Highway Patrol

Playwright and Text Curator **Jen Silverman**
Based on the Digital Archives of **Dana Delany**
Created by **Dana Delany, Mike Donahue, Dane Laffrey and Jen Silverman**
Directed by **Mike Donahue**
Presented by special arrangement with **Mark Gordon Pictures**



contents

features

 1 A Note from Susan V. Booth

 3 Stage Lights and Social Bytes

 7 He Said, She Said

11 The Public Eye

15 Up Next

the production

17 Highway Patrol

23 Artist Profiles

the theater

32 About Goodman Theatre

35 Accessible & Enhanced Performances

**Welcome**

**"IRL."**

I actively remember being introduced to that acronym. A young colleague was trying to decide if she wanted to risk damaging what was developing into a really lovely relationship by, as she said, “going full IRL with this guy.” As I went through a series of potential meanings in my head (Imagining Real Love? Indiana ReLocation?), she saw my brain working overtime, estimated my age and explained.

"In Real Life."

There’s so much to unpack there. Particularly vis a vis a relationship. Way particularly vis a vis the potential that moving a relationship from a screen to two human beings in shared space would risk its well being. I mean, I’m not a Luddite. I understand that lives are lived quite fully (and typically beautifully) online, and that relationships are made and fostered in that space. I get it. But when the question gets posed about that medium being more viable for a relationship than the real-life medium, well–the mind reels.

The play you’re about to see is fantastically unique not just in its construct– built, as it is, from an online archive–but in its inquiry as well. And it features an act of bravery in its authorship and central performance that I find pretty breathtaking. And it does that thing that all great art ought do: it leaves you with more questions than answers.

Thank you for joining us here, IRL, and for going on this journey that is in no way limited by that notion.

**Susan V. Booth**

Artistic Director

**Stage Lights and Social Bytes A Conversation with Dana Delany**

**By Neena Arndt**

A few weeks before rehearsals began, Highway Patrol co-creator and Emmy Awardwinning actor Dana Delany sat down (virtually) with the Goodman’s Literary Manager and Dramaturg Neena Arndt to talk about her longtime love of theater and our society’s collective love/ hate relationship with the internet.

**NEENA ARNDT**: A lot of audience members might know you as a film or TV actor. But you’ve stepped elegantly between the screen and stage for many years. How did your love of acting come about? Were you a theater kid in high school?

**DANA DELANY**: Yes, I always did theater. It started in elementary school. I was kind of shy as a kid, which I think is true of a lot of actors. I knew from like the age of three that I wanted to be an actor; it was almost like a calling for me, I never wanted to do anything else really. I grew up in Connecticut so I got to see a lot of theater in New York–my parents were great about taking us to the theater. So when I graduated from college I just went right to New York. In my generation you were supposed to start in New York, start in the theater, you didn't go straight to LA. You learned your craft and then maybe you did film. Never television–that was looked down upon then. But the world has changed.

**NA**: There’s so much good TV now, it’s totally different. So at this point in your career, what keeps you coming back to the theater?

**DD**: I think it’s because it scares me! I think the older you get you have to test yourself and keep trying new things. I lucked out with Jen, Mike and Dane (co-creators of Highway Patrol) because I did a play with them in 2018 and it was a great experience. Because, you know, theater’s hard: you're up there naked on the stage, figuratively and sometimes literally. But the experience that I had with them was so positive so it’s great to be able to work with them again.

**NA**: Highway Patrol is about a particular experience you had on social media more than 10 years ago, when the landscape of Twitter was very different. I think we all have our own personal relationship with the online world, and it changes over time as we get older and as the internet itself changes. What has your relationship with the internet been like over time?

**DD**: I’m of two minds about it, just like most people are. I really like my computer. But I think I'm definitely addicted to it. I live by myself so I spent a lot of time online. I think about Steve Jobs a lot and I wonder if he knew this would happen. Did he know that he would create this addiction? You walk down the street and everybody's got this thing in their hand and you go to dinner and people put their phones on the table and it's not frowned upon. On film sets, in between shots, we used to sit in our chairs in a circle and tell stories, because we had time to kill. You got to know people, and also they were really great stories. And then when we got the iPhones, people stopped talking to each other.

This play is set in 2012 and the world has changed so much since then. Around that time, I was on the show Body of Proof and ABC pretty much told me I had to go on Twitter. I wasn't interested. I mostly just did emails back then. I didn’t do social media, although I was an early adopter of a personal website. I did not start it myself. I had a fan who said, “Would it be okay if I started a website for you?” and this was around 1995. I was like, “Sure, I don't know what that is, but okay.” But when I had to go on Twitter for Body of Proof, there was a little bit of a war between the fans from the website and the fans on Twitter, and they got proprietary about who was more important. The website went away because the world had changed and you could get all of that on Twitter and it was more accessible. I really miss my website because it was really nice and civilized and moderated by the webmaster. With Twitter that all went out the window. And I feel like Twitter has changed so much because when I started in 2011 it really was the new frontier and I did think it was utopian and democratic and everybody could talk to anybody they wanted. I met people that I would never have met that I'm still friends with. I mean there will be people coming to this play that I met on Twitter coming from Scotland and England and France! But I feel like it’s devolved. We get all excited about the new thing and all the possibilities, and then human nature takes over and money and ego and politics get involved.

**NA**: Just like the plot of an ancient Greek play. And now you’re going back to this ancient art form–theater–to open up a discussion about this new technology.

**DD**: It’s such an interesting experiment to have a communal experience in the theater, live, talking about this thing we’re all dealing with–this addiction, this lack of real communication between people. We tell stories and we go to the theater so that we won’t be lonely. I worry that that’s going away. But we still need it.

Neena Arndt is the Literary Manager and Dramaturg for Goodman Theatre.

**He Said, She Said: Building a show from the wilds of social media**

By Thomas Connors

Casual conversations can take some pretty interesting turns. An outrageous remark can send things down a rabbit hole, a seemingly innocuous observation can be revelatory. Things can go from “Oh, please!” to “Wait, what?”

Six years ago, creative partners Jen Silverman and Mike Donahue were on a train with actress Dana Delany, headed to New Haven’s Long Wharf Theatre to catch the final night of Silverman’s The Roommate, which Donahue had directed. Delany—an Emmy Award winner currently costarring with Sylvester Stallone in Tulsa King on Paramount+— had worked with the duo early that year in a production of Silverman’s Collective Rage: A Play in 5 Betties at New York’s MCC Theater.

"I don’t remember how we got on to it, but at some point, Dana began telling us this story of a relationship she’d had with a 13-year-old fan and his family entirely over Twitter and email,” relates Donahue. “It was such a strange and compelling story and my jaw just hit the floor,” recalls Silverman. “Later that night over dinner, Mike and I asked Dana if she was open to the idea of making something of it–and fortuitously, Dana had already been wrestling with the idea.”

Making Highway Patrol out of Delany’s singular experience meant doing a deep dive into the digital trail she had archived. “We spent the first few years going through thousands of DMs, texts, tweets, and emails—selecting pieces and moving them around, building a structural spine for the piece, building a series of reveals that work dramatically, so that the audience is on the right ride,” explains Silverman. “One particular challenge was taking the transcript of a relationship that occurs over six months and distilling it into a playable 90 minutes that captures the events and specificity of those six months–sometimes we’re living in real time onstage, and other times three minutes captures several weeks of the relationship.”

One of the most remarkable things in reading the transcripts, shares Donahue, was noting the rhythm of the communication, how quickly or slowly messages went back and forth. “Someone sends something and it's five hours before the other person responds. Is that because the recipient was busy, freaked out, or maybe even overwhelmed in a good way? Then the sender writes again and you can sense the anxiety. So they change tactics and talk about something else, hoping to reel that person back in. You can see all the ways two people who are getting to know each other for the first time navigate building trust and intimacy.”

Once Silverman and Donahue had a playable text, they workshopped it together with co-creator and designer Dane Laffrey. “That’s when we could see what was missing,” notes Silverman. “So, we sat down and interviewed Dana and worked her responses into our text.” The final phase of the process has been making the thing they’ve fashioned come alive. “The last year or so has been all about: how does it move?” says Silverman. “I have found this analogous to writing the book for a musical, where the book has to be architecturally rigorous in order to support the songs.”

Dane Laffrey, who works regularly with Silverman and Donahue, played a key role in determining how the piece would inhabit the stage. “We’ve all worked together for over a decade and our process tends to be fairly boundaryless,” says Silverman. "Initially I did the heavy lifting around the text, but then we all came together. Dane is an incredible dramaturg and as we began shaping the theatrical event, he and Mike also weighed in on structure and text. We’ve had many nights where we’re all sitting on the floor, reading sequences out loud back and forth so we can make the next set of changes. Sometimes what we need doesn’t exist in the archive so we have to generate a step based on what we know of Dana’s experience at the time. And then of course, we fold Dana back in, get her instincts on our pass.”

Whether one embraces social media or avoids it altogether, its impact on how we see the world, how we interact, how we think, is impossible to ignore. Central to discussions of free speech and the perils of disinformation, it brings us together and tears us apart. Highway Patrol may validate some viewers’ opinions, or challenge those held by others. But as Silverman suggests, it should not be understood as piece about the dangers of the internet. “This is not a critique of technology. This is a story about humanity. And because social media is the milieu in which we live, it’s the language we are employing. But as humans in general—we want connection, we want intimacy, we want to be perceived by others. These impulses are no different from one century to the next.”

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

**The Public Eye**

By Caroline Michele Uy

**WHEN DID YOU LAST CHECK YOUR PHONE?** Maybe it was to get your ticket, pay for parking or check the time. Perhaps it’s intermission and you’re rebooting your phone to address text messages and a myriad of bright red notifications. Are you looking up information about the show, visiting Dana Delany’s or Dot-Marie Jones’ Twitter or Instagrams or reading their Wikipedia pages?

You can learn a lot from just a quick Google search. Delany, for instance, was born in New York City and has two siblings. She graduated from Wesleyan University and has served on the board of Scleroderma Research Foundation, which campaigns to find a cure for the chronic autoimmune disease effecting about 300,000 people in the United States. In a 2010 interview with CBS, she describes eating healthily, focusing on vegetables, tofu, fish and gluten-free pasta. She is 5’6”.

Meanwhile, Jones’ online profile describes her athletic career as a champion in shot put, arm wrestling and powerlifting. She proposed to her spouse in Anaheim in 2013. She is 6’3.5” after a series of knee injuries took about an inch off her height.

It’s funny how much information you can find about a person online. While public access and scrutiny seems to come hand-in-hand with being a celebrity, it applies to almost everyone these days; if you’ve ever taken a photo with a friend, odds are that it’s wound up online because you or a loved one posted and shared it. The information is mostly self-disclosed, either through celebrity-given interviews or user-generated posts.

While that’s unsettling—let’s be honest, it can feel weirder when you can’t find any trace of someone online. The normalization of connecting online is apparent across literature, film, the stage and more. See the quintessential rom-com You’ve Got Mail or reality competition series The Circle. Even horror offerings, like 2022’s Fresh promote precautionary online vetting before venturing into in-person relationships. Stepping away from romantic relationships, personal genetics services like Ancestry.com rely, by some measure, on the idea of abstract facts translating into legitimate connection to one’s familial history.

“Parasocial” is the term describing a one-sided relationship experienced by audiences toward media personas. First coined by sociologists Donald Horten and Richard Wohl in 1956, it refers to situations where an individual feels as though they are “friends” with a public figure, despite having no or limited interaction with them. The phenomenon predates the term—it can arguably describe the bonds one forms with political rulers or religious figures—but has exploded in the age of film, TV and the internet. A natural byproduct of consuming any kind of media, parasocial relationships are characterized by the stark imbalances in power, knowledge and influence between audience members/followers and media figures/influencers.

It's easy to demonize these attachments and the way the internet facilitates them. There are plenty of influencers who deliberately craft online personas to better engage their following, often to the end of selling certain products or beliefs. On the other hand, celebrities or anyone with a public following can also be in a vulnerable position. When anything can be easily screenshot, replayed and shared, a lack of discretion can result in revealing much more than intended, sometimes to a massiveaudience. Furthermore, through reciprocal liking, replying, commenting or direct messaging, parasocial interactions can develop back into something that bears resemblance to more balanced, equal relationships. As internet notoriety becomes a more viable career option, many content creators describe feeling honest connection to their audiences, soliciting them for their opinions and shaping their content into something they might enjoy.

However, it is overly simplistic to judge online relationships as fake, naïve or dangerous, and deem offline, “real-life” relationships as truer and more genuine. While it is true that most online relationships lack social cues available in face-toface interaction, the internet also provides a degree of anonymity that can allow greater vulnerability and honesty. Unbeholden to limitations of appearance and social status, online spaces allow for individuals to craft more coherent narratives of self-identity, fueled by personal interests, hobbies and activities. Especially for anyone who identifies within a marginalized group, online communities can more effectively facilitate camaraderie and sharing of resources and experiences.

In short, the world of online connection is a mess, one that’s ingrained in the fabric of current society and not going away any time soon, regardless of whether one actively participates in it or not. At the end of the day, even when such relationships are fraught, it’s important to remember that there are authentic human emotions and connections on the other side of the screen… though, with the growing prevalence of artificial intelligence like ChatGPT, maybe not for long.

Caroline Michele Uy is a Chicago-based freelance writer, arts administrator, dramaturg and stage manager.

**up next**

**Unraveling a Classic**

By Caroline Michele Uy

**CAROLINE MICHELE UY**: So The Penelopiad will be your directing debut in this new phase of the Goodman and you. What’s been on your mind lately, as you prep for it?

**SUSAN V. BOOTH**: I was in a museum in Aberdeen, and I found this painting by John William Waterhouse from 1912 called Penelope and the Suitors. The plaque next to it read: “As wife to the long absent Odysseus, Penelope vowed she would not remarry until her weaving was finished, so she unraveled her work every night, stayed faithful. Some Aberdonians criticize the painting for…a theme irrelevant to the general public.”

I was fascinated because we have the idea of the hero's journey as a completely elastic notion that encompasses all people. We say, “ah, that's a universal canonical work.” But as soon as it's Penelope, it's “not relevant.” Those questions are always interesting to me. Who gets to say what and who determines who's a minor character in a story and who's a major character story. There's an implication when you say, “This is a Classic. This is the way this story is told. This is what theater is.” That's a really violent decision.

**CMU**: It’s fascinating to investigate traditional absolutes.

**SVB**: And it’s tricky. I mean our societal mores have purpose and efficacy. They connect us, they help us. They tether us to an origin story. Sometimes they are what we can hold on to when the seas get rough. I’m not a “do away with it all” kind of person, but I also think they ossify super-fast. I'm interested in this space between a brand-new and a “let it ever be thus idea.” That space in between is where interesting stuff happens.

Caroline Michele Uy is a Chicago-based freelance writer, arts administrator, dramaturg and stage manager.

**Goodman Theatre**

**Susan V. Booth,** Artistic Director

**Roche Schulfer,** Executive Director/CEO

presents

**HIGHWAY PATROL**

Playwright and Text Curator

**Jen Silverman**

Created by

**Dana Delany, Mike Donahue, Dane Laffrey, Jen Silverman**

Directed by

**Mike Donahue**

Set Design by

**Dane Laffrey**

Costume Design by

**Enver Chakartash**

Lighting Design by

**Jen Schriever**

Sound Design and Composition by

**Sinan Refik Zafar**

Projection Design by

**Yee Eun Nam**

Casting by

**Lauren Port, CSA**

Production Stage Manager

**Nikki Blue\***

Stage Manager

**Kaitlin Kitzmiller\***

Dramaturg

**Michela Rodriguez**

Presented by special arrangement with **Mark Gordon Pictures**.

Highway Patrol is based on the digital archives of Dana Delany.

Developed with the support of New York Stage and Film.

EDGERTON FOUNDATION

New Play Award

**Cast**

Dana.......................................................................**Dana Delany\*** Voice of Peter Gallagher..................................**Peter Gallagher**\* Nan/Others.......................................................**Dot Marie Jones\*** Cam.....................................................**Thomas Murphy Molony**

**UNDERSTUDIES**

**Meighan Gerachis\*** — Nan/Others

**Brennan Monaghan** — Cam

**Rachel Sledd\*** — Dana

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

Associate Set Designer — Matt Iacozza

Associate Projection Designer — Hannah Tran

Assistant Director — Jamal Howard

Assistant Lighting Designer — Quinn Chisenhall

Assistant Projection Designer— JuHee Kim

Vocal Coach — Shadana Patterson

Production Assistant — Jojo Wallenberg

Stage Management Intern — Matthew Rohan

Young Performer Supervisor — Gabriel Anderle

Script Supervisor — Molly Rosen

Costume Consultant — Susanna Puisto

Tutoring — On Location Education

Unreal Engine Artist — Heekyung Kim

Animator — Samantha Skynner

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

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

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

**Profiles**

**DANA DELANY\*** (Dana/Creator) made her mark as Army nurse Colleen McMurphy on the critically acclaimed series China Beach before starring in Desperate Housewives, Body of Proof, and currently, Tulsa King. Theater credits include Translations (Broadway); Much Ado About Nothing (Old Globe) and the Pulitzer prize-winning play Dinner With Friends. A favorite production was Collective Rage: A Play in Five Betties at MCC, where Delany met Jen Silverman, Mike Donahue and Dane Laffrey. For the past four years they have collectively created Highway Patrol.

**PETER GALLAGHER**\* (Voice of Peter Gallagher) Broadway: On The Twentieth Century; The Country Girl and The Real Thing (Clarence Derwent Award); Guys and Dolls (Drama Desk Nomination); Long Days Journey Into Night (Tony Award Nomination); Noises Off; The Corn Is Green (Theatre World Award); A Doll’s Life; Grease (Original Broadway Production); Hair. Films: Palm Springs; American Beauty (SAG Award); sex, lies & videotape and The Underneath; The Player and Short Cuts (Golden Globe); Mr. Deeds; Center Stage; While You Were Sleeping; Dreamchild; The Idolmaker. Television: The OC; Law & Order SVU; Togetherness; Covert Affairs; Californication; Rescue Me; Grey’s Anatomy; Grace and Frankie; Zoey’s Extraordinary Playlist.

**DOT-MARIE JONES\* (**Nan/Others) has received three consecutive Emmy Award nominations (2011, 2012, 2013) for her role as football coach ‘Shannon Beiste’ on FOX’s megahit television show Glee. In its third season, the show received a Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series. With an expansive list of diverse film and television credits, Jones is known for her poignant roles including Universal's Bros and Peacock's Killing It.

**THOMAS MURPHY MOLONY** (Cam) is honored to make his Goodman Theatre debut. Chicago credits include A Christmas Story! (Marriott Theatre) and Fun Home (Paramount Theatre). TV credits: American Rust (Showtime). He is represented by DDO Artists Agency**.**

**MEIGHAN GERACHIS\*** (US Nan/Others) Roe, Wolves, A Christmas Carol, Blue Skies Process, Graveyard Shift (Goodman); POTUS, Domesticated, Our Town (Steppenwolf); MOTHERHOUSE, Walls, Elliot, A Soldier's Fugue, Wrens (Rivendell/Ensemble Member); Malignant Ampersands, Small Mouth Sounds, Solstice (Red Orchid) Admissions, 7 Homeless Mammoths Wander New England (Theater Wit); Measure for Measure (Chicago Shakespeare); Cloud Nine (About Face). Film/TV: Somebody Somewhere; Batman v. Superman; Any Price; Virginia; Crisis; Battleground; PD.

**BRENNAN MONAGHAN,** he/him (US Cam) is excited to make his Goodman debut. Chicago area credits include Newsies (Music On Stage); Joseph and the Amazing Technicolor Dreamcoat, Sound of Music (Big Noise Theatre); Oliver! (The Marriott); Richard III (The Chicago Shakespeare Project); Matilda The Musical (Highland Park Players); Big Fish (Cricket Theatre Company).

**RACHEL SLEDD**\*, she/her (US Dana) Theatre: Guess Who’s Coming to Dinner and Harvey (Court Theatre); Obstacle Course (Silk Road Rising); The Rose Tattoo (Shattered Globe); How to be Sawed in Half (Athenaeum); Last Dance (Manhattan Theatre Club); Diana of Dobson’s (Mint Theater); Junk (Milwaukee Rep); Friends Like These (Arkansas Rep); The Shape of Things (St. Louis Rep); Dream Play (Berkshire Theatre Festival); Our Town (Delaware Theatre Company). TV: Chicago Med; Chicago PD; Third Watch and the pilots Burn and You’ve Got Gail.

**JEN SILVERMAN**, they/them (Playwright/Text Curator/Creator) Plays include Spain (Second Stage Theater); Collective Rage: A Play in 5 Betties (Woolly Mammoth, MCC, Southwark Playhouse London); The Roommate (Humana Festival, Williamstown, Steppenwolf, etc); and Witch (Writer’s Theatre, Geffen, Huntington). Books include the novel We Play Ourselves and story collection The Island Dwellers. Silverman wrote The Miranda Obsession as a narrative podcast for Audible, starring Rachel Brosnahan. Honors include fellowships from the National Endowment for the Arts and the Guggenheim. Silverman's new novel There’s Going to be Trouble is upcoming from Random House in April 2024. They also write for television and film.

**MIKE DONAHUE** (Creator/Director) credits include LA premiere of Matthew Lopez’s The Inheritance (Geffen Playhouse); Little Shop of Horrors with MJ Rodriguez, George Salazar and Amber Riley (Pasadena Playhouse); the World Premieres of Matthew Lopez’s The Legend of Georgia McBride (MCC, The Geffen, Denver Center); Jen Silverman’s Collective Rage (MCC, Woolly Mammoth); The Roommate (Humana Festival, Williamstown) and Ana Nogueira’s Which Way To The Stage (MCC). Mike’s OSCAR® qualifying award-winning debut short film, Troy, has screened at numerous festivals internationally, including the 2023 Sundance Film Festival. Troy is currently featured online with The New Yorker.

**DANE LAFFREY** (Creator/Set Designer) On Broadway, his credits include last season’s Parade (Tony for Best Revival of a Musical) and A Christmas Carol, which he co-conceived with Michael Arden and designed. Other Broadway credits include the Tony-winning revival of Once on this Island, Deaf West’s Spring Awakening and Sam Shepard’s Fool For Love. Laffrey also designs the set for Disney’s Hercules. His work with Jen Silverman and Mike Donahue includes Collective Rage…, Wink, The Moors, The Roommate and the short film Troy. Laffrey won a 2017 Obie Award for Sustained Excellence in Set and Costume design and has been nominated for 2 Tony Awards, 2 Drama Desk Awards, 9 American Theatre Wing Henry Hewes Design Awards, 4 Ovation Awards (LA). danelaffrey.com

**ENVER CHAKARTASH** (Costume Designer) Broadway: A Doll's House, Is This A Room. Off-Broadway: Stereophonic (Playwright's Horizons); Toros (Second Stage Theatre); Public Obscenities (Soho Rep.); The Trees (Playwright's Horizons); Wolf Play (MCC/Soho Rep.); Catch as Catch Can (Playwright's Horizons); English (Atlantic Theater Company/ Roundabout Theatre Company); Bodies They Ritual (Clubbed Thumb). Other recent works: Tina Satter/Half Straddle’s Ghost Rings and The Woo**.**

**JEN SCHRIEVER** (Lighting Designer) Goodman: Support Group for Men, Rapture Blister Burn. Chicago: Emmet Otter’s Jug-band Christmas (Studebaker); What the Constitution Means to Me (Broadway Playhouse). Broadway: A Strange Loop (Tony Nomination); Death of a Salesman (Tony Nomination); 1776; Birthday Candles; Lackawanna Blues; Grand Horizons; What the Constitution Means to Me; Lifespan of a Fact; Eclipsed; Ghetto Klown. Other Silverman Plays: Spain (2ST); Collective Rage: A Play in 5 Betties (MCC); The Moors (Playwrights Realm); Wink (Marin). Opera: Thousand Splendid Suns (Seattle); Die Fledermaus, Pearl Fishers (Metropolitan); Faust, A Midsummer Night’s Dream, La Traviata (Mariinsky, Russia). Obie Award for sustained excellence in design. She is an adjunct professor at Purchase College. jenschriever.com

**SINAN REFIK ZAFAR** (Sound Design and Composition) Broadway: What the Constitution Means to Me. National Tours: Constitution; What To Send Up... Off Broadway: Letters From Max (Signature Theatre); Which Way To The Stage, All The Natalie Portmans (MCC Theater); To My Girls (Second Stage); The Vagrant Trilogy, Cullud Wattah (The Public Theater); Wish You Were Here, What To Send Up When It Goes Down (Playwrights Horizons); English (Obie Award), Shhhh (Atlantic Theater Company); Constitution (NYTW); Montag (Soho Rep), and more. SinanZafar.com

**MATT IACOZZA**, he/him (Associate Scenic Designer) makes his Goodman debut! Previous Chicago credits include the World Premiere of The SpongeBob Musical as Assistant Scenic Designer to David Zinn (Nederlander Theater, 2015). Iacozza has worked alongside Dane Laffrey on over 50 productions since 2015. Broadway Associate credits include Parade; A Christmas Carol and Once on This Island. Off-Broadway and regional theater credits include The Public, Second Stage, Playwrights Horizons, Signature, Geffen, Center Theatre Group, Williamstown and Alliance.

**LAUREN PORT**, (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.

**NIKKI BLUE\***, she/her (Production Stage Manager) returns to Goodman Theatre for her ninth season as an AEA Stage Manager. Highlights include TOMMY; Clyde's; Toni Stone; Roe; Lottery Day and The Wolves, among others. Other regional credits include SIX (Chicago Shakespeare Theater); Godspell (Arkansas Repertory Theatre/2 Ring Circus); Gerald Clayton Piedmont Blues (tour) and The Year I Didn't Go to School (Chicago Children's Theatre). She has also worked with TheatreSquared, Yale Opera, Utah Festival Opera and Musical Theatre and Florida Studio Theatre. Blue was a stage management apprentice at Steppenwolf Theatre Company, Goodman floor manager and is a graduate of the University of Central Florida.

**KAITLIN KITZMILLER\*** (Stage Manager) is thrilled to be returning to Goodman, where her previous credits include LUCHA TEOTL, the ripple, the wave that carried me home, Relentless, a co-production with TimeLine; The Notebooks of Leonardo Da Vinci; Fannie (The Music and Life of Fannie Lou Hamer); Santaland Diaries as well as three seasons with New Stages Festival. Chicago credits include Paramount Theatre, Drury Lane, and Chicago Shakespeare Theater. Regional credits include Peninsula Players Theatre, Resident Ensemble Players and Lake Dillon Theatre Company. She is a proud member of Actors’ Equity Association.

**HANNAH TRAN** (Associate Projection Designer) makes her Goodman Theatre and Chicago debut. Regional credits include Alice's Wonderland (South Coast Repertory;) K-I-S-S-I-N-G (Huntington Theatre Company); Sound of Music (Utah Shakespeare Festival); Disenchanted (Laguna Playhouse). Tran graduated from the David Geffen School of Drama at Yale University. hannahtran.com

**SUSAN V. BOOTH** (Goodman Theatre Artistic Director) joined Goodman Theatre in the fall of 2022, having previously served as Artistic Director of Atlanta’s Tony Award-winning Alliance Theatre, premiering new work that went on to national, international and commercial life. She has directed at the Goodman, 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 has held teaching positions at Northwestern, DePaul and Emory Universities. She is past president of the Board of Directors for the Theatre Communications Group, the national service organization for the field**.**

**ROCHE EDWARD SCHULFER** (Goodman Theatre Executive Director/CEO) has produced 400+ plays, initiated the Goodman’s long-running A Christmas Carol, and oversaw the theater’s North Loop relocation in 2000. Among his numerous theater and arts advocacy leadership roles, Schulfer was a founder of the League of Chicago Theatres. He has been recognized by a wide variety of media, civic, and arts organizations including an Honorary Doctorate from North Central College. He has taught at DePaul, Southern Methodist and his alma mater Notre Dame. Schulfer has presented his study on the economics of the performing arts, at theaters and organizations around the country. He is a lifelong Chicago area resident.

NOTE: Bios are current as of December 29, 2023. Full bios also appear online at **GoodmanTheatre.org/Highway.**

**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.**

**accessible & enhanced performances**

**Audio-Described Performance and Touch Tour:** February 17 at 2pm, Touch Tour at 12:30pm

**American Sign Language (ASL) Interpreted Performance:** February 16 at 7:30pm

**Open-Captioned Performance:** February 18 at 2pm

**Spanish Subtitles Performance:** February 17 at 7:30pm