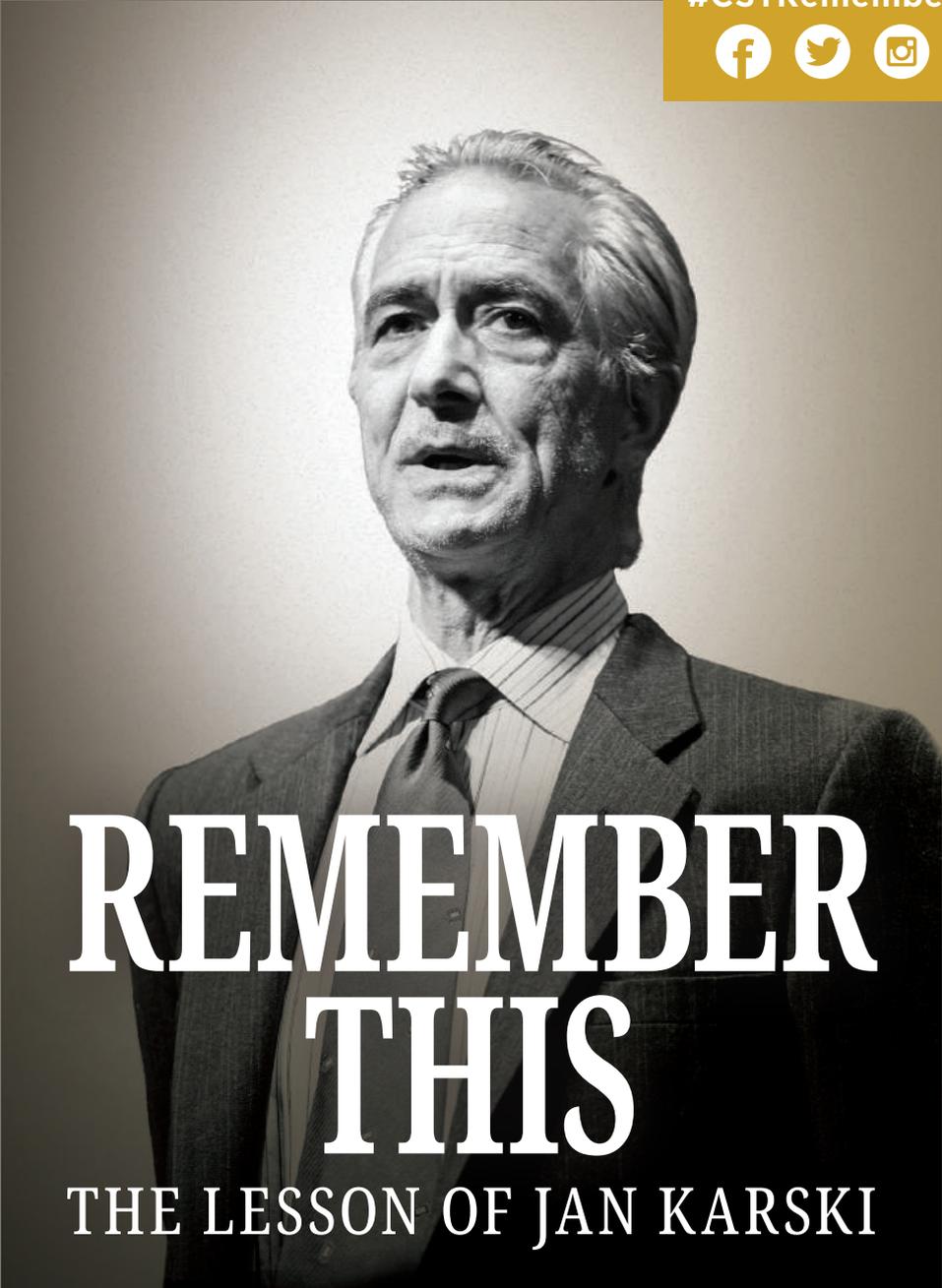


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EXECUTIVE DIRECTOR
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COVER: David Strathairn
PHOTO BY Manaf Azzam

ABOVE: David Strathairn
PHOTO BY Teresa Castracane

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"O earth, I will
befriend thee."
—W.S.

About CST

A Regional Tony Award recipient, Chicago Shakespeare Theater produces a bold and innovative year-round season—featuring plays, musicals, world premieres, family productions, and theatrical presentations from around the globe—alongside education programming for students, teachers, and lifelong learners, and engagement with communities and artists across the city.

Founded in 1986, the Theater has evolved and expanded to present as many as twenty productions and 650 performances annually, and has been honored with numerous national and international awards. Chicago Shakespeare is the city's leading presenter of international work and has toured its own productions to five continents. Dedicated to welcoming the next generation of theatergoers, one in four audience members is under the age of eighteen.

Recognized as a national leader in a 2014 White House ceremony, the Theater's arts-in-literacy programs support the work in classrooms across the region by bringing words to life onstage for tens of thousands of students each year and through a variety of professional learning opportunities for teachers. Its free citywide Chicago Shakespeare in the Parks program has fostered creative community engagement for more than a decade.

As a nonprofit organization, Chicago Shakespeare works to embrace diversity in all its forms, prioritize radical inclusion, provide equitable opportunities for growth and success, and offer an accessible experience for all. The Theater strives to engage today's artists and audiences in active and critical conversations with the work of its namesake playwright, William Shakespeare.

Located on Chicago's iconic Navy Pier, Chicago Shakespeare's campus features the Jentes Family Courtyard Theater, The Yard at Chicago Shakespeare, and the Thoma Theater Upstairs. Onstage, in classrooms and neighborhoods across the city, and in venues around the world, Chicago Shakespeare is a multifaceted cultural hub—inviting audiences, artists, and community members to share powerful stories that connect and inspire us. ■

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presents

The Laboratory for Global Performance and Politics production of

REMEMBER THIS THE LESSON OF JAN KARSKI

by **CLARK YOUNG** and **DEREK GOLDMAN**

featuring **DAVID STRATHAIRN** as Jan Karski

Scenic Designer
MISHA KACHMAN

Costume Designer
IVANIA STACK

Lighting Designer
ZACH BLANE

Assistant Lighting
Designer
PETER LEIBOLD

Original Music and
Sound Design
ROC LEE

Movement
EMMA JASTER

Production Stage
Manager
ANDREW NEAL

directed by **DEREK GOLDMAN**

Welcome. If we can help accommodate you during your visit, please speak with our House Manager. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recordings of the production.

The performance runs 90 minutes with no intermission.
We invite you to stay for a 20-minute post-show discussion with
David Strathairn, Derek Goldman, and Clark Young.

All of us at Chicago Shakespeare extend our most enthusiastic welcome to you—whether this is your first time with us, or simply the first time in far too long.

At its core, our work is about people. Connecting audiences and artists. Partnering with teachers and students. Joining with friends and neighbors in shared spaces across the city. It is in this spirit that we work to become an increasingly diverse, equitable, inclusive, and accessible organization.

We strive always to make this a space of respect and acceptance—where every individual, with their unique identities and experiences, is valued and included.

You can learn more about our ongoing institutional commitment to address structural inequities in our community at chicagoshakes.com/IDEAtoAction. And we invite you to let our team know if there is anything we can do for you to make your visit today more enjoyable.

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Jan Karski

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SMAIDA MASSATT

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HENRY BENDER

*denotes member of Actors' Equity Association.

Playgoer's Guide

WHO IS JAN KARSKI?



“All I can say is that I saw it, and it is the truth.” —Jan Karski

Jan Karski was a courier for the Polish Underground resistance during World War II. In 1942, Karski volunteered to walk through the Warsaw Ghetto and a Nazi extermination camp before traveling to London to report to the Allied Nations on the conditions of occupied Poland and, specifically, the Holocaust. He personally delivered his eyewitness account—and urgent appeal for intervention on behalf of the Jewish

people—to British Foreign Secretary Anthony Eden, and later, President Franklin D. Roosevelt at the White House. His report was ignored.

After the war, Karski earned his PhD at Georgetown University, where he was a beloved professor in the School of Foreign Service for 40 years. Considering himself largely a failure and “an insignificant little man,” Karski didn’t share his story for decades until filmmaker Claude Lanzmann persuaded him to speak of his experiences for the first time in the celebrated documentary *Shoah*. Karski was made an honorary citizen of Israel and was awarded the distinction “Righteous Among the Nations” by Yad Vashem. Karski died in Washington, DC, in July 2000. He was awarded a posthumous Presidential Medal of Freedom by President Barack Obama at a White House ceremony on May 29, 2012.

THE PLAY'S DEVELOPMENT

The theatrical production of *Remember This: The Lesson of Jan Karski*, written by Clark Young and Derek Goldman and directed by Goldman, was produced by The Laboratory for Global Performance and Politics at Georgetown University. Originally conceived as an ensemble production starring David Strathairn, the play was first performed in its current form as a solo performance in November 2019 as a featured part of the Centennial Celebration Weekend of Georgetown's School of Foreign Service, and then in London in January 2020 as part of the 75th Anniversary Commemoration of the Liberation of Auschwitz, in partnership with Human Rights Watch, after which it was invited for performances at leading theaters and festivals around the world. These plans were delayed due to COVID-19. The professional premiere of the current production took place at Shakespeare Theatre Company in Washington, DC last month; the current Chicago run is the production's second engagement. The team plans to continue to share the production with audiences around the country and globally.

The play's success has launched an accompanying educational platform piloted at Georgetown University entitled “Bearing Witness: The Legacy of Jan Karski Today.” The course allows students to explore their own applications of Karski's legacy in the context of their lives as they follow in Karski's example to continue to “shake the conscience of the world.” Students have responded passionately to the contemporary resonance of Karski's story, and The Lab is working to scale this curriculum to be available to young people around the world.

The play was also made into a feature film shot in black-and-white to be released in 2022, executive produced by award-winning producer Eva Anisko.

A special illustrated volume of the play has just been published by Georgetown University Press and is available in the theater lobby and through online booksellers. The volume includes contributions on Karski from Madeleine Albright, former US Secretary of State; Samantha Power, USAID Administrator and former US Ambassador to the UN; Aminatta Forna, OBE, award-winning author; Azar Nafisi, *New York Times* best-selling author of *Reading Lolita in Tehran*; Stuart Eizenstat, former US Ambassador to the EU and Holocaust restitution expert; Deborah Tannen, *New York Times* best-selling author; Timothy Snyder, leading author and historian; Amb. Cynthia Schneider, American Diplomat and co-founder of The Lab; and Father Leo J. O'Donovan, former GU President.

A NOTE FROM DIRECTOR AND CO-AUTHOR DEREK GOLDMAN

Jan Karski's story speaks to the importance of moral courage; of bearing witness to history; of respect for others, especially those who are different; of the responsibility to question; and of the role of the individual in speaking out, even when the message is not “convenient.” He bore witness to the worst of humanity and saw firsthand what happens when nationalism and populism turn to extremism. Despite seeing himself as a failure, he devoted his life to teaching young people, and sought to enlighten the world about what he had witnessed and attempted to expose.

It is especially gratifying for our team to now be teaching a course at Georgetown on Karski centered around the production and to witness how students today are grappling with and inspired by the lessons of Karski's life. As Karski did, we are living through a time characterized by unprecedented challenges. The example of Jan Karski speaks directly to our current moment, and his is an inspiring and timely account of the importance of individual responsibility and moral action in the face of hatred and injustice. It is our hope that the play offers audiences intimate and enduring access to Karski's singular life and that, through it, Karski will inspire others to stand for justice and do what is right. ■

photo by Carol Harrison

Profiles



DAVID STRATHAIRN

(Jan Karski)

THEATER CREDITS

INCLUDE: American Conservatory Theater: *Scorched* by Wajdi Mouawad, *Underneath the Lintel* by Glenn Berger; Theater of War

productions. **FILM:** Chloe Zhao's *Nomadland* (Golden Lion at Venice Film Festival; Oscar and Golden Globe Awards for Best Picture); George Clooney's *Good Night, and Good Luck* (Academy Award nomination for Best Actor); Stephen Spielberg's *Lincoln*; John Sayles' *Matewan*, *Eight Men Out*, and *City of Hope*; Doug Magee's *Beyond the Call*.

DEREK GOLDMAN (Director/Co-Author)

Derek Goldman is the chair of Georgetown University's Department of Performing Arts and Director of the Theater & Performance Studies Program, as well as co-founding director of the Laboratory for Global Performance and Politics, with the mission to harness the power of performance to humanize global politics. He is an award-winning stage director, playwright/adapter, scholar, producer, and developer of new work, whose work has been seen around the country, off-Broadway, and internationally. His work has been seen at theaters such as Steppenwolf Theatre Company, Lincoln Center Theater, Arena Stage, Baltimore Center Stage, Folger Theatre, Round House Theatre, Everyman Theatre, The Kennedy Center, Ford's Theatre, McCarter Theatre Center, Segal Centre (Montreal), Olney Theatre Center, and others. He is the author of more than 30 professionally produced plays and adaptations, including work published by Samuel French, and he has directed over 100 productions. His engagement with global performance in recent years has taken his work to Sudan, Cambodia, Bangladesh, China, Poland, South Africa, Australia, Peru, Bulgaria, Armenia, Chile, the Czech Republic, Italy, Spain, France, and throughout the UK, among other places. He is a member of the Board of Directors of Theatre Communications Group (TCG); vice-president of UNESCO's International Theatre Institute; and Founding Director of the global Network of Higher Education in the Performing

Arts. He holds a PhD in Performance Studies from Northwestern University. At Georgetown he received the President's Award for Distinguished Scholar-Teachers and the Provost's Award for Innovation in Teaching for his creation of *In Your Shoes*, a groundbreaking approach that uses performance to address polarization in communities around the US and globally.

CLARK YOUNG (Co-Author)

NEW YORK: *Remember This: The Lesson of Jan Karski* (as My Report to the World) at the Museum of Jewish Heritage; **INTERNATIONAL:** *Remember This: The Lesson of Jan Karski* at Queen Mary University, London; with Teatr IMKA in Warsaw, Poland. **REGIONAL (ACTING):** Shakespeare Theatre Company: *The Taming of the Shrew* (2009 Free for All), *The Servant of Two Masters*; Ford's Theatre: *Fly, The 25th Annual Putnam County Spelling Bee*; Woolly Mammoth Theatre Company: *Full Circle*; Studio Theatre: *Astro Boy and the God of Comics*, *Songs of the Dragon Flying to Heaven*; Company One: *Astro Boy and the God of Comics*; Synetic Theater: *Kafka's Metamorphosis*, *Lysistrata*; National Symphony Orchestra: *georgeWASHINGTON*. **FILM:** *Remember This: The Lesson of Jan Karski*. **TEACHING:** Georgetown University (Acting, Directing), Bronx Lighthouse College Prep Academy. **EDUCATION:** Georgetown University: BA in English, Theater and Performance Studies, NYU Tisch: MA in Performance Studies. **PUBLICATIONS:** *Remember This: The Lesson of Jan Karski* (Georgetown University Press, 2021). **UPCOMING:** *406 Below*, a new play about Ted Williams and the quest for immortality.

MISHA KACHMAN (Scenic Designer)

NEW YORK: Off Broadway: *The Originalist*. **REGIONAL:** Arena Stage: *Intelligence*, *Kleptocracy* (world premiere), *Smart People*, *The Originalist* (world premiere), *Junk*; Baltimore Center Stage: *Stones in His Pockets*; Children's Theatre Company: *Snow White*; Cincinnati Playhouse in the Park: *Venus in Fur*, *Sex with Strangers*, *Cincinnati King* (world premiere), *Mr. Joy Americus* (world premiere); Cleveland Playhouse: Ken Ludwig's *Sherwood: The Adventures of Robin Hood*; Court Theatre/Pasadena Playhouse: *The Originalist*; Everyman Theatre: *Aubergine*; Milwaukee

Shakespeare: *Cymbeline*; The Kennedy Center: *Dr. Wonderful*; *Unleashed!*; *Bud, Not Buddy*; *Jason Invisible*; *Barrio Grrrr!* (all world premieres); Olney Theatre Center: *The Amateurs*, *Colossal* (world premiere), *Our Town*, *The Diary of Anne Frank*; Portland Center Stage: *The Oregon Trail*; Round House Theatre: *The Lyons*, *The Legend of Georgia McBride*, *Young Robinhood*, *Oslo*; Seattle Repertory Theatre: *Two Trains Running*; Signature Theatre: *The Threepenny Opera*, *Cabaret*, *Really Really* (world premiere), *Xanadu*, *Midwestern Gothic* (world premiere), *Girlfriend*, *The Fix*; Skylight Music Theatre: *In the Heights*; Studio Theatre: *TempOdyssey*; Syracuse Stage: *Stupid F*cking Bird*, *Amadeus*; Theater J: *Race*, *The Odd Couple*, *Lost in Yonkers*, *Our Class*, *The New Jerusalem*, *Love Sick*; The Wilma Theater: *The Body of an American*, *The Convert*, *Mr. Burns*, *a Post-Electric Play*; Woolly Mammoth Theatre Company: *Fever/Dream* (world premiere), *A Bright New Boise*, *Stupid F*cking Bird* (world premiere), *Zombie: The American* (world premiere), *Marie Antoinette*, *Kiss*, *Women Laughing Alone with Salad* (world premiere), *Hir*, *An Octoroon*, *Fairview*, *Describe the Night*, *The Convert*, *Gruesome Playground Injuries*. **OPERA:** Filarmónica de Jalisco: *Turandot*; Opera Lafayette/Opera Royal Versailles: *Les femmes vengées*, *Così fan tutte*. **OTHER:** Shanghai Dramatic Arts Center, The Red Torch Theatre, The Kommissarzhevskaya Theatre (Russia). **AWARDS:** Helen Hayes Award (2013), Gypsy Rose Lee Award (2018). **PROFESSIONAL AFFILIATIONS:** professor, head of MFA in Design in the School of Theatre, Dance, and Performance Studies at the University of Maryland at College Park; company member, Woolly Mammoth Theatre Company; associate artist, Olney Theatre Center. **TRAINING:** St. Petersburg Theatre Arts Academy, Russia; MishaKachman.com

IVANIA STACK (Costume Designer)

REGIONAL: Arena Stage: *Intelligence*, *The Heiress*, *The Price*, *Right to Be Forgotten*; Seattle Repertory Theatre: *Two Trains Running*; Ford's Theatre: *Jefferson's Garden*, *Silent Sky*; The Kennedy Center: *Oliverio*, *A Wind in the Door*; McCarter Theatre Center: *Sleuth*; Baltimore Center Stage: *Stones in His Pockets*, *How to Catch Creation*; Olney Theatre Center: *Mary Stuart*, *South Pacific*, *Miss You Like Hell*, *Invisible Hand*; Round House Theatre: *A Boy and His Soul*, *Oslo*, *School Girls*; *Or*, *The African Mean Girls*

Play; Everyman Theatre: *Pipeline*, *Queens Girl*, *Aubergine*; Woolly Mammoth Theatre Company: *The Elaborate Entrance of Chad Deity*, *A Bright New Boise*, *Botticelli in the Fire*, *Describe the Night*, *The Arsonists*, *Fairview*. **UPCOMING:** *Minor Character* at The Wilma Theatre, *The Mountaintop* at Ford's Theatre. **TRAINING:** University of Maryland: MFA in Design. IvaniaStack.com

ZACH BLANE (Lighting Designer)

INTERNATIONAL: Sofia National Opera House, Bulgaria: *Shrek*. **NATIONAL TOUR:** Crane: *on earth, in sky* (Heather Henson). **NEW YORK:** Carnegie Hall: *Titus Burgess: Take Me to the World*; Town Hall: *Into the Woods: In Concert*; Roundabout Theatre Company: *Too Much, Too Much, Too Many; Suicide Incorporated*; Rattlestick Theatre: *The Siblings Play*; New World Stages: *Would You Still Love Me If* (dir. Kathleen Turner); Theater for a New City: Charles Busch's *Cleopatra*; City Center: *Winger*; Mint Theatre Company: *Suitcase Under the Bed*; St. Clements: *Bulldozer*, *MUST*; Davenport: *Indian Joe*; Jerry Orbach Theater: *Crusade of Connor Stephens*; Theatre Row: *The Eternal Space*; Actors' Temple: *Soul Doctor*; 59E59 Theaters: *The Good Girl*; Abingdon: *The Gentleman Caller*, *The Dork Knight*; 4th Street Theatre: *Sommerfugl*, *Holiday House* (NYTW). **REGIONAL:** *Djembe* (Apollo Theatre), Pasadena Playhouse, Two River Theater, Maltz Jupiter Theatre, Olney Theatre Center, Barrington Stage Company, Bucks County Playhouse, Dorset Theatre Festival, Cape Playhouse. **TELEVISION:** *Wicked in Concert* (PBS, dir. Baayork Lee). **UPCOMING:** National Tour of *May We All* (written by Florida Georgia Line); Instagram: @zachblane. ZachBlane.com

ROC LEE (Original Music and Sound Design)

REGIONAL: Arena Stage: *Voices of Now: Inside Voices*, *Snow Child*, *The Price*, *The Year of Magical Thinking*, *Mother Courage*; Portland Center Stage: *Crossing Mnisose*; Round House Theatre: *Small Mouth Sounds*; *A Doll's House, Part 2*; The Kennedy Center Theatre for Young Audiences: *Kid Prince and Pablo*, *The Watsons Go to Birmingham-1963*; Woolly Mammoth Theatre Company: *Fairview*, *Describe the Night*; Studio Theatre: *Admissions*, *Curve of Departure*; **DISTANCE FREQUENCIES:** Rorschach Theatre: *[410]GONE*; Spooky Action Theater: *The Lathe of Heaven*; Mosaic Theater Company: *CHARM*; *Hooded*, *Or Being Black for Dummies*; *Ulysses On Bottles*; *Oh God!*; Everyman Theatre:

Aubergine, The Importance of Being Earnest; Olney Theatre Center: *Singin' in the Rain, Matilda the Musical, Tiger Style!, The Invisible Hand, On The Town, Aubergine, Annie, Thurgood, Fickle: A Fancy French Farce, Dial M for Murder*; Constellation Theatre: *AIDA*; The Welders: *In This Hope: A Pericles Project; Hello My Name Is...*; GALA Hispanic Theatre: *FAME!*, *In the Heights*. **TRAINING:** The Catholic University of America: Master of Music in Stage Music Composition. Roc Lee is a Helen Hayes Award-winning D.C.-based composer/sound designer. He creates music and sound design for video games, theater, film, and podcasts. RocLee.net

EMMA JASTER (*Movement*)

NEW YORK: Heartbeat Opera (Associate Artist): *Fidelio, La Susanna, Butterfly, Dido & Aeneas*; Juilliard: *Agrippina*; Constellation Chor/Marisa Michaelson: *Desire/Divinity Project, Sappho Fragments*. **REGIONAL:** Theater J: *Our Class*; Round House Theatre: *I'll Get You Back Again* (Associate), *Young Robin Hood*; Baltimore Center Stage: *Stones in His Pockets*; Opera Lafayette: *Radamisto*. **FILM:** *Breathing Free*. **OTHER:** International exchange: Theater Zar Poland, DaLiangShan International Theater Festival China, UTheater Taiwan. **ARTIST RESIDENCIES:** NYC: HERE Arts, BAX, Fresh Ground Pepper; San Francisco: ODC, Studio210. Artist Fellowships: DCCAH, Asian Cultural Council, Amherst College. **TEACHING:** IDEO, MoMA, Cornell Tech, University of Louisville, Georgetown University. Training: Kuttiyattam Sanskrit Theater (India), LaMama Director's Symposium (Italy), Lecoq School for Physical Theater (France), performance from age 6 with mime father, Mark Jaster (Happenance Theater). Jaster is a core member of the Laboratory for Global Performance and Politics at Georgetown University and has been part of the Karski artistic team since 2015.

ANDREW NEAL (*Production Stage Manager*)

TOURS: *Aladdin, Jersey Boys, Chicago, Wicked*. **NEW YORK:** Broadway: *Summer: The Donna Summer Musical, Spider-Man: Turn Off the Dark, Cyrano de Bergerac, Wicked, Fosse, Les Misérables, Sly Fox, La Cage aux Folles*. Off Broadway: *A Night with Janis Joplin, In Transit, The Marvelous Wonderettes, Power Plays, All in the Timing, The Resistible Rise of Arturo Ui*.

THE OFFICE PERFORMING ARTS + FILM

Visionary creative producer; dynamic programming team; and incubator for social impact projects. THE OFFICE performing arts + film develops, produces, and presents art that makes a difference. Based in New York and London, THE OFFICE works in ongoing partnerships with festivals, venues, and institutions to create cultural programming that is unique and mission-specific. We do this to provide platforms for artists across all disciplines, who strive in their practice to illuminate and advance causes that move them, and to bring their work to the public. As producers we help artists we love to realize their vision by taking projects through all stages of creation: from concept, creative development, fundraising, and commissioning to tour planning, company management, and performance. We are honored to have produced work around the world with William Kentridge, Carrie Mae Weems, Angélique Kidjo, Theater of War, Rithy Pahn, and many others. Our mission in all this is to create spaces for art to do the things it's so good at doing, in our individual lives and our collective life in society as a whole: to uplift and inspire, to explain and reveal, to entertain, to challenge and hold to account, and to act as a catalyst for change. THE OFFICE is thrilled and delighted to be working with The Lab for Global Performance and Politics to bring this production to the stage. theofficearts.com

BARBARA GAINES (*Artistic Director/Carl and Marilyn Thoma Chair*) has directed nearly sixty productions at Chicago Shakespeare since founding the Theater in 1986, including thirty of Shakespeare's plays. Honors include the 2008 Tony Award for Outstanding Regional Theatre, the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations, the Making History Award, as well as multiple Joseph Jefferson Awards for Best Production and for Best Director. Gaines has directed at the Royal Shakespeare Company in Stratford-upon-Avon, Lyric Opera of Chicago, and The Old Globe in San Diego.

RICK BOYNTON (*Creative Producer*)

focuses on current and future artistic planning and production, as well as the development of all new plays, musicals, and adaptations for Chicago Shakespeare Theater (CST). Projects include: *SIX* (CST, American Repertory Theater, Citadel Theatre, Ordway Center for the Performing Arts, Broadway), *The Book of Joseph, Ride the Cyclone* (CST, MCC, 5th Avenue/ACT, Alliance Theatre), *Sense and Sensibility* (CST, Old Globe), *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver), *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea, New York), *Funk It Up About Nothin'* (CST, Edinburgh, Australian tour, London), *A Flea in Her Ear* (CST, Williamstown Theatre Festival), *The Three Musketeers* (CST, Boston, London), *The Emperor's New Clothes, The Adventures of Pinocchio, Murder for Two* (CST, New York), and *The Feast: an intimate Tempest* (in collaboration with Redmoon). Former artistic director of The Marriott Theatre and multiple Jeff Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Jeff Award, After Dark Award). As casting director/associate at Jane Alderman Casting, projects included: the television series *Early Edition, Missing Persons, Untouchables*, and *ER*; the films *While You Were Sleeping* and *Hoodlum*, among others; and numerous national tours. Boynton has lectured at his alma mater Northwestern University and is the former president of the board of the National Alliance for Musical Theatre.

CRISS HENDERSON (*Executive Director*)

has produced the Theater's past thirty-one seasons. Under his leadership, CST has become one of Chicago's most celebrated cultural organizations and a leading American regional theater, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. He oversaw the Theater's move to its home on Navy Pier in 1999 and led the recent development of The Yard at Chicago Shakespeare. In 2016 he spearheaded the citywide, yearlong celebration of Shakespeare's legacy, Shakespeare 400 Chicago. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; Arts Administrator of the Year by Arts Management Magazine at the Kennedy Center; recognition in *Crain's Chicago Business* "40 under 40"; and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. In 2019 with Barbara Gaines, he was honored with the Making History Award, given to Chicagoans whose contributions to the city have made it "a better and more vibrant place to live." Henderson has served on the boards of directors of the League of Chicago Theatres and Arts Alliance Illinois, and for many years as president of the Producers' Association of Chicago-area Theaters. Henderson is director of DePaul University's MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training created through a partnership between Chicago Shakespeare Theater and The Theatre School.

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