

2025/26 SEASON



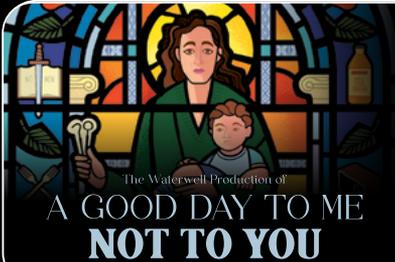
INHERIT
THE WIND

FEBRUARY 27 – APRIL 5



75TH ANNIVERSARY SEASON

Coming Up Next



**WHEN A MIDLIFE CRISIS MEANS
ROOMING WITH NUNS.**

MARCH 27 – MAY 3

ARENASTAGE.ORG/GOODDAY

By **Lameece Issaq**
Directed by **Lee Sunday Evans**



**THEY CAME TO TEST A THEORY—
NOW REALITY IS TESTING THEM.**

MAY 6 – JUNE 14

ARENASTAGE.ORG/MOTION

By **Christopher Chen**
Directed by **Hana S. Sharif**



NO SCRUBS. JUST LEGENDS.

JUNE 12 – AUGUST 9

ARENASTAGE.ORG/TLC

Written and Directed by **Kwame Kwei-Armah**
Based on the Music Performed and Recorded by **TLC**
Choreographed by **Chloe O. Davis**
Music Supervision, Orchestrations, & Arrangements
by **David Holcenberg**

*Bold Stories
Real Theater*

ARENASTAGE.ORG/75

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Billy Eugene Jones, Alyssa Keegan, Noah Plomgren, Rebecca Madeira, and Dakin Matthews for *Inherit the Wind*.
Photo by Tony Powell.



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ARTISTICALLY SPEAKING

On Inheritance, Theater, and *Inherit the Wind*

“He that troubleth his own house shall inherit the wind.”

— Proverbs 11:29

I find myself in a moment of personal evolution, deeply and meaningfully reflecting on inheritance—the value, the responsibility, the evolutionary spiritual gift it offers. Inheritance is present in both what is given and what is absorbed.

We inherit stories.

We inherit institutions.

We inherit traditions and superstitions.

We inherit land and structures, faces and quirks, ideology and unfinished arguments.

We inherit faith and fear.

We inherit possibility.

None of it is neutral. All that we inherit demands something from us.

Since its founding seventy-five years ago, Arena Stage has existed to help us better understand who we are as a people. Our art explores how all that we have inherited informs our choices, defines what it means to be a community, and often, what it means to be an American.

The stories we tell about who counts, who speaks, who decides, and who is silenced are not theoretical—they are policy. They are practice. They are personal. At its root, this exploration illuminates how our legacies shape our reality.

Zelda Fichandler understood the stage not as an escape from public discourse, but as one of the places where it could unfold most honestly. In 1973, she led a company of American artists to the Soviet Union with a production of *Inherit the Wind*—the first American drama to be performed there. This sprawling story was chosen to communicate, across iron borders, the brawling tensions between America’s aspirations and its reality.

Half a century later, when those tensions are more fraught than ever, Arena Stage partners with The Feast to revive this classic courtroom drama. Guided by Ryan Guzzo Purcell’s masterful direction, this production unfolds in a world that gestures toward a romanticized American past, while a contemporary ensemble constructs its social fabric before our eyes.

A community under pressure.

A town negotiating its own identity in public.

People who love their children, their country, their faith, their futures—yet cannot agree on what must be defended to preserve them.

There is something deeply American in that fracture. And something deeply human.

ARENA STAGE'S MISSION

Arena Stage is the voice of American theater resident in our nation's capital. Focused on American artists, our productions are innovative and representative of stories from across the country. We nurture new plays and reimagine classics. We celebrate our democracy and diversity through a multitude of voices in our productions and community engagement programs to inspire people to action. We produce all that is passionate, exuberant, profound, entertaining, deep and dangerous in the American spirit.



I believe deeply that theater can hold what the public square often cannot:
contradiction without annihilation.
complexity without collapse.
grief and hope in the same breath.

I offer this production as an act of faith. Not blind faith—but rigorous, muscular, demanding faith. Faith in the audience. Faith in artists. Faith in our collective capacity to wrestle with difficult ideas without surrendering to despair or dogma.

If this play does its work, it will not tell you what to think.
It will ask you to notice *how* you think.
It will ask you to question the *inheritances* that influence your being.
It will ask you where your certainty hardens—and where your compassion softens.
It will ask you what kind of country you are rehearsing with your attention, your silence, your voice.

We are not here to reenact history.
We are here to decide what we will carry forward.

With profound hope,

Hana S. Sharif
Artistic Director

Arena Stage
Washington, DC

CLARK
CONSTRUCTION

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the Local Landscape**



FROM THE EXECUTIVE PRODUCER

Anniversaries invite reflection. They ask us to look back at how we got here and, just as importantly, to consider what we need in order to move forward. As Arena Stage marks its 75th Anniversary Season, I've been using these notes to open the door a bit wider and introduce you to the people who help carry the work of this theater beyond what you see onstage.

Today, I'm pleased to welcome Noreen Major, who joined Arena Stage in January as our new Chief Development Officer.

Fundraising is often talked about in terms of numbers, but at its best, it is really about relationships, trust, and care—care for artists, audiences, staff, and for the future of an institution. Noreen brings more than two decades of experience working at the intersection of mission, strategy, and community, with a particular understanding of how theaters grow and sustain themselves over time.

Her background includes leadership roles at A.R.T. in Cambridge, Massachusetts, and at our neighbor Shakespeare Theatre here in Washington, DC, as well as many years advising theaters, universities, and nonprofit organizations as a strategic consultant. Across these roles, she has helped organizations navigate moments of transition, ambition, and renewal—work that feels especially relevant in a season like this one.

What I appreciate most about Noreen's approach is that it is grounded. She listens carefully, asks thoughtful questions, and understands that development is not a separate function running alongside the art, but something deeply connected to it. Her work is focused on strengthening the foundation that allows artists to take risks, stories to be told, and communities to gather—again and again.

Noreen is returning to Washington at a time when Arena is both honoring its legacy and preparing for what comes next. She brings a clear understanding of the philanthropic landscape, respect for the folks who make this place run, and a steady hand for long-term thinking. I'm grateful to have her as a partner as we look ahead.

I admit to you all that the process to this day was long. Arena was incredibly fortunate to have Betsy Anderson O'Brien as Interim CDO, doing a fabulous job. Additionally, Arena's development team is comprised of smart, dedicated, and imaginative people who have navigated challenging waters with grace. I feel wholeheartedly that we have found a truly fantastic CDO and I look forward to working with her and our team for years to come.

Please join me in welcoming Noreen to Arena Stage. We are very glad she's here.

Edgar Dobie
Executive Producer
President of the Corporation

FREEDOM TO THINK AND FAITH IN THE UNSEEN: THE FEAST TACKLES *INHERIT THE WIND*

BY JESSE ROTH

DIRECTOR OF COMMUNICATIONS AND ADVOCACY, THE FEAST

WASHINGTON, DC / MOSCOW / TENNESSEE

“WE USED THE
TEACHING OF
EVOLUTION AS
A PARABLE...”

In 1973, 68 artists left Arena Stage and traveled to Moscow to perform the very first American drama shown in the USSR: *Inherit the Wind*. Zelda Fichlander, Arena Stage’s Founding Director, chose this play to communicate, across iron borders, the brawling tensions between America’s aspirations and reality. Half a century later, when those tensions are more fraught than ever, Arena Stage is partnering with The Feast to revive this classic courtroom drama.

The Feast, based in Seattle, is a nimble, artist-driven ensemble theater that prizes virtuosic artists working in extremes, pays those artists really well, and welcomes audiences as more than spectators. For the last decade, The Feast has tackled what they affectionately call “dusty old plays,” works like Tennessee Williams’ *Orpheus Descending*, Lillian Hellman’s *The Little Foxes*, or James Baldwin’s *Blues for Mister Charlie*. These plays are huge, with cast sizes that often stretch the budgets and stylistic norms of the contemporary theater. Plays like this are also often ideologically messy, resisting easy answers or clean conclusions.

The Feast’s Artistic Director Ryan Guzzo Purcell brings this signature style to *Inherit the Wind*, a 1955 courtroom drama about the Scopes “Monkey” Trial—a real-life court case from 1925. When Bertram Cates, a schoolteacher, is arrested for teaching the theory of evolution in his biology class, it launches the “trial of the century,” wherein two lawyers face off about faith and freedom. “It’s a play that investigates American myths,” says Purcell. “We’re taught in history class that our nation is based on freedom of speech and the separation of church and state, but we know those ideals are far from universally true. This play stages the struggles that take place when we put those ideals to the test.”



Dianne Weist, Robert Prosky, Max Wright, Dana Elcar,
and the cast of *Inherit the Wind*. Photo by Fletcher Drake.



Cast and audience give each other a standing ovation following a performance of *Inherit the Wind* at the Moscow Art Theatre. Photo by George de Vincent.

Inherit the Wind was first performed in the midst of the Red Scare and the House Un-American Activities Committee's investigations. The play uses the Scopes "Monkey" Trial as a metaphor for McCarthyism. "We used the teaching of evolution as a parable, a metaphor for any kind of mind control," playwright Jerome Lawrence said of the process. "It's not about science versus religion. It's about the right to think." The Scopes "Monkey" Trial gestures toward "another time when there was a corset on your intellectual and artistic spirit."

“...IT’S NOT ABOUT
SCIENCE VERSUS
RELIGION.
IT’S ABOUT
THE RIGHT TO
THINK.”

— Jerome Lawrence

That intellectual “corset” affects the entire town of Hillsboro, Tennessee, and ripples out to the entire nation. “I’ve always been interested in how big, thorny ideas flow through a whole community,” said Purcell, “a whole town, a whole society, rather than just through a few protagonists.” The Feast chooses plays featuring choruses, neighbors, and townspeople, zooming out beyond the individual and the family to instead explore how these thorny dramatic questions affect the entire public sphere. When *Inherit the Wind* premiered, it featured 50 actors. This production pulls it off with just ten. This means that some actors are playing seven different characters, “sometimes in the space of a breath,” says costume designer (and longtime Feast collaborator) An-Lin Dauber. According to Dauber, this artistic style requires the team to “trust our audience’s intelligence and imagination.” By embracing this theatricality, the production integrates and implicates the audience into Hillsboro’s community, enlisting both their freedom to think and their faith in the unseen.

Inherit the Wind is a parable that stretches across the last century: from a 1925 trial, to the McCarthy era, to our present moment. Today, there are still battles in courtrooms across America about what can be taught in schools. Just like the century-old Tennessee law outlawing Darwin in biology classes, elected officials across the nation are banning books and firing teachers for discussing anything about queerness or race. The Feast believes that by watching artists work “in extremes,” audiences can rehearse their responses to this era of extreme violence and repression. More and more of us will find ourselves—in school board meetings, dining rooms, neighborhood groups, and voting booths—taking part in dramas like the one on this stage. In this theater, through Lawrence and Lee’s American parable, we can cultivate the courage and integrity to meet this moment in history.



Billy Eugene Jones, Noah Plomgren, and Dakin Matthews for *Inherit the Wind*. Photo by Tony Powell.

ARENA STAGE

HANA S. SHARIF, ARTISTIC DIRECTOR | **EDGAR DOBIE**, EXECUTIVE PRODUCER

IN ASSOCIATION WITH **THE FEAST**

PRESENTS

INHERIT THE WIND

By **JEROME LAWRENCE** and **ROBERT E. LEE**

Directed by **RYAN GUZZO PURCELL**

Set Designer

TANYA ORELLANA

Costume Designer

AN-LIN DAUBER

Lighting Designer

XAVIER PIERCE

Composer & Sound Designer

PAUL JAMES PRENDERGAST

New York Casting

tbd casting co./

STEPHANIE YANKWITT, CSA

DC Casting

RAIYON HUNTER, CSA

Stage Manager

CHRISTI B. SPANN*

Assistant Stage Manager

STEFANIA GIRON ZULUAGA*

Support for *Inherit the Wind* is made possible through generous funding from **Herb and Dianne Lerner**.
This production is sponsored by **Decker Anstrom and Sherry Hiemstra** and **Susan and Steven Bralove**
with additional support from **Linda A. Baumann, Susan E. Carter, and Peggy and David Shiffrin**.

Inherit the Wind is presented by special arrangement with Broadway Licensing, LLC,
servicing the Dramatists Play Service imprint. www.dramatists.com

SETTING

Hillsboro, an obscure country town.

CAST

(In alphabetical order)

Ensemble.....	JORDAN FRIEND*
Drummond.....	BILLY EUGENE JONES*
E.K. Hornbeck.....	ALYSSA KEEGAN*
Rachel.....	REBECCA MADEIRA
Brady.....	DAKIN MATTHEWS*
Cates.....	NOAH PLOMGREN*
Ensemble.....	NATALYA LYNETTE RATHNAM*
Ensemble.....	TODD SCOFIELD*
Ensemble.....	TRISTAN TURNER*
Ensemble.....	HOLLY TWYFORD*

UNDERSTUDIES

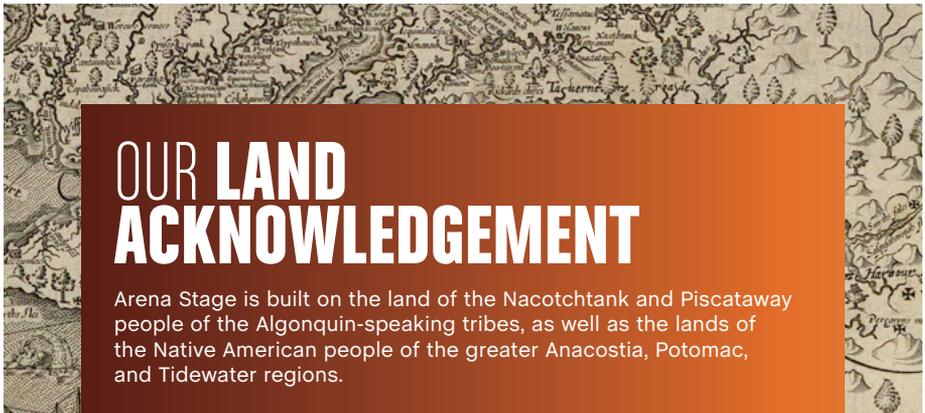
- For Drummond – JAMES WHALEN*
- For E.K. Hornbeck – NATALYA LYNETTE RATHNAM*
- For Rachel – ALEX DE BARD*
- For Brady – TODD SCOFIELD*
- For Cates – ETHAN MILLER*
- For Ensemble – ALINA COLLINS MALDONADO*,
ETHAN MILLER*, JAMES WHALEN*

FOR THIS PRODUCTION

Assistant Lighting Designer	EMILY PAN
Hair and Makeup Consultant.....	LASHAWN MELTON
Fight Consultant	SIERRA YOUNG
Vocal Consultant.....	LISA NATHANS
Production Assistant.....	TIFFANY KO
Assistant to the Director	NATALIA CORVOISIER
Stage Supervisor.....	HANNAH MARTIN
Stage Carpenters.....	CATHERINE COONEY, LILY REHBERG
Props	KAYLA PROUGH, MARGARET WARNER
Light Board Operator.....	SCOTT FOLSOM
Audio Engineer	KEBBY SEYOUM
Wardrobe Supervisor.....	CAITLIN O'BRIEN
Wardrobe	TY FOUNTAIN, SASHA SKLAR
Hair and Makeup	PAX GREGORY
Wardrobe and Wig Cover.....	CAROLINE SMITH
Crew Swing.....	TROY JOHNSON

SPECIAL THANKS

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Meital Kupfer



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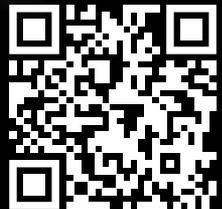
COMPLIMENTARY PERFORMANCES

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by Philippe Chow



Official Restaurant Partner of Arena Stage



Reservations

CAST



ALEX DE BARD (*u/s Rachel*)'s DC credits include *A Wrinkle in Time* at Arena Stage; *Hair*, *Private Jones*, *Passing Strange*, *Into the Woods*, *Rent*, *Gun & Powder* at Signature Theatre; *Tick, Tick... BOOM!* (Helen Hayes nomination for Outstanding Supporting Performer)

at Monumental Theatre Company; *Hello, Dolly!*, *Frozen*, *Kinky Boots*, *A.D. 16* at Olney Theatre Center; *Little Women*, *First Date* at NextStop Theatre Company; *Amazing Grace* at Museum of the Bible; *The Velveteen Rabbit*, *Elephant & Piggie*, *Fancy Nancy*, and *Blueberries for Sal* at Adventure Theatre. Regional: *I And You* at McCarter Theatre and *Private Jones* at Goodspeed Musicals. Education: CUA, BM. Upcoming: *I And You* at Olney Theatre Center. Instagram: @alex_debard and @debardvoiceandacting



JORDAN FRIEND (*Ensemble*) is a New York-based actor, singer-songwriter, and playwright. Arena Stage debut! DC Area: *A Hanukkah Carol* (Round House Theatre, world premiere); *A Delicate Ship* (4615 Theatre); *Disgraced* (NextStop Theatre).

Regional: *Rock of Ages* (Sharon Playhouse, Connecticut Critics Circle Award); *The Winter's Tale*, *Sense and Sensibility* (American Shakespeare Center); *Mystic Pizza* (La Mirada/West Coast Tour), *Company* (The Spot). Jordan is currently developing *Again & Again & Again*, an original solo rock musical about OCD (first conceived and performed during lockdown as a virtual tour). His music can be streamed on all major platforms; his debut EP, *The Spinning Season*, releases this spring. *Cabaret/Performance Fellowship*, Eugene O'Neill Theatre Center. BFA, Ithaca College. To Mom, Dad, Yale, Peggy, and Gabrielle, with love. www.yourfriendjordan.com
Instagram: @jordanwfriend



BILLY EUGENE JONES (*Drummond*) previously appeared in Arena Stage's production of *Stick Fly*. Broadway credits include *Our Town*, *Purlie Victorious* (Outer Critics Circle nomination), *Fat Ham*, *A Soldier's Play*, *The Book of Mormon*, *A Raisin in the Sun*, *The Trip to Bountiful*, *The Big Knife*, *The Mountaintop*, *Passing Strange*, *Radio Golf*, and *Gem of the Ocean*. Off-Broadway credits include *Fat Ham* (Public Theater, Obie Award); *On Sugarland* (NYTW, Obie Award, AUDELCO Award for Best Actor, Drama Desk nomination for Best Actor); *Where the Mountain Meets the Sea* (Manhattan Theatre Club); *Much Ado About Nothing* (NYSF); *Pitbulls* (Rattlestick Playwrights Theater); *The Jammer* (Atlantic

Theater Company); *In the Footprint* (The Civilians); *Waiting for Godot* and *Three Sisters* (Classical Theatre of Harlem). Billy is a graduate of Yale School of Drama.

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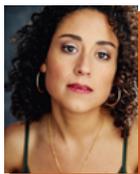
ALYSSA KEEGAN (*E.K. Hornbeck*) is an actor, mental health coach, dancer, and visual artist. They are the creator/owner of Empowered Performer Project, providing somatic education for performing artists. Their theater credits include *Twelfth Night*,

Richard III at Folger Theatre; *Scenarios*, *Contractions* at Studio Theatre; *Come From Away* at Ford's Theatre; *Cat on a Hot Tin Roof* (Helen Hayes Award for Best Actress), *How I Learned to Drive*, *Becky Shaw* at Round House Theatre; *Gloria*, *Botticelli in the Fire*, *Shipwreck* at Woolly Mammoth Theatre Company; *Vanity Fair* at Shakespeare Theatre Company; *Digging Up Dessa* at The Kennedy Center; and working with the Labor Heritage Foundation in honor of laborers during the pandemic. TV credits include *Law & Order: SVU*, *New Amsterdam* (NBC), and *Bull* (CBS). They are the voice of Reagan Somerset in K.F. Breene's bestselling book series, *Demon Days*, *Vampire Nights*.



REBECCA MADEIRA (*Rachel*) is so happy to return to Arena Stage! She was last seen at Arena in the world premiere of *A Wrinkle in Time* as Ensemble / u/s Mrs. Which. Other credits include *A Funny Thing Happened on the Way to the Forum* as

u/s Philia and *Sweeney Todd* as Swing at Signature Theatre; *Anything Goes* as Hope at Milton Theatre; *Seussical* as Gertrude at Light Opera of New Jersey; and *Amadeus* as Constanze at Algonquin Arts Theatre. She holds a BA in Music from Rutgers Mason Gross School of the Arts, and she was a finalist in the 2025 Lotte Lenya Competition. Love and thanks to her family!



ALINA COLLINS MALDONADO (*u/s Ensemble*) most recently appeared as Olivia in *Twelfth Night* and Tybalt in *Romeo and Juliet* at the Folger Theatre. DC credits include *Everybody*, *Much Ado About Nothing* at Shakespeare Theatre Company;

BLKS at Woolly Mammoth; *Native Gardens* (Helen Hayes nomination for Outstanding Lead Performer), *El Paso Blue*, *Mariela en el desierto*, *Los empeños de una casa* at GALA Hispanic Theatre; world premieres of *Something Moving* at Ford's Theatre; and *Where Words Once Were*, *Digging up Dessa* at The Kennedy Center. She has also appeared in productions at 1st Stage,

CAST

Imagination Stage, Rep Stage, and Forum Theatre. Artistic residencies include The Clarice Smith Artist in Residence and The NextLOOK Artist where she developed her one-woman show, *No Salgas Con El Pelo Mojado*.

www.alinacollinsmaldonado.com

Instagram: @alina_cm_



DAKIN MATTHEWS (*Brady*)

Arena Stage: Debut. Broadway: *Camelot*, *To Kill a Mockingbird*, *The Iceman Cometh*, *Waitress*, *The Audience*, *Rocky*, *The Best Man*, *A Man for All Seasons*, Shakespeare's *Henry IV*. Off-

Broadway: *Henry IV* (TFANA); *Freedmland* (Playwrights Horizons); *Hostage*, *School for Scandal*, *Women Beware Women* (Acting Company). Regional Theater: 250 productions. Film and Television: 30 films (including *True Grit*, *Bridge of Spies*, *Lincoln*, and *Zero Charisma*), 300 TV appearances (including *Gilmore Girls*, *King of Queens*, *The Gilded Age*, and *Étoile*). Dakin is founding member of the Antaeus Company, Acting Company, and Sam Mendes' Bridge Project; an award-winning playwright, dramaturge, and translator of Spanish Golden Age plays; a Shakespeare scholar and teacher of Shakespeare master classes around the world; and an Emeritus Professor of English (CSUEB).



ETHAN MILLER (*u/s Cates, u/s Ensemble*)

is thrilled to be returning for his second show at Arena Stage! Previously, Ethan played Joshua in *Watch on the Rhine*. Other DC credits include *Prayer for the French Republic* (Theater J); *The Waverly Gallery*, *The Chosen*, *The Last Match* (1st Stage); and *Dory Fantasmagory* (Imagination Stage).

New York credits include *This Much I Know* (59E59). Other regional credits include *A Midsummer Night's Dream* (Theater at Monmouth) and *Paint Your Wagon* (Jackson Hole Playhouse). Notable film credits include *Citified* (Blue Rocket Productions) and *Devils* (West Egg Media).



NOAH PLOMGREN (*Cates*)

is very happy to be making his Arena Stage debut in the company of these brilliant artists and theatermakers. Most recently, Noah appeared Off-Broadway in *Anna Christie* at St. Ann's Warehouse, and on

Broadway in *Dead Outlaw*. Other favorite credits include the national tours of *Finding Neverland* and *Hair*; *Galileo* (Berkeley Rep); *Sweat* (The Guthrie); *Grounded* (Metropolitan Opera); *Sense and Sensibility* (Cape Playhouse); *All is Calm* (Alabama Shakespeare Festival); *Cabaret* (Ogunquit Playhouse); *Noises Off* (Pittsburgh Public); and others at Goodspeed, The REV,

Bay Street Theater, City Theater Company, and Hangar Theatre. Television credits include *Law & Order: Organized Crime*. Education: Carnegie Mellon. Instagram: @plomegranate



NATALYA LYNETTE RATHNAM

(*Ensemble, u/s E.K. Hornbeck*) is thrilled to be back at Arena for this production! DC: *The Age of Innocence*, *POTUS*, *Our War* (Arena Stage); *A Midsummer Night's Dream* (Everyman Theatre); *Lend Me A Soprano*, *A*

Nice Indian Boy (Olney Theatre); *A Wind in the Door*, *Kid Prince* and *Pablo*, *The Wings of Ikarus Jackson*, *Mockingbird* (Kennedy Center); *Death of a Salesman* (Ford's Theatre); *The Last Match*, *The Phlebotomist* (1st Stage); *4380 Nights* (Signature Theatre); *Bars and Measures*, *Shame 2.0*, *When January Feels Like Summer* (Mosaic Theater); *Trojan Women* (Taffety Punk). Helen Hayes nominations for Outstanding Supporting Actor and Ensemble. Regional: *The Ceremony* (Chuang Stage, Boston); *Dracula: A Feminist Revenge* (Actors Theatre of Louisville); *The Figs* (American Stage, FL); *It's Christmas, Carol!* (Oregon Shakespeare Festival); *Ilyria*, *Julius Caesar* (VA Shakespeare Festival).



TODD SCOFIELD (*Ensemble, u/s Brady*)

DC Area: *Holiday*, *City of Conversation*, *Sovereignty* at Arena Stage; *King Lear*, *Guys and Dolls*, *Our Town*, *Richard III*, others at Shakespeare Theatre; *Romeo and Juliet* as Capulet, *Tempest* as Caliban, *Hamlet*,

Othello, *Henry VIII*, *Merry Wives of Windsor*, others at Folger Theatre; *Ink, Oslo*, *The Book of Will*, *The Beauty Queen of Leenane*, others at Round House Theatre; *Ragtime* at Signature Theatre; *Mister Roberts* at Kennedy Center; also Theater J, Studio, Ford's, Olney, Adventure Theatre, Imagination Stage, and Everyman Theatre. Regional: Arden Theatre, PlayMakers, Wellfleet Harbor Actors Theater, Charlotte Rep, North Carolina Shakespeare Festival. Television: recurring role in *The Wire*.



TRISTAN TURNER (*Ensemble*)

is thrilled to be making his debut at Arena Stage with such a prominent piece of American theater. Past credits include the world premiere of *Pru Payne* (Arizona Theatre Company), *Twelfth Night* (Utah Shakespeare

Festival), and *A Raisin in the Sun* (South Coast Repertory). Tristan has also made appearances on *All American* (The CW), *The Residence* (Netflix), and starred in an indie film that premiered at the Tribeca Film Festival in 2025. He would like to thank God, his family, and his close friends for continuing to be his North Star. Follow his journey on Instagram @tristanturn or on TikTok @turnerhudo.



HOLLY TWYFORD (*Ensemble*) is thrilled to be back at Arena for her 10th production, having previously appeared in *The Plough and the Stars*, *Arcadia*, *The Miser*, *An American Daughter*, and *Long Day's Journey Into Night* (Helen Hayes nomination for Outstanding Play), among others. Holly has performed in over eighty productions in theaters in and around the Washington area, including Signature Theatre, Studio Theatre, Round House Theatre, Woolly Mammoth Theatre, and, most recently, at Shakespeare Theatre in *Guys and Dolls*. Holly has received many Helen Hayes Award nominations and has won Outstanding Actress four times. She was honored with Shakespeare Theatre Company's Emery Battis Award for Acting Excellence for her portrayal of Anna in Harold Pinter's *Old Times*. Holly is proud to be a Lunt-Fontanne Fellow, a member of the Studio Theatre's Cabinet, and a Ford's Theatre Associate Artist. She has worked on commercials, voiceovers, educational films, training films, TV, and independent films. Holly is proud to be a resident of Washington, DC.



JAMES WHALEN (*u/s Drummond, u/s Ensemble*)'s theater credits include *The Heiress*, *The Little Foxes* at Arena Stage; *Uncle Vanya*, *King Lear* at Shakespeare Theatre Company; *The Inheritance*, *Small Mouth Sounds*, *NSFW* at Round House Theatre; *Daphne's Dive*, *Ragtime* at Signature Theatre; *Shipwreck* at Woolly Mammoth; *And Then There Were None*, *A Midsummer Night's Dream*, *Ghosts*, *Tribes*, *The Dresser*, *The Beaux' Stratagem*, *Time Stands Still*, *Betrayal*, *The Cripple of Inishmaan* at Everyman Theatre; *True West*, *Boeing Boeing* at Rep Stage; *Colossal*, *DA* at Olney Theatre Center; *The Sisters Rosensweig*, *The Argument*, *Race* at Theater J; *Dracula* at Actors Theatre of Louisville; *Porgy and Bess* at Washington National Opera; *Shear Madness* at The Kennedy Center; *Fabulation* at Mosaic Theater Company. TV/Film: *Law & Order: SVU*, *House of Cards*, *Veep*, *I Love You...But I Lied*, *Money Matters*, *Mistaken*, *A Beautiful Mind*.

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TO SHARE
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CREATIVE

JEROME LAWRENCE (1915–2004) AND ROBERT E. LEE (1918–1994) (*Playwrights*) whose collaboration spanned more than fifty years, were among the most prolific teams of playwrights in the history of the American theater. Since its 1955 Broadway premiere, their Pulitzer-nominated *Inherit the Wind* has been translated into 34 languages and celebrated for its continuing relevance. Among their other major stage works are *The Night Thoreau Spent in Jail*, the play and the film of *First Monday in October*, *Auntie Mame*, and the books for the musicals *Mame* and *Dear World*. Lawrence and Lee were inducted into the Theatre Hall of Fame in 1990, and that same year became members of the College of Fellows of the American Theatre at the Kennedy Center. In addition to receiving recognition for their work in the theater, they have also been honored for their contributions as writers for radio, television, and film. In an effort to encourage new work for the stage and to honor the Dallas producer who gave *Inherit the Wind* its first production, they created the Margo Jones Award in 1961 and co-founded the American Playwrights Theatre a few years later. In 1986, the Jerome Lawrence and Robert E. Lee Theatre Research Institute was established at The Ohio State University. The Institute houses an outstanding and growing collection of memorabilia and personal papers of theater artists from all over the world. Dedicated teachers of playwriting, Lawrence and Lee hoped to communicate to their students a passionate belief that the theater must deal with ideas and issues of social significance. “All of our plays,” they wrote, “share the theme of respecting the dignity of the individual, and our perpetual battle against limitation and censorship.”

RYAN GUZZO PURCELL (*Director*) is honored to be making his Arena Stage debut with a play that Zelda Fichandler directed. He is the Founding Artistic Director of The Feast, committed to bigger plays and bigger paychecks. With *The Feast*, he has directed reimaginings of work by Tennessee Williams, Lorraine Hansberry, James Baldwin, Lillian Hellman, and Oscar Wilde, among others. Other theaters include Intiman Theatre, LANGSTON Seattle, and A.C.T. The Magic Theater in San Francisco, where he also served as Associate Artistic Director. He has developed and directed world premieres with Christina Anderson and Mfoniso Udofo, and a world-premiere adaptation of Elmer Rice’s *The Adding Machine* that used Artificial Intelligence to influence a script about humans being replaced by machines. His mission is to create theatrical spaces where people are not commodities and time is not money. www.the-feast.org

TANYA ORELLANA SHE/HER (*Set Designer*) designs performance spaces for theater, opera, and immersive experiences. Her work has been seen in venues across the U.S., including Berkeley Rep, American Conservatory Theater, The Huntington, The Guthrie, Pasadena Playhouse, and The Greek Theatre. Select credits include *Fun Home* directed by Logan Ellis (The Huntington); Octavio Solis’ *Mother Road* directed by David Mendizábal (Berkeley Rep); Shayan Lotfi’s *What Became of Us* directed by Jennifer Chang (Atlantic Stage 2); María Irene Fornés’ *Fefu and Her Friends* directed by Pam MacKinnon, Qui Nguyen’s *Poor Yella Rednecks* directed by Jaime Castañeda (American Conservatory Theater); and *For the People* by Larissa FastHorse and Ty Defoe directed by Michael John Garcés. She received her MFA in Scenic Design from CalArts and is a recipient of the Princess Grace Fabergé.

AN-LIN DAUBER (*Costume Designer*) is a set and costume designer based in New York and Seattle. Designs in New York include *Paul Swan is Dead and Gone*, *What You Are Now* (The Civilians); *Letters That You Will Not Get* (American Opera Projects); *El Mentiroso* (Arts On Site); *H*tler’s Tasters* (New Light Theater); *Salesman 之死*, *June is the First Fall* (Yangtze Repertory Company); and *By The Queen* (Hudson Valley Shakespeare Festival). Recent regional designs include *The Odyssey* (A.R.T.); *As You Like It* (Oregon Shakespeare Festival); and *Primary Trust* (Guthrie Theater). In Seattle, she is a company member of *The Feast* and an Assistant Professor of Costume Design at the University of Washington. MFA Yale School of Drama. Proud member of USA 829. anlindauber@gmail.com

XAVIER PIERCE (*Lighting Designer*)’s professional credits include Steppenwolf Theatre, Chicago Shakespeare Theater, Public Theater, Oregon Shakespeare Festival, Guthrie Theater, McCarter Theatre Center, Long Wharf Theatre, Alley Theatre, Ford’s Theatre, Repertory Theatre of St. Louis, Seattle Repertory Theatre, Arena Stage, Indiana Repertory Theatre, Arden Theatre, Philadelphia Theatre Company, PlayMakers Rep, Westport Country Playhouse, TheatreWorks, Asolo Repertory Theatre, Alliance Theatre, American Repertory Theater, Portland Center Stage, George Street Playhouse, Syracuse Stage, Two River Theater, Olney Theatre Center, Intiman Theatre, Arizona Theatre Company, Florida Studio Theatre, Arkansas Shakespeare Theatre, Triad Stage, Children’s Theatre of Charlotte, and Crossroads Theatre. Xavier is a graduate of New York University Tisch School of the Arts MFA in Design Stage and Film.

PAUL JAMES PRENDERGAST (*Composer & Sound Designer*) Previously at Arena Stage: *Mother Road* and *Roe*. Broadway credits include *All The Way*, *The Great Society*, *Julius Caesar*, and *Manhattan*. Select regional credits include Oregon Shakespeare Festival (25 productions), Guthrie, Seattle Rep, Yale Rep, Mark Taper Forum, South Coast Rep, Long Wharf, Geffen Playhouse, Denver Center, Hartford Stage, Berkeley Rep, American Conservatory, American Repertory, La Jolla Playhouse, Alley, Alliance, McCarter, Cincinnati Playhouse, and Chicago Shakes. His commercial work includes extensive theme park and museum installations and multiple national tours with Diavolo Dance Theater. Paul's accolades include Grammy and Drama Desk nominations, Broadway World, Ovation, Drama-Logue, Garland, Gregory, Footlight, and Gypsy awards. His work as a singer/songwriter has appeared in films, on recordings, and in music venues nationwide.

tbd casting co. STEPHANIE YANKWITT, MARGARET DUNN, & TANIS PARENTEAU (*New York Casting*) Inaugural collaboration with Arena Stage. Work in the DC area includes *Public Obscenities* at Woolly Mammoth; *The Brothers Paranormal* at the Olney Theatre Center; and *Babbitt* and *Here There Are Blueberries* at Shakespeare Theatre Company. Current work in New York includes *Watch Me Walk* (Soho Rep); *The Emporium* (Classic Stage Company); *Henry VI* (NAATCO / The Public Theater); *Canciones* (Radical Evolution); and *Jesa* (Ma-Yi/The Public Theater). Selected film/television credits include Alessandra Lacorazza's 2024 Sundance Grand Jury Prize-winning film *In The Summers*, as well as the upcoming independent feature films *Still Life* and *The Year of the Monarchs* (Lexicon). tbd casting co. casts regularly for La Jolla Playhouse, Berkeley Rep, Tectonic Theater Project, NAATCO, and Soho Rep. Instagram: [@tbdcastingco](#)

RAIYON HUNTER (*DC Casting*) is a casting director, producer, and arts administrator from New Orleans, Louisiana. She currently works as the Casting Director/Line Producer of Arena Stage. Previously, she worked as the Casting Director of Children's Theatre Company and the Spelman Leadership Fellow at the Alliance Theatre where she has contributed to a multitude of shows in varying capacities, ranging from casting associate to director on productions such as *Do You Love the Dark?*, *Darlin' Cory*, *Bina's Six Apples*, *Good Bad People*, *Confederates*, and more. Additionally, she has been in residency at Oregon Shakespeare Festival under Natakı Garrett and The Repertory Theatre of St. Louis under Hana S. Sharif.

CHRISTI B. SPANN (*Stage Manager*) has been working as a stage manager in DC since 2011. Recent productions include *Damn Yankees*, *Death on the Nile*, *The Age of Innocence*, and *We Are Gathered*. She previously spent 12 seasons on the stage management staff at the Denver Center Theatre Company and has also worked with the Great River Shakespeare Festival in Winona, MN and Virginia Repertory Theatre in Richmond, VA.

STEFANIA GIRON ZULUAGA (*Assistant Stage Manager*) returns to Arena Stage following last fall's *Damn Yankees* and last season's *The Age of Innocence*. Regional credits include *The Untitled Unauthorized Hunter S. Thompson Musical*, *A Funny Thing Happened on the Way to the Forum* (Signature Theatre); *Murder on the Orient Express*, *Destiny of Desire* (The Old Globe); *Something's Afoot*, *Songs of the Moon*, *Into the Woods* (The 5th Avenue); *Quixote Nuevo*, *Fat Ham*, *The Tempest*, *I Am Not Your Perfect Mexican Daughter* (Seattle Rep); *Quixote Nuevo*, *Seussical* (South Coast Rep); *A Christmas Carol* (ACT); *Little Shop of Horrors*, *Mamma Mia!*, and *The Book Club Play* (Village Theatre). Education: Seattle University.

THE FEAST (FORMERLY THE WILLIAMS PROJECT) is a ten-year-old artist-driven theater company that prizes virtuosic artists working in extremes; pays those artists really well; and builds maximalist, collectivist, welcoming events. We do this by producing 2-3 productions per year that pay artists a living wage, while offering pay-what-you-can tickets. Our repertoire features reimaginings of classic works by playwrights such as James Baldwin, Federico Garcia Lorca, Lorraine Hansberry, and Oscar Wilde. We are the best-paying small professional theater in the United States. In our ten-year history, we've paid artists over a million dollars.

ARENA LEADERSHIP

HANA S. SHARIF (*Artistic Director*) has enjoyed a multi-faceted theater career, including roles as an artistic leader, director, playwright, and producer with a specialty in strategic and cross-functional leadership. Hana began her professional career as an undergraduate student at Spelman College. From 1997 to 2003, Hana served as the co-founder and Artistic Director of Nasir Productions, a theater dedicated to underrepresented voices challenging traditional structure. Hana joined the Tony® Award-winning regional theater, Hartford Stage, in 2003. During her decade-long tenure at Hartford Stage, Hana served as the Associate Artistic Director, Director of New Play Development, and Artistic Producer. Hana launched the new play development program, expanded the community engagement and civic discourse initiatives, and developed and produced Tony®, Grammy, Pulitzer, and Obie Award-winning shows. Starting in 2012, she served as Program Manager at ArtsEmerson, a leading world theater company based at Boston's Emerson College. During her tenure at ArtsEmerson, Hana launched an Artists in Residency program, led a research program assessing barriers to inclusion across the region, and leveraged her regional theater experience to freelance produce for smaller theater companies looking to expand and restructure their administrative teams. Hana was Baltimore Center Stage's Associate Artistic Director from 2014 to 2019 and was the architect of the innovative CS Digital program: a platform that pushes the boundaries of traditional theater and looks at the nexus point between art and technology. Her other achievements at Baltimore Center Stage included prototyping the Mobile Unit focused on historically underserved audiences, strengthening community engagement, producing multiple world and regional premieres, and helping to guide the theater through a multi-million dollar building renovation and rebranding effort. Hana became the first Black woman to lead a major regional theater in 2018 when she was named the Augustin Family Artistic Director of The Repertory Theatre of St. Louis. During her tenure at The Rep, Hana guided the organization through a strategic alignment, revolutionized the New Works program, expanding access to underserved communities, and centering equity and anti-racism as the organization's foundational values. Hana holds a BA from Spelman College and an MFA from the University of Houston. Hana is the recipient of USITT's 2023 Distinguished Achievement Award, Spelman's 2022 National Community Service Award, the 2009-10 Aetna New Voices Fellowship, EMC Arts Working Open Fellowship, and Theatre Communications Group (TCG) New Generations Fellowship. Hana is a founding member of The Black Theatre Commons (BTC). She serves on the board of directors for the TCG, BTC, and the Sprott Family Foundation.

EDGAR DOBIE (*Executive Producer*) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years after Arena had its first performance in 1950), I am one of five brothers raised by my Dad Edgar, a mechanic and small businessman, and Mom Connie, a telephone operator and union organizer. I am the only Dobie to make a career in theater. Luckily for me, drama was an arts elective I was offered at the tender age of 12 so I hung up my hockey skates and joined the drama class, led by teacher Paddy Malcolm and her fledgling Powerhouse Community Theater after school. By the time I graduated from high school, we volunteers had built ourselves a 200-seat, fully equipped theater on its own piece of land in the center of town and found a sold-out audience for the full season of plays we had on offer. That experience taught me so many lessons about the power of theater to foster collaboration and share meaningful stories, as well as the public values that attach themselves to building a safe place where everyone is welcome. All those lessons served me well as a managing leader and producer both sides of the border and both sides of the commercial and non-profit theater divide. Arriving here in Southwest with my good wife Tracy and our daughter Greta Lee in 2009 makes me feel like I am well-equipped to do a good job for you all. I am honored to have been recognized for my service to, and leadership of, the Washington, D.C.-area theater community as a recipient of Theatre Washington's inaugural Victor Shargai Leadership Award in 2022.

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association.



The actors and stage managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.

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The Young Patrons Board is a vibrant community of leaders under 45 who are shaping the future of Arena Stage. Members are a dynamic network of young professionals dedicated to championing the work of the theater, both on stage and in the community. As active ambassadors, members help grow audiences, deepen our ties within local neighborhoods, and expand our fundraising impact.

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The Arena Stage Legacy Giving Advisory Council includes current and former trust and estate attorneys, financial advisors, and wealth managers. The Council serves as a resource, sounding board, and consultative body that enhances the professional development expertise of Arena Stage and helps build enthusiasm for legacy gifts for the theater.

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Arena Stage is deeply grateful to those individuals who secure the future of our theater through gifts made in their wills, trusts, or by beneficiary designation. Your generosity ensures we can continue to challenge, educate, and entertain audiences, preserving our commitment to excellence in theater nationally and internationally for generations to come.

We are especially grateful for those who have participated in our Legacy Match, where current donors match your new or increased legacy commitment, costing you nothing now to provide both current and future support.

If you are interested in learning more about the Legacy Match and joining the Full Circle Society, please get in touch with Maya Weil, CAP®, at 202-600-4158 or mweil@arenastage.org.

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For more information on the benefits of becoming an Annual Fund contributor, please call the Development Department at 202-600-4177.

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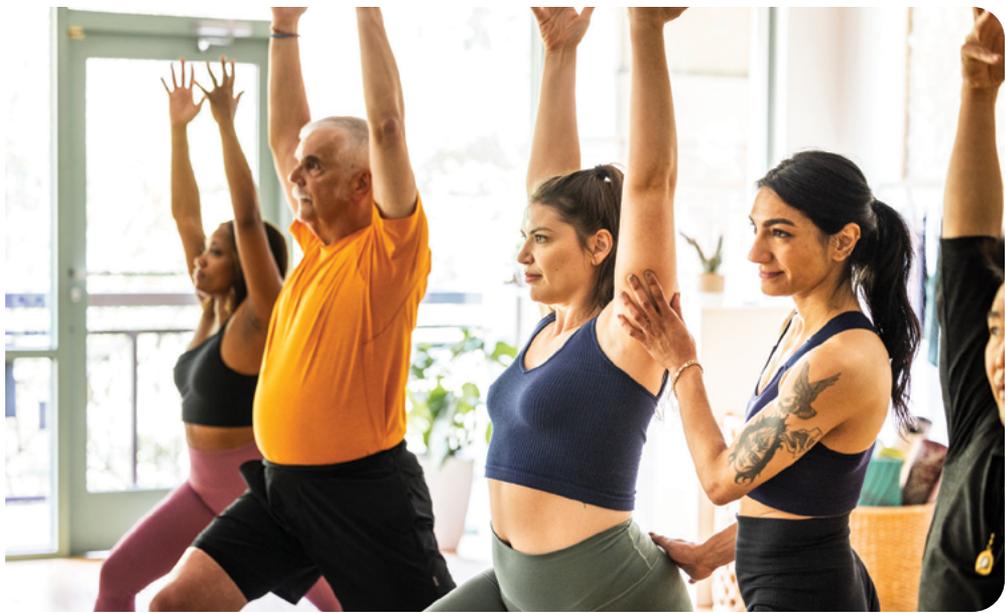
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