

Blind Date

By Rogelio Martinez

Directed by Robert Falls

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A Note About *Blind Date* from Artistic Director Robert Falls

In 1985, after decades of tension between the United States and the Soviet Union, U.S. President Ronald Reagan and Soviet General Secretary Mikhail Gorbachev assembled for a meeting in Geneva, Switzerland. These men, representing two of the world's superpowers, sat in cream-colored armchairs; once the photographers had captured the occasion on film, only interpreters were allowed to remain in the room. Meanwhile, Americans—at least, those of us old enough in 1985 to pay attention to world events—awaited news of how the Geneva Summit transpired. This was, after all, a time before the 24/7 news cycle and social media could deliver updates in real time. Would the Soviet Union change now that a new leader had taken office? Would Reagan accomplish his “mission for peace?” Would the Cold War finally end? And the more human questions: Would the two men even get along? And if they did not warm to each other, what was at risk?

More than three decades later, with the answers to those questions now printed in history books, I encountered Rogelio Martinez's provocative, absorbing new play, *Blind Date*. The play unites arguably two of the late 20th century's most towering historical figures in ways that reflect the mystery and significance of these events

when they first unfolded, yet allow us to keenly assess them from a modern perspective. I was struck by the play's rigorous treatment of an historical moment—but also by its humanization of its central characters, who like many politicians, are sometimes rendered as distant diplomats. And I appreciated its portrayal, too, of Nancy Reagan and Raisa Gorbachev—political figures in their own right who shaped the landscape of the 1980s in their respective homelands.

In addition to my interest in the subject matter, I was intrigued by the chance to work on a new play by this remarkable playwright. Rogelio's work has been produced or workshopped by such distinguished companies as The Public Theater in New York, the Denver Center for the Performing Arts, the Oregon Shakespeare Festival and Los Angeles' Center Theatre Group, among others. Over the past few years, he has written a series of plays that deal with the Cold War era (learn more about these plays on page 13) in which he turns his observant intellect and biting sense of humor to subjects not necessarily primed for laughs. We held several workshops of *Blind Date* over the past year, allowing Rogelio to rewrite and rethink his characters as a brilliant cast personified these public figures. It has been my pleasure to direct those workshops and the production you will see tonight.

I hope you will appreciate this play not only for its thoughtful investigation of history (whether you remember the era or not) but also for its witty and timeless examination of human nature.

Robert Falls,
Artistic Director

End Article.

Reagan, Gorbachev, and Me

A Conversation with Playwright Rogelio Martinez

By Jonathan L. Green

Shortly before rehearsals began, production dramaturg Jonathan L. Green sat down with the playwright to discuss his inspiration for *Blind Date*, and the path from inception to opening night.

Jonathan L. Green (JLG): You grew up in Cuba not long after the Cuban Missile Crisis, and *Blind Date* is your final play in a series of works centered on international relations during the Cold War. Can you talk a bit about your enduring fascination with this subject?

Rogelio Martinez (RM): I wasn't alive during the Missile Crisis, but obviously the aftershocks affected many families, including my own. My interest in the Cold War is, in some ways, my desire to understand who I was before arriving here, and who I became after. I was born under communism. I was taught one way of life, only to be told at the age of nine that everything I had learned up to that point was false. The Cold War had two opposing ideologies. Both sides believed they were doing right for their people and the world at large. When you reduce it to two people—Ronald Reagan and Mikhail Gorbachev—you

not only have competing ideologies on stage, but two very real human beings with very strong beliefs. To get a little more philosophical, I am a divided self. Even at my age, I still have conversations with that other boy who stayed behind. What are plays, after all, but conversations between people who need something from one another?

JLG: When did you decide on the 1985 Geneva Summit as your point of focus?

RM: At the time, I wanted to write about the Reagan years. It was simply instinct. At first, I wasn't exactly sure what I wanted to say, or even the specific topic. Originally, I started to write about the whole of Reagan's life, but a few months into the process I realized I made a mistake and didn't need to look at his entire life. In the lead-up to Geneva and the time he spent there, one could understand where this man came from while also witnessing his transformation. I also realized that two background characters—former Secretary of State George Shultz and Eduard Shevardnadze, former Minister of Foreign Affairs for the Soviet Union—had to be, in fact, moved forward to lead the play.

JLG: While working on this production, I found the number of primary resources you used in your research harrowing, frankly; there are so many declassified documents—transcriptions, eyewitness

accounts, diary entries and shorthand summaries—that are now publicly available through the Reagan Library and other national study centers. Was it a challenge to boil down all the real facts and create a dramatically viable narrative?

RM: The research is part of the thrill for me. Yes, it's difficult to boil it all down—so many delicious details you must let go of!—but you soon realize that even the various “official” accounts of certain events differ in the telling of it. This fact alone gives you the permission to fold multiple characters into one, change when events really took place, and play with the facts. The moment writers—of fiction or non-fiction—choose to put pen to paper, they are already betraying history. Late in the process, I discovered that many of these events were not recorded. All we have left are the memoranda of what took place—no recordings. This, along with access to declassified material, was the last push I needed.

JLG: Although the events depicted in the play happened only a little more than 30 years ago, so many of the major players have passed away; only Gorbachev, Schultz and Morris are living. That is true of several of your other plays, as well: you find yourself writing about a time that feels both present

and historical. How have you tried to negotiate between any sense of obligation to portray the real history-makers on stage, their true characters, versus a more fictive version of your own creation?

RM: I do feel some moral obligation to the audience. They are there to watch a play, not necessarily a documentary. It would be wrong to say I don't feel some obligation to history—to those who are still alive, as well as those who have passed on—but in their own lives, they also molded the truth to serve their own purposes and pursuits. They created a narrative that served their needs. So I don't believe they would have any problem with me creating a narrative that serves my needs (and the needs of the audience). To be clear, this is not speculative fiction. This is not a "what if" story. The events in the play did occur. But maybe not exactly in the same way they occur on stage.

JLG: After this play was announced as part of the Goodman's season, but well before rehearsals began, you almost by accident crossed paths with George Shultz.

RM: I was at Penn Station waiting for a train and found myself talking to another passenger. We got to chatting

about what we each did, and I talked a little about this play. Before long, he was asking me if I was interested in meeting George Shultz. I don't think I need to tell you my reply. Sure enough, here I was talking to a total stranger who was one degree away from Shultz. A few weeks later, I traveled to San Francisco and sat down with Dr. Shultz. We had scheduled a half-hour-long conversation that ended up lasting over an hour. Did it influence the play? Absolutely. The word Dr. Shultz kept emphasizing was "trust." How does one go about creating trust? The word "trust" appears quite a few times in the play and this is directly linked to our conversation. As an aside, his dog, Stanford, was present for some of the conversation and he can attest to some of the facts I share with the audience.

JLG: In conversation with some of my colleagues about this play, we've been circling around the difference between being political and being partisan as an artist. Our hope is that this play finds a welcome home with audience members of many different political views and standpoints—but still, the play is necessarily political, especially in its investigation of Russian/American relations, a topic even more sensitive right now than when we first announced the play 10 months ago. How do you try to navigate that place as you write?

RM: My playwriting professor would often quote Anton Chekhov. I paraphrase: “Don’t tell me the horse thief is bad; just show me the horse thief.” It’s my job to present a set of characters and let you arrive at a conclusion all your own. I like to think I am not partisan when I write—but whether it’s Reagan, Gorbachev, Shultz or Shevardnadze, you ultimately end up seeing the world from their point of view. While writing a play, it’s as if a spell has been cast and the world they see is the same one you see. Once rehearsals start and you’re no longer alone on the journey, the spell is broken.

JLG: I first saw a reading of this play in Denver in February 2017—a very raw and difficult time in our divided nation’s psyche—and left feeling both emotionally on-edge and also strangely hopeful. Is that where you want to leave us at the end of the play?

RM: I am an optimist. The world could be ending in front of my eyes, and I would search desperately for hope. Yes, I do want to leave the audience with some hope. Not just hope. Agency. They as individuals can do something about today’s problems. If a man—President Reagan—who was an ardent anti-communist can change course, then I am certain we can, too.

BLIND DATE

By

ROGELIO MARTINEZ

Directed by

ROBERT FALLS

Set Design by

RICCARDO HERNANDEZ

Costume Design by

AMY CLARK

Lighting Design by

AARON SPIVEY

Original Music and Sound Design by

RICHARD WOODBURY

Casting by

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

Dramaturgy by

JONATHAN L. GREEN

Production Stage Manager

BRIANA J. FAHEY*

Stage Manager

KIMBERLY ANN McCANN*

George Shultz, United States Secretary of State

Jim Ortlieb

Eduard Shevardnadze, Soviet Minister of Foreign Affairs

Steve Pickering

Mikhail Gorbachev, General Secretary of the Communist
Party of the Soviet Union

William Dick

Ronald Reagan, President of the United States

Rob Riley

Nancy Reagan, First Lady of the United States

Deanna Dunagan

Raisa Gorbachev, wife of Mikhail Gorbachev

Mary Beth Fisher

Edmund Morris, the President's biographer

Thomas J. Cox

Caspar Weinberger and others

Torrey Hanson

Larry Speakes and others

Michael Milligan

Vyacheslav Zaitsev and others

Gregory Linington

ARTIST PROFILES

MCKINLEY CARTER* (*Ensemble*) returns to the Goodman, where she previously appeared in *Turn of the Century*, *Space Pandas* (The David Mamet Festival) and *Floyd Collins*. Chicago credits include *The Book of Will* (Northlight Theatre); *Fun Home* (Victory Gardens Theater); *Parade* (Writers Theatre); *My Way* (Theatre at the Center); *Deathtrap*, *The Sound of Music* and *Ragtime* (Drury Lane Theatre); *The Man Who Murdered Sherlock Holmes* (Mercury Theatre); *The Merry Widow* and *Carousel* (Lyric Opera of Chicago); *Road Show*, *Sunday in the Park With George*, *Julius Caesar*, *A Midsummer Night's Dream*, *Antony and Cleopatra* and *Henry IV Parts 1 & 2* (Chicago Shakespeare Theater); *Putting it Together* (Porchlight Music Theatre); *Winesburg Ohio* (Steppenwolf Theatre Company); *Into the Woods* (Marriott Theatre) and *James Joyce's The Dead*, *Cymbeline* and *Pericles* (Court Theatre). Television credits include *Chicago Fire*.

THOMAS J. COX* (*Edmund Morris*) returns to the Goodman, where he last appeared in *Rock 'n' Roll*, directed by Charles Newell. As an ensemble member with Lookingglass Theatre Company, he has appeared in many productions since 1988, including *Cascabel*, *The Jungle*, *The Odyssey*, *West*, *Arabian Nights*, *The Great Fire*,

Nelson Algren: For Keeps and a Single Day (Jeff Award nomination for Best Solo Performance), *Old Curiosity Shop* (Jeff Award nomination for Best Supporting Actor), *1984* and *Peter Pan*. He serves Lookingglass' education program as the Master Teacher. He has appeared in Chicago and regionally at Steppenwolf Theatre Company, Northlight Theatre, Court Theatre, The House Theatre of Chicago, The Gift Theatre and Milwaukee Repertory Theater. Mr. Cox also worked for 10 years at the Weston Playhouse Theatre in Vermont, performing in shows such as *Tartuffe* and *Urinetown* and directing Weston's Young Company. Film and television credits include *Chicago Fire*, *Brotherhood* and *Since You've Been Gone*.

WILLIAM DICK* (*Mikhail Gorbachev*) returns to the Goodman, where he has appeared in *Hey, Stay a While; Griller; Spinning into Butter; House and Garden; The Goat, or Who is Sylvia* and *Moonlight and Magnolias*. Chicago credits include *The Merry Wives of Windsor, Cyrano de Bergerac, Henry VIII, Timon of Athens, The Madness of George III* and *Macbeth* (Chicago Shakespeare Theater); *We All Went Down to Amsterdam* (Steppenwolf Theatre Company); *The Book of Will* and *The Odd Couple* (Northlight Theatre); *The Hammer Trinity* (The House Theatre of Chicago) and *The Pitmen Painters* (TimeLine Theatre Company). He was a repertory company member

for the last two seasons at Asolo Repertory Theater, appearing in *Ah, Wilderness*; *Guess Who's Coming to Dinner*; *The Little Foxes*; *All the Way* and *The Great Society*. He has also performed extensively with Milwaukee Repertory Theater. Film and television credits include *Oz the Great and Powerful*, *The Merry Gentleman*, *Fred Claus*, *Stranger than Fiction*, *The Break-Up*, *The Company*, *The Exorcist*, *Crisis*, *Chicago Fire*, *The Mob Doctor* and *Leverage*.

DEANNA DUNAGAN* (*Nancy Reagan*) returns to Goodman Theatre, where she previously appeared in *Other Desert Cities*, *A Touch of the Poet*, *Bounce* and *Sunday in the Park with George*. *Blind Date* marks her fourth collaboration with Robert Falls, having played Gertrude in his 1985 production of *Hamlet* at Wisdom Bridge Theatre. She originated the role of Violet in Tracy Letts' *August: Osage County* which premiered at Steppenwolf Theatre Company. She also played the role on Broadway (Tony and Drama Desk Awards), in London and in Sydney. Other Chicago credits include *Death Tax* (Lookingglass Theatre Company, where she is an artistic associate); *Marvin's Room* (Shattered Globe Theatre); *A Delicate Balance* (Remy Bumppo Theatre Company, After Dark Award) and James Joyce's *The Dead* (Court

Theater, Jeff Award). She recently appeared in the world premiere of Max Posner's *The Treasurer* off-Broadway at Playwrights Horizons. Film credits include M. Night Shyamalan's *The Visit*. Television credits include *The Exorcist* and *The Strain*.

JAMES D. FARRUGGIO*

(*Ensemble*) returns to the Goodman, where he previously appeared in *A View From the Bridge*. Chicago credits include *The Wolf at the End of Block* and *Between You Me and the Lampshade* (Teatro Vista), *Of Mice and Men* and *To Kill a Mockingbird* (Steppenwolf Theatre Company), *Show Boat* (The Lyric Opera of Chicago), *The Kentucky Cycle* (Infamous Commonwealth Theatre) and *Stage Door* (Griffin Theatre). He is an ensemble member of The Gift Theatre, where credits include *Bethany; Broadsword; Streamers; Stop/Kiss; The Ruby Sunrise; Suicide, Incorporated; Northwest Highway; Oh, The Humanity (and other exclamations); Almost Maine* and *Vigils*. Regional credits include *Of Mice and Men* (Milwaukee Repertory Theatre). Film and television credits include *The Dark Knight, Boss, The Beast, Prison Break, APB, Chicago P.D., Crisis* and playing Hugh Hefner in *The Playboy Club*.

MARY BETH FISHER* (*Raisa Gorbachev*) made her Goodman Theatre debut in *Marvin's Room* in 1993. Since then, she has been a frequent collaborator at the Goodman, appearing in *The Night of the Iguana*, *Light up the Sky*, *Design for Living*, *Spinning Into Butter*, *Boy Gets Girl*, *The Guys*, *The Rose Tattoo*, *Heartbreak House*, *Dinner with Friends*, *The Clean House*, *Frank's Home*, *Rock 'n' Roll*, *The Seagull*, *God of Carnage*, *Luna Gale* (also in Los Angeles), *Vanya and Sonia and Masha and Spike* and *The Little Foxes*. Other Chicago credits include *Domesticated* (Jeff Award), *Dead Man's Cell Phone*, *The Dresser* and *The Memory of Water* at Steppenwolf Theatre Company; *Long Day's Journey into Night*, *Angels in America*, *Three Tall Women*, *The Year of Magical Thinking* (Jeff Award), *The Wild Duck*, *What the Butler Saw*, *Arcadia*, *Travesties* and *The Importance of Being Earnest* at Court Theatre; *Roz and Ray* at Victory Gardens Theater; *The Taming of the Shrew* at Chicago Shakespeare Theater; *The Laramie Project*, *The Little Dog Laughed* and *Theatre District* at About Face Theatre; *The Marriage of Figaro* at Remy Bumppo Theatre Company; *My Own Stranger* at Writers Theatre and *White Guy on the Bus* and *Away* at Northlight Theatre. New York credits include *Frank's Home* at Playwrights Horizons; *Boy Gets Girl* (Drama League honoree, Drama Desk and Lucille Lortel nominations); *The Radical Mystique* and *By*

the Sea, By the Sea, By the Beautiful Sea at Manhattan Theatre Club; *The Night of the Iguana* at Roundabout Theatre Company; *Extremities* at Westside Arts and *Are You Now or Have You Ever Been?* at the Promenade Theatre. She has worked in regional theaters all over the country. She made her directorial debut in 2016 with Holland Taylor's *Ann* at Cardinal Stage Company. Television and film credits include *Sense8*, *Chicago Justice*, *Chicago Fire*, *Chicago Code*, *State of Romance*, *Without a Trace*, *Numb3rs*, *Prison Break*, *NYPD Blue*, *Profiler*, *Early Edition*, *Formosa Betrayed*, *Dragonfly* and *Trauma*.

TORREY HANSON* (*Caspar Weinberger and others*) Chicago credits include *The Nutcracker* (The House Theatre of Chicago); *A Christmas Carol* (Drury Lane Theatre); *Pericles*, *Julius Caesar*, *Elizabeth Rex* and *The Madness of King George* (Chicago Shakespeare Theater); *Cock* (Profiles Theater); *The Language Archive* (Piven Theatre Workshop); *Paulus* (Silk Road Rising); *Spoon River Anthology* (Provision Theater Company) and *Never The Sinner* (Northwestern University). Regional and international credits include work with Milwaukee Repertory Theater (17 seasons), Oregon Shakespeare

Festival (five seasons), Seattle Repertory Theatre, Intiman Theatre, A Contemporary Theatre, Empty Space, Cleveland Play House, Indiana Repertory Theatre, Utah Shakespeare Festival, Resident Ensemble Players at the University of Delaware, Madison Repertory Theatre and Subaru Theater Company in Tokyo. Television credits include *The Detroiters*, *The Exorcist*, *Empire*, *Crisis*, *Chicago Fire*, *Cheers* and *Wings*.

GREGORY LININGTON* (*Vyacheslav Zaitsev and others*) makes his Goodman Theatre debut. New York credits include *Throne of Blood* at Brooklyn Academy of Music and *The Unfortunates* at Joe's Pub. Regional credits include work with Northlight Theatre, Ford's Theatre, Arena Stage, Shakespeare Theatre Company, Kennedy Center, Theater J, Round House Theatre, Seattle Repertory Theatre, Berkeley Repertory Theatre, Shakespeare Center of Los Angeles, Center Theatre Group, PCPA and Yale Repertory Theatre. Mr. Linington was a 12-year company member of the Oregon Shakespeare Festival and a five-year company member of Misery Loves Company in Prague, Czech Republic. Film and television credits include *Innocent Sleep*, *Persuasion*, *Harrison's Flowers*, *Grey's Anatomy*, *Shameless*, *Major Crimes* and *The West Wing*. He was a teacher at

Shakespeare Theatre Company and Georgetown University. Training includes The Groundlings, SITI Company and the Pacific Conservatory for the Performing Arts. GregoryLinington.com

GUY MASSEY* (*Ensemble*) returns to the Goodman, where he previously appeared in the 2013 and 2014 productions of *Smokefall* and the *New Stages Festival* production of *Blue Skies Process*. Chicago credits include *Failure: A Love Story* at Victory Gardens Theater, *Tigers Be Still* at Theater Wit, *Of Mice and Men* at Steppenwolf for Young Adults, *Louis Slotin Sonata* at A Red Orchid Theatre, *These Shining Lives* at Rivendell Theatre Ensemble, *Jon* with Collaboraction and *The Strangerer* with Theater Oobleck. He also appeared in *Death of a Salesman* at Milwaukee Repertory Theater. Film and television credits include *Chicago Med*, *The Chi*, *At Any Price*, *Contagion*, *Fred Claus*, *The Promotion*, *Stranger Than Fiction*, *Chicago P.D.*, *Boss*, *The Mob Doctor*, *Shameless*, *The Chicago Code* and *The Beast*.

DOUG MCDADE* (*Ensemble*) is a founding ensemble member of Shattered Globe Theatre, where his credits include *The Manchurian Candidate* (Jeff Award), *A View*

From the Bridge and *Warhawks & Lindberghs* (Jeff Award nominations). He also shares several Jeff and After Dark Awards for Best Ensemble for *SGT, Stalag 17* at American Blues Theatre; *Omnium Gatherum* with Next Theatre and *A Steady Rain* with Chicago Dramatists. He understudied Tracy Letts in *Who's Afraid of Virginia Woolf* at Steppenwolf Theatre Company. Film and television credits include *The Merry Gentleman* with Michael Keaton and *Chicago Fire*. Mr. McDade has directed stage and film productions including the upcoming world premiere of Madelyn Sergel's *Taking Turns* at Three Brothers Theatre. His film directorial work includes *CUTEeGRL* (2011 Illinois International Film Festival Best Short Film Thriller). He trained at the London Shakespeare Academy and the National Theatre of Great Britain with Sir Geoffrey Connor. He is represented by Grossman & Jack Talent.

MICHAEL MILLIGAN* (*Larry Speakes and others*)

Chicago credits include *Othello* and *Tug of War: Civil Strife* (Chicago Shakespeare Theater), *Side Effects* and *Mercy Killers* (which he both wrote and performed at Greenhouse Theater Center) and *The Healthcare Plays* (American Theater Company). Broadway credits include *August: Osage County*, *La Bête* and *Jerusalem*. West End credits include *La Bête*. Off-Broadway credits include

Mercy Killers, *Thom Pain* and *The Golem*. Regional credits include work with Shakespeare Theater Company, Folger Theatre, Guthrie Theater, Westport Country Playhouse, McCarter Theatre, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, Taffety Punk and more. His play *Mercy Killers* won the Fringe First Award in Edinburgh and has been presented hundreds of times around the country. He also runs the Poor Box Theater. Television credits include *Law and Order*, *The Knick*, *Chicago Justice*, *APB* and *Person of Interest*

JIM ORTLIEB* (*George Shultz*) returns to the Goodman after previously appearing in *Candide* in 1984. Chicago credits include *Life Sucks* (Lookingglass Theatre Company), *Scapin* (American Blues Theater), *Picasso at the Lapin Agile* and *The Man Who Came to Dinner* (Steppenwolf Theatre Company) and *The Book of Will* (Northlight Theatre). Broadway credits include *The Farnsworth Invention*, *Of Mice and Men* and *Guys and Dolls*. Additional credits include *Billy Elliot* (national tour), *Tartuffe* and *Candide* (Weston Playhouse), *The Grapes of Wrath* (Ford's Theatre, directed by David Cromer), *Hughie* and *The Homecoming* (Gare St. Lazare Players in Paris), *M the Murderer* (Organic Theatre) and *Marriage Play* (Merrimack Repertory Theatre). He is an Independent

Reviewers of New England (IRNE) Best Actor nominee. Television and film credits include *Masters of Sex*, *Bones*, *The Closer*, *CSI*, *Grey's Anatomy*, *The Shield*, *Felicity*, *Roswell*, *Magnolia*, *A Mighty Wind*, *Flatliners*, *Latter Days*, *Drunkboat*, *Contagion*, *The Crash* and *Inheritance*.

STEVE PICKERING* (*Eduard Shevardnadze*) returns to the Goodman, where he last appeared in *The Little Foxes*, one of more than 30 productions with the company since 1987, including *Romeo and Juliet*, *On the Open Road*, *Good Person of Setzuan* and Robert Falls' productions of *Long Day's Journey into Night*, *King Lear* and *Death of a Salesman* (also on Broadway, for the national tour and in London's West End). Recent credits include *Tin Woman* (Theatre at the Center), *The Audience* and *The Last Wife* (TimeLine Theatre Company), *Treasure Island* (Lookingglass Theatre Company and Berkeley Repertory Theatre) and the title role in *Macbeth* (Santa Cruz Shakespeare). He received a 2013 Helen Hayes Award nomination for *Wallenstein* at Shakespeare Theatre Company in Washington, D.C., and has performed with many of the country's regionals, including Pittsburgh's City Theatre Company, Milwaukee Repertory Theater, Indiana Repertory Theatre, Clarence Brown Theatre, Arena Stage,

The Old Globe, as well as the Illinois and Alabama Shakespeare Festivals. Formerly the artistic director for Next Theatre in Evanston and a 2016 Lunt-Fontanne Fellow with the Ten Chimneys Foundation, he is currently a Goodman Theatre Creative Partner and project manager for Shanghai Low Theatricals, a stage adaptation development group. SLT credits include co-adapting George Orwell's *Animal Farm* for the Steppenwolf Young Adult Program in 2014, Alastair Reynolds' *Diamond Dogs* for The House Theatre of Chicago last season, and, with David Kersnar, the upcoming *20,000 Leagues Under the Seas* for Lookingglass Theatre Company.

ShanghaiLow.org

ROB RILEY* (*Ronald Reagan*) returns to the Goodman, where he previously appeared in *The Crowd You're in With*, *Moonlight and Magnolias*, *The Beard of Avon*, *A Touch of the Poet*, *The Dining Room* and *The Front Page*. He was Jeff Awardnominated for his work in *Good for Otto* at The Gift Theatre and in Chicago Dramatists' *Cadillac*. Additional Chicago credits include *Q.E.D.* (Collaboraction); *I Sailed with Magellan*, *Unspoken Prayers*, *Cahoots*, *The End of the Tour*, *A View of the Dome* and *Before My Eyes* (Victory Gardens Theater), *Heartbreak House* (Remy Bumppo Theatre Company); *The Merry Wives of Windsor*

at Chicago Shakespeare Theater; *The Front Page* at TimeLine Theatre Company, *The Weir* and *The Playboy of the Western World* at Steppenwolf Theatre Company; *Seasons Greetings* and *The Cripple of Inishmaan* (Northlight Theatre) and *Travesties* and *The Importance of Being Earnest* (Wisdom Bridge Theatre Company). He has performed on The Second City mainstage and co-wrote, directed and performed in the musical *Wild Men!* at The Body Politic and Westside Theatre in New York, as well as appearing in Paul Sills' *Sills and Company* at Actors' Playhouse in New York. Regional credits include *Ground* (Actors Theatre of Louisville). He has also written for and acted in film and television.

CRAIG SPIDLE* (*Ensemble*) returns to the Goodman, where he previously appeared in *Brigadoon*, *Sweet Bird of Youth*, *Passion Play*, *Pericles*, *Beard of Avon*, *As You Like It*, *Black Star Line* and *Black Snow*. Chicago credits include *The Wedding Play* with About Face Theatre and *Mountain* at Apple Tree Theatre, as well as productions with Marriott Theatre, Steppenwolf Theatre Company, Victory Gardens Theater, Lookingglass Theatre Company, Northlight Theatre, Court Theatre and Drury Lane Theatre, where he received an After Dark Award for his performance of Tevye in *Fiddler on the Roof*. He recently appeared in *Guess Who's Coming to Dinner* at Geva

Theatre Center. Mr. Spidle has worked at other regional theaters such as Arizona Theatre Company, Utah Shakespeare Festival, Indiana Repertory Theatre, Pittsburgh Public Theater, The Huntington Theatre Company, American Players Theatre, Freedom Theatre and the Cherry Lane Theater. Mr. Spidle teaches acting at Columbia College in Chicago and is an Artistic Associate with Chicago Dramatists Workshop.

DAVID BESKY (*Extra*) Chicago credits include *Little Miss Sunshine* at Chicago Theatre Workshop; *Angry Fags*, *Some Men* and *Under a Rainbow Flag* (Jeff Award) at Pride Films & Plays; *The Merry Widow* at Music Theater Works; *All The Shows I've Ever Wanted To Do, But Couldn't* at Chicago Danztheatre Ensemble; *Almost an Evening* (BroadwayWorld nomination) at Circle Theatre; *42nd Street* at Theatre at the Center and *TROGG: A Musical*, *Lady X*, *Poseidon: An Upside Down Musical* and *Rudolph The Red-Hosed Reindeer* at Hell in a Handbag Productions.

CHRIS DALEY (*Extra*) makes his Goodman Theatre debut. Chicago credits include *Airline Highway* (Steppenwolf Theatre Company), *Amadeus* (Oak Park

Festival Theatre), *The Glass Menagerie*(Redtwist Theatre), *American Hero* (First Floor Theater), *Watership Down* and *The Count of Monte Cristo* (Lifeline Theatre), *A Perfect Wedding* (Circle Theatre), *My Fair Lady* and *The Fast Forward Tour* (About Face Theatre), *Anne of Green Gables* (Provision Theater) and *The Xylophone West* (The Fine Print Theatre). Understudy credits include work with Northlight Theatre, Provision Theatre and Noble Fool/Fox Valley Repertory Theatre. Regional credits include two seasons with the Red Barn Summer Theatre of Indiana. Television appearances include *Chicago P.D.* He received his BFA from University of Illinois at Urbana-Champaign and is represented by Grossman & Jack Talent. ChrisDaley.info.

SAM KREY (*Extra*) makes his Goodman Theatre debut. Chicago credits include the one-man production of *Ghosts of War* (Griffin Theatre), *Captain Blood* (First Folio Theatre) and understudying in *Ideation* (Jackalope Theatre Company), *Short Shakespeare! Twelfth Night* (Chicago Shakespeare Theater) and *The Last Wife* (TimeLine Theatre Company). He is from St. Paul, Minnesota, where he spent 10 years training and performing with Circus Juventas. He recently graduated with a BFA in acting from The Theatre School at DePaul University, where his credits include *Peter Pan* and

Wendy, God's Ear and *The Children's Hour*. He also holds the rank of Advanced Actor Combatant with the Society of American Fight Directors.

JOE LINO (*Extra*) makes his Goodman Theatre debut. Chicago credits include *Fun Home* (Victory Gardens Theater), *Romeo and Juliet* (Teatro Vista), *Peter and the Starcatcher* (Drury Lane Theatre), *This Is Our Youth* (Steppenwolf Theatre Company), *Even Longer and Farther Away* and *Displayed* (The New Colony) and *Chagrin Falls* (Agency Theatre Collective). Off-Broadway credits include *The Glory of The World* (Brooklyn Academy of Music). Regional credits include *That High Lonesome Sound* (The Humana Festival of New American Plays), *Dracula* and *A Christmas Carol* at Actors Theatre of Louisville. He is represented by Gray Talent Agency.

NATHAN SIMPSON (*Extra*) makes his Goodman Theatre debut. New York credits include *The Western Male* at Mayday Space Brooklyn, *The Dungeon* at Medicine Show Theatre, *Brothers* at Manhattan Repertory Theatre, *She's Totally Dead* at 13th St. Repertory Company and *Aliens Coming* at St. Paul's Theatre. He is a graduate of the Theatre School at DePaul University.

EMILIO TIRRI (*Extra*) makes his Goodman Theatre debut. Off-Broadway credits include *Tony n' Tina's Wedding* (Sophia's Theatre), *Terranova* (59E59 Theatre) and *Welcome to Paradise* (The Actors Studio). Regional credits include *Shakespeare in Hollywood*, *Arsenic and Old Lace*, *She Loves Me*, *The Odd Couple*, *Hay Fever*, *And Then There Were None* and *The King and I* (Monomoy Theatre) and *Light Up the Sky*, *A Christmas Carol*, *Cymbeline*, *Lobby Hero* and *The Threepenny Opera* (Centenary Stage Company). Additional credits include *Marathon '33*, *Rashomon*, *As You Like It*, *Cloud 9*, *The Rose Tattoo* and *Assassins*. He is represented by Grossman & Jack Talent.

ROGELIO MARTINEZ (*Playwright*) is an award-winning playwright whose plays have been workshopped and produced in theaters across the country and abroad. After being awarded an Alfred P. Sloan Foundation New Science and Technology Initiative Grant by the Denver Center, Mr. Martinez went on to write *When Tang Met Laika*, a post-Cold War space exploration play that was subsequently produced by the Denver Center. This inspired Mr. Martinez to bring the Cold War itself on stage and write a three-play cycle exploring the time period. *Ping Pong*, the first play in his Cold War trilogy, is about U.S.-

Chinese relations during the Nixon administration and was presented at The Public Theater. The second play, *Born in East Berlin*, tackled the impact a Bruce Springsteen concert had on East Germans just prior to the fall of the Berlin Wall. The play was workshopped at the Atlantic Theater Company and has since been translated into both Hungarian and Romanian, and will be published in Romanian. *Blind Date* marks the trilogy's conclusion. Mr. Martinez is a recipient of a 2017 Guggenheim Fellowship and is also the winner of a Princess Grace Award and a Mid-Career Fellowship at the Lark Theater Company. In the past he has received grants and awards from the New York Foundation for the Arts Grant, National Endowment of the Arts/Theatre Communications Group and the James Hammerstein Award. Mr. Martinez's plays have been workshopped and commissioned by various theaters across the country including The Public Theater, Oregon Shakespeare Festival, the Mark Taper Forum, South Coast Repertory, Atlantic Theater Company, Arden Theater, Asolo Repertory Theatre and Ojai Theater Company. For several years, Mr. Martinez was a member of the Dorothy Strelsin New American Writer's Group at Primary Stages. He is an alumnus of New Dramatists. As an advocate of the arts and an educator, Mr. Martinez has spoken before the Albany State legislature. He has worked with and mentored writers of all ages. Over the

last 20 years, Mr. Martinez has taught at various institutions including Columbia University, City College of New York, Montclair State University, Rutgers University and Goddard College. In the summer of 2016, Mr. Martinez traveled to Portugal, where he taught a two week writing workshop. Mr. Martinez has also translated the work of both Mexican and Cuban playwrights.

ROBERT FALLS (*Director/Goodman Theatre Artistic Director*) Later this season, Mr. Falls will direct a new production of Henrik Ibsen's *An Enemy of the People* on the Albert stage, and also remount his Lyric Opera of Chicago production of Mozart's *Don Giovanni* for the Dallas Opera. Most recently, he directed the world premiere of Jim McGrath's *Pamplona*, starring Stacy Keach as Ernest Hemingway, and a new production of Annie Baker's adaptation of *Uncle Vanya*. In the 2015/2016 Season, Mr. Falls directed the Chicago premiere of Rebecca Gilman's *Soups, Stews, and Casseroles: 1976*, and partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño's *2666* (Jeff Award for Best Adaptation). Recent productions also include *The Iceman Cometh* for the Brooklyn Academy of Music, Rebecca Gilman's *Luna Gale* for the Center Theatre Group in Los Angeles, *Measure for Measure* and the world

and off-Broadway premieres of Beth Henley's *The Jacksonian*. Among his other credits are *The Seagull*, *King Lear*, *Desire Under the Elms*, John Logan's *Red*, Jon Robin Baitz's *Three Hotels*, Eric Bogosian's *Talk Radio* and Conor McPherson's *Shining City*; the world premieres of Richard Nelson's *Frank's Home*, Arthur Miller's *Finishing the Picture*, Eric Bogosian's *Griller*, Steve Tesich's *The Speed of Darkness* and *On the Open Road*, John Logan's *Riverview: A Melodrama with Music* and Rebecca Gilman's *A True History of the Johnstown Flood*, *Blue Surge* and *Dollhouse*; the American premiere of Alan Ayckbourn's *House and Garden*; and the Broadway premiere of Elton John and Tim Rice's *Aida*. Mr. Falls' honors for directing include, among others, a Tony Award (*Death of a Salesman*), a Drama Desk Award (*Long Day's Journey into Night*), an Obie Award (*subUrbia*), a Helen Hayes Award (*King Lear*) and multiple Jeff Awards (including a 2012 Jeff Award for *The Iceman Cometh*). For "outstanding contributions to theater," Mr. Falls has been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O'Neill Medallion (Eugene O'Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts), the Illinois Arts Council Governor's Award and induction into the Theater Hall of Fame.

RICCARDO HERNANDEZ (*Scenic Design*) previously collaborated with the Goodman on *Objects in the Mirror; stop. reset.; Pullman Porter Blues; By the Way, Meet Vera Stark* and *The Good Negro*. His Broadway credits include *The Gershwins' Porgy and Bess; The People in the Picture*; Tony Kushner's *Caroline, or Change* (also at London's Royal National Theatre); *Topdog/Underdog* (also at London's Royal Court Theatre); *Elaine Stritch at Liberty* (also in London's West End and the U.S. tour); *Parade* (Tony and Drama Desk Award nominations); *Bells Are Ringing; Bring in 'Da Noise, Bring in 'Da Funk* (also U.S. and Japan tours) and *The Tempest*. Other New York credits include work at Brooklyn Academy of Music, Lincoln Center Theater, Atlantic Theater Company, Second Stage Theatre, New York Theatre Workshop, Manhattan Theatre Club, MCC Theater, Playwrights Horizons and more than 20 productions at New York Shakespeare Festival/The Public Theater, including *The America Play, One Flea Spare, Stuff Happens* and *Mother Courage and Her Children* (starring Meryl Streep). Regionally, his work has appeared at American Repertory Theater, the Guthrie Theater, Mark Taper Forum, La Jolla Playhouse, Steppenwolf Theatre Company and McCarter Theatre, among others. Recent designs include *The Dead* at Dublin's Abbey Theatre; *Il Postino* at Los Angeles

Opera, Paris' Théâtre du Châtelet, Theater an der Wien and on PBS; *Die Entführung aus dem Serail* at France's Opéra de Nice; *Sweeney Todd* at Opera Theater of Saint Louis; *Lost Highway* at the English National Opera in London; *La Mouette* and *Jan Karski (mon nom est une fiction)* at the Avignon Festival; *Abigail's Party* at Oslo's National Theatre and Philip Glass' *Appomattox* at San Francisco Opera. Other opera credits include work at Chicago Opera Theater, New York City Opera, Lyric Opera of Chicago, Houston Grand Opera, Florida Grand Opera, Santa Fe Opera and Gotham Chamber Opera, among others. Other international credits include Festival d'automne à Paris, Centre Dramatique National d'Orléans, Det Norske Teatret (Norway) and Moscow Art Theatre. Mr. Hernandez is a recipient of the Princess Grace Statue Award. He is a lecturer at Princeton University and a graduate of Yale School of Drama.

AMY CLARK (*Costume Design*) returns to the Goodman, where she previously designed *Ah, Wilderness!* and *Vanya and Sonia and Masha and Spike*. Broadway costume designs include *A Night with Janis Joplin* and *Chaplin* (Drama Desk and Outer Critics Circle nominations). Other recent designs include *Himself and Nora* (Minetta Lane Theatre); *Cagney* (York Theatre); *Heathers the Musical* (New World Stages); the 145th and

144th editions of *Ringling Bros. Barnum and Bailey Circus*; *Chaplin* (St. Petersburg, Russia); *My Life is a Musical* (Bay Street Theater); *Hello, Dolly!* (The MUNY); *Kiss Me, Kate* (Barrington Stage Company); *Noises Off* (Pittsburgh Public Theater); *Somewhere* (Hartford Stage); *On Your Toes* (City Center Encores!) and *The Little Mermaid* (Paper Mill Playhouse). Ms. Clark received the 2012 Theater Hall of Fame Emerging Artists Fellowship. She holds an MFA in costume design from New York University's Tisch School of the Arts.

AARON SPIVEY (*Lighting Design*) returns to Goodman Theatre, where he previously designed *Ah, Wilderness!*; *2666*; *Brigadoon* and served as associate lighting designer for *The Iceman Cometh* and *Turn of the Century*. His off-Broadway credits include *Shadowlands*, *Wanda's World*, *From My Hometown*, *4 Guys Named José*, *Golf the Musical* and *Elle*. His Chicago and regional credits include *Tug of War-Civil Strife* (Chicago Shakespeare Theater), *The Producers*, *Smokey Joe's Cafe* and *Beauty and the Beast* (Broadway By the Bay), *The Secret Garden* (Children's Theater of Charlotte); *Marry Me a Little* (Cincinnati Playhouse in the Park), *Bomb-ity of Errors* (Syracuse Stage); *4 Guys Named José* (Actors' Playhouse); *Mame* (Helen Hayes PAC); *Little Shop of*

Horrors and Beautiful Dreamer (Cherry County Playhouse). He also designed *A Chorus Line* in Mexico City. Mr. Spivey served as the associate/assistant designer on over 25 Broadway productions including *Long Day's Journey into Night*, *Something Rotten!*, *Aladdin*, *Motown*, *The Coast of Utopia*, *Catch Me if You Can*, *The Merchant of Venice*, *9 to 5*, *Tarzan*, *Little Women*, *Grease*, *A Chorus Line*, *Lend Me a Tenor* and *Collected Stories*.

RICHARD WOODBURY (*Original Music and Sound Design*) is the resident sound designer at the Goodman, where his credits include music and/or sound design for *Ah, Wilderness!*; *Uncle Vanya*; *2666*; *The Matchmaker*; *Soups, Stews, and Casseroles: 1976*; *Vanya and Sonia and Masha and Spike*; *The Little Foxes*; *stop. reset.*; *Rapture*, *Blister*, *Burn*; *Ask Aunt Susan*; *Luna Gale*; *Measure for Measure*; *Teddy Ferrara*; *Other Desert Cities*; *Crowns*; *Camino Real*; *A Christmas Carol*; *Red*; *God of Carnage*; *The Seagull*; *Candide*; *A True History of the Johnstown Flood*; *Hughie/Krapp's Last Tape*; *Animal Crackers*; *Magnolia*; *Desire Under the Elms*; *The Ballad of Emmett Till*; *Talking Pictures*; *The Actor*; *Rabbit Hole*; *King Lear*; *Frank's Home*; *The Dreams of Sarah Breedlove*; *A Life in the Theatre*; *Dollhouse*; *Finishing the Picture*; *Moonlight and Magnolias*; *The Goat or, Who is Sylvia?*; *Lobby Hero*; productions in the New Stages Festival and

many others. Steppenwolf Theatre Company credits include *Hir*, *Linda Vista*, *Mary Page Marlowe*, *Slowgirl*, *Belleville*, *Middletown*, *Up*, *The Seafarer*, *August: Osage County*, *I Just Stopped By to See the Man*, *Hysteria*, *The Beauty Queen of Leenane*, *The Memory of Water*, *The Libertine* and others. Broadway credits include original music and/or sound design for *Desire Under the Elms*, *August: Osage County*, *Talk Radio*, *Long Day's Journey into Night*, *A Moon for the Misbegotten*, *Death of a Salesman* and *The Young Man from Atlanta*. Mr. Woodbury's work has also been heard at Stratford Shakespeare Festival in Canada, London's Lyric and National theaters, in Paris and at regional theaters across the United States. Mr. Woodbury has received Jeff, Helen Hayes and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist, as well as nominations for Drama Desk (New York) and Ovation (Los Angeles) Awards. Mr. Woodbury has composed numerous commissioned scores for dance and has performed live with the Bill T. Jones/Arnie Zane and Merce Cunningham Dance companies.

JONATHAN L. GREEN (*Dramaturg*) is the literary manager for the Goodman, where recent dramaturgy credits include *Objects in the Mirror*, *Gloria*, *War Paint* and *The Sign in Sidney Brustein's Window*. As an

administrator and director, he has worked with Lookingglass Theatre Company, Steppenwolf Theatre Company, Chicago Dramatists and Theatre Seven of Chicago, among others. Mr. Green is also the artistic director of Sideshow Theatre Company, where his recent directing credits include *truth and reconciliation*, *The Happiest Place on Earth* and *Stupid F**king Bird*. He serves on the board of directors of the League of Chicago Theatres.

BRIANA J. FAHEY* (*Production Stage Manager*) is in her fifth season with Goodman Theatre, having most recently stage managed *A View From the Bridge*. Her regional credits include stage managing at Milwaukee Repertory Theater, Steppenwolf Theatre Company, California Shakespeare Theater, Magic Theatre, Center REP Theatre and the Utah Shakespeare Festival.

KIMBERLY ANN McCANN* (*Stage Manager*) is in her fourth season with Goodman Theatre, having most recently worked on *A View From the Bridge*. Chicago credits include *The Book of Will*, *Miss Bennet* and *You Can't Take It With You* at Northlight Theatre and *Million Dollar Quartet*. Broadway credits include *Curtains*. Off-Broadway credits include *Bill W. and Dr. Bob*, *How to Save the World* and *John Ferguson*. Regional credits

include work with Milwaukee Repertory Theater, Skylight Music Theatre, Tuacahn Center of the Arts and the Juilliard School.

EVA BRENEMAN (*Dialect Coach*) returns to Goodman Theatre, where previous credits include *A Christmas Carol*, *Yasmina's Necklace*, *Objects in the Mirror*, *2666* and *The Little Foxes*. Chicago credits include *All My Sons* and *The Belle of Amherst* (Court Theatre); *Ragtime* (Marriott Theatre); *Plantation* and *Hard Times* (Lookingglass Theatre Company); *Mary Stuart* and *Red Velvet* (Chicago Shakespeare Theatre); *The Importance of Being Earnest* (Writers Theatre) and *In the Next Room or, The Vibrator Play* (TimeLine Theatre Company, where she is an associate artist). Regional credits include three seasons at American Players Theatre, *The Who and the What* (Milwaukee Repertory Theatre), *Love's Labour's Lost* (Actors Theatre of Louisville), *Around the World in 80 Days* (Baltimore Center Stage/Kansas City Repertory) and *Mamma Mia!* (national tour and Las Vegas). Television credits include *Empire*, *Betrayal* and *The Chicago Code*.

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 close to 150 premieres. He initiated the Goodman's annual production of *A Christmas Carol*, which celebrates 40 years as Chicago's leading holiday arts tradition in 2017. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by *Time* magazine as the "Best Regional Theatre" in the U.S., the Pulitzer Prize for Lynn Nottage's *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Mr. Schulfer has negotiated the presentation of numerous Goodman Theatre productions in 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." Mr. Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450

not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading US theater companies); Lifeline Theatre in Rogers Park, the Arts & Business Council and the Board of 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; 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. Mr. Schulfer received an Honorary Doctor of Fine Arts degree from North Central College. He taught at the theater school at DePaul University for 15 years and has lectured

regularly on arts management at Southern Methodist University and other academic institutions. Mr. Schulfer is a lifelong Chicago area resident and received a degree in economics from the University of Notre Dame, where he managed the cultural arts commission.

End of Program