



AN AMERICAN DOCUDRAMA

DIRECTED BY
**ANNA D.
SHAPIRO**

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The Washington
 WASHINGTON, D.C., TUESDAY NOVEMBER 21, 1947
 VOL. LXXXIX, NO. 17
HOLLYWOOD ON TRIAL



OCTOBER 17 – DECEMBER 6



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Are You Now or Have You Ever Been?
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The videotaping or audio recording of this production is strictly prohibited.
Drinks with a lid are allowed in the theater. Eating is not permitted inside the theater.

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.

OUR LAND ACKNOWLEDGEMENT

Arena Stage is built on the land of the Nacotchtank and Piscataway people of the Algonquin-speaking tribes, as well as the lands of the Native American people of the greater Anacostia, Potomac, and Tidewater regions.



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Powering our communities is just the beginning. At Exelon, we consider it our responsibility to improve the quality of life for people in the communities where we live, work and serve. Participation in good corporate citizenship is an integral part of our culture, and we inspire our employees to help everyone succeed.





FROM THE EXECUTIVE PRODUCER

Arena Stage produces all that is passionate, exuberant, profound, entertaining, deep and dangerous in the American spirit. Does it get more dangerous than when the government wants to censor our words? In a moment in time when the free press is fighting for its place, *Are You Now or Have You Ever Been?* is a timely reminder that we as artists and individuals have a responsibility to be part of the solution.

Arena has brought many such voices to the stage throughout the years. Last season's *Inherit the Wind* also called back to an earlier time with a message of compassion that continues to reverberate today. Two seasons ago, our production of *Data* warned of the dangerous potential of algorithms, and now we find ourselves with a daily onslaught of AI gone rogue. Other recent stories that spoke to current moments included *My Body No Choice*, responding to legislation around women's rights, *Sanctuary City*, a story of American immigration, and *Cambodian Rock Band*, a story of individual heartbreak during political regime change.

In previous seasons, we brought the hard-fought-for enduring peace accord from *Camp David* to the stage, reminding us of the possibility that there can be peace after war. Audiences enthusiastically engaged with *The Originalist*, an exploration of Justice Antonin Scalia—from both sides of the political spectrum.

Whether the stories are new or from previous decades, and the commentary directly aimed at current events or speaking to a previous era, the importance of these voices is bringing out our shared humanity. We pride ourselves on having a country where freedom of thought is cherished, and yet we also find ourselves defending that same freedom time and time again. It shows that freedoms of any kind are not easily won or kept. Respect and empathy remain our greatest contribution to our communities.

Stories like these especially speak to us here in the nation's capital. Some of the examples above took place here, but it is fair to say that our community feels the impact of all American politics deeply and meaningfully. Our city has much to offer the country and the world. Our thriving arts community remains despite recent challenges, and one way we can foster respect and empathy is through continuing to tell stories that speak to current moments.

True to Arena Stage's vision, today I hope you witness the transformative power of theater to understand who we are as Americans. Thank you for joining us.

Edgar Dobie
Executive Producer
President of the Corporation

THE WITNESSES

SAM G. WOOD

was a highly successful Hollywood director and producer during the studio era, known for films such as *Goodbye, Mr. Chips* and *The Pride of the Yankees*. He was one of the industry's most respected filmmakers and became an outspoken anti-communist who publicly supported investigations into alleged communist influence in Hollywood.

EDWARD DMYTRYK

was an acclaimed film director best known for movies such as *Murder, My Sweet*; *The Caine Mutiny*; and *Crossfire*. He became one of the Hollywood Ten, a group of filmmakers who refused to answer questions from Congress about alleged communist affiliations. After serving a prison sentence and being blacklisted, he later cooperated with investigators and rebuilt his directing career, making him one of the most controversial figures of the blacklist era.

RING LARDNER JR.

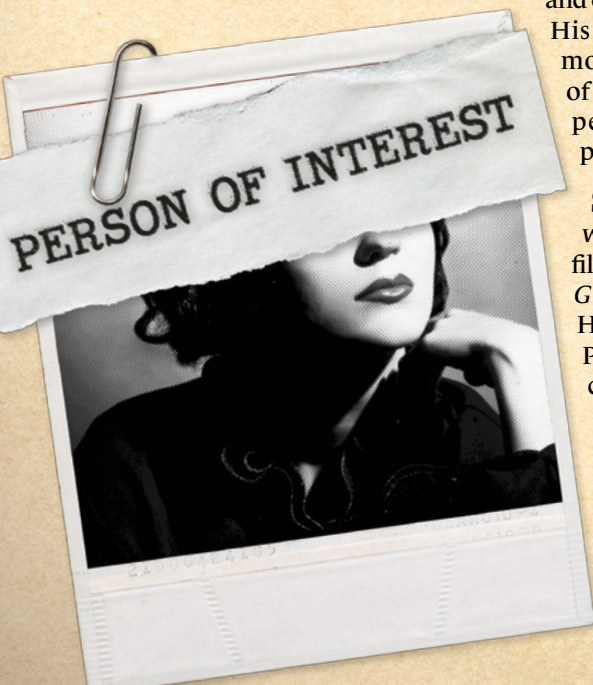
was an Oscar-winning screenwriter (*Woman of the Year*, *Laura*) and journalist whose career became deeply intertwined with the Hollywood blacklist. As a member of the Hollywood Ten, he refused to cooperate with congressional investigations into communism and was blacklisted by the industry. Despite these setbacks, he eventually returned to prominence and won an Academy Award for the screenplay of *M*A*S*H*.

LARRY PARKS

was a popular actor best known for portraying Al Jolson in *The Jolson Story*, a role that earned him an Academy Award nomination. He later starred in the sequel, *Jolson Sings Again*, and also starred in the musical comedy *Down to Earth* alongside Rita Hayworth. During the anti-communist investigations, he testified before Congress, admitted to past Communist Party membership, and expressed regret for his involvement. His testimony became one of the most widely publicized examples of the pressures facing Hollywood performers during the blacklist period.

STERLING HAYDEN

was a prominent actor known for films such as *The Asphalt Jungle*, *Johnny Guitar*, and later, *Dr. Strangelove*. He briefly belonged to the Communist Party before cooperating with congressional investigators and naming former associates. Hayden later expressed deep regret over his testimony, making him an enduring example of the personal conflicts created by the blacklist era.



JOSÉ FERRER

was an actor, director, and producer who became the first Hispanic performer to win the Academy Award for Best Actor, for *Cyrano de Bergerac*. He was a major figure in both Hollywood and Broadway during the mid-twentieth century, appearing in box office hits like *Moulin Rouge* and *The Caine Mutiny*. Although not a central figure in the blacklist controversy, his career unfolded during this politically charged period, and he was occasionally drawn into discussions surrounding the industry's anti-communist investigations.

ABE BURROWS

was a celebrated playwright, screenwriter, and director, earning a Pulitzer Prize as co-writer of *How to Succeed in Business Without Really Trying*. He also directed and wrote *Can-Can*, *Cactus Flower*, and is best known for his work on the Broadway musical *Guys and Dolls*. One of the leading creative talents in American theater, he also worked in film and television. During the anti-communist investigations, he faced scrutiny regarding his political associations.

ELIA KAZAN

was one of the most influential directors in American theater and film, responsible for classics such as *A Streetcar Named Desire*, *On the Waterfront*, and *East of Eden*. His decision to testify before Congress and identify former Communist Party associates made him one of the most controversial figures of the blacklist era. While many admired his artistic achievements, others criticized his cooperation with investigators for decades afterward.

TONY KRABER

was a Hollywood labor activist and organizer whose name became associated with labor disputes and investigations into alleged communist influence within entertainment industry unions. Though less well known than many actors and filmmakers of the period, he represents the broader involvement of labor leaders in the political conflicts that shaped Hollywood during the late 1940s and 1950s.

JEROME ROBBINS

was one of the most influential choreographers and directors in American theater history, known for works such as *West Side Story*, *On the Town*, and *Fiddler on the Roof*. During the anti-communist investigations, he testified before Congress and identified former associates connected to the Communist Party.

ELLIOTT SULLIVAN

was a respected character actor who appeared in films such as *The Roaring Twenties* and *This Gun for Hire* and enjoyed a stage career, appearing in *Hamlet*, *The Octoroon*, and more. After refusing to cooperate with congressional investigations into communism, he was blacklisted from much of the entertainment industry.

MARTIN BERKELEY

was a screenwriter whose career included work in both film and television, most notably the science-fiction film *Tarantula!*, as well as *Green Grass of Wyoming* and *So Dark the Night*. He also co-wrote the Broadway play *Seen but Not Heard* and *Roosty*, and appeared

THE WITNESSES (Cont'd)

on Broadway in the 1920s in *Meteor*, *The Grey Fox*, *Lucky*, and others. Unlike many blacklisted artists, he chose to cooperate with congressional investigators and became known for naming numerous individuals during testimony. His actions made him a significant and controversial participant in the anti-communist investigations that reshaped Hollywood.

LILLIAN HELLMAN

was a renowned playwright and screenwriter best known for works such as *The Little Foxes*, *Watch on the Rhine*, and *The Children's Hour*. A major literary and cultural figure, she became famous for resisting pressure to identify others during congressional investigations. Her principled stand against informing on colleagues made her a lasting symbol of resistance to the blacklist.

MARC LAWRENCE

was a prolific character actor who appeared in dozens of Hollywood films throughout the 1930s and 1940s, best known as a “stock gangster” actor across the classic studio system. His standout credits include *Johnny Apollo*, *Key Largo*, and *The Asphalt Jungle*. Accused of communist ties during the blacklist era, he found it difficult to secure work in the United States and spent years acting in Europe. He later returned to Hollywood and successfully revived his career, including appearing in the James Bond film, *The Man with the Golden Gun*.

LIONEL STANDER

was a distinctive character actor known for his gravelly voice and memorable supporting roles in film and television, including *Mr. Deeds Goes to Town*, *A Star Is Born*, and *Hangmen Also Die!*.

He became one of the earliest and most visible victims of the Hollywood blacklist after being accused of communist sympathies. Although his American film opportunities declined sharply, he continued working abroad and eventually regained prominence later in life, notably in the television series *Hart to Hart*.

ARTHUR MILLER

was one of America's most celebrated playwrights, best known for *Death of a Salesman*, *The Crucible*, and *A View from the Bridge*. When questioned by Congress about communist affiliations, he refused to identify other individuals and was cited for contempt of Congress, though the conviction was later overturned. His play *The Crucible*, about the Salem witch trials, is widely viewed as a critique of the fear and accusations that characterized the anti-communist investigations.

PAUL ROBESON

was an internationally renowned actor, singer, athlete, scholar, and civil rights activist who became one of the most influential Black public figures of the twentieth century. Famous for performances in productions such as *Show Boat*, for his rich bass-baritone voice in his signature song “Ol’ Man River,” and for his powerful advocacy on racial and social justice issues, he was targeted because of his left-wing political views and criticism of American racial inequality. Government restrictions, blacklisting, and the revocation of his passport severely damaged his career, making him one of the most prominent victims of Cold War political repression.

An Artist Takes a Stand

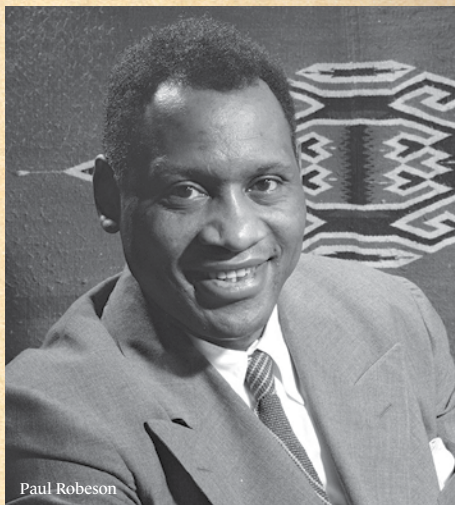
by Linda Lombardi, Former Arena Stage Literary Manager

Originally written for *The Tallest Tree in the Forest* (2013/14 Season)

In the years following World War II, America experienced a growing anxiety over the rise of Communism in Eastern Europe and China, and its presence in America. On February 9, 1950, a young Senator from Wisconsin, Joseph McCarthy, made a shocking allegation in a speech in Wheeling, West Virginia. Waving a sheet of paper, McCarthy claimed he had the names of over 200 Communists working in the State Department. Of course, that number would fluctuate (sometimes 57, sometimes 81, sometimes as few as 10).

The “Red Scare” swept the country. Accusations were hurled. Careers ruined. Lives lost. No one was safe. Celebrities and everyday American citizens were subpoenaed to testify before the House Un-American Activities Committee—a committee whose very name conjures ominous images of Big Brother. (Simultaneously, the Lavender Scare destroyed the lives of countless gay men and women.)

Throughout Robeson’s hearing, he asked if he could read a statement for the record. Each time he was denied. That same day it was released to the press. Below is an excerpt from that statement.



“ My travels abroad to sing and act and speak cannot possibly harm the American people. In the past I have won friends for the real America among the millions before whom I have performed,—not for Walter, not for Dulles, not for Eastland, not for the racists who disgrace our country’s name,—but friends for the American Negro, our workers, our farmers, our artists.

By continuing the struggle at home and abroad for peace and friendship with all of the world’s people, for an end to colonialism, for full citizenship for Negro Americans, for a world in which art and culture may abound, I intend to continue to win friends for the best in American life. ”

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TO SHARE
YOUR THOUGHTS



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ARENA STAGE PRESENTS

Are You Now or Have You Ever Been?

AN AMERICAN DOCUDRAMA

BY
ERIC BENTLEY

DIRECTED BY
ANNA D. SHAPIRO

SET DESIGNER
ANDREW BOYCE

COSTUME DESIGNER
JOHANNA PAN

LIGHTING DESIGNER
DONALD HOLDER

SOUND DESIGNERS
**ROB MILBURN &
MICHAEL BODEEN**

PROJECTION DESIGNER
BRITTANY BLAND

HAIR AND WIG DESIGNER
BRITTANY HARTMAN

ASSOCIATE DIRECTOR
ZOE ADAMS

CASTING
RAIYON HUNTER, CSA

STAGE MANAGER
MORGAN R. HOLBROOK

ASSISTANT STAGE MANAGER
DAYNE SUNDMAN

Are You Now or Have You Ever Been? is sponsored by Decker Anstrom and Sherry Hiemstra.

Are You Now or Have You Ever Been? is presented by arrangement with Concord Theatricals
on behalf of Samuel French, Inc. www.concordtheatricals.com

CAST *(in order of appearance)*

Man 1 (Sam G. Wood, Sterling Hayden, Elia Kazan, Elliot Sullivan, Arthur Miller)	EDWARD L. SIMON
Man 2 (Edward Dmytryk, Tony Kraber, Martin Berkely)	GREG STUHR
Man 3 (Ring Lardner Jr., José Ferrer, Jerome Robbins, Marc Lawrence)	STEPHEN CEFALU JR.
Committeeman 2.....	JASON BABINSKY
Chairman.....	JOHN LESLIE WOLFE
Committeeman 1.....	PHILIP EARL JOHNSON
Larry Parks	AARON BLIDEN
Abe Burows.....	PETER JACOBSON
Lillian Hellman.....	RIVKA BOREK
Lionel Stander	JEFF STILL
Paul Robeson.....	KEVIN MAMBO

UNDERSTUDIES

- For Man 1, Committeeman 2, Larry Parks — **COLEMAN PEDIGO**
- For Man 2, Man 3, Abe Burrows — **JOEY COLLINS**
- For Chairman, Lionel Stander — **DAVID BRYAN JACKSON**
- For Committeeman 1, Paul Robeson — **ELI EL**

FOR THIS PRODUCTION

Associate Costume Designer.....	BENJAMIN BURTON
Associate Lighting Designer.....	CATHERINE CUSICK
Associate Projection Designer	NITSAN SCHARF
Casting Consultant	THE TELSEY OFFICE
Projection Engineer.....	JOEY MORO
Projection Programmers	DEVIN KINCH, DOAA OUF
Stage Supervisor.....	HANNAH MARTIN
Props Technician	KAYLA PROUGH
Light Board Programmer	KELSEY SWANSON
Lighting Assistant.....	EMMANUEL GARCIA-CASTRO
A1	JERICOHO JOHNSON
Wardrobe Supervisor.....	ALICE HAWFIELD
Wig, Hair, and Makeup Supervisor	JAIME BAGLEY

SPECIAL THANKS

Jeffery Richards Associates; Scenery by Tom Carroll Scenery;
Lighting equipment by Christie Lites; Projection equipment by Moro Media;
Costumes by Alexander Zeek Tailoring, Colin Davis Jones Studios, Vedette
Costumes, Piort Candelario, CEGO Shirtmaker, Crowley Vintage, Gary B. Franke,
Sherry Accessories, Rostelle Shoe Service, Fabulous Fanny's NYC, and Optical 88.

CAST



EDWARD L. SIMON (*Man 1*)

is thrilled to be back at Arena Stage and returning home to the DC area! Born and raised in the land of Old Bay, he is also a graduate of The Boston Conservatory's

Musical Theatre BFA program. Recent credits include the world premiere of *A Wrinkle in Time* (Arena Stage), *Ragtime* (Signature Theatre), *Into the Woods* (American Stage), *Hair* (New Rep), *Cinderella* (Virginia Rep), and the world premiere of *Vatican Falls* off-Broadway. You can follow his blog writing on arts and politics on Substack [@edwardsimon23](#). All his gratitude to his agents at ATB, the whole creative team, Sally, Ben, and the CKs. Go Ravens! Instagram: [@edwardsimon23](#)



GREG STUHR (*Man 2*)

previously worked in DC at Studio Theatre in *Three Sisters*. His Broadway credits include *Good Night*, and *Good Luck* with George Clooney, directed by David Cromer; Tracy

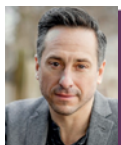
Letts's *The Minutes*, and Larry David's *Fish in the Dark*, both directed by Anna Shapiro; and *The 25th Annual Putnam County Spelling Bee*. Other notable theater includes world premieres by Ethan Coen, Rolin Jones, Keith Reddin, and Bruce Norris for Atlantic Theater Company, Yale Rep, South Coast Rep, and Steppenwolf, respectively. He frequently collaborates with co-writer/director Jenna Ricker on projects like the acclaimed indie film *The American Side*, and the award-winning ESPN 30 for 30 documentary, "Qualified," which premiered at SXSW. Greg also co-created and wrote the pilot for the comedy series *Luba's Lot* for Fox Television.



STEPHEN CEFALU JR. (*Man 3*)

is thrilled to be returning to Arena after originating the role of Jonah in the world premiere of *Data*. Broadway Tour: Aaron Sorkin's *To Kill a Mockingbird*. Select

Regional: *The Cherry Orchard* (Goodman Theatre), *Death of a Salesman* (Hartford Stage), world premiere of *Mary Page Marlowe* (Steppenwolf), world premiere of *The Gradient* (St. Louis Rep). TV: *Cupertino*, *Evil*, *Shameless*, *Law & Order: SVU*. MFA Acting: Yale Drama. Instagram: [@stephencefalujr](#)



JASON BABINSKY

(*Committeeman 2*) is happy to return to "AYNOHYEB" after performing it off-Broadway under the tutelage of Anna Shapiro. Broadway: *Network*, *Billy Elliot*

(also First National Tour), and *Ghost*. Off-Broadway: *Anatomy of a Suicide* (Atlantic Theater), *The Caucasian Chalk Circle* (Classic Stage Company), and *A Man's a Man* (Classic Stage Company). Regional: Williamstown Theatre Festival, McCarter Theatre, Contemporary American Theater Festival, George Street Playhouse, Pittsburgh Civic Light Opera, Huntington Theatre, Alley Theatre, Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, Paper Mill Playhouse, City Theatre Company, Utah Shakespeare Festival, and others. Film: *Contagion*, *You Were Never Really Here*, *Sweethearts* (HBO), *She Said*, *A Cure for Wellness*, *The Wizard of Lies* (HBO), *You Don't Know Jack* (HBO), and *Law Abiding Citizen*. TV: *Your Friends & Neighbors*, *Elsbeth*, *The Good Wife*, *Unbreakable Kimmy Schmidt*, *Billions*, *Succession*, *The Marvelous Mrs. Maisel*, *The Equalizer*, *The Blacklist*, *FBI*, *FBI: Most Wanted*, *Bull*, *Run the World*, *New Amsterdam*, *Elementary*, *Law & Order*, *Law & Order: SVU*, *Madam Secretary*, *Blue Bloods*, *House of Cards*, and others.



JOHN LESLIE WOLFE (*Chairman*)

last appeared at Arena Stage in *Mother Courage* starring Kathleen Turner, and in 2005's *Damn Yankees*. Also in DC, he appeared at Signature Theatre (*Titanic*,

Passion, *Threepenny Opera*, *Diner*, *Sweeney Todd*), Ford's Theatre (*Ragtime*, *1776*, and others), and at The Kennedy Center in the pre-Broadway companies of *Martin Guerre* and *Golden Child*. On Broadway, John was in the original company of Hal Prince's *Evita*, and toured nationally/internationally with the show as Juan Peron, playing DC several times. Other Broadway shows include *Saravá*, *Passion*, and *Parade*. For six years, John played André in *The Phantom of the Opera* in Las Vegas. TV/Film includes *House of Cards*, *The West Wing*, *The Wire*, *Homicide*, *The Invasion*, *Step Up*, *Invincible*, and HBO's *Something the Lord Made*. His photography is at [www.jlwfaces.com](#)

CAST



PHILIP EARL JOHNSON

(Committeeman 1) was last seen in DC, and around the country, at The Kennedy Center, in the National Tour of *Angels in America* as Joe Pitt. At Laguna Playhouse

in California, he was seen as Jamie in *A Moon for the Misbegotten*. Chicago area credits include Stockton in Robert Falls's *An Enemy of the People*, Autolycus in *The Winter's Tale* (Goodman Theatre); Kurt in Conor MacPherson's American premiere of *The Dance of Death* (Writers Theatre); *Tartuffe* in *Tartuffe* (Court Theatre); Rafe in *The Herbal Bed* (Chicago Shakespeare Theater); and Doc in *Come Back, Little Sheba* (American Blues Theater, Company Member). TV credits include *Chicago Fire*, *Empire*, and *Will & Grace*.



AARON BLIDEN

(Larry Parks) is returning to Arena after appearing as Danny in *CrazySexyCool – The TLC Musical*. Other recent regional highlights include *The American*

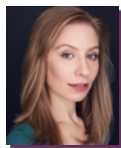
Five (Ford's Theatre); *An Enemy of the People*, *Tiny Lights* (Theater J); and *The Waverly Gallery* (1st Stage). Aaron has worked for The Second City in several different productions, which played at Woolly Mammoth and The Kennedy Center. Additionally, he has appeared on stage at Baltimore Center Stage, Folger, Signature, Imagination Stage, Arts on the Horizon, Olney, and Forum. Aaron is a founding company member of Pointless Theatre along with some other graduates of his alma mater, University of Maryland College Park. He is one-third of the DC-based band The French Champagne. He is currently writing a rock opera.



PETER JACOBSON

(Abe Burrows) recently played Willy Loman in *Death of a Salesman* at Hartford Stage. Off-Broadway includes *Picasso* and *the Lapin Agile*, *Four*

Dogs and *a Bone*, *Waiting for Lefty*, *June Moon*, *Love's Labour's Lost*, *Compleat Wrks of Wllm Shkspr* (Abridged), *Comedy of Errors*, and *Taming of the Shrew* (Delacorte Theater). TV work includes Dr. Taub on *House*, *Law & Order*, *Law & Order: SVU*, *The Americans*, *Colony*, *Ray Donovan*, *Fear the Walking Dead*, *NCIS: LA*, *High Potential*, *Ahsoka*, *WeCrashed*, *It's Always Sunny in Philadelphia*, *FBI*, *Girls on the Bus*, *The Good Wife*, *Billions*, *The Good Doctor*, *Will & Grace*, and *Oz*. Movies include *Smile 2*, *Good Night*, and *Good Luck*, *Fly Me to the Moon*, *White House Down*, *Cars 2*, *Transformers*, *61**, *Paterno*, *Path to War*, *A Civil Action*, *As Good as It Gets*, *Deconstructing Harry*, and *Private Parts*.



RIVKA BOREK

(Lillian Hellman) is honored to be at Arena Stage for the first time and working alongside the entire team! Her credit highlights include plays at American Conservatory Theater,

Actors Theatre of Louisville, Alabama Shakespeare Festival, Ars Nova, Hudson Valley Shakespeare (tour), SF Playhouse, Detroit Public Theatre, and the Edinburgh Fringe. She has also participated in workshops and readings with The O'Neill, Ensemble Studio Theatre, Clubbed Thumb, Theatre for a New Audience, and New Georges. She received her MFA in Acting from A.C.T.



JEFF STILL

(Lionel Stander). Broadway: *Dog Day Afternoon*, *The Minutes*, *Oslo*, *To Kill a Mockingbird*, *August: Osage County*, *Fish in the Dark*, *Thérèse Raquin*, *Lombardi*, *Bronx Bombers*, *Job*. National Tour:

Mockingbird, *August*. Off-Broadway: *Tribes*, *Our Town*, *Orson's Shadow*, *Adding Machine*. Regional: Harry in *Born Yesterday* (Guthrie), Rothko in *Red* (Pittsburgh Public Theater), Salieri in *Amadeus* (Cardinal), Dr. Sweet in *Tracy Lett's Bug* (Gate Theatre, London), Howard in *The Mystery of Love & Sex* (Signature). Chicago: Victor in *The Price* (Writers Theatre), Queeg in *The Caine Mutiny Court-Martial* (Red Orchid), Roma in *Glengarry Glen Ross* (Pointe), 13 shows with Steppenwolf Theatre and, back in 1990, Lionel Stander in Big Game Theatre's *Are You Now or Have You Ever Been?* directed, like this production, by Anna Shapiro.



KEVIN MAMBO

(Paul Robeson). Broadway, Off-Broadway, and tour credits include *Fela!*, *The Color Purple*, and *The Book of Mormon* National Tour (Helen Hayes nomination); *The History of*

Empires at La MaMa; *Fortress of Solitude* at Dallas Theater Center and The Public Theater (Lortel nomination); *Mlima's Tale* at The Public; *Ruined* at Goodman Theatre and Manhattan Theatre Club; *The Convert* at Kirk Douglas Theatre, Goodman Theatre, and McCarter Theatre; *Venus* and *Painted Rocks* at Revolver Creek at Signature Theatre; *Seven Guitars* and *Pericles* at Two River Theater; *The Last Detail* at Lucille Lortel Theatre; *Once Around the Sun* at Zipper Factory Theater; *The Tempest* (Helen Hayes nomination) and *Radio Golf* (Helen Hayes win) at Round House Theatre; and *We Are Gathered* and *Fremont Ave.* at Arena Stage. Film credits include *Rustin*, *Nina*, *Cadillac Records*, *Rebel in the Rye*, *Payback*, *One of Us Tripped*, *Firing Squad*, *Selah* and *the Spades*, *The Southside*, *Henchman of Notre Dame*, *Trooper*,

CAST

and *Man in the Mirror*. TV credits include *Guiding Light* (two Emmys, three nominations), *Hit & Run*, *Luke Cage*, *Saint X*, *High Maintenance*, *The Good Doctor*, *Blacklist*, *Happyish*, *Soul Food*, *One Life to Live*, *Law & Order* (Original/Deadline/SVU/Trial by Jury/Criminal Intent/Reboot), *Spin City*, *Elementary*, *Any Day Now*, *Mistresses*, *Family Matters*, *Freshman Dorm*, and *Great Performances*. Instagram: @iammambo



COLEMAN PEDIGO (u/s *Man 1*, *Committeeman 2*, *Larry Parks*) marks his first collaboration with Arena Stage. Previously on stage: *Jonah* (u/s) at Studio Theatre, *A Midsummer Night's Dream* (u/s) with Syntetic Theater, *Barbecue Apocalypse* with Charlotte's Off-Broadway. Film: *Christy*, Toronto International Film Festival, 2025.



JOEY COLLINS (u/s *Man 2*, *Man 3*, *Abe Burrows*) is thrilled to be working with Arena Stage for the first time on *Are You Now or Have You Ever Been?*, as he is a new resident of SW DC. Locally, he has had the privilege to work at Studio Theatre, Theater J, Shakespeare Theatre, CATF, and Folger. He was in the Broadway companies of *The Glass Menagerie* (with Jessica Lange and Sarah Paulson), *Rock 'n' Roll*, and *The Lonesome West*. He was Richard Thomas's foil in the National Tour of *To Kill a Mockingbird*. Favorite Off-Broadway shows are *Bug* (Barrow Street); *Vieux Carré* (Pearl); *Galileo*, and *1599* (Irondale Ensemble). He has enjoyed audiences at PlayMakers Rep, Yale Rep, A.C.T., Repertory Theatre of St. Louis, The Old Globe, Barrington Stage, Berkshire Theatre Festival (BTCA Award), and others. Favorite film and TV work include *There Is a Monster*, *Chest Candy*, *Bittersweet*, *Kidnapped*, *Law & Order*. joeycollins.net
Instagram: @mrjoeycollins



DAVID BRYAN JACKSON (u/s *Chairman*, *Lionel Stander*) has acted at the Shakespeare, Folger, Mosaic, Woolly Mammoth, Studio, Scena, Spooky Action, and Signature theaters, as well as Washington Stage Guild, Washington Shakespeare Company, The Kennedy Center, and Olney Theatre Center (where he was literary manager for several years). He received a Theatre Lobby Award for his performances in *Intimate Exchanges* at Source Theatre and *Via Dolorosa* at Theater J (the latter of which he reprised in Los Angeles and Boston). He recently appeared in *Breaking the Code* at Central Square Theater in Cambridge, MA, where he has also designed sound and composed music for several productions. On-screen credits include the independent films *Dinner with the Alchemist* and *Her Tango*, and AMC's *Turn: Washington's Spies*.



ELI EL (u/s *Committeeman 1*, *Paul Robeson*) is returning to Arena Stage after performing in *The Motion* (2026), *Fremont Ave.* (2025), and *The Great Society* (2018). Other theater performances include *The Piano Lesson* (1st Stage); *Testosterone*, *Migraaaaaants!* (ExPats Theatre); *AJAX* (Scena Theatre); *Radio Golf* (Round House Theatre); *Fat Ham* (Studio Theatre); *A Thirst for Freedom* (Live Garra); and many more. He has completed and is currently involved with several independent film projects, including *Once Upon a Time in The District*, *Unarmed Man*, *Harriet*, *The Meek*, *Last Night*, *THICK*, etc. Eli directed *The Healing Floor*, DCBTF Award winner. He also directed a feature film and two shorts, *The Cracked Mask* and *Lay Me Down*. His motto is "you can learn from anyone, if only you allow yourself to."

CREATIVE

ERIC BENTLEY (*Playwright*) was born in England in 1916, became an American citizen in 1948, in 1998 was inducted into the (American) Theatre Hall of Fame, and in 2011 won a Gold Medal from the American Academy of Arts and Letters. Scholar, critic, teacher, performer, translator and, finally, playwright, he has had many books published and many plays and adaptations performed, the latter feature making him a star of the Samuel French catalogue. Several of his critical works have become classics, notably *The Playwright as Thinker*, *Thinking about the Playwright*, and *The Life of the Drama*. Today, nine of his plays are published by Northwestern University Press in three volumes entitled *Rallying Cries*, *Monstrous Martyrdoms*, and *The Kleist Variations*. Four more Bentley titles have recently been published by Broadway Play Publishing Inc: *Round One*, *Round Two*, *A Time to Die* and *A Time to Live*, and *The Sternheim Trilogy*.

ANNA D. SHAPIRO (*Director*) is a Tony Award-winning director and served as Artistic Director of Steppenwolf Theatre Company from 2015 to 2021, where she remains an ensemble member. She joined the Steppenwolf ensemble in 2005 and was awarded the 2008 Tony Award for Best Direction of a Play for *August: Osage County* (Steppenwolf, Broadway, London). She was nominated in 2011 in the same category for *The Motherf**ker with the Hat* (The Public Theater, LAByrnth Theater Company). Other Steppenwolf directing credits include the world-premiere production of *The Minutes* (also on Broadway), *The Unmentionables* (also at Yale Repertory Theatre), *The Pain and the Itch* (also in New York), *Purple Heart* (also in Galway, Ireland), and *This Is Our Youth* (which transferred to Broadway). Additional Broadway credits include *Of Mice and Men* and *Fish in the Dark*, and off-Broadway's *Domesticated* (Lincoln Center Theater). She directed the premiere of the Broadway musical *The Devil Wears Prada* with music by Sir Elton John, lyrics by Shaina Taub, and book by Kate Wetherhead. Last season, Anna directed the Tony Award-winning revival of *Eureka Day* at Manhattan Theatre Club. She most recently directed Eric Bentley's *Are You Now or Have You Ever Been?* at City Center. Shapiro is a graduate of the Yale School of Drama and Columbia. She is a professor in Northwestern University's Department of Theatre.

ANDREW BOYCE (*Set Designer*). Recent NYC: *The Monsters* (Manhattan Theatre Club), *Burning Cauldron of Fiery Fire* (Vineyard). Broadway: *Dana H.* Recent DC: *The Wild Duck*, *Frankenstein* (Shakespeare Theatre Company); *Woody Sez* (Dupont Underground). Other NYC credits with New York Theatre Workshop, Primary Stages, Lincoln Center, Atlantic, Roundabout, among others. Regional credits with most major regional and LORT theaters across the U.S. Opera and dance credits with Lyric Opera of Chicago, Opera Theatre of St. Louis, Cincinnati Opera, Detroit Opera, Opera Omaha, Boston Lyric, Central City, San Diego Opera, Pacific Northwest Ballet, Ballet Hispanico, among others. Yale School of Drama. Associate Professor of Design at Northwestern. www.andrewboycedesign.com

JOHANNA PAN (*Costume Designer*) is a costume and sometimes scenic designer for theater, film, dance, and opera, as well as a textile and visual artist. They first discovered theatrical design while competing in the creative thinking competition *Odyssey of the Mind* and has never looked back. Johanna's artistic practice is centered around decolonizing the imagination, breaking down the notions of feminized labor, and anti-racism. They continue to harbor hope for a more sustainable humankind in the face of adversity. MFA: NYU Tisch. @jpandesign

DONALD HOLDER (*Lighting Designer*) is an award-winning lighting designer whose work spans theater, television, and film. His Washington credits include Arena Stage's *Stand-Up Tragedy* (Helen Hayes nomination); Shakespeare Theatre Company's *Timon of Athens*, *Much Ado About Nothing*, and *Salomé* (Helen Hayes Award); and Folger Theatre's *The Way of the World*. Holder has designed 64 Broadway productions and received 16 Tony nominations, winning for *The Lion King* and the 2008 revival of *South Pacific*. Recent Broadway work includes *Schmigadoon!*, *Ragtime*, *McNeal*, *Call Me Izzy*, *Pirates! The Penzance Musical*, *Paradise Square*, *Tootsie*, *Anastasia*, *Oslo*, and *The King and I*. Film and television credits include *Smash*, *The Marvelous Mrs. Maisel*, *Spirited*, and *Ocean's 8*. He heads Lighting Design at Yale's David Geffen School of Drama.

ROB MILBURN & MICHAEL BODEEN

(*Sound Designers*). Arena Stage: music and sound for *From the Mississippi Delta*, *Red Hot Patriot*, and others. Broadway: music and sound for *Eureka Day*, *No Man's Land/Waiting for Godot*, *Breakfast at Tiffany's*, *The Miracle Worker*, *One Flew Over the Cuckoo's Nest*, and *The Speed of Darkness*; and sound for *Purpose*, *Sweat*, *The*

Price, Larry David's *Fish in the Dark*, *This Is Our Youth*, *Of Mice and Men*, *Who's Afraid of Virginia Woolf?*, among others. Off-Broadway: music and sound for multiple productions including sound for *Ruined* and *Are You Now or Have You Ever Been?*. They have created music and sound at many of America's resident theaters (often at Steppenwolf), London's West End, and at several other international venues. milbomusic.com

BRITTANY BLAND (*Projection Designer*) is an award-winning projection designer working across theater, dance, opera, and live events. Her work explores projection as a conduit for empathy and reflection. She recently made her Broadway debut as the projection designer for the Tony Award-winning *Cats: The Jellicle Ball*, making history as the first Black woman to design projections for a Broadway production. Her work has been featured at leading regional theaters, including the American Repertory Theater, Alliance Theatre, Yale Repertory Theatre, and Arena Stage, where she was the projection designer for the world premiere of Ken Ludwig's adaptation of *Death on the Nile*. She received her MFA in Design from the Yale School of Drama.

BRITTANY HARTMAN (*Hair and Wig Designer*) is thrilled to be making her Arena Stage debut! She is an Emmy and Guild Award-winning hairstylist who currently manages the *Saturday Night Live* wig shop. She designed her first Broadway play in 2023, *The Thanksgiving Play*, after associate designing several Broadway musicals, including *Jagged Little Pill*, *Sunset Boulevard*, and *Gentleman's Guide to Love and Murder*. This summer, she was the key hairstylist on horror movie *Possession* (Paramount) coming out in theaters June 2027!

ZOË ADAMS (*Associate Director*) is thrilled to make her Arena Stage debut. A Texas-born, Brooklyn-based director, her recent directing and associate directing credits include Broadway: *Bug* (Associate), *Eureka Day* (Associate, Tony Award for Best Revival of a Play); Off-Broadway: *Are You Now... (Associate)*, *To Have and To Hold*, *Bigfoot!* (Associate), *Caroline* (Associate), Red Bull Theater's Short New Play Festival, *The Christine Jorgensen Show*; Regional: *Rodgers & Hammerstein's Cinderella*, *The Wizard of Oz*, *Sister Act* (Impact Arts). Zoë has directed readings of new work by Jaclyn Backhaus, Libby Carr, and Abby Rosebrock. Other collaborations include Manhattan Theatre Club, *Glamour*, Spoke Media, New York Stage and Film, Berkeley Repertory Theatre, and Working Theater. Proud Drama League alum. MFA, Directing; Columbia University. SDC. zoecraigadams.com

RAIYON HUNTER, CSA (*Casting*) is a New Orleans-born casting director, producer, and arts administrator whose work centers artistic excellence, collaboration, and access. She currently serves as Casting Director and Line Producer at Arena Stage, where her recent credits include *Fremont Ave.*, *Are You Now or Have You Ever Been?*, *Jaja's African Hair Braiding*, *Chez Joey*, *The Other Americans*, and *Damn Yankees*, among others. Previously, Raiyon served as Casting Director at Children's Theatre Company, where her credits included *Drawing Lessons*, *Frozen*, *A Year with Frog and Toad*, *Alice in Wonderland*, *How the Grinch Stole Christmas!*, and *Morris Micklewhite and the Tangerine Dress*. She began her professional artistic leadership journey as a Spelman Leadership Fellow at the Alliance Theatre, contributing to productions in capacities ranging from casting associate to director, including *Do You Love the Dark?*, *Darlin' Cory*, *Bina's Six Apples*, *Good Bad People*, and *DreamHouse*.

MORGAN R. HOLBROOK (*Stage Manager*) is a New York-based stage manager and is thrilled to return to Arena Stage after working on *Chez Joey* last season. Career highlights include the Tony Award-winning productions of *The Inheritance*, *The Ferryman*, and *The Boys in the Band*. He was also part of the original stage management team on *Masquerade*, the immersive *Phantom of the Opera* production. Most recently, Morgan was the stage manager for the New York run of *Are You Now or Have You Ever Been?*. He'd like to thank his parents for their love and support.

DAYNE SUNDMAN (*Assistant Stage Manager*) is always glad to be back at Arena Stage. Some past favorite shows at Arena include *Chez Joey* (world premiere), *A Wrinkle in Time* (world premiere), *The Bedwetter*, *Death on the Nile* (world premiere), *Unknown Soldier*, *POTUS*, *Angels in America Part One: Millennium Approaches*, *Catch Me If You Can*, and *Newsies*. Other credits include *The Wild Duck*, *Jane Anger*, *The Notebooks of Leonardo da Vinci* (STC); *Ms. Holmes & Ms. Watson - Apt 2B*, *Murder on the Orient Express* (Great Lakes Theater); *Sweeney Todd*, and *Natasha, Pierre & The Great Comet of 1812*, *Sense & Sensibility* (Idaho Shakespeare Festival). Allen Lee Hughes Fellow 2017. Baldwin Wallace University 2015.



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The cast of *My Fair Lady* (2012/13 Season). Photo by Suzanne Blue Star Boy.

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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.

TAZEWELL THOMPSON (*Artistic Advisor*) is an internationally acclaimed director for opera and theatre, an award-winning playwright, librettist, teacher, and actor. His opera *Blue* with composer Jeanine Tesori won the 2020 MCANNA Award for Best New Opera in North America. *The New York Times* listed *Blue* as Best in Classical Music for 2019. He has more than 150 directing credits, including 30 world and American premieres, in major opera houses and theaters across the USA, France, Spain, Italy, Africa, Japan, and Canada, including Glimmerglass, New York City Opera, Teatro Real, La Scala, L'Opera Bastille, Cape Town, Tokyo, Vancouver, and San Francisco Opera. His award-winning play *Constant Star* has had 16 national productions, garnering nine Barrymore Awards, five NAACP Awards, and three Carbonell Awards; *Mary T. & Lizzy K.*, commissioned and produced at Arena Stage, is the recipient of the Edgerton Foundation New American Play Award; author of *Jam & Spice: The Music of Kurt Weill*; an adaptation of *A Christmas Carol*; and a contributing writer

to *Our War*, short plays for Washington, DC. His a cappella musical *Jubilee: Fisk Jubilee Singers* had its world premiere spring of 2019 and played to SRO audiences at Arena Stage. He has play commissions from Lincoln Center Theater, South Coast Rep, and People's Light & Theatre Company. His production of *Porgy and Bess*, broadcast Live from Lincoln Center, received Emmy Award nominations for Best Director and Best Production: Classical Music. He holds the record for directing three productions: *Appomattox*/Philip Glass, *Lost in the Stars*/Kurt Weill, and his American premiere production from Glimmerglass Festival of *Cato in Utica*/Vivaldi all in the same season in three different theaters at The Kennedy Center. He was chosen to rewrite the libretto and direct the premiere staging of Aaron Copland's *The Second Hurricane* as part of a New York State-wide celebration of Copland's 85th birthday. A select list of operas directed: *Dialogues of the Carmelites*, *Death in Venice*, *Xerxes*, *Carmen*, *Don Giovanni*, *The Tender Land*, *Street Scene*, *Pearl Fishers*, *Norma*, *Margaret Garner*, *A Midsummer's Night Dream*, *Patience*, *Freedom Ride*. He is commissioned by Seattle Opera to write a song cycle and his opera *Blue* is rescheduled for future productions at Washington National Opera, Chicago Lyric, Minnesota Opera, and Mostly Mozart Festival. At schools and conservatories, he has directed productions and held master classes at NYU, Juilliard, Yale, Dartmouth, Columbia, Tulane, Indiana-Bloomington, and Kansas-Lawrence. Chair of Theater Department: St. Ann's School and Columbia Prep. His national theater directing credits include nearly every major theater across the country including the Public Theater/New York Shakespeare Festival, Roundabout Theatre, Manhattan Theatre Club, Arena Stage, Goodman, Seattle Rep, Oregon Shakespeare Festival, Cleveland Play House, Hartford Stage, Second Stage, Guthrie, Indiana Rep, Actors Theatre of Louisville, Huntington Theatre, Delaware Theatre Company, Syracuse Stage, Playmakers Rep, City Theatre, Virginia Stage, and The Old Globe. He is a member of SDC, SAG, AFTRA, AEA, AGMA, and CAE.

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.



The scenic, costume, lighting, sound, and projection designers in this production are represented by United Scenic Artists, Local USA-829 of the IATSE.



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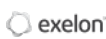
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By Suzie Miller

Directed by Candis C. Jones

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