

NOVEMBER THEATRE
THEATRE GYM

VIRGINIA **rep**

The Bend in the Road Leads You Home

LITTLE BEAR RIDGE ROAD

BY **SAMUEL D. HUNTER**

DIRECTED BY **RICK HAMMERLY**



"A **hard-hitting, hard-laughing** show you leave wanting much more of. **Uproariously funny** and **bruisingly honest**."

— New York Post

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VIRGINIA
rep

Artistic Director Rick Hammerly
Interim Managing Director Lynn M. Stirrup



LITTLE BEAR RIDGE ROAD

BY **SAMUEL D. HUNTER**

DIRECTION

Rick Hammerly^

SCENIC DESIGN

Van Montes

COSTUME DESIGN

Marcia Miller Hailey

LIGHTING DESIGN

Rylie Vann

SOUND DESIGN

Joey Luck

STAGE MANAGEMENT

Megan Wave

Little Bear Ridge Road was commissioned, and its world premiere
presented at Steppenwolf

Theatre Company, Chicago, IL;
Glenn Davis and Audrey Francis, Artistic Directors,
E. Brooke Flanagan, Executive Director

Original Broadway Production Produced by Scott Rudin and Barry Diller

www.concordtheatricals.com

Run time is approximately 95 minutes with no intermission.

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CONTENT WARNING

Little Bear Ridge Road contains mature
themes and cautions for strong language,
alcohol use, terminal illness, grief, and past
drug addiction.

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VAREPTHEATRE



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CAST

Susan Sanford*	Sarah
Matt Meixler	Ethan
Axle Burtress	James/Kenny, U/S Ethan
Alanna Wilson	Vickie/Paulette, U/S Sarah
DJ Cummings Herdoiza	U/S James/Kenny
Dorothy Dee-D Miller	U/S Vickie/Paulette

FOR THIS PRODUCTION

Rehearsal Stage Manager	Hannah Hoffert
Projection	Jonathan Pratt
Additional Music	John Paul Hodge
Properties	Julie Gallagher, Robyn O'Neill
Electrician	Amaya "AJ" Rose
Dresser	Andy Glover
Deck Crew	Oona Landaker
Light and Sound Board Operator	Amaya "AJ" Rose
Promotional Photography	Ben White
Production Photography	Sutten Photography
Production Video	RVA Productions

° Substituting at select performances

Use the QR code to read Cast & Creative Full Bios ►



COMPANY BIOS

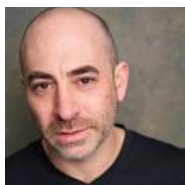


Axle Burtress (James/Kenny, U/S Ethan) has always been a Stargazer. An award winning actor performing in theatre and film for over 20 years; when he isn't lost in his art, he is lost in a good book or at the river with his love. Recent stage credits: *The Cottage* (Beau) at Hanover Tavern with Virginia Rep, *Long Days Journey Into Night* (Jaime Tyrone) at Cadence Theatre, and *Gaslight* (Mr. Manningham) at Swift Creek Mill (2023 RTCC Winner - Best Supporting Actor). Axle thanks his incredible wife, Irene, their dog Lykota, and all his friends and family for their support.

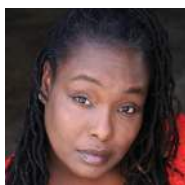


DJ Cummings Herdoiza, he/him, (U/S James/Kenny) is an RTCC Award-nominated actor and vocalist. Regional: Chicago Shakespeare Theater, The Joffrey Ballet, the Alliance of Latinx Theatre Artists of Chicago (Chicago), TADA! Youth Theatre (New York), Virginia Repertory Theatre, 5th Wall Theatre, SPARC, Cadence Theatre Company, Richmond Triangle Players, and the Dogwood Dell Festival of Arts (Richmond). He studied Theatre at Radford University and was the winner of the Full-Ride Scholarship Competition (Top Vocalist) at MI College of Conservatory Music in Hollywood,

California. Offstage, he serves as the DEI Director of Stonewall Sports Richmond and is on the management team at VisArts.

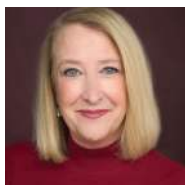


Matt Meixler, he/him, (Ethan) feels very fortunate to be returning to Virginia Rep, this time in the Theatre Gym. He previously appeared on the November Stage as Paul Sheldon in *Misery* and as Hector MacQueen in *Murder on the Orient Express*. Other Richmond credits include Steve in *Burial Tax* (Firehouse Theatre) and multiple roles in *War in Pieces '25* (Firehouse and the Virginia War Memorial). Matt is a proud graduate of NYU's Tisch School of the Arts and extends his love and gratitude to his mother, sisters, and brother for their lifetime of support and encouragement.



Dorothy Dee-D. Miller (U/S Vickie/Paulette) Dee D's recent works include *A Christmas Carol* at Virginia Rep. "*BRKLYN*" the Musical on the Swift Creek Mill Stage voted best musical in the 2024 season, *Hairspray* as Motormouth Maybelle, at the Lee PlayHouse on For Gregg Adams multiple film and stage projects, including award-winning performances with RTP - *How Black Mothers Say I Love You* (individual Artsy winner for Best Supporting Performance in a Play and cast winner for Best Ensemble Acting, 2022-23 season) and *Sugar in our Wounds* (Artsy winner for Best Play, 2021-22) Dee D.

began performing personal pieces at local poetry clubs and gatherings throughout RVA in 2010 and began acting in 2013. She is also a contemporary artist, and in her spare time, she writes, paints, and sculpts.



Susan Sanford (Sarah) was last seen on the Virginia Rep stage as Beulah and Others in *Come From Away* and as Mrs. Dilber in the *A Christmas Carol*. She was also seen in this season's production of *Murder on the Orient Express* as Mrs. Hubbard. Previous roles in Richmond include Big/Little Edie in *Grey Gardens* with Richmond Triangle Players, The Witch in *Into the Woods* with Richmond Shakespeare and Toni in *Appropriate* with Cadence Theatre, all of which garnered her RTCC best actress awards. She is thrilled to be a part of this beautiful story. All love to Foster, Willow and Jordan.

COMPANY BIOS



Alanna Wilson, she/her, (Vickie/Paulette, U/S Sarah) is thrilled to return to Virginia Rep after wrapping up *Come From Away* as a swing for Bonnie, Beulah, and Diane. Local credits include *The Golden Girls: The Lost Episodes - The Holiday Edition* (Richmond Triangle Players), *Snapshots & From Up Here* (HAT Theatre), *Firebringer* (Dogwood Dell), *She Loves Me* (Homefront Players), and *Winter Wonderettes* (Swift Creek Mill Theatre). Alanna has performed regionally at The Ivoryton Playhouse, Gateway Playhouse, and Northern Stage, and is a graduate of TheatreVCU. Special thanks to Rick for this opportunity. This one's for Aunt Susan.

Rick (Director) See Leadership

Van Montes, he/him, (Scenic Designer) graduated in 2024 with his B.F.A. in Scenic Design from Virginia Commonwealth University. During the week you can find him Scenic Painting at Kings Dominion. Van is thrilled to be designing his first show with Virginia Rep. He would like to thank the team at Virginia Rep for this wonderful opportunity, and his girlfriend Juliette for always taking care of him during long work days and late nights. Recent design credits include *King James* (Richmond Shakespeare), *Witch* (Richmond Shakespeare), *Twelfth Night* (VCUarts Theatre) and *Anonymouse* (VCUarts Theatre).

Marcia Miller Hailey (Costume Designer) has been working in Richmond theatres for over 30 years, and now currently works in the costume shop at Virginia Rep as a Cutter/Draper. Some of her favorite shows she designed for Virginia Rep include *Beehive*, *Forever Plaid*, *Erma Bombeck: At Wit's End*, *Miracle on South Division Street*, *Charitable Sisterhood*, *Charitable Sisterhood Christmas Spectacular*, *Last of the Red Hot Lovers*, and *Boeing Boeing*. She has also worked for the Richmond Ballet, Virginia and Utah Shakespeare Festivals, and Royal Caribbean Cruise Lines.

Rylie Vann, she/her, (Lighting Designer) graduated in 2025 from the University of Mary Washington, and is thrilled to be designing her first show with Virginia Repertory Theatre! She has been the Assistant Lighting Designer for past productions at the Rep, including *Come From Away* (2026) and *A Christmas Carol* (2025). Around Richmond, Rylie has worked with the Richmond Ballet and is currently the Production Assistant at Allianz Amphitheatre. Other credits include productions at Signature Theatre, Folger Shakespeare Theatre, Pennsylvania Shakespeare Theatre, and Olney Theatre (upcoming).

Joey Luck, he/him, (Sound Designer & Composer) is very excited to be a part of this production of *Little Bear Ridge Road*! Some of his most recent theatre credits include *Murder on the Orient Express* (Virginia Rep), *Our Dear Dead Drug Lord* (5th Wall Theatre), *The Rocky Horror Show* (Richmond Triangle Players / Richmond Symphony), and *small quiet good* (Lynn Theatre at Brightpoint). He has received several RTCC awards for sound design, including in 2013 for *A Bright New Boise* (Firehouse Theatre), 2014 for *Cabaret* (Richmond Triangle Players), 2015 for *Psycho Beach Party* (Richmond Triangle Players), 2017 for *The Toxic Avenger* (5th Wall Theatre) 2019 for *Sweeney Todd* (TheatreLAB), 2022 for *Small Mouth Sounds* (Cadence/Virginia Rep), and 2023 for *After December* (Virginia Rep). Joey also designs sound and composes music for film, dance, and escape rooms and is a proud member of the Theatrical Sound Designers and Composers Association (TSDCA). Joey would like to thank his friends and family for their love and support! www.joeyluck.com

Megan Wave, she/her, (Stage Manager) is delighted to be making her Virginia Repertory Theatre Stage Management debut. Selected stage management credits include *Our Dear Dead Drug Lord* (5th Wall Theatre), DC, I Love You: First Dates and DC, I Love You: Ready or Not (The Folger Shakespeare Library), and Garrett Does Garland (Richmond Triangle Players). Various production credits include *Come From Away*, *The Musical Adventures of Flat Stanley*, and *A Christmas Carol* (Virginia Rep), *Wolf Play* (5th Wall Theatre), *The Shawshank Redemption* and *POTUS: Or...* (NextStop Theatre), Reading Room Festival 2025 (The Folger Shakespeare Library), and *Ouroboros* (Dance Place).

NOVEMBER THEATRE
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JONATHAN SAYER

DIRECTED BY PAUL TAKÁCS

SEPT 16 – OCT 18

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LEADERSHIP



RICK HAMMERLY

Artistic Director

Rick has worked as an award-winning actor, director, filmmaker, and arts manager with more than three decades of

experience, formerly based in Washington, DC.

Since relocating to Richmond and joining the leadership team at Virginia Repertory Theatre, he has directed *Beautiful: The Carole King Musical* (for which he received an RTCC Award for Best Direction of a Musical), *Murder on the Orient Express*, *Waitress*, *Misery*, *Martha Mitchell Calling*, *After December*, and most recently adapted and directed VA Rep's *A Christmas Carol*. In addition, he received a 2018 Helen Hayes Award for his direction of *Lela & Co.* and a 2020 Helen Hayes Award nomination for his direction of *Agnes of God*, both for Factory 449. Other directing credits include *Dizzy Miss Lizzie's Roadside Revue's The Brontes* (New York Musical Theatre Festival), *Reykjavik* (Rorschach Theatre), *Emilie: La Marquise du Châtelet Defends Her Life Tonight* (WSC Avant Bard), *Driving Miss Daisy* featuring Karen Grassle (Riverside Center for the Performing Arts), *Junie B. Jones Is Not a Crook* (Adventure Theatre MTC), *Dead Man Walking* (American University), and *Closet Land* (Factory 449).

As an actor, he has performed Off-Broadway and regionally, receiving a Helen Hayes Award for his turn as Hedwig in Signature Theatre's production of *Hedwig and the Angry Inch*, as well as nominations for his work in *Angels in America* (Signature Theatre), *Me and Jezebel* (MetroStage) and *Oliver!* (Adventure Theatre MTC). For ten years, he played Mr. Fezziwig in Ford's Theatre's annual production of *A Christmas Carol* and was most recently seen as Miss Tracy Mills in Round House Theatre's *The Legend of Georgia McBride*.

He is a founder and Producing Artistic Director of Factory 449, the recipient of multiple Helen Hayes Awards, including the John Aniello Award for Outstanding Emerging Theatre Company, and the Executive Director of the Washington Area Performing Arts Video Archive (WAPAVA). For Idle Rich Productions, he wrote, directed, and produced *signage*, his debut film, which screened in over 60 film festivals world wide, garnered 5 festival awards, and was purchased by MTV and programmed on their LOGO channel.

Rick is a member of the Stage Directors and Choreographers Society (SDC) and Actors' Equity Association (AEA). He received a B.A. in Theatre from the University of Virginia, an M.A. in Film & Video Production from American University, and has completed the coursework for an M.A. in Arts Management, also from AU.

Biography coming shortly.



LYNN M. STIRRUP

Interim Managing Director

Inclusion, Diversity, Equity, and Access (IDEA) Accountability Statement

Since 2020, Virginia Repertory Theatre has been intentional in our efforts to become an artistic home that is multicultural in representation and where everyone is welcomed and included. We still have much work to do and continue to commit to doing our part to dismantle systems of oppression, not only in the theatre community, but everywhere it is present.

Our Commitment

We commit to examining our organizational culture to assure that we are an artistic home centered on anti-racist and anti-oppression practices. We will actively pursue and embrace inclusion, diversity, equity, and access in all aspects of art, business, and life in our community.

We will intentionally make space for the diverse voices of our board, staff, artists, and theatre community.

We will seek to include and reflect on the varied experiences of our community to ensure everyone has access to live theatre that entertains, inspires, and challenges. We will be mindful of Black, Indigenous, and Persons of Color (BIPOC); Asian American Pacific Islander (AAPI); People with Disabilities, Lesbian, Gay, Bisexual, Transgender, Queer+ (LGBTQ+), and other marginalized communities in our efforts and we will actively seek to learn from them.

We make these commitments to the theatre community and to the community at large and we ask that they take this journey with us and hold us accountable.

We will commit to implement our action plan so that
we can honestly say:

At Virginia Repertory Theatre, everyone has a voice.

At our theatre, everyone is welcomed and included.

*Please refer to the Social Justice section of our website for
our full Anti-Racism Commitment & Accountability Statement
and our history in support of racial equity.*

OUR MISSION

Our Mission: To entertain, challenge, and uplift our communities through the power of live theatre. To that end, we seek national caliber excellence in the arts, education, and community health and leadership.

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