

The Cherry Orchard

By **Anton Chekhov**
Adapted & Directed By **Robert Falls**



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Welcome

Chekhov used to intimidate me.

His stories felt big, formal and other to my young Midwestern self—and it didn't help that most of the translations in my Ohio library were a bit on the dated side. But directors I admired had a passion for his work and, by association, I figured out that the problem wasn't Anton's. It was mine.

Enter Michael Maggio, the Goodman's late Associate Artistic Director who had to pull out of a commitment to direct *Three Sisters* at a regional theater and asked me if I wanted to take the gig in his stead. Time to force the issue. I said yes. And in a moment of karmic goodness, our then-Artistic Director Robert Falls was preparing to direct that very show for the Goodman at the same time. For the next few weeks, I got a crash course in Chekhov and the gifts he gives actors and directors from an extraordinary teacher. And while I would still have years of study ahead of me, by the time I opened that production (and returned to the Goodman to witness Bob's revelatory production of the same text), I was smitten.

These are plays about failings.

These are plays about hopes unfounded and fears unmastered.

These are plays about the awful, wonderful, hysterical mess of being human.

Bob has, as he does, assembled a collection of the city's best artists to dive again into the deep well of Chekhov. Into the deep well of the human mess. And if you don't find yourself in there somewhere, I'd love the name of your therapist.

Susan V. Booth
Artistic Director

The Time is Right

An Interview with the Director

By Thomas Connors

Lucky is the individual who finds a passion in life. Even luckier, are those who can claim multiple passions. When it comes to his work in the world of the theater, outgoing Goodman artistic director Robert Falls has many loves. Shakespeare, not surprisingly, is high on the list. So too, is Eugene O’Neill, whose mercilessly demanding plays (demanding for both artists and audiences) he has tackled again and again. But the work of Anton Chekhov—laconic, seemingly static plays that have tested the patience and comprehension of many a theater-goer—exerts a singular pull.

Chekhov wrote 7 plays, the most famous of which are *The Seagull*, *Uncle Vanya*, *Three Sisters* and *The Cherry Orchard*. With the current production of *The Cherry Orchard*, his final offering as artistic director, Falls has explored them all. As he headed into rehearsal, he paused to share his thoughts on the Russian master who has meant so much to him.

THOMAS CONNORS: When did you begin to fall for Chekhov?

ROBERT FALLS: Although I was reading and thinking about writers such as O’Neill, Tennessee Williams and Arthur Miller

very early on, I don't recall giving a deal of thought to Chekhov, even in my college years. We did scenes in class and they were absolutely terrible—including the ones I did—and I saw a few pretty bad productions, which left me thinking, “Gosh, this guy is really difficult to do.” In the 1980s, I saw a production of *Three Sisters* at the Guthrie Theater in Minneapolis, directed by Liviu Ciulei, and that really stayed with me. But it wasn't until I directed the show here in 1995 that my passion for Chekhov was truly ignited.

TC: In 2010, you decided to take on *The Seagull*...

RF: Yes, and that was a transformative experience for me. I had worked on a lot of things, but the fire was going out. I started reading Stanislavsky, his letters and plays, *My Life in Art*, *An Actor Prepares*—new translations that really blew the dust off his theories and writing. A lot of his letters focused on *The Seagull*, which he directed at his Moscow Art Theater in 1898. I decided that I wanted to do a deep dive into Stanislavski, which led me to making number of visits to the Moscow Art Theater over the course of 18 months. I also started studying with the English director and translator, Mike Alfreds, whose book—*Different Every Night: Freeing the Actor*—pulled together a lot of Stanislavski's writing and a lot of his teaching methodology and it just really changed the way I worked with actors.

TC: You have mentioned how difficult it is to do Chekhov, how difficult to do well.

RF: Yes, I have struggled with them. Uncle Vanya was a play I had never really understood. I just didn't get that play. I didn't understand why the people in the play were behaving the way they did. Then I realized, it's a play you can only understand once you get older. I was turning 60 when I directed it and I found myself moving into an absolute understanding of why these people are doing what they are doing. Every character spoke to me. That would not have happened at any other age in my life.

TC: Audiences struggle with the work too, sometimes feeling that nothing much seems to happen in these plays.

RF: I think a lot of people find Chekhov boring. “Those sisters, they keep complaining about wanting to go to Moscow, why don't they just go?” People think the plays are boring and long and why should we care about these Russians out in the boondocks? The curtain goes up and there's a bunch of people having tea. But their lives are falling apart. The plays can be hilariously funny and absolutely devastating at the same time. They are as revelatory, as relevant, as immediate as any play that that has ever been written.

TC: Thinking of what you just said about Uncle Vanya, how that play sort of dovetailed with where you were in life at the time—is it the same with The Cherry Orchard?

RF: I think it was inevitable that I would do The Cherry Orchard at some point, but I didn't have a plan as to when. Then, as I was putting together what would be my final curated season,

I thought, now is the time. It was only after I really committed to it that I realized how the play is so relevant to my life now. I don't like to think of myself as part of an old order, but I have been running things at the Goodman for a very long time and I have made a decision to let go of that. As have artistic directors at other theaters in Chicago and across the country. We're in the midst of a sea change in leadership. And *The Cherry Orchard* is very much about a younger generation challenging an older one. It's about moving on.

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

The Roots of the Orchard

Chekhov's Last Play

By Neena Arndt

“Why do they persist in calling my play a drama on the posters and in press announcements?” Anton Chekhov wrote to his wife Olga Knipper, who was playing a major role in the 1904 world premiere of *The Cherry Orchard*. Although Chekhov insisted that he had written a comedy, director Konstantin Stanislavsky understood the play as a tragedy. Chekhov traveled to Moscow to attend rehearsals only to find the production mired in melancholy; his efforts to find a compromise by opening night proved futile. Writing to a friend the day after the premiere, he lamented “My play was performed yesterday and therefore I am not in a particularly bright mood today.”

The Cherry Orchard would be last of the storied collaborations between Chekhov and Stanislavsky. They had begun working together in 1898 with their wildly successful production of *The Seagull*, which proved a crucial milestone for Stanislavsky’s fledgling company, the now-famed Moscow Art Theatre. *The Seagull*’s delicate, nuanced representation of everyday life went down in history as revolutionary because of its contrast with the presentational, declamatory plays that had preceded it for virtually all of theatre history. Stanislavsky then directed the

premieres of two more of Chekhov's major works, *Uncle Vanya* and *The Three Sisters*. By 1903, Chekhov's longtime struggle with tuberculosis had worsened, and he set to work on *The Cherry Orchard*, his final play. Six months after its premiere, he died at age 44.

The Cherry Orchard follows life on a Russian country estate just before its indebted aristocratic owners are forced to sell it at auction. Country estates arose in Imperial Russia in part because from the 17th century until 1861, many Russian landowners owned serfs, or unfree peasants who, unlike slaves, could only be sold with the land to which they were "attached." These serfs provided free labor that enabled the nobility to build and maintain opulent estates with orchards or fields whose crops further enriched the landowners. After Alexander II abolished serfdom in 1861, some serfs, having nowhere to go, continued working on estates in exchange for small plots of land. But over the ensuing decades, the systems of labor that supported estates slowly collapsed. By the time Chekhov wrote *The Cherry Orchard* in 1903, many estates had fallen into disrepair as the nobility slowly lost their clout and money, and Russia lurched into its next uneasy era. Had he lived to an old age, Chekhov would have witnessed not only the Russian Revolution of 1905, in which a wave of social and political unrest swept across the Russian Empire, but also the 1917 Revolution that abolished the monarchy and ushered in an era of socialist government. The plot of *The Cherry Orchard* suggests that Chekhov understood

his country was on the brink of change, but he could not have known the twists and turns the newly unfolding century would take.

Despite Chekhov's misgivings about Stanislavsky's production, Moscow audiences responded positively to *The Cherry Orchard*. Before long, the play toured to provinces, where some audiences cheered the fall of the nobility. By 1911, Constance Garnett had translated the play into English, but post-Victorian London audiences resisted what they saw as the play's loose morals (one character does not know whether her parents were married), and British critics suggested that the play was "trivial." By the middle of the century, however, the play had gained popularity in the English speaking world, with preeminent scholars translating it and distinguished actors and directors interpreting it. By the late 20th century, British and American directors such as Peter Brook, Andrei Serban, and Peter Hall were putting their own stamps on the play; Brook's minimalist production stripped away sets and actors performed all four acts with no intermission. Every director has had to grapple with the same tensions and contradictions that Stanislavsky did: the play contains both comic and tragic elements. Some choose to emphasize the play's considerable humor, while others play up the pathos of a family in crisis and a society on the brink of inexorable change.

Former Goodman artistic director Robert Falls, who has directed Chekhov's three other major plays but takes on *The Cherry*

Orchard for the first time in his 45-year career, faces the same decisions as his predecessors. But Chekhov's timeless play isn't just comic or tragic: it's also about people grappling with change, encountering joy and pain in everyday interactions, and hoping that tomorrow will offer up something better than today. While the world might have changed since Chekhov's time, people haven't: we meet our daily lives with the same mix of optimism and pessimism, and the same frailties and flaws as Chekhov's characters. Like them, we always hope that the world around us—against all odds—will right itself.

Neena Arndt is the Resident Dramaturg for Goodman Theatre.

Goodman Theatre

Susan V. Booth, Artistic Director

Roche Schulfer, Executive Director/CEO

presents

The Cherry Orchard

By

Anton Chekhov

Adapted & Directed by

Robert Falls

Based on a translation by

George Calderon

Set Design by

Todd Rosenthal

Costume Design by

Ana Kuzmanic

Lighting Design by

Keith Parham

Original Sound and Music by
Richard Woodbury

Casting by
Lauren Port, CSA
Rachael Jimenez, CSA

Dramaturgy by
Neena Arndt

Production Stage Manager
Kimberly Ann McCann*

Stage Manager
Jennifer Gregory*
Caitlin Body*

THE ROY COCKRUM FOUNDATION

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Lyubov Ranevskaya, owner of the estate.....**Kate Fry***
 Anya, her daughter.....**Raven Whitley***
 Varya, her adopted daughter.....**Alejandra Escalante***
 Leonid Gayev, her brother.....**Christopher Donahue***
 Yermolai Lopakhin, a businessman.....**Kareem Bandealy***
 Petya Trofimov, a student.....**Stephen Cefalu***
 Boris Simyonov-Pishchik, owner of a neighboring estate.**Matt DeCaro***
 Charlotta, a governess.....**Janet Ulrich Brooks***
 Semyon Yepikhodov, a bookkeeper.....**Will Allan***
 Dunyasha, a maid.....**Amanda Drinkall***
 Firs, the house butler.....**Francis Guinan***
 Yasha, a young servant.....**Felipe Carrasco***
 Passerby.....**Eric Slater***
 Stationmaster.....**John Lister***
 Guests, Servants.....**Sam Hubbard*, John Lister*, Bill
 McGough*, Tyler Meredith Bridget Painter, Flavia Pallozzi, Tiffany
 Scott*, Eric Slater***

SETTING: Lyubov Ranevskaya's estate.

UNDERSTUDIES

Semyon Yepikhodov, Yasha, Petya Trofimov, Passerby — **Sam Hubbard***; Leonid Gayev, Boris Simyonov-Pishchik, Passerby — **John Lister***; Firs — **Bill McGough***; Varya, Dunyasha — **Tyler Meredith***; Anya — **Bridget Painter**; Charlotta, Lyubov Ranevskaya — **Tiffany Scott***; Yermolai Lopakhin, Stationmaster — **Eric Slater***

Understudies never substitute for a listed player unless an announcement is made.

Line Producer: **Malkia Stampley**

Associate Director: **Georgette Verdin**

Associate Set Designer: **Sotirios Livaditis**

Assistant Costume Designer: **Caitlin McLeod DesSoye**

Assistant to the Costume Designer: **Kara Tesch**

Assistant Lighting Design: **Brian Elston**

Production Assistant: **Duncan McMillan**

Vocal & Dialect Coach: **Eva Breneman**

Choreographer: **Tommy Rapley**

Intimacy and Violence Consultant: **Nick Sandys**

Magic Consultant: **Benjamin Barnes**

Script Assistant: **Molly Rosen**

Dog Trainer Consultant: **Sarah Koppel**

Dog Supervisor: **Kaitlin Kitzmiller**

Off Stage Orchestra: **Maxwell Street Klezmer Band** featuring **Alex Koffman** (Violin, Director), **Bartosz Warkoczyński** (Clarinet), **Ivo Braun** (Trumpet), **Gail Mangurten** (Piano) and **James Cox** (Bass)

Canine Performers: **Bao Bao, Heaven**

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

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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.

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

profiles

WILL ALLAN* (Semyon Yepikhodov) Previous Goodman Theatre credits include *The Winter's Tale*, *Ah, Wilderness!*, *The Seagull* and *Dartmoor Prison*. Chicago: *Good People*, *The Flick*, *Animal Farm*, *The March*, *We Are Proud to Present...*, *A Separate Peace* (Steppenwolf); *The Whale* (Victory Gardens); *The History Boys* (TimeLine Theatre); *The Goat or, Who Is Sylvia?* (Remy Bumppo); and *A Comedy of Errors* (Chicago Shakespeare). Television/film: *Chicago Fire*; *Station 19*; *Awkwafina is Nora from Queens*; and the upcoming Netflix film *Unfrosted*, directed by Jerry Seinfeld. He is the playwright of *Campaigns, Inc.*, which premiered at TimeLine Theatre in 2022.

KAREEM BANDEALY* (Yermolai Lopakhin) returns to the Goodman, having previously appeared in *A Christmas Carol* (since 2014), as well as in *Rock 'N' Roll*, *Gas For Less* and *King Lear*. Chicago area credits include appearances at Steppenwolf Theatre Company, Paramount Theatre, Court Theatre, Lookingglass Theatre Company, Writers' Theatre, Northlight, Chicago Shakespeare Theater, TimeLine Theatre Company, Remy Bumppo Theatre Company, The Gift Theatre and many others. Regional credits include appearances at Illinois Shakespeare Festival, Notre Dame Shakespeare Festival, Pittsburgh Irish and Classical Theatre, and four seasons at Orlando Shakespeare Theater. He has appeared in several films including *The Merry Gentleman*, directed by Michael Keaton.

Television: Chicago Fire. Banded is a Lunt-Fontane Fellow (2022) and a recipient of the 2011 3Arts Artist Award. He is Artistic Producer of New Works at Lookingglass Theatre Company where he is also an Ensemble Member. His play, Act(s) of God, premiered there in February 2019.

FELIPE CARRASCO*, he/him (Yasha) Goodman Theatre credits include Sweat. Chicago: The Wizards (Concrete Content); The Madres (Teatro Vista); Harbur Gate (16th Street Theater); Othello: The Moor of Venice (Invictus Theatre Company); Waiting for Godot (Tympanic Theatre Company); The Adventures of Robin Hood, Reprise (Adventure Stage Chicago); The Lady Demands Satisfaction (Babes With Blades Theatre Company) and Pinocchio: A Folk Musical (Filament Theatre). Regional: A Christmas Carol (Dallas Theatre Center); Who's Afraid of Virginia Woolf (Theatre Three); Hedda Gabler (Undermain Theatre); Bomb-Itty of Errors, Cyrano (Riverside Theatre). Television: Chicago Fire.

STEPHEN CEFALU JR.*, he/him (Petya Trofimov) makes his Goodman debut. Credits include Mary Page Marlowe (Steppenwolf Theatre Company); End Days (Windy City Playhouse); Who's Afraid of Virginia Woolf? (Redtwist Theatre, Jeff Nomination: Best Supporting Actor); The Gradient (St. Louis Rep, Theatre Circle Nomination: Outstanding Supporting Performer); PerkUP PerkUP (City Theatre); Scenes from a Court Life, Twelfth Night, Assassins (Yale Rep.); A Man's World, Damsels, Brotherhood (Williamstown Theatre

Festival); Slave Play (Original Cast); Trouble in Mind, Everything that Never Happened, Sweat, Tent Revival (Yale Drama); TV/Film: Shameless; Law and Order: SVU; Evil; This Afternoon. MFA: Yale School of Drama.

MATT DECARO* (Boris Simyonov-Pishchik) returns to Goodman Theatre where audiences may remember him from A Wonderful Town, The White Snake, Heartbreak House, Camino Real, Romance, The Play About the Baby, Boy Gets Girl, Spinning into Butter, Night of the Iguana and Richard II. He has appeared in many theaters across the country including Lincoln Center, The Manhattan Theater Club, The Asolo, The Guthrie, The Old Globe, San Francisco's ACT, The Alliance Theater, Santa Fe Stages, Kansas City Rep, among others in Chicago. Matt has been honored on several occasions by Chicago's Jeff committee. He has appeared in many films and television shows; for a full list find him on IMDB.com.

CHRISTOPHER DONAHUE* (Leonid Gayev) returns to the Goodman, where he previously appeared in The Baltimore Waltz, Journey to the West, Arcadia, The Notebooks of Leonardo da Vinci, The Odyssey and Silk. In Chicago, he has also appeared at Court Theatre, Lookingglass Theatre, Chicago Shakespeare Theater, Chicago Opera Theatre and Remains Theatre. New York credits include work at Circle in the Square, Manhattan Theatre Club, Second Stage, Classic Stage Company, New York Shakespeare Festival and the Public Theater. Regionally, he has appeared at the Oregon Shakespeare Festival,

Arena Stage, Berkeley Repertory Theatre, Alliance Theatre, Yale Repertory Theatre, Weston Playhouse, Seattle Repertory Theatre, La Jolla Playhouse and McCarter Theatre, among others.

AMANDA DRINKALL* (Dunyasha) Goodman credits include Venus in Fur, A Winter's Tale, Measure for Measure, Continuity, Bernhardt/Hamlet and Ah, Wilderness!. Chicago: Mary Page Marlowe (Steppenwolf); King Charles III (Chicago Shakespeare); Othello (Court); Wife of a Salesman (Writers); White Guy on the Bus, Funnyman, By the Water (Northlight); Southern Gothic (Windy City Playhouse); Last Train to Nibroc (Haven, Jeff Award: Best Actress); and over 20 shows with The Back Room Shakespeare Project. Regional: Sheltered (Alliance Theatre) and My Father's War (TheatreSquared). Film/television: Mayor of Kingstown (Paramount+); Christmas...Again?! (Disney Channel); Chicago Med (NBC); The View From Tall. She is represented by Gray Talent Group.

ALEJANDRA ESCALANTE* (Varya) Goodman Theatre credits include 2666, The Upstairs Concierge, Measure for Measure and Song for the Disappeared. Chicago: All's Well That Ends Well, Measure for Measure (Chicago Shakespeare Theater). Off-Broadway: Dying City (Second Stage Theater). Regional: The Taming of the Shrew (American Players Theatre); Othello (American Repertory Theater); Sense and Sensibility (Guthrie Theater); Darwin in Malibu (Washington Stage Guild); Oregon Shakespeare Festival: Measure for

Measure, Romeo and Juliet, As You Like It, The Tenth Muse, A Midsummer Night's Dream, A Wrinkle in Time, The Tempest, Henry IV Parts 1 and 2, Othello, Love's Labor's Lost.

KATE FRY* (Lyubov Ranevskaya) returns to Goodman where she has performed in Ah, Wilderness! and The Winter's Tale. Chicago: Court Theatre (The Belle of Amherst, Electra); Northlight Theatre (Mother of the Maid, The Beauty Queen of Leenane, Outside Mullingar); Writer's Theatre (Wife of a Salesman, Marjorie Prime, Hedda Gabler); Chicago Shakespeare Theatre and Victory Gardens. Off Broadway: A Minister's Wife (Lincoln Center). Regional: Center Theatre Group in LA, McCarter Theatre Center, and Repertory Theatre of St. Louis.

FRANCIS GUINAN* (Firs) returns to the Goodman, where he previously appeared in Pullman Porter Blues, The Seagull and two seasons of The Second City's Twist Your Dickens. Chicago: The Herd, The Night Alive, The Birthday Party, Time Stands Still, The Book Thief, American Buffalo, Balm in Gilead and Say Goodnight, Gracie (Steppenwolf Theatre Company); White Guy on the Bus, Stella and Lou, Seasons Greetings and Inherit the Wind (Northlight Theatre); A Guide for the Perplexed (Victory Gardens Theater, Jeff Award) and Rantoul and Die (American Blues Theatre). Broadway: August: Osage County, The Grapes of Wrath. Film: The Last Airbender, Constantine. Television: Boss; The Exorcist (pilot); Eerie, Indiana.

SAM HUBBARD* (Guest, Servant/US Semyon Yepikhodov, Yasha, Petya Trofimov, Passerby) is grateful to make his Goodman Theatre debut. Chicago: Writers Theatre, Northlight, Raven, Chicago Shakespeare Theatre, Steppenwolf for Young Adults, Jackalope, The Factory and Strawdog, where he is a proud ensemble member. Regional: two seasons at Michigan Shakespeare Festival, where he recently received a Wilde Award for his performance of Henry V. Screen credits include Fargo (FX/Hulu); Lovecraft Country (HBO) and the upcoming LeBron James biopic Shooting Stars (NBC Universal). Hubbard is also a Jeff Award winning fight director, a graduate of Columbia College and is represented by Grossman & Jack and NV Talent.

JOHN LISTER*, he/him (Stationmaster/Guest, Servant/US Leonid Gayev, Boris Simyonov-Pishchik, Passerby) returns to the Goodman, where he has previously appeared in Roe and A Christmas Carol. Chicago: numerous productions with Chicago Shakespeare, Steppenwolf, Writers, Northlight, Remy Bumppo, Theatre At The Center, Marriott Lincolnshire and Lyric Opera. Film/television: Public Enemies (Universal); Animals (Oscilloscope); Chicago Fire (NBC); Chicago Med (NBC); Patriot (Amazon); easy (Netflix); The Red Line (CBS) and Dark Matter (Apple TV+).

BILL MCGOUGH* (Guest, Servant/US Firs) Chicago stage credits include Continuity, The Death of Bessie Smith (Goodman Theatre); Fiddler on the Roof, My Fair Lady (The

Lyric Opera of Chicago); Three Sisters, The Cherry Orchard, Death of a Salesman, Henry V, Marat/Sade (The Hypocrites); Dee Snider's Rock 'n' Roll Christmas Tale (Broadway Playhouse); Old Jews Telling Jokes (Royal George); The Front Page, The Farnsworth Invention, The Seagull (Timeline Theatre). Regional: Invisible Man, The Importance of Being Earnest (Court Theatre); Pride and Prejudice (Cleveland Play House). Television: Chicago Med, Chicago Fire (NBC); South Side (Comedy Central); Sirens (USA). Film credits include Monuments; In Memoriam; The Christians; Let's Go to Prison.

TYLER MEREDITH*, she/her (Guest, Servant/US Varya, Dunyasha) returns to Goodman Theatre where she previously worked on Twilight Bowl and Graveyard Shift (New Stages). Chicago: Campaigns, Inc. (TimeLine Theatre); The Tempest, A Midsummer Night's Dream (Chicago Shakespeare Theater); A Christmas Carol (Drury Lane Theatre); Mystery Of Love And Sex (Writers Theatre); The Columnist (American Blues Theater). Regional credits include A Phoenix Too Frequent (American Players Theatre); At The Wedding, Miss Bennet: Christmas At Pemberley, My Father's War (TheatreSquared). Television/film: Chicago Fire. Tyler is a graduate of Interlochen Arts Academy, School at Steppenwolf and the University of Illinois-Chicago. She is represented by Gray Talent Group.
@tylermckmeredith

BRIDGET PAINTER (Guest, Servant/US Anya) is honored to be making her Goodman Theatre debut. Select theater credits

include Independence, Other Desert Cities, One Flea Spare, Dry Land (The Theatre School); All's Well That Ends Well (RADA). On-screen credits include RunUp (Dir. Mariko Tetsuya). Painter has trained at The Royal Academy of Dramatic Arts (RADA) and Guildhall School of Music & Drama and holds a BFA from The Theatre School at DePaul University. She is represented by Stewart Talent Chicago.

FLAVIA PALLOZZI, she/her (Guest, Servant) Credits include Just Like Us, Revolt (Visión Latino); Passage (Remy Bumppo); Stop Kiss (Pride Films and Plays, The Arc); Swan Soong (Chinese American Museum of Chicago); In the Time of Butterflies (Teatro Vista). Television/film: Chicago P.D. and Law & Order: SVU (NBC). Pallozzi is an ensemble member of Visión Latino Theatre Company and is represented by Stewart Talent.

TIFFANY SCOTT* (Guest, Servant/US Charlotta, Lyubov Ranevaskaya) returns to the Goodman, where previous credits include Good Night, Oscar, Carlyle, A Christmas Carol and the Edward Albee Festival. Chicago: The King's Speech, Sense and Sensibility, Two Noble Kinsmen, Macbeth, The Comedy of Errors (Chicago Shakespeare Theater); Company, Hedda Gabler, A Little Night Music, Heartbreak House (Writers Theatre). Regional: The King's Speech (National Theatre D.C.); The Secret in the Wings (Berkeley Repertory Theatre, McCarter Theatre Center, Seattle Repertory Theatre) and work with American Players Theatre, Illinois Shakespeare Theatre and

Utah Shakespeare Festival. Television credits include Chicago Med and South Side.

ERIC SLATER* (Passerby/Guest, Servant/US Yermolai Lopakhin, Stationmaster) Goodman credits include This Happened Once at the Romance Depot Off The I-87 In Westchester, Support Group for Men, Feathers and Teeth and Smokefall. Chicago: Hand To God, Tiny Beautiful Things (Victory Gardens); Small Jokes About Monsters (16th Street Theatre); The Tasters, Cal in Camo (Rivendell Theatre Ensemble); The Doppelganger (an international farce) (Steppenwolf Theatre Co.). Off-Broadway: Juvenal Players (The Kitchen); The Dudley's: A Family game! (Theatre for a New City); Our Greatest Year (Kraime); original cast of Gloryana (Workshop Production, The Public Theatre). Film: Widows and Coming To You. Television: Fargo and Chicago Fire. He is a member of Rivendell Theatre Ensemble.

JANET ULRICH BROOKS* (Charlotta) Goodman credits include 2666, Vanya Sonya Masha & Spike, The Seagull, Teddy Ferrara and A True History of the Johnstown Flood. Post Covid: Murder On The Orient Express, Steel Magnolias (Drury Lane); At The Wedding (Theatre Squared); Steel Magnolias (Milwaukee Rep.) Pre-Covid: The Children (Steppenwolf); Plantation (Lookingglass); Tiny Beautiful Things, Pipeline, Native Gardens (Victory Gardens); The Audience, Master Class (TimeLine Theatre, Jeff Award: Principal Actor); Women Laughing Alone With Salad (Woolly Mammoth DC, Helen

Hayes Nomination) Films: *Divergent*, *Conviction* and *One Small Hitch*. Television: *Work In Progress*; *Fargo*; *Sense8*; *Proven Innocent*; *Boss*; *Chicago Med*; *Fire & Justice*. She is represented by Gray Talent Group.

RAVEN WHITLEY* (Anya) makes her Goodman debut. Television credits include *4400* (CW); *The Red Line* (CBS); *Swimming with Sharks* (Roku) and *Empire* (Fox). Film: *Knives and Skin* (IFC Midnight) and *Hala* (Apple TV). Whitley is a graduate of the Theatre School at DePaul and the British American Drama Academy. She is represented by Jim Weissenbach, Stewart Talent in Chicago and AKA Talent in Los Angeles. ‘

ANTON CHEKHOV (Playwright) (January 29, 1860 – July 15, 1904) practiced medicine throughout his adult life, but his work as a short story writer and dramatist proved more lucrative and enduring. Born in Taganrog, Russia, in 1860, Chekhov began his literary career as a freelance journalist, publishing humorous sketches of contemporary life. In 1887 he won the prestigious Pushkin Prize for *At Dusk*, a collection of short stories. Success as a playwright eluded him, however, and the 1897 premiere of *The Seagull* flopped. It was remounted in 1898 at the innovative Moscow Art Theatre, where director Konstantin Stanislavsky’s attention to the psychological realism of Chekhov’s text made the play a critical and popular success. Over the next few years, Moscow Art Theatre produced Chekhov’s other major plays, *Uncle Vanya*, *Three Sisters* and *The Cherry Orchard*.

ROBERT FALLS (Director/Adaptor) most recently directed Rebecca Gilman’s *Swing State*. He also directed *The Sound Inside* by Adam Rapp for the Live series—productions live-streamed from the Owen Theatre to audiences at home in real-time. Additional recent Goodman credits include *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.

TODD ROSENTHAL (Set Designer) Select Broadway credits include August Osage County (Tony); The Motherfucker with the Hat (Tony and Outer Critics Circle Nominations); Who's Afraid of Virginia Woolf; Of Mice and Men; This is Our Youth; Straight White Men and Linda Vista. International: August Osage County (London, Australia); Beauty Queen of Leenane and Madama Butterfly (Ireland); Nice Fish and Downstate (London). Regional: Steppenwolf (35 productions), Goodman (artistic partner), Guthrie, Mark Taper, ART, Berkeley Rep, Oregon Shakespeare, among others. Other awards: Distinguished Achievement Award (USITT), Olivier, Helen Hayes, Ovation, Bay Area Theater Critics, Joseph Jefferson and the Michael Merritt Award. Todd is a professor at Northwestern University and a graduate of the School of Drama at Yale University.

ANA KUZMANIC (Costume Designer) Goodman: An Enemy of the People, Music Man, Uncle Vanya, 2666, Camino Real, Measure for Measure, Desire Under the Elms, The Cook, The Seagull and King Lear, among others. Broadway: August: Osage County; Desire Under the Elms; Superior Donuts and The Minutes. Kuzmanić designed for theater and opera across the US, including premieres at the Metropolitan Opera and Los Angeles Opera and internationally (London, Sydney, Belgrade). She exhibited in the People's Republic of China, Russian Federation, Mexico and many other countries across Asia, Europe and North America. She teaches design at Northwestern

University. Her undergraduate degree is in fashion and performance design, from the Faculty of Applied Arts in Belgrade.

KEITH PARHAM (Lighting Designer) Past Goodman Theatre credits include Toni Stone, Roe, Sweat, Father Comes Home From the Wars, The Wolves, Uncle Vanya, Red, The Seagull and A Christmas Carol. Broadway: Between Riverside and Crazy (2econd Stage Theater); Therese Raquin (Roundabout Theatre Company). Off-Broadway: Man from Nebraska (2econd Stage Theater); Tribes and Red Light Winter (Barrow Street Theatre); Karen O's Opera Stop the Virgens (St. Ann's Warehouse/Sydney Opera House); A Minister's Wife (Lincoln Center Theater); Adding Machine A Musical (Minetta Lane Theatre). He is a company member of TUTA and has received Obie and Lucille Lortel awards.

RICHARD WOODBURY (Original Music and Sound Designer) returns to the Goodman where previous credits include original music and sound design for Swing State, The Sound Inside, The Winter's Tale, Sweat, An Enemy of the People, Blind Date, Ah, Wilderness!, Uncle Vanya and 2666, among many others. Chicago: True West, HIR, Linda Vista (Steppenwolf Theatre Company); Smart People and The Scene (Writers Theatre). Woodbury's work has also been featured on Broadway, internationally and at regional theaters across the United States. He has received Jeff, Helen Hayes, Ovation and

IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist.

LAUREN PORT, she/her (Casting) joined the Goodman as Casting Director in August of 2019 after eleven years casting in NYC, where she worked on many Goodman productions over the years, including *Father Comes Home from the Wars, Parts 1, 2 and 3*, *Uncle Vanya*, *The Sign in Sidney Brustein's Window*, *Disgraced* and *Sweet Bird of Youth*. Broadway: *Junk*; *Meteor Shower*; *A Doll's House Part 2*; *The Front Page*; *It's Only a Play*; *Disgraced*; *Fish in the Dark*; *The Trip to Bountiful*; *Grace*; *Death of a Salesman*; *Seminar*; *Stick Fly*; *Bengal Tiger at the Baghdad Zoo*; *Lend Me a Tenor* and *Fences*. Television/Film: *New Amsterdam* (NBC); *American Odyssey* (NBC) and *Steel Magnolias* (Sony for Lifetime). Port is a five-time Artios Award winner, a recipient of the 40th Annual Media Access Awards and a proud member of the Casting Society of America.

RACHAEL JIMENEZ, she/her (Casting) originally from the Los Angeles area, is in her eighth season in the Goodman Theatre casting department. In addition to her work at Goodman, she has cast productions at Theater Wit, Windy City Playhouse, Remy Bumppo Theatre Company, and Notre Dame Shakespeare Festival. She is a proud member of CSA (Casting Society of America) and part of the Casting Director Trainer team in Broadway for Racial Justice's Casting Directive program. Jimenez received her BA in Theatre Arts,

Entrepreneurship and Comparative Religious Studies from California State University, Fullerton.

NEENA ARNDT (Dramaturg) is the resident dramaturg at Goodman Theatre. In 14 seasons, she has served as dramaturg for more than 40 productions, including Robert Falls' productions of *The Winter's Tale*, *An Enemy of the People*, *Uncle Vanya*, *The Iceman Cometh* and *The Seagull*. She has also worked with the American Repertory Theater, Milwaukee Repertory Theater and Actors Theatre of Louisville, among others. Ms. Arndt has taught at Boston University and DePaul University. She holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University, and a BA in linguistics from Pomona College.

KIMBERLY ANN MCCANN* (Production Stage Manager) is in her eighth season with Goodman Theatre. Chicago credits include Northlight Theater and Million Dollar Quartet. Broadway: *Curtains*. Off-Broadway: *Bill W. and Dr. Bob*; *How to Save the World* and *John Ferguson*. Regional: Milwaukee Repertory Theatre, Peninsula Players Theatre, Skylight Music Theatre, Tuacahn Center for the Arts and The Julliard School.

JENNIFER GREGORY* (Stage Manager) returns to Goodman Theatre, where previous credits include *Disgraced*; *A Christmas Carol*; *Another Word for Beauty*; *The Matchmaker*; *The Sign in Sidney Brustein's Window* and *War Paint*. Other Chicago: *The Year of Magical Thinking*, *Bloomsday*,

Frankenstein (Remy Bumppo Theatre Company) and the touring production of X Marks the Spot (Chicago Children's Theatre). She has also worked with Pioneer Theatre Company, Mason Street Warehouse, Arkansas Repertory Theatre and the Kitchen Theatre Company. Gregory is a graduate of Southwestern University.

CAITLIN BODY* (Stage Manager) returns to the Goodman Theatre, where previous credits include School Girls: Or the African Mean Girls Play, La Egoista (Actors Theatre); Romeo and Juliet (Idaho Shakespeare Festival), La Havana Madrid (Teatro Vista); What We're Up Against, Wellesley Girl (Compass Theatre); The Comedy of Errors and Andares (Chicago Shakespeare Theatre); Spring Awakening, Nunsense (Porchlight Music Theatre); Forgotten Future, Gender Breakdown, Connected, Encounter, Blue Island, Peacebook (Collaboraction); Julia De Burgos: Child of Water (Urban Theater Company). She is a founding member of Stage Managers of Color – Chicago.

THE MAXWELL STREET KLEZMER BAND (Off Stage Orchestra in Act III) The Cherry Orchard is Maxwell Street's first collaboration with Goodman Theatre. Musical Director and Violinist Alex Koffman, a native of Belarus, leads a sextet from the band in arrangements that were crafted specifically for this production. Since 1983, Maxwell Street Klezmer Band has spearheaded the Klezmer Revival in the Midwest. They have recorded five albums and performed in Symphony Center,

Carnegie Hall, and in festivals across the UK and Europe, and are celebrating their 40th anniversary this year.

BENJAMIN BARNES (Magic Consultant) Steppenwolf Theatre Company: *The Most Spectacularly Lamentable Trial of Miz Martha Washington*. Chicago: *The Nutcracker* (Chicago Ballet Conservatory); *Damn Yankees* (Metropolis Performing Art Centre); *The Tempest* (Actor's Gymnasium) and *A Midsummer Night's Dream* (Loyola University Chicago). Education: BFA from Northern Illinois University.

TOMMY RAPLEY (Choreographer) returns to the Goodman, following recent productions *The Winter's Tale*, *Support Group for Men* and *A Christmas Carol* (2014-2022). Directing credits include: *The Great and Terrible Wizard of Oz*, *DORIAN* and *The Nutcracker* (The House), *Frederick* (Chicago Children's Theatre) and *The Wild Party* and *Sweet Charity* (Northwestern University). Notable Chicago choreography credits: *Detroit* (Steppenwolf); *Vietgone* (Writers Theatre); *The King and I*, *City of Angels* and *Big Fish* (Marriott Theatre). He has worked regionally with Hartford Stage Company, Actors Theatre of Louisville, Kansas City Rep., Olney Theatre Center, The Repertory Theatre of St. Louis, The Adrienne Arsht Center and Oregon Shakespeare Festival.

SUSAN V. BOOTH (Goodman Theatre Artistic Director) rejoined Goodman Theatre in the fall of 2022, having previously served as the theater's director of new play development. In the intervening years, she was the Artistic Director of Atlanta's

Tony Award-winning Alliance Theatre, where she initiated both local and national programming serving artists, young people, educators, and civic partners. Under her leadership, the Alliance premiered new works from Pearl Cleage, Tarrell McCraney, Stephen King, Kristian Bush, Mike Lew and many others, as well as originating commercial partnerships on such projects as *The Prom*; *Tuck Everlasting*; *Ghost Brothers of Darkland County*; *The Color Purple*; *Bring It On: The Musical*; Twyla Tharp's *Come Fly Away*; *Sister Act: The Musical*; *Bring in 'da Noise, Bring in 'da Funk*; and *Jesus Christ Superstar GOSPEL*. She has directed nationally at Goodman Theatre, Hartford Stage, Ford's Theatre, La Jolla Playhouse, St. Louis Repertory Theatre, Cincinnati Playhouse, New York Stage and Film, Actors Theatre of Louisville, Northlight Theatre, Victory Gardens, Court Theatre and others. She holds degrees from Denison and Northwestern Universities and was a fellow of the National Critics Institute and the Kemper Foundation. She has held teaching positions at Northwestern, DePaul and Emory Universities and is a past president of the board of directors for the Theatre Communications Group, the national service organization for the field. She has been a grants panelist for the Doris Duke, Mellon, Heinz, USAA, and NEA, and has been a frequent TEDx speaker. Booth's leadership is underwritten by the BOLD Theater Women's Leadership Circle, an initiative to support and promote women's theater leadership funded by the Helen Gurley Brown Foundation. She serves on the board of the Emory Center for Ethics and is a member of the International

Women's Forum. She is married to Max Leventhal and is the proud mother of Moira Rose Leventhal.

ROCHE EDWARD SCHULFER (Goodman Theatre Executive Director/CEO) became executive director in 1980. He has produced more than 400 plays, including initiating the annual production of A Christmas Carol. He supervised the Goodman's relocation to the Theatre District in 2000. Schulfer was a founder of the League of Chicago Theatres and has served in leadership roles with Arts Alliance Illinois, Theatre Communications Group, the Performing Arts Alliance, the League of Resident Theatres, Lifeline Theatre, the Arts & Business Council and Theater Wit. He is honored to have been recognized for his work by the League of Chicago Theaters, Theatre Communication Group, Actors' Equity Association, the American Arts Alliance, Arts Alliance Illinois, the Arts & Business Council, Chicago Tribune's "Chicagoan of the Year", the City of Chicago, the Chicago Loop Alliance, Columbia College Chicago, the Joseph Jefferson Awards Committee, Lawyers for the Creative Arts, Lifeline Theatre, Season of Concern, Vision 2020 and an Honorary Doctorate from North Central College. He has taught at DePaul, Southern Methodist and Notre Dame. Schulfer has presented his study on the economics of the performing arts, WHY NOT FOR PROFIT THEATER, around the country. He is a graduate of the University of Notre Dame and a lifelong resident of the Chicago area.

NOTE: Bios are current as of March 13, 2023. Full bios also appear online at **GoodmanTheatre.org/Cherry**

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 Susan V. Booth 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 Robert 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 and Mary Zimmerman. Jeff Hesse is Chairman of Goodman Theatre's Board of Trustees, Fran Del Boca is Women's Board President and Craig McCaw is President of the Scenemakers Board for young professionals.

Goodman Theatre was built on the traditional homelands of the Council of the Three Fires: the Ojibwe, Odawa and Potawatomi Nations. We recognize that many other Nations consider the

area we now call Chicago as their traditional homeland—including the Myaamia, Ho-Chunk, Menominee, Sac and Fox, Peoria, Kaskaskia, Wea, Kickapoo and Mascouten—and remains home to many Native peoples today. While we believe that our city’s vast diversity should be reflected on the stages of its largest theater, we acknowledge that our efforts have largely overlooked the voices of our Native peoples. This omission has added to the isolation, erasure and harm that Indigenous communities have faced for hundreds of years. We have begun a more deliberate journey towards celebrating Native American stories and welcoming Indigenous communities; learn more at **[GoodmanTheatre.org/Accountability](https://www.goodmantheatre.org/Accountability)**.

accessible & enhanced performances

Audio-Described Performance and Touch Tour: April 29 at 2pm, Touch Tour at 12pm

American Sign Language (ASL) Interpreted Performance:
April 28 at 8pm

Open-Captioned Performance: April 30 at 2pm

Spanish Subtitles Performance: April 29 at 8pm