

# Fannie: The Music and Life of Fannie Lou Hamer

By Cheryl West  
Directed by Henry Godinez



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# welcome

An uplifting story of resilience seems the perfect way to welcome you back to the Goodman's Owen Theatre. Amidst our ongoing national challenges, the story of 1960s voting rights activist Fannie Lou Hamer can serve as a balm, a call to action, and a reminder that tough times can be overcome.

With only a sixth-grade education, Ms. Hamer founded the Mississippi Freedom Democratic Party, which aimed to eliminate the obstacles that prevented Black Americans from voting, such as literacy tests and long lines. An often-unsung heroine, Ms. Hamer aimed to ensure that all Americans had not only the right but the ability to vote. Like many activists today, Ms. Hamer had a passion for creating change, and she seldom allowed obstacles to prevent her from changing her world for the better.

Playwright Cheryl L. West explores Ms. Hamer's story in *Fannie (The Music and Life of Fannie Lou Hamer)*, a one-woman play with music that celebrates the activist's life and reminds us that a lone person's efforts can chip away at a stubborn society's biases, slowly transforming the world we live in. Last fall, we presented an abridged version of this play in parks across Chicago. Even while theaters were closed,

audiences flocked to the outdoor venues to see E. Faye Butler's tour-de-force performance as the titular activist. Since then, the show has found success across the country in locales such as Washington D.C., Oregon and Florida. Now, I am pleased to welcome Cheryl back to the Goodman as we present Fannie (The Music and Life of Fannie Lou Hamer), unabridged and in the Owen Theatre.

Cheryl's plays have been seen at regional theaters around the nation—Goodman audiences may recall her play Pullman Porter Blues, produced in 2013. They may also be familiar with E. Faye Butler's powerful voice and presence; she last appeared at the Goodman in Vanya and Sonia and Masha and Spike in 2015. Her other Goodman credits include Pullman Porter Blues and Crowns. Fannie (The Music and Life of Fannie Lou Hamer) is directed by Henry Godinez, a longtime member of the Goodman's artistic collective. All three of these extraordinary artists bring a deep understanding of how music can be a catalyst for change as well as transform a story. I invite you to immerse yourself in the music, in the story and in the spirit of this important historical figure.

**Robert Falls,**

**Artistic Director of Goodman Theatre**

# Tough Act to Follow

Never one to take the easy route, award-winning performer E. Faye Butler relishes roles that really makes her work, especially when embodying Fannie Lou Hamer

**By Thomas Connors**

E. Faye Butler got the acting bug in Junior High, but she wasn't your usual theater geek. In fact, if she hadn't been nudged, she might never have gone on to earn multiple Jeff Awards entertaining theatergoers in shows like *Chicago*, *The Wiz* and *Caroline, or Change*. "A teacher said to me, 'You run your mouth all the time, so this is what I'm going to do. I will give you an A if you play the role of the deaf mute in the school play,'" Butler says. "That's when I was bit by the proverbial bug." A regular presence on the Goodman stage, where she has appeared in such shows as *Pullman Porter Blues and Crowns*, Butler returns to the Owen Theatre in Cheryl L. West's *Fannie (The Music and Life of Fannie Lou Hamer)*, a searing celebration of the life of 1960s civil rights activist.

Born in Chicago, Butler spent her teen years in Rockford—a town which has produced more than its share of theatrical luminaries, including directors J.R. Sullivan and Joe Mantello. She got her first big break in 1986 when she went from understudy to—as the *Chicago Sun-Times* opined—a star, in a

production of *A . . . My Name Is Alice* at the Ivanhoe Theater. “I was understudy to two women in the show and on the night of the last preview, one of the actresses broke her ankle on stage in the first act,” she says. “At the intermission, the stage manager came to me and said, ‘You’re on’. And I said, ‘On what?’” Butler hasn’t had to be quite as quick on her feet since that fateful night, but as far as she’s concerned, her career has been defined by a series of self-imposed challenges. “I go after roles that people would not typically see me in,” she says. “So, I did *Gypsy*, I did *Hello Dolly*...I always push myself to do something new and frightening, like the one-woman show *Dinah Was*, where you’re out there for two and a half hours. If it’s not challenging, I really don’t want to do it. That’s why I don’t often repeat a role. I’ve done the national tour of *Ain’t Misbehaving*. Don’t have to do that again. Let me move on to something else.”

While Butler has taken on a range of roles, music is central to her identity as a performer. She grew up attending the symphony and chamber concerts with her parents (along with ballet and art exhibitions), but it wasn’t until a colleague told her that singing might bring more work her way that she took a shot at it. “Singing was never part of anything I envisioned. I never studied singing,” Butler explains. “I’m a classically trained actor from Illinois State University where I got my BFA, then I went to the Goodman School of Drama, where I was in the last class. The only reason I got into music in a professional way was because as an actor, I got hungry.”

In portraying Fannie Lou Hamer—a sharecropper’s daughter who became a brave and relentless fighter for voting rights, Butler has taken on one of her greatest professional challenges. While fierce in her determination, Ms. Hamer—who was brutally attacked verbally and physically—did not allow the hate of others to engender the same in herself. Inhabiting such a woman, Butler admits, is not easy. “She was such a giving person and I get angry sometimes, knowing the things that happened to her, but I can't get angry, because she did not lead with anger. I have to embody the person that she actually was. I have to speak things that I may not necessarily agree with, but not everyone has heard this story and you have to be accurate in what you do. That's what makes people sit there and listen to you, listen to her.”

An abridged iteration of Fannie (The Music and Life of Fannie Lou Hamer) was presented by the Goodman in Chicago city parks in the fall of 2020. Since then, the show—a co-production with Seattle Rep—has been performed at Arena Stage in Washington D.C., streamed in Seattle, and mounted at Asolo Rep in Sarasota and the Oregon Shakespeare Festival. Along the way, Butler has had the opportunity to meet people who knew Fannie. “Fannie died at 59 and the people she brought into the movement are now in their 70s and 80s,” notes Butler. “Charles McLaurin, who took her around the country when he was 18, told me that while he was frightened back then, she never was. Another person told me how Ms. Hamer had made her a

birthday cake and given her a blue coat. People like that are coming to the show and saying, ‘Thank you.’”

**Thomas Connors is a Chicago-based freelance writer and the Chicago Editor of Playbill.**

# Votes for (Some) Women

## How the Suffrage Movement Left Black Citizens Out

By Neena Arndt

**It may seem clear to us today that all adult American citizens should have the right to vote.** But it wasn't so long ago that discriminatory actions kept people of color from exercising their civil liberty, as 19th (and even 20th) century activists advocated for their own group while ignoring the rights of those unlike them. While meeting with Frederick Douglass in 1866, Elizabeth Cady Stanton—long enshrined as a heroic figure in the suffrage movement—remarked that she would “cut off this right arm of mine” before she ever fought for voting rights for Black people and not women. Her remark reveals an attitude that remained unfortunately common among suffragists of that era.

The racism of Stanton and other activists was amplified by a sense, after slavery's end, that either women or Black men—but not both—could gain the right to vote. Earlier in the century, Black and white women had sometimes worked side by side; as early as the 1830s, cities like Boston, New York and Philadelphia all had female anti-slavery societies, in which diverse groups of women expressed their political ideals. Abolitionism provided a natural segue to suffrage for the civic-minded citizen, as activists initiated the United States' centuries-

long transformation from a country that categorically privileged white men above all others to a more egalitarian nation. But suffragists splintered over whether to support the 15th amendment, which granted voting rights to Black men. Wendell Phillips, president of the American Anti-Slavery Society, famously referred to this post-slavery period as “the Negro’s hour” for voting rights. As writing from this period frequently assumes “Black” to be male and “woman” to be white, Phillips’ declaration implies that Black women have no place in this discourse while white women will have to wait their turn. Stanton went further than ignoring the needs of Black women; she actively sought to deny men of color their rights by questioning their qualification to participate in democracy. Again debating Frederick Douglass at a convention in 1869, she opined, “think of Patrick and Sambo and Hans and Yung-Tung, who do not know the difference between a monarchy and a republic, who cannot read the Declaration of Independence or Webster’s spelling book...making laws for Susan B. Anthony. The amendment creates an antagonism everywhere between educated, refined women and the lower orders of men, especially in the South.”

Given attitudes like these, it’s hardly surprising that although the 19th amendment—ratified in 1920—technically granted all women the right to vote, women of color faced obstacles for many decades afterwards. In the South, people had to wait up to 12 hours to register, which proved impossible for those working

long hours to earn a meager living. Officials also subjected Southerners to literacy tests, often requiring specific knowledge about the state Constitutions, which many could not pass because they'd had little access to education. Some states also required aspiring voters to pay poll taxes. The theoretical right to vote meant little in practice; Black women and men needed another wave of activism, and more legislation, before they could participate fully in their democracy.

They would have to wait another 40 years before the national sentiment tipped in their favor; it wasn't until the 1960s that the Civil Rights Movement gained momentum. It was then that Fannie Lou Hamer, a woman in her 40s who had spent her life toiling on a plantation, took up the cause after making her first attempt to vote. Although the 19th Amendment had passed when Hamer was three years old, she'd lived decades of her life without knowing it applied to her. "I had never heard until 1962 that Black people could register and vote," Hamer later said. Although she could read well, Hamer failed a literacy test, only passing it on her third attempt after studying esoteric details of the Mississippi Constitution. She made it her mission to advocate for voting rights, becoming an important catalyst for the rapid social change that characterized the era.

In June 1964, three civil rights workers, who had volunteered to help Blacks register to vote in Mississippi, disappeared. The FBI later recovered their bodies, and indicted sixteen members of the

Ku Klux Klan in the murders. It was a high-profile crime that even more clearly brought the issue of voting rights into focus. That same year, President Lyndon Johnson signed into law the Civil Rights Act of 1964, which prohibited unequal application of voter registration requirements. This was followed in 1965 by the Voting Rights Act, which prohibited literacy tests and provided federal monitoring to ensure that no localities took measures to discourage or prevent specific groups from voting. By this time, 19th century activists like Elizabeth Cady Stanton were long dead—many, like Stanton and Susan B. Anthony, had died before the ratification of the 19th Amendment in 1920. History textbooks memorialize them for their efforts to achieve suffrage—for some.

Today, as civil unrest once again grips our world, we celebrate a woman whose passion, struggle and endurance—”we are sick and tired of being sick and tired”—led to achieving suffrage—for all.

**Neena Arndt is the Resident Dramaturg for Goodman Theatre.**

# **Goodman Theatre**

**Robert Falls, Artistic Director**

**Roche Schulfer, Executive Director**

in association with Seattle Rep and Asolo Repertory Theatre  
present a Rolling World Premiere Production of

## **Fannie**

**The Music and Life of Fannie Lou Hamer**

By

**Cheryl L. West**

Directed by

**Henry Godinez**

Music Direction and Arrangements by

**Felton Offard**

Set Design by

**Collette Pollard**

Costume Design by

**Michael Alan Stein**

Lighting Design by  
**Jason Lynch**

Sound Design by  
**Victoria Deiorio**

Projection Design by  
**Rasean Davonte Johnson**

Wig Design by  
**Mr. Bernard**

Casting by  
**Lauren Port, CSA**

Dramaturgy by  
**Christine Sumption**

Production Stage Manager  
**Kaitlin Kitzmiller\***

FANNIE (THE MUSIC AND LIFE OF FANNIE LOU HAMER) was originally co-commissioned and developed by Goodman Theatre, Chicago and Seattle Repertory Theatre, Seattle Braden Abraham, Artistic Director, Jeffrey Herrmann, Managing Director with additional development by Oregon Shakespeare Festival

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# Fannie

## The Music and Life of Fannie Lou Hamer

### cast

Fannie Lou Hamer. . . . . **E. Faye Butler\***

### musicians

Drumset/Percussion/Vocals. . . . . **Deonté Brantley**

Piano/Organ/Auxiliary Keyboards/Vocals. . . . . **Morgan E.**

Music Director/Arranger/Acoustic Guitar/ Electric  
Guitar/Harmonica/Vocals (October 15-31). . . . . **Felton Offard**

Acoustic Guitar/Electric Guitar/Harmonica/Vocals  
(November 3-14). . . . . **Michael Ross**

Piano/Organ/Auxiliary Keyboards/Vocals  
Alternate. . . . . **Dominique Johnson**  
Drumset/Percussion/Vocals Alternate. . . . . **Linard Stroud**

Casting Associate. . . . . **Rachael Jimenez, CSA**

Associate Director. . . . . **Tasia A. Jones**

Assistant Lighting Designer.. . . . . **Seth Mann Torres**  
Associate Sound Designer.. . . . . **Stephanie Farina**  
Associate Projection Designer.. . . . . **Michael Commendatore**  
Projections Programmer.. . . . . **Parker Langvardt**  
Musician Contractor.. . . . . **Heather Boehm**

**UNDERSTUDIES never substitute for a listed player unless an announcement is made at the beginning of the play.**

**Melody A. Betts\* –Fannie Lou Hamer**

\*Denotes member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

Goodman productions are made possible in part by the Illinois Arts Council, a state agency.

Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the United Scenic Artists of America, Local 829, AFL-CIO and the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

# profiles

**E. FAYE BUTLER\*** (Fannie Lou Hamer) returns to Goodman Theatre, where she most recently appeared in *Vanya and Sonia and Masha and Spike*. Previous Goodman credits include *Pullman Porter Blues*, *Crowns*, *Ain't Misbehavin*, *A Christmas Carol* and *Purlie*. National and Regional tours include *Mamma Mia*, *Dinah Was*, *Ain't Misbehavin*, *Nunsense* and *Cope*. She performs in regional theaters across the country including Arena Stage, Steppenwolf Theatre, Court Theatre, Chicago Shakespeare Theater, Baltimore Centerstage, La Jolla Playhouse, Marriott Theatre, Paramount Theatre, Pasadena Playhouse, Mixed Blood, Illusion Theatre, Signature Theatre, Olney Theatre, Yale Repertory Theatre, The Muny, St. Louis Repertory, Seattle Repertory, Drury Lane Theatre, Congo Square, Fulton Theatre, MSMT, Sacramento Music Theatre, Northlight Theatre, Victory Gardens Theatre, The Barn, The Kennedy Center, Arkansas Repertory, Chicago Children Theatre, Philadelphia Theatre Company, Porchlight Music Theatre, Shakespeare Theatre DC, Milwaukee Repertory, Peninsula Players, Paper Mill Playhouse, Dallas Theater Center and ASOLO Repertory. She is the recipient of nine Jeff Awards, four Black Theatre Alliance Awards, an After Dark Award, a John Barrymore Award, a RAMI Award, two Helen Hayes

Awards, two Black Excellence Awards, a Kathryn V. Lampkey Award, an Ovation Award, an Excellence in the Arts Award, the 2016 Rosetta LeNoire Award, a Sarah Siddons Leading Lady Award and multiple Guy Adkins Awards. She was also named a 2011 Lunt-Fontanne Fellow. She was inducted into the National Women in the Arts Museum in Washington, D.C. and recently released her first House and Club single in Milan, Italy, “Down To the Rhythm”. She is a proud AEA member.

**DEONTÉ BRANTLEY** (Drumset/Percussion/Vocals) is a Chicago native making his Goodman Theatre debut. He is an accomplished multi-instrumentalist, recording artist, producer and engineer. He attended Columbia College Chicago where he studied with Chuck Webb, William Boris, Rubén Alvarez and Tom Hipskind. His recent studio recordings include Flowers for the Living’s Bouquet of Beautiful, as well as singles for Cole DeGenova and R&B artist Ädiana Ross. Previous concert highlights include performing with Melo Makes Music at Lincoln Hall and private and corporate event performances on drums with Bluewater Kings. Brantley has provided sound engineering and livestream liturgy support to houses of worship throughout the Chicagoland area and is an in-demand session musician.

**MORGAN E.** (Piano/Organ/Auxiliary Keyboards/Vocals) is an all-around creative from the South Side of Chicago. She received a Bachelor of Science degree in Music Education from Tennessee State University and a Master of Music Education degree from VanderCook College of Music. She plays many instruments including saxophone, piano and organ. In addition to being a musician, she is a teacher, composer, arranger, producer and designer. In September 2020, she released her debut EP, a collaborative project entitled *Meeting of the Minds*, featuring The Jenipher Jones Experiment, Steve Legacy, Vee Armstrong, Obywan Music and SciryL. Outside of music, you can find her experimenting with fashion and creating handmade jewelry for her jewelry and clothing line Crown ME Kyng.

**FELTON OFFARD** (Music Director/Arranger/Acoustic Guitar/Electric Guitar/Harmonica/Vocals (October 15-31)) grew up in Freeport, Illinois. He fell in love with guitar young and attended Northern Illinois University, earning both Bachelor and Master of Music degrees. His Goodman credits include Fannie Lou Hamer, Speak On It!, Purlie and Crowns. Additional Chicago credits include Hamilton (CIBC Theatre); The Addams Family, First Wives Club and Motown The Musical (Ford Oriental Theatre); Blues Brothers (CCPA); Comfortable Shoes (Auditorium Theatre); Sister Act (Marriott Theatre); Raisin

(Court Theatre); and *Could It Be Magic? The Barry Manilow Songbook* (Mercury Theater). Regional credits include *Fannie* (The Music and Life of Fannie Lou Hamer) (Asolo Rep, Oregon Shakespeare Festival). National tours include *The Color Purple*, *Jersey Boys*, *Three Mo' Divas*, *Standing in the Shadows of Motown* and *Come Fly Away/Fly With Me*. His albums are *Rise* and *Invincible*. His TV credits include work with CBS, Noggin, Netflix, BET, Comedy Central, PBS and HBO.

**MICHAEL ROSS** (Acoustic Guitar/Electric Guitar/Harmonica/Vocals (November 3-14)) is a Chicago native who began taking private guitar lessons at the Chicago School of Music at a young age. He was the staff guitarist for the first national tour of *The Wiz*. He was also the staff guitarist for Chicago's former Schubert Theatre, where he performed with *Dream Girls*, *They're Playing Our Song*, *Evita* and *The Wiz*. Additional Chicago credits include Marion Caffey's *Cookin'* at the Cookery (Northlight Theatre).

**MELODY A. BETTS\*** (U/S Fannie Lou Hamer) was last seen at Goodman Theatre in *Black Nativity*, presented by Congo Square Theatre. Other Chicago credits include *Ragtime*, *Thoroughly Modern Millie*, *The Boys from Syracuse* and *Seussical the Musical* (Drury Lane Theatre); Once on this

Island, Nunsense, All Shook Up and The Drowsy Chaperone (Marriott Theatre); Comedy of Errors and Pinocchio (Chicago Shakespeare Theater); Motherhood the Musical (Royal George Theatre). Regional credits include The Color Purple, A Christmas Carol and Nunsense (Milwaukee Rep); Smokey Joe's Café and Hairspray (New Theater); Secrets of My Success (Paramount Theatre); Witness Uganda and Extraordinary (A.R.T.). Broadway and Off-Broadway credits include Waitress (Brooks Atkinson) and Invisible Thread (Second Stage). National tours include The Sound of Music and Waitress. TV credits include Jesus Christ Superstar LIVE, Chicago PD, Chicago Fire, Chicago Code and Power. [melodyabetts.com](http://melodyabetts.com) | [@melodybettspage](https://www.instagram.com/melodybettspage)

**CHERYL L. WEST** (Playwright) returns to the Goodman where her play Pullman Porter Blues was produced in 2013. Her plays have also been seen at Minneapolis Children's Theatre, Seattle Children's Theatre, Seattle Rep, Indiana Rep, Arena Stage, Old Globe, Williamstown Theatre Festival, Bay Street Theatre Festival, Syracuse Stage, Cleveland Play House, South Coast Rep, Cincinnati Playhouse in the Park, Manhattan Theatre Club, and Off-Broadway's Second Stage. Plays include Last Stop on Market Street, Shout Sister Shout, Akeelah and the Bee, and Jar the Floor. She has written TV and film projects at

Disney, Paramount, MTV Films, Showtime, TNT, HBO, CBS, BET and is the Webby-nominated writer for the original web series *Diary of a Single Mom*. The author wishes to thank Charles McLaurin and Victor McTeer who provided stories and valuable insights about Fannie Lou Hamer.

**HENRY GODINEZ** (Director) is the Resident Artistic Associate at Goodman Theatre. His Goodman directing credits include Sones de Mexico's *Zulema*, Cheryl West's *Fannie Lou Hamer*, *Speak On It!*, Charise Castro Smith's *Feathers and Teeth*, *The Sins of Sor Juana* and *Mariela in the Desert* by Karen Zacarías; José Rivera's *Boleros for the Disenchanted* (and world premiere at Yale Repertory Theatre); Regina Taylor's *Millennium Mambo*; Luis Alfaro's *Electricidad* and *Straight as a Line*; *The Cook* by Eduardo Machado; *Zoot Suit* by Luis Valdez; the Goodman/Teatro Vista co-production of José Rivera's *Cloud Tectonics* and the 1996–2001 productions of *A Christmas Carol*. He also served as director of the Goodman's Latino Theatre Festival. As an actor, Godinez appeared most recently in Goodman's *The Winter's Tale*, *2666* and the Goodman/Teatro Buendía of Cuba world premiere of *Pedro Páramo*, and at Writers Theatre in the title role of *Quixote: In the Conquest of Self*. He has also appeared on television in *Chicago PD*, *Above the Law*, *The Beast*, *The Chicago Code*,

Boss and Chicago Fire. Co-founder and former artistic director of Teatro Vista, Godinez is the recipient of the 1999 Theatre Communications Group Alan Schneider Director Award, the Distinguished Service Award from the Lawyers for the Creative Arts and was honored as the 2008 Latino Professional of the Year by the Chicago Latino Network. Born in Havana, Cuba, Godinez is a professor at Northwestern University and serves on the Board of Directors of the Illinois Arts Council and Albany Park Theater Project.

**COLLETTE POLLARD** (Set Designer) returns to the Goodman where credits include *Roe*, *The Wolves*, *The Happiest Song Plays Last* and *Fishmen*. Recent Chicago credits include *Lindiwe*, *HIR*, *The Fundamentals* and *Between Riverside and Crazy* (Steppenwolf Theatre); *Miracle* (Miracle Productions); *SmartPeople* (Writers Theatre); and *A Shayna Maidel* (Timeline Theatre), where she is an artistic associate. Recent and upcoming regional credits include *Steel Magnolias*, *Eclipsed*, *The Legend of Georgia McBride* and *The Chinese Lady* (Milwaukee Repertory Theatre); *The Legend of Georgia McBride* (Milwaukee Repertory Theater, Arizona Theatre Company); *Angry, Raucous and Shamelessly Gorgeous* (Hartford Stage, The Alliance Theatre); *My Father's War* (TheatreSquared); and *The Cake* (Asolo Repertory Theatre). She

is the recipient of several Jeff Awards and is an associate professor of design at the School of Theatre and Music at UIC.

**MICHAEL ALAN STEIN** (Costume Designer, 1959-2021) was an award-winning costume designer whose professional journey began at Parsons School of Design and the Fashion Institute of Technology in New York City, where he studied clothing design. In a career spanning more than two decades, Michael's work has graced many of this nation's premier stages, including Guthrie Theatre, Goodman Theatre and the Kennedy Center for the Performing Arts. Stein was known for his striking silhouettes and vibrant use of color. His design skills seamlessly spanned across theatre, film and television. He was commissioned to design projects ranging from Alvin Ailey American Dance Theatre and Royal Caribbean Cruises to restaurant uniform design. He was on the advisory board for the School of Fine Arts at Dominican University and was the recipient of many awards and honors, including a Fellowship from The National Endowment for The Arts and a Joseph Jefferson Citation for outstanding achievement in costume design. Additionally, his original sketch and design for world-renowned artist and photographer Renee Cox's RAJÉ (RAGE!) superhero character is in the permanent collection of Archives of American Art at the Smithsonian Institution.

**JASON LYNCH** (Lighting Designer) returns to the Goodman, where recent credits include School Girls; Or, The African Mean Girls Play, I Hate It Here, Ohio State Murders, The Sound Inside, School Girls; Or, The African Mean Girls Play, Lottery Day, How To Catch Creation and An Enemy of the People. Additional Chicago credits include work with Northlight Theatre, Victory Gardens Theater, Chicago Shakespeare Theater and Steppenwolf Theatre. Regional credits include work with Alley Theatre, Dallas Theater Center, Denver Center for the Performing Arts, The Repertory Theatre of St. Louis and Oregon Shakespeare Festival. He was the recipient of the 2019 Michael Maggio Emerging Designer Award, which recognizes emerging theatrical designers within the Chicago area. Jason is a proud member of The Association of Lighting Designers and is represented by The Gersh Agency. [JasonDLynch.com](http://JasonDLynch.com)

**VICTORIA DEIORIO** (Sound Designer) returns to the Goodman where her previous credits include Psst. I Have Something to Tell You Mi Amor and Twilight Bowl. Regional credits include work with Oregon Shakespeare Festival, Steppenwolf Theatre, Court Theatre, Long Wharf, Hartford Stage, Long Wharf Theatre, Centerstage Baltimore, Syracuse Stage, Cleveland Playhouse, Indiana Repertory and more. Off-Broadway credits include Nine Circles (Sheen Center); A

Christmas Carol (St. Clements); Two Point Oh (Primary Stages); Arnie the Doughnut (The Pearl); Cassie's Chimera (The Public); The Bluest Eye (The Duke Theatre); and Ophelia (The Connelly). She has won seven Jeff Awards, two After Dark Awards and a SALT Award. She is the head of Sound Design at DePaul University. [victoria-sound-design.com](http://victoria-sound-design.com)

**RASEAN DAVONTE JOHNSON** (Projection Designer) makes his Goodman Theatre debut. A Chicago-based video artist and theatrical designer, he has worked locally with institutions such as Steppenwolf Theatre, Lookingglass Theatre, Chicago Opera Theatre, Chicago Shakespeare Theater, Court Theatre and Manual Cinema. Regional credits include projects with Public Theatre, Yale Repertory Theatre, Huntington Theatre, McCarter Theatre Center, Studio Theatre, Geva Theatre Center, Dallas Theatre Center, Hartford Stage and the Oregon Shakespeare Festival. His video and installation work has been seen at the Bay Street Theater, the Yale Art Gallery, Logan Arts Center and the Columbus International Film Festival. He received an MFA from the Yale School of Drama. [raseandavontejohnson.com](http://raseandavontejohnson.com)

**MR. BERNARD** (Wig Designer) most recently designed wigs for Fannie (The Music and Life of Fannie Lou Hamer) (Asolo

Repertory Theatre, Oregon Shakespeare Festival) and Fannie Lou Hamer, Speak On It! (Goodman Theatre, Arena Stage). Additional theater credits include the regional tour of Ain't Misbehavin'; Crumbs from the Table of Joy (Steppenwolf Theatre); Sophisticated Ladies (Drury Lane Theatre); and An Evening with Nat King Cole (Minneapolis Arts Center). He is a renowned hairstylist with more than 40 years of experience. He served as a leading platform artist for Johnson Products Company and was owner of Mr. Bernard's Hair Salon. He is a licensed instructor of cosmetology and his work has been featured in television, film, fashion publications and instructional videos.

**CHRISTINE SUMPTION** (Dramaturg) is a Seattle-based theater artist who has served as a dramaturg for Goodman Theatre, Sundance Theatre Lab, the New Harmony Project, Oregon Shakespeare Festival, Hedgebrook Women Playwrights Festival and Seattle Repertory Theatre, where she was on the artistic staff for nine seasons. She has a more than 15 year working relationship with playwright Cheryl L. West and teaches writing at Cornish College of the Arts.

**KAITLIN KITZMILLER\*** (Production Stage Manager) returns to the Goodman where previous credits include The

Santaland Diaries and Incendiary (2019 New Stages Festival). Chicago credits include Drury Lane, Chicago Shakespeare Theater and Royal George Theatre. Regional Credits include Peninsula Players Theatre, Resident Ensemble Players and Lake Dillon Theatre Company. She is a proud member of AEA.

**ROBERT FALLS** (Goodman Theatre Artistic Director) recent Goodman credits include *The Sound Inside*, *The Winter's Tale*, *We're Only Alive for A Short Amount of Time*, *Pamplona*, *An Enemy of the People*, *2666* and *The Iceman Cometh*. Falls' Broadway productions include *Death of a Salesman*, *Long Day's Journey into Night*, *Talk Radio*, *Shining City* and *The Young Man from Atlanta*. His Broadway production of Elton John and Tim Rice's *Aida* continues to be produced around the world. Previous Goodman productions include, most notably, *The Seagull*, *Uncle Vanya*, *Measure for Measure*, *King Lear*, *Desire Under the Elms*, *Finishing the Picture*, *The Misanthrope*, *Pal Joey*, *Galileo*, *House and Garden*, *Blue Surge*, *Dollhouse* and *Luna Gale*. Falls' honors for directing include 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. For "outstanding contributions to theater," he has also been recognized with such prestigious honors as the Savva Morozov

Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society) and the Illinois Arts Council Governor’s Award. Falls was inducted into the Theater Hall of Fame in 2015.

**ROCHE EDWARD SCHULFER** (Goodman Theatre Executive Director) started working in the Goodman Theatre box office and became executive director in 1980. Since that time he has overseen more than 350 productions including more than 150 premieres. He initiated the Goodman’s annual production of A Christmas Carol, which celebrated 42 years as Chicago’s leading holiday arts tradition in 2019. 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 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 500 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 over 70 leading U.S. theater companies); Lifeline Theatre; the Arts & Business Council and Theater Wit. 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; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; 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. He taught at the theater school at DePaul University, lectured annually on strategic planning in the arts at Southern Methodist University and frequently consults with local and national theater companies. Schulfer received a degree in economics from the University of Notre Dame where he served as cultural art commissioner and currently conducts an annual seminar on theater management. He received an Honorary Doctor of Fine Arts degree from North Central College in 2009. His celebrated presentation on the economics of the performing arts and business models in the theater industry, **WHY NOT FOR PROFIT THEATER**, has been seen by numerous theater companies and at national conferences over the past two years. Mr. Schulfer was born in Chicago and is a lifelong resident of the area.

## About Us

AMERICA'S "BEST REGIONAL THEATRE" (Time magazine), Goodman Theatre is a premier not-for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Artistic Director Robert Falls and Executive Director Roche Schulfer, the theater's artistic priorities include new play development (more than 150 world or American premieres in the past three decades), large scale musical theater works and reimagined classics (celebrated revivals include Falls' productions of *Death of a Salesman* and *The Iceman Cometh*). Goodman Theatre artists and productions have earned two Pulitzer Prizes, 22 Tony Awards, over 160 Jeff Awards and many more accolades. In addition, the Goodman is the first theater in the world to produce all 10 plays in August Wilson's "American Century Cycle;" and its annual holiday tradition *A Christmas Carol*, now in its fifth decade, has created a new generation of theatergoers. The Goodman also frequently serves as a production partner with local off-Loop theaters and national and international companies by providing financial support or physical space for a variety of artistic endeavors.

Committed to three core values of Quality, Diversity and Community, the Goodman proactively makes inclusion the fabric of the institution and develops education and community

engagement programs that support arts as education. This practice uses the process of artistic creation to inspire youth, lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Goodman's Alice Rapoport Center for Education and Engagement is the home of such programming, most offered free of charge, and has vastly expanded the theater's ability to touch the lives of Chicagoland citizens (with 85% of youth participants coming from underserved communities) since its 2016 opening.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago's cultural renaissance in the early 1900s. The Goodman family's legacy lives on through the continued work and dedication of Kenneth's family, including Albert Ivar Goodman, who with his late mother, Edith-Marie Appleton, contributed the necessary funds for the creation of the new Goodman center in 2000.

Today, Goodman Theatre leadership also includes the distinguished members of the Artistic Collective: Rebecca Gilman, Dael Orlandersmith, Henry Godinez, Steve Scott, Kimberly Senior, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. Jeff Hesse is Chairman of Goodman Theatre's Board of Trustees, Fran Del Boca is

Women's Board President and Megan McCarthy Hayes is  
President of the Scenemakers Board for young professionals.

## **Accessibility**

**Fannie** | Sunday, November 7 at 2pm

**A Christmas Carol** | Saturday, December 11 at 2pm

Unlock tickets with promo code **AUDIO**.

### **American Sign Language (ASL) Interpreted Performance**

**American Mariachi** | Friday, October 22 at 8pm

**Fannie** | Saturday, November 13 at 2pm

**A Christmas Carol** | Friday, December 17 at 7:30pm

Unlock tickets with promo code **SIGN**.

**SCOTT AND LENORE ENLOE** Accessibility Sponsors

**Open-Captioned Performance****American Mariachi** | Saturday,  
October 23 at 2pm

**Fannie** | Sunday, November 14 at 2pm

**A Christmas Carol** | Sunday, December 19 at 2pm

Unlock tickets with promo code **OPEN**.

**ELIZA AND NEIL STERN** Open-Captioned Performance Sponsors

**Spanish-Captioned Performance American Mariachi |**  
Saturday, October 23 at 8pm

**A Christmas Carol |** Sunday, December 19 at 6:30pm

Unlock tickets with promo code **SPANISH.**

The Goodman is proud to offer an inclusive range of programs and services that help make performances accessible to more audiences, including enhanced performances, accessible seating, braille and large print programs and complimentary Assistive Listening Devices and Sensory Bags. Complimentary tickets for Personal Care Assistants and professional caregivers are also available. For additional information, assistance or an accommodation not listed, visit our Guest Services Desk today or e-mail **Access@GoodmanTheatre.org.**

More details about accessibility services can be found at **GoodmanTheatre.org/Access.**