in Europe were established during the colonial era and Trans-Atlantic slave trade. The same routes that transported cash crops, manufactured goods, colonial settlers and African slaves between the 15th and 19th century also provided a conduit for global cultural exchanges. West African inspired dance, musical styles, and rhythms traveled along with the African slaves to the Caribbean and American South and influenced African-American dance forms and music genres – especially Ragtime, Jazz and Blues. African-Americans also encountered European art, literature, classical and popular music in the Americas – especially in major port cities like New Orleans and metropolitan hubs like New York.

In the early 1840’s, Louis Moreau Gottschalk, a gifted mixed-race pianist and composer from New Orleans traveled to Paris for classical instruction. Gottschalk was well-received by European audiences at Paris’ famed Salle Pleyel concert hall. Romantic era composer-pianists Frédéric Chopin (Poland) and Franz Liszt (Germany) responded favorably, and affinities arose between 19th century romantic style salon music popular during the Victorian era Paris, London, and Berlin and emerging African-American musical forms. Gottschalk also traveled to Cuba, Puerto Rico, Central and South America. His later compositions...
reflect an amalgam of Afro-Caribbean, popular, and classical music.

Even after slavery was abolished in the United States at the end of the Civil War (1861-1865), strict Jim Crow segregation laws imposed oppressive living conditions for black southerners and denied African-Americans equal access to housing, education, jobs and public spaces. During the late 1800’s and the beginning of World War I, which also overlapped with The Great Migration (1916 – 1970), more than 6 million African-Americans moved from the rural south to urban areas in the North, Northeast, and West seeking better social and economic opportunities. The industrial economy of northern US cities was attractive to both African-Americans from the rural south and European immigrants seeking better lives. When World War I (1914-1918) broke out in Europe, European immigration to the United States slowed and black southerners sought to fill the void created in their absence.

Prior to US involvement in the war, northern black newspapers covering the war sided with France, as it was perceived to be committed to racial equality. Columns in black newspapers like The Chicago Defender and The Crisis documented the experiences of colonial African soldiers serving in the French army, and later encouraged African-Americans to enlist in the U.S. Army as a means of social uplift. When the U.S. entered the war in 1917, more than 370,000 black men were inducted into the Army, which remained segregated until 1948. Enlisted African American soldiers were routinely issued substandard clothing and equipment, poorly treated and at times poorly trained by white officers and southern civilians. More than 200,000 African-Americans served in France, where they interacted with north and west African soldiers serving in the integrated French military and were treated respectfully by French civilians. As a result, African-American soldiers began to think of France as uniquely committed to universal democratic rights.

Pennsylvania native and self-taught visual artist Horace Pippin served with the 369th infantry, also known as the Harlem Hellfighters, the first African-American combat troops to serve with integrated French troops during World War I. He kept an illustrated journal during his years of service, during which time he was shot by a sniper and paralyzed in his right arm. When he returned home at the end of the war, he turned to painting to process his traumatic experiences. African-American soldiers were optimistic that their service had earned them the right to better treatment at home. Unfortunately, this would not be the case. One of Pippin’s most famous paintings, *The End of War – Starting Home*, is thought to capture both the horrors of war and the sentiment that the America that he returned to was less than idyllic.

American music genres like Jazz, Blues and Ragtime traveled north with African-American migrants, and eventually to Europe with African-American soldiers where it began to flourish at the end of World War I. During the 1920’s, local audiences in Berlin and Paris enthusiastically embraced U.S. Jazz bands. New York based Sam Wooding and his Orchestra were invited to tour Europe as a part of the African-American Chocolate Kiddies musical revue. Philadelphia’s Sam Wooding headlined the vaudeville act, which featured music composed by Chicagoan Jo Trent and Duke Ellington (Washington D.C.), and performances by dancer Lottie Gee (Virginia) musical theatre star Edith Wilson (Louisville, KY), vocalist Adelaide Hall (Brooklyn NY) and Jazz trumpeter Tommy Ladnier (Mandeville, LA).

Throughout the roaring 20’s, Paris became a hub for creativity, self-expression, and racial inclusion and Europe a destination for the Lost Generation of Black and white American ex-patriots who came of age during the first world war. New Orleans native Sidney Bechet traveled to London and throughout Europe with Will Marion Cook’s Syncopated Orchestra. Concert performer and actor Paul Robeson (New Jersey) performed in London and toured Europe during this time, and Harlem Renaissance writers James Baldwin and Richard Wright famously wrote in Paris’ Café Tournon while living abroad.

St. Louis, Missouri native Josephine Baker is one of the most well-known African-American performers to headline the risqué revues of the famed Paris Folies Bergère in her now iconic banana skirt costume. She renounced her American citizenship and became a French citizen in 1937. While some
historians have criticized French fascination with Baker’s cabaret performances, the artist’s activism is especially noteworthy. Baker refused to perform for segregated audiences when she traveled to the U.S., and was decorated by the French military for her efforts as an agent for the French Resistance during World War II (1939-1945).

Adolf Hitler came into power on a wave of repressive Nazism that imposed restrictions on contemporary art displays, “foreign” music and music forms – especially those with African-American and Jewish cultural influences. These exclusions spread throughout Europe in the lead up to World War II, and only relaxed after the tides of war shifted. African-American jazz ensembles were invited to tour Europe to play for Allied soldiers, and by the 1950’s, African-American Jazz musicians Louis Armstrong, Count Basie, Cab Calloway, John Coltrane, Miles Davis, Duke Ellington, Dizzy Gillespie, Earl Hines, Thelonious Monk, Charlie Parker, Fats Waller, and Teddy Wilson became some of the most popular Americans to perform for European audiences.

African-American painters and sculptors actively engaged in the modernist arts movement tended to thrive in post WWII France. US Coast Guard veteran Harold Cousins made his home in Paris in 1949 with funding from the GI Bill. There he studied with the modernist sculptor Ossip Zadkine at L’Académie de la Grande Chaumière. New Orleans born abstract painter Ed Clark also studied at L’Académie de la Grande Chaumière in 1952, and lived in Paris for 5 years before returning to co-found the Brata gallery in New York. Born and raised in Boston, visual artist Lois Mailou Jones studied African tribal art in Paris during her sabbatical year leave from Howard University’s art department. She credits her time in Paris, where her race seemed irrelevant, with invigorating her art practice.

Not all African-American modernists experienced the same level of success in Europe. Painter Beauford Delaney left an emergent career in New York, where he painted representational works, such as portraits and street scenes, as well as more abstract forms. Inspired by French and Spanish modernist painters like Henri Matisse, Paul Cézanne and Pablo Picasso, Delaney moved to Europe in 1953 but never achieved the same level of prominence.

Beauford Delaney’s self portrait. Image courtesy of The Art Institute of Chicago.
Recently, there has been an ongoing conversation about the intersection of entertainment, artistry, and politics. Some consumers of media desire artists to set aside their own personal convictions and beliefs to increase their own comforts. Others believe that art exists to hold a mirror to society, and many artists feel that they have a duty to use their platform to speak for the disenfranchised while continuing to start conversations around equality and justice in The United States. This is a tradition that, in many ways, was spearheaded by Billie Holiday.

In 1939, Holiday recorded “Strange Fruit,” a song that is considered the first significant piece of Civil Rights music, and the first to outwardly speak about racial injustice in the USA. In her autobiography, Lady Sings the Blues, Holiday admits that she was nervous to perform “Strange Fruit” out of fear of retaliation, but she decided to do so anyway because it reminded her of her father who was refused treatment after his cancer diagnosis due to racial prejudice. The song was so powerful that Café Society, where the song was first performed, created rules around the performance of the tune: it would be the last song in Billie’s set, the wait staff would stop all service before the song was performed, the entire club would be dark except a single light on Holiday’s face, and there would be no encore.

“Strange Fruit” still resonates today, and has garnered a number of renditions by other black female artists. Perhaps the most notable version of this song besides Holiday belongs to “The High Priestess of Soul,” Nina Simone, another musician and avid civil rights activist. When her career first began to take off, Simone had no interest in writing or performing “protest music.” However, after the murder of Civil Rights Activist Medgar Evans and the Alabama Church bombing, which took the lives of four young black girls, Simone’s attitude towards this music changed. “1964’s In Concert” cemented Simone as a fixture in the American Civil Rights Movement and included “Mississippi Goddam” which was banned in many southern states.
Simone is also the mind behind the black anthem “To Be Young, Gifted, and Black” which was written in memory of her friend, playwright Lorraine Hansberry.

Eartha Kitt, another to have recorded “Strange Fruit,” was a radical black female artist and self-proclaimed “Sex-Kitten.” Kitt’s activism was rooted in race relations, but expanded and morphed into speaking on all injustices. She particularly spoke out for those in underprivileged demographics. Kitt was anti-violence, and her comments on the Vietnam War eventually got her blacklisted by the CIA. In January of 1968, Kitt was asked to attend a luncheon at the White House to discuss juvenile delinquency. When asked what she thought the core of this issue was she famously responded, “You send the best of this country off to be shot and maimed. They rebel in the street. They don’t want to go to school because they’re going to be snatched off from their mothers to be shot in Vietnam.” Clearly, Kitt was a very vocal supporter of the disenfranchised, and later in life was an early supporter of LGBTQIA rights and same-sex marriage. Eartha Kitt was extremely important in the progression of each movement she supported simply because she was able to span a number of media platforms throughout her career as an acclaimed musician, decorated film actor, and beloved stage performer.

Even today, black female artists continue to use their platforms to advocate for social justice. In 2017, Beyoncé Knowles sent the media into a frenzy following her halftime performance at the Super Bowl, during which she performed her song “Formation” backed by dancers in all black sporting afros and black berets, in homage to the Black Panthers, and as a tribute to the Black Lives Matter Movement. Though this may not be as outward of a message as those that came before her, Queen Bey’s ability to reach millions allows her subtle statements to pack a larger punch. Though her work has not always been overtly political, Beyoncé has used her platform to continue to move the needle forward on social conversations. In 2016, she invited the mothers of innocent black men slain by the police to walk the red carpet with her at the Video Music Awards, was a very vocal supporter of Hillary Clinton, supported relief efforts in Houston after Hurricane Harvey, and presented the Muhammad Ali Legacy Award to Colin Kaepernick for leading the charge of protests during the national anthem at sporting events in protest of the shooting of unarmed black men. Knowles is seen as the ultimate pop artist of our time, and the accessibility of her catalog allows for a more expansive political reach.

The platforming of black female voices has been a major asset in the growth and progression of major social and political movements. Artists are drawn to create because of their strong point of views and owe a lot to Billie Holiday for being brave enough to perform “Strange Fruit” in a segregated country. Without this major contribution, it is possible that the musical landscape would look very different and perhaps not include the strong political voice and power of black women.
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*. 
Spit Cake, a Swedish recipe Spättekaka (Spätt meaning Spit and Kaka meaning cake), is used for weddings in southern Sweden. Don’t worry, spit is not an ingredient. The spit that the recipe refers to is a large wooden cone, sort of like an oversized rolling pin. The batter is made of eggs, potato flour, and sugar. The ingredients are mixed and then poured over the spit as it cooks over a fire. The batter cooks as it drips, creating a spike-like texture. More layers are poured and over time it looks like ribbons of cake are stretching around in a circle. Flowers are added at the top to signify that the cake is for a wedding ceremony.

This summer I made a trip to the Swedish American Museum in Andersonville. In their exhibit The Dream of America: Swedish Immigration to Chicago I learned about how the first immigrants got here. Originally the area around River North was known as Swede Town. When people used to step of the boat they wouldn’t know a word of English. This is why Chicago neighborhoods divided into categories. German immigrants would all live together, as would Irish, as would Swedish. As the city grew, the Swedish immigrants began to move north.

While in Andersonville, I talked with a Swedish-American woman whose family used to live on Belmont, but they went back to Sweden when she was born. Later, when the family returned to Chicago, they moved to Andersonville because that’s where all the Swedish people had gone. Her mom slowly learned English working as a maid for a wealthy family, but the family stayed around Andersonville because it allowed them to communicate in their first language, and maintain their culture and community.

As a means of understanding the needs of an immigrant, I created my own recipe. What ingredients would a Scandinavian immigrant need and have access to in order to create their new home in Chicago?
1 Trunk full of personal belongings
1 Bible full of family history
1 Handful of welcoming community members

The boats from Sweden often wouldn’t allow passengers to take on more than one trunk. This would hold all of the personal belongings that you were bringing to the new world, knowing that you likely wouldn’t be able to ever return home.

Also on the boat you would carry your family bible. The bible is a record of all the family history dating years back.

Lastly, when you arrive in Chicago, you will go north and soon find other Swedish immigrants like yourself. You will meet them at churches, Swedish clubs, public schools, and all sorts of neighborhood businesses.

In an extra-large bowl whisk the trunk and the bible. Sift in the community members one by one until smooth. Too cook, pour the batter over yourself and let sit at Chicago temperature for the rest of your life.

While Andersonville was home to a vibrant Swedish community years ago, many of the restaurants and bakeries owned by immigrants and selling Scandinavian recipes have disappeared. Many second and third generation immigrants moved out to the suburbs to be near better public education, or they married people with other ethnic or cultural back grounds. The Swedish-American woman that I spoke to told me that the last time she went to Sweden, everyone could speak in English. This means that anyone who would emigrate in 2018 would likely already be close to fluent when they arrived in Chicago. The necessity for a community of Swedish immigrants no longer exists.

On Clark street in Andersonville today you can still get coffee at Lost Larson’s spend the day at the Swedish American Museum, and eat lunch at Svea restaurant. Andersonville recently celebrated its 53 Midsommarfest this June, which started in 1965 as a celebration of Swedish culture. While some hints its Swedish roots remain, Andersonville is no longer the tightknit immigrant community it once was.

Do you want to learn more about the history of Andersonville? You can visit the Swedish American Museum in Andersonville at 5211 North Clark Street, Monday through Sunday, 11am - 4pm.
Want to learn how to say some basic phrases in Danish? School Programs Manager Anna Gelman sat down with Christopher Robins, friend to the Goodman Education & Engagement Department and real life Danish person, and asked him to translate some basic phrases into Danish. Does Danish sound familiar at all? What other languages do you think it’s related to?
A Feast Fit for Billie: Introduction to Danish Food
by LIAM COLLIER

For every hundred human residents of Denmark, there are two-hundred fifteen pigs. It should come as no surprise then, that to this day pork remains the central ingredient of Danish cuisine. The official national dish of Denmark is Stegt Flæsk (fried pork belly served with béchamel sauce, potatoes, and parsley). Equally popular though are ableflæsk (pork sauteed with apples), mørbradbøffer (pork tenderloin with onions), frikadeller (pork meatballs), and flæskesteg (roast pork with crackling). Danish street vendors are known for the impressive array of pork sausages they serve up daily, including pølsebrød (a pork sausage on bun), ristet (a pork sausage served with remoulade, pickles, and onions), or pølse i svob (a pork sausage wrapped in - what else? - bacon.)

Only during the holidays, is pork unseated from its time-honored place at the center of Danish cuisine. On Easter, Danish families will traditionally serve roast lamb. Lamb is a fairly easy meat to prepare and delicious when served alongside vegetables from the spring harvest. For some Christians, lamb also symbolizes the sacrifice and rebirth prevalent in the biblical Easter story. By explicitly mentioning lamb in *Lady in Denmark*, Dael Orlandersmith both celebrates authentic Danish culture and encourages her audience to reflect on these same themes.

What sacrifices are made in *Lady in Denmark*? Where do you see the theme of rebirth?
Lady In Demark: A Soundtrack
by ADRIAN ABEL AZEVEDO & ANNA GELMAN

Dael Orlandersmith’s *Lady in Demark* is a moving story punctuated beautifully by Billie Holiday’s music, which provides a soundtrack not only to the play, but to Helene’s life. Below are two playlists that explore the music of the play. The first is a playlist of all of the Billie Holiday music used in *Lady in Denmark*. The second is a playlist of Danish pop stars – a chance to hear some music you might have never heard of before!

While you listen, ask yourself:
1. What role does music play in the storytelling of *Lady in Demark*? Why do you think Helene references the specific Billie Holiday songs she does?
2. If you had to create a soundtrack to your life, like Helene does with Billie Holiday, what would be on the soundtrack? Would it all be one artists, or many different influences?
Death Notes
by GENEVA NORMAN

Life is often thought of as a continuum which begins with birth and has an endpoint called death. But death is not merely a point on a line. It is a period of time.

In fact, death is a process which, more often than not, contains three clearly identifiable stages: the beginning – or prelude – where the knowledge that death is eminent; the middle, where death’s inevitability prevails; and the epilogue, the continued period of mourning and grieving.

I know a lot about death.

My father died in my first year of medical school. I was sure I was going to die right then and there, with him. The ensuing months were filled with his favorite music. The smooth and mellow croonings of the late, great Nat King Cole. “A Portrait of Jennie.” An ode to me, his oldest daughter. It meant a lot because he really wasn’t a talkative person. This might have been one of the only times I thought he really noticed me.

My mother had a major stroke and then she died in my second year of medical school. I was mad at her. I simply could not believe she would leave me before I could graduate and make her life amazing! For my journey of grief after her death I road the ever-arching boat of her favorite, Thelonius Monk, the jazz pianist and composer. I was angry and Thelonious was known for banging out tunes. It took me years to forgive her for dying, for leaving me.

In my third year, the last member of my childhood household, my baby sister, my only sibling, was diagnosed with an aggressive form of cancer, and she died, leaving behind her two teenaged daughters. I. Was. Done. It took everything I had, just to stay alive. I am sure that I would have had a nervous breakdown if I’d only had time. Between, getting my nieces moved to Chicago, and back into undergrad, working on my son’s graduation from undergrad and my daughters move to Chicago and securing her job, I simply could not find time for a nervous breakdown.

Reminiscing, mourning and grief are the constant companions of death. They are a huge part of the epilogue. It is during the epilogue that those of us who are...
left behind get to re-live the time we had together. Remember that day? Remember that Christmas? Remember that trip?

If you are fortunate enough to be musically inclined, your reminiscences may have a sound track. They may be accompanied by music. Music as an escort, a dancing partner, a boat to ride as you negotiate your way down memory lane or a river of tears. Some music is healing. Some music can rip a wound wide open, one suture at a time, leaving you bleeding, anew.

I learned to put into practice the teachings of my grandfather, the Rev. John Elward Cox. I learned how to put the practice of prayer to work. I was praying constantly. “Oh Lord! Please let my car start! Lord, please let me be able to pay the rent!” I used music as a therapeutic tool, as a distraction, as a tour guide as I traversed the portals and traveled down memory lane, again and again.

I wrote music, played music. I bathed myself in the music that allowed me to re-enact my life with my family intact, like it used to be. When I was able to steal time. I played the music that took me on the journeys of a complete life. Not this broken tattered place where I found myself.

You need some music to sit in as you mourn. Some to motivate and inspire you. Some to provide the sound track to your memories as you recall the sweetness and the bitterness of your time on Earth. Some to comfort you as you heal, (“New Star in Heaven Tonight” Oleta Adams). Some to forgive yourself, (“The Battle is not Yours” Yolanda Adams).

Yes, music is important. It is the vessel you ride as you negotiate your way from total darkness and devastation to light. The vessel that holds your soul in suspended animation until you can walk again.

“Grief comes in waves, so that you can handle it.” says Tyler Perry. Waves that wash over you and submerge you so thoroughly that you cannot breathe at all. Or if you take a breath it is so laden with pain that once inspired, it cannot be expired. So, it lies there and smothers your heart.

Music is woven into the fiber of our existence. It is celebratory, it is spiritual, it is toxic, it is ritualistic, it is anthemic, it is sexual and seductive. It chants. It moans. It shouts. It soothes. It seduces and finally…it heals.

“Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness.” — Maya Angelou

“One good thing about music, when it hits you, you feel no pain.” — Bob Marley

“And those who were seen dancing were thought to be insane by those who could not hear the music.” — Friedrich Nietzsche
The Science of Sound
by BRIGITTE WHITTMER, forward by ANNA GELMAN

Former Education & Engagement Intern Brigitte Whittmer wrote this piece about the science behind microphones and technical sound for our the study guide for Wonderful Town. While Lady in Denmark isn’t a musical with a huge ensemble cast like Wonderful Town, it has its own sound challenges. How do you think technology has changed since Billie Holiday first began performing in clubs and concert halls? How do you think sound in theater is different for a musical and a one-person play?

Wonderful Town is a complex musical with a large orchestration and cast. The show has 18 musicians and 26 cast members, each using at least one microphone, more if you’re a musician, in order to be heard as clearly and precisely as possible. The Sound Designer, Ray Nardelli, was in charge of the overall sound for the show and decided what microphones to use and adjusted them, using digital processors and other techniques, to design Wonderful Town. The House Audio Supervisor, David Naunton, implemented Ray’s design, which included but is not limited to, renting equipment, hanging the sound system, hiring crew to run the show, and putting up with my questions and photography needs for this article.

This is the basic breakdown of a sound system for a musical: Audio Source → Mixer/Sound Board → Signal Processing → Amplifiers → Speakers

This article focuses on the Audio Source and how an actor’s voice travels from his or her microphone to the sound board.

This is the basic breakdown of a wireless microphone system: Audio Source → Microphone → Transmitter → Receiver → Mixer/Sound Board

Wireless Microphones: Microphone to Bodypack Transmitter

Actors with speaking and singing roles wear belt packs and lavaliere microphones, like this one. Wonderful Town is using Sennheiser SK 5212, top-of-the-line bodypack transmitters, with Sennheiser MKE1 and 2 lavaliere microphones. They are also called lavs or lapel mics.

Placement: Katie, the model in the picture on the next page, is holding a bodypack transmitter and wearing a microphone around her ear. Each microphone is custom fit to the actor’s ear, so it did not fit perfectly on Katie’s. However, the picture shows the basic fit of one: each mic is attached to an ear piece/piece of moldable wire and is positioned towards the actor’s mouth. This microphone sits closer to the ear than mouth, but other kinds of lavs do not. Sometimes it makes more sense to run the microphone through a wig, so that the mic rests at the top of the actor’s forehead, where hair or other elements will not interfere. Typically, a piece of surgical tape will hold the wire in place on the actor’s neck.

Actors in Wonderful Town wear their bodypack transmitters in belts underneath their costumes. The belts also help protect the transmitters from sweat. Latex sheaths or condoms can also be used to protect transmitters from moisture.

Pick Up Pattern: A lav microphone is omnidirectional, which means it picks up sound waves from all around the mic. Other mics are more directional in their pick up pattern. For instance, cardioid mics only pick up sounds from the front whereas bi-directional
mics pick up sounds from the back and front but not the sides.

**Electrical Breakdown:** A microphone converts sound waves into an electric signal, also known as an audio signal.

Here are the basic parts of a microphone (for more information, look at the corresponding diagram on the next page):

1. The sound waves of your voice travel into the microphone and hit the diaphragm. Sound waves are pressure waves where particles in a medium, such as air, vibrate back and forth as they travel through that medium. With the voice, sound waves begin in your vocal cords which vibrate back and forth as you breathe air through them.
2. The diaphragm is a thin plate that moves back and forth from the pressure of sound waves.
3. A coil is attached to and moves with the diaphragm.
4. The movement of the coil through the magnetic field of the magnet generates an electrical current.
5. The electrical current makes its way to the bodypack transmitter which prepares the signal for radio transmission.

**Wireless Microphones: Bodpack Transmitter to Receiver**

The audio signal is sent to a Voltage-Controlled Oscillator (VCO) that converts the audio signal into a radio signal by frequency modulation (FM). The VCO generates a carrier wave in the frequency the pack is programmed to, and then modulates this carrier wave with information from the audio signal. The output of the VCO is a single radio signal prepared for transmission. Frequency modulation increases and decreases the frequency of a wave in order to impress the audio signal onto the carrier wave.

This radio signal radiates off the antenna as radio waves which travel at the speed of light to the receiver. The waves strike the antenna of the receiver where the waves convert back into an audio signal by frequency demodulation. AM and FM radio transmission work in the same way, except that in AM, amplitude modulates whereas in FM, frequency modulates.

Both the body pack and the
receiver must be tuned in to the same frequency in order for the signal to be received. This signal can now be processed and controlled by the mixer, after which it will be sent to the amplifiers and speakers.

The receivers in *Wonderful Town* are located in the audience (Front of House) near the main mixer. The bodypack runs off of one AA battery, which supplies enough power for one show.

Wireless microphones are very practical for a musical; they eliminate excessive wires and cabling and make the stage safer for actors to move on. Can you imagine an ensemble of 20 performers dancing on stage with 20 cables bouncing around their feet? Eek!

**Radio Frequency Response**

Wireless microphones typically utilize frequencies on the TV band spectrum, across channels 2 to 51. These lie between 60 and 698 MHz, though some wireless microphones also function above this spectrum too.

[Fun fact: Channel 37 is reserved for radio astronomy in the US, Bermuda, Canada, and the Bahamas, so it is not available for wireless mics.] The Federal Communications Commission (FCC) is in charge of regulating radio communication within the country and internationally.

The frequency response range of *Wonderful Town*’s bodypacks is 450 - 960 MHz (Channels 14-83 and above). The Goodman programs their packs between 578 and 638 MHz and does not need to acquire a license to use them. Some vendors must apply for licenses to utilize certain TV bands.

However, in the next few years, the 600 MHz band is being repurposed and will no longer be available for wireless microphone use. The Goodman will have to scan within a different band once the FCC implements this new rule.

**What's That Noise?**

Have you ever heard a popping or fuzzy sound when watching a theatrical performance? Wireless microphones are pretty fragile, and a number of things can go wrong with them during a show. A wig may get in the way, sweat may get into the mic, or another frequency may interfere. Here are a few common problems with wireless microphones, why they happen, and what to do about them.

**Popping/Plosives:** Sometimes the pressure of P, T, or B letters creates a popping sound through a microphone. One of the tactics used to reduce popping is to move the mic further away from the actor’s mouth (notice how far away the lavalier microphone is from Katie’s face). Another tactic is to cover the mic with wind-blocking materials like the puffy tan or black windscreens you may have seen on different kinds of microphones. When these don’t work, sound designers can remove or reduce certain frequencies through compression and equalization to lessen the plosives.

**Interference:** If it sounds like a radio is tuning in and out, there might be radio frequency interference (RFI). It can be...
tricky to locate the source of interference, but some of the first things to check are whether the batteries are low, more than one mic is using a frequency, or if the receiver antennas are pointed correctly. Low output voltage of weak batteries can cause harmful interference if not replaced in time. Two microphones on the same frequency can cause some gnarly sounds and lead to neither actor being heard properly. Receiver antennas shouldn’t be touching, either, to ensure the best pick up.

**Muffling:** If the feed sounds muffled, check to see if the mic is damp from sweat or from a prop liquid and blow it out with air.15 Also, check to see if a clothing item or wig is in the way. If so, move the item or place the microphone elsewhere.

**Loss of higher frequencies:** Sometimes an actor sweats so profusely onstage that “sweat out” occurs. Too much sweat entering a microphone can ruin it, and the only solution is to swap out the microphone for another.16 Only the microphone, and not the bodypack, needs to be changed.

If sound comes through intermittently or with a lot of noise, the mic cable could be bad. These mics would also have to be swapped out.

In *Wonderful Town*, the Sound Board Operator communicates with the backstage sound technicians whenever there is a microphone problem.
What Should I Wear?
For a lot of people, going to the theater is a special event, and they like to dress up for it. Remember: even though you are on a field trip you should dress according to your school’s dress code. The Goodman is air conditioned, so bring a sweater or extra layer in case you get cold.

Be respectful to the artists on stage, and to your fellow audience members. No talking during the performance, no feet on seats, and no kicking. No use of phones or electronic devices -- the glow from the screen is distracting to your fellow audience members and the actors (and yes, they can see it)!

Please remember: no smoking, and no eating or drinking while inside the theater.

What if I need to leave the theatre during the show?
Only if it is an emergency. Otherwise, it’s very disrespectful. Make sure to use restrooms before the show, or wait until intermission.

How should I respond to what’s going on on the stage?
Honestly but appropriately. Theatre is very different from watching a movie at home. Always remember that you are in a room full of people who are there to watch the performance. They can hear your responses just as well as you can hear theirs. Most importantly, the actors can hear and see you. They will appreciate any appropriate feedback but might be offended if it is inappropriate. Whether you enjoy the play or not, you owe respect to the actors.
What to do before the show:
When you arrive at the Goodman, you will be given a ticket and asked to It is a good idea to arrive at least 15-20 minutes before the performance. If you are late, often you will not be allowed to enter the show until after intermission. Once your group is called, an usher will lead you to your seats and hand you a program. Please promptly sit where you have been assigned. Remember that the show needs to begin on time and everyone needs to be seated.

What to do during Intermission:
Most plays have a 15 minute intermission. This gives you time to stretch your legs, use the restroom, get some water, and discuss the play with your friends. We do ask that you remain on the floor where your seat is – there are restrooms on both levels. When intermission is over, the lights in the lobby with flash several times. That is your cue to get back to your seat, because the performance is about to begin!

What to do after the show:
There will be a post-show discussion immediately following the performance. Members of the cast will come out on stage and answer your questions. Feel free to ask anything that’s on your mind about the show, but please remember to be respectful.
As a patron of the theatre, it is important to know how to read your ticket and find your seat. Generally, seats for all performances in the Goodman’s Albert Theatre are assigned seating, so be sure to know how to be able to find your seat. When you come with your school, you will be ushered to a section where you and your fellow students can sit and enjoy the play together.

Below is an explanation of how to read your ticket, and all of the information that you can get from your ticket. If you have any problems, ask an usher for help. They’re here for you!
RESOURCES

African-American Artists in Europe 1840's – 1950's


“Beauford Delaney.” Beauford Delaney


Edith Wilson


“Home • Ed Clark.” Ed Clark.


From Billie Holiday to Beyoncé

The Strange Story Of The Man Behind ‘Strange Fruit’

Strange Fruit: The First Great Protest Song

Nina Simone Website Bio

Nina Simone and me: An artist and activist revisited

‘Sex kitten’ vs. Lady Bird: The day Eartha Kitt attacked the Vietnam War at the White House

Eartha Kitt: A Friend To The Gay Community

Beyoncé goes political at Super Bowl, pays tribute to ‘Black Lives Matter’

Beyoncé: 7 Times She Proved She Was An Activist

A Feast Fit For Billie: Introduction to Danish Food

Want to try to make Denmark’s national dish for yourself?
Or, if you'd rather try a popular Danish dessert, click here!

"What about the Danish??"
Although popular in Denmark, the Danish pastry is actually an Austrian invention. Learn more here.

**The Science of Sound**


Person Talking. ClipArts


Wireless Microphones. (n.d.). Retrieved October 05, 2016, from

This study guide is created for Goodman Theatre’s Partner Schools in the School Matinee Series, a free program giving schools, teachers, and students access to Goodman Theatre productions, teacher professional development, and more.