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Photo of Jack Willis in All the Way by Stan Barouh.
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Our history defines us and drives us.

I was 11 years-old when four African-American girls were murdered in the 16th Street Baptist Church Bombing of 1963. I remember the shock. I remember thinking these were innocent children, and I was a child myself. It is one of my earliest memories of witnessing violence in America — a senseless act born from deep-seated hatred, bigotry and racism. This moment moved Nina Simone from being an artist to becoming an activist.

Sadly, these horrific acts of domestic terrorism haven’t stopped. Whether because of race or because of hatred they continue with relentless timing. In 2012, we lost innocent children and women in Newtown, Connecticut at Sandy Hook Elementary School. I became an artist activist in response to this horror. After Sandy Hook, my partner Suzanne Blue Star Boy and a group of citizen activists created a March on Washington for Gun Control.

Each of us has their own critical turning point. What is it for you? Like Nina Simone, we must use our voices to demand action. As an established black musician during the 1960s, Nina Simone risked her career to include fierce, uncompromising social commentary in her songs. And while the music industry punished her by boycotting her records, people began to listen. Most importantly, they began to react.

Like Nina, we cannot be afraid to say what we need to say. This season marks my 20th Anniversary as Artistic Director at Arena Stage and it is the most important time in my life to create theater, to speak out and to take action. I’m proud to welcome director Timothy Douglas, who returns after his forceful King Hedley II and Disgraced. He brings passionate artistry that quite literally fuels the entire rehearsal room and all those working with him. Timothy and his beautiful cast are the kind of artists that fuel Arena.

We are at a critical juncture in our country. It is a great moment to share Nina Simone’s elegant and powerful story in Washington. I hope that you are inspired by her story to speak up when you see injustices and to do something about it. Choose what you feel passionately about. To do so is an act of citizenship.

When we stand together, we stand a chance.

Many thanks,

Molly Smith, Artistic Director
It's hard to believe we have reached the last production we will open in 2017. The last quarter of the year is always one of the busiest at Arena with productions running in all our spaces and our rehearsal halls packed tightly with cast members, designers and production staff.

This time of the year can often be one of the most chaotic due to the high volume activity. It is also, in my opinion, one of the most invigorating because the Mead Center is “at capacity” with the number of artists in our spaces.

As I have mentioned in previous programs, I have decided to use my program notes this season to further explore how we at Arena demonstrate our commitment to our core values. The fourth core value of our mission statement is “to flourish by building a dynamic and powerful artistic community.”

With each season, Arena’s artistic community grows exponentially. In each production that appears on our stages, we bring in new actors, directors, designers, musicians, crew members and production staff that help bring the shows to life. We also welcome back artists that we have collaborated with in the past to help foster relationships and further strengthen our existing community.

The scope of our community continues to expand from a production standpoint with each co-production partnership. Earlier this season we produced the backyard comedy Native Gardens with our friends at the Guthrie Theater in Minneapolis, Minnesota. In March of 2018 we are excited to present August Wilson’s Two Trains Running with our colleagues at the Seattle Repertory Theatre. These partnerships not only allow us to produce first-rate productions, but allow Arena’s artistic community and influence to grow at a national scale.

Our artistic community grows with each world premiere we produce and move on to have other productions at theaters both in the non-profit and for-profit realm. The spring will see two works added to Arena's long list of world premiere productions with Sovereignty opening in January and Snow Child opening in April. Productions like Dear Evan Hansen and Next to Normal have made stops at Arena Stage before moving to Broadway, while productions like The Originalist have gone on to have life at other regional theatres. With each new production, development and reading, Arena’s artistic influence expands and further shapes the legacy of this 67 year-old organization.

Our community engagement program strengthens the artistic community from a D.C. perspective with our Actors Arena series and Allen Lee Hughes Fellowship Program. Our commitment to training and engaging with artists at our local level ensures that Arena Stage is able to contribute to the robust D.C. arts community. Our Power Plays initiative has proven Arena's commitment to developing works in D.C. and providing them the chance to be test driven in front of our sophisticated and introspective audiences.

Molly and I recently gifted the staff with teal blue shirts that proclaim “Artists All” in bold text on the front. It serves as an important reminder that Arena Stage is made up of artists on and offstage. While you watch the performance, I invite you to reflect on the scope of Arena's artistic community from what you see before you, who you see around you in the Mead Center, and beyond — we have learned here that the best way to live our values is to present fiery and poignant works like Nina Simone: Four Women!

Happy Holidays!

Edgar Dobie, Executive Director
edgar@arenastage.org
Oh, directing! It's my greatest joy — I'm at my most creative; and it's my greatest fear — I'm at my most vulnerable. It's also when I feel most alive because we're creating in space, in the moment.

A director's art is interpretive. It's my job to interpret the words of the playwright for this moment in time. My medium is plastic and is about the actors, the design, the words and the audience. Theater is created in the space between audience and actor — even if there is an audience of one for one actor on stage.

My work begins at least a year before it hits the stage. Research, research, research — I love studying the period, ideas and artwork of the world we're creating. I work with the designers on two or three important themes to see in the set, costumes, light, projection and sound design. I strive to be very focused and clear since so many artists need to interpret these two or three ideas. The set leads the way technically.

My job is to synthesize the brilliant ideas we have as a group — then make decisions.

I talk to the casting director about the type of actor I'm interested in. For those of you who follow my aesthetic, you know I cast dynamic, emotionally available, open minded actors. I want to work with actors who will experiment and play in rehearsals and who relish the hard work it takes to get to excellence. Yes, we check with other directors to make sure each actor is a good company member. If they aren't, I won't cast them. Beware all actors who read this and now know...

If it's a musical, I'm in conversations early with the choreographer and musical director about the type of dancing and ideas for the choreography. The musical director and I discuss interpretation of the lyrics and the sound of the show.

We have at least one big design meeting when designers, the stage manager and production manager all sit in a room to imagine the play scene by scene — often the set designer has a miniature model of the set. Each play has its own unique set of challenges and we consider many potential solutions. The best idea wins.

Snow Child, which I'm directing later this season, is so complex and has so many wonderful challenges to solve that we've already had two design meetings.

And I'm barely beginning to scratch the surface of what I do as director...
Molly discussing The Velocity of Autumn set model with actors Estelle Parsons and Stephen Spinella.

Molly and Paul Sportelli (Music Director) at the first design meeting for Carousel.

Molly’s 20th Anniversary articles are joyously sponsored by Andrew R. Ammerman.
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On September 15, 1963, the 16th Street Baptist Church in Birmingham, Alabama was bombed by white supremacists. Four girls were killed in the bombing — Addie Mae Collins, Cynthia Wesley, Carole Robertson and Carol Denise McNair. Here, we speak with Playwright Christina Ham and Director Timothy Douglas about telling this story through the lens of Nina Simone's music.

What personal meaning does this story hold for you?

CHRISTINA HAM: I wrote the story using the 16th Street Baptist Church bombing as a starting point because my mom’s family went there. Thinking about this play and my mom’s family going to the 16th Street Baptist Church helped me to understand why this event would resonate for Nina, as well as the impact and pain it had on my mom’s community. My parents both left the south before segregation ended. They never lived in a desegregated south because they all went west and never looked back. Now many of my plays deal with delving into what happened — I can understand that pain a little better.

TIMOTHY DOUGLAS: The deeper I get into Nina’s music, and into emotionally intuiting her pain, her lyrics and artistry made much more sense to me. I think all of my work as a creative artist is in some way trying to address, heal and make sense of the world — specifically the world I grew up in. I tend to feel most at home the more complicated the play is that I’m working on.

What do you think Nina Simone was saying that we need to hear today? Is there a particular song or lyric that resonates with you now?

CH: I’ve done a lot of reading on Nina Simone, and have learned that black pride was really important to her. I think her work was trying to break through those barriers and provide a soundtrack, basically, for her people to really have black pride, even when she was fighting for that pride in her own life. She said “Young, Gifted and Black” should be our new national anthem because she hated “Lift Every Voice and Sing.”

TD: For me it continues to be “Mississippi Goddam.” The music is doing one thing, and the lyrics are doing another — it’s as if two locomotives are pulling in opposite directions — and yet somehow it works. And within that the most telling line, well two, is “This is a show tune but the show hasn’t been written for it yet.” How profound and prophetic. You can take it at so many levels. And then later she says, “I bet you thought I was kidding.”

CH: And she wasn’t. At all.

TD: I’m still so confronted by that.
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Adrianna Hicks (Celie) and the North American tour cast of THE COLOR PURPLE. Photo by Matthew Murphy, 2017.
PRESENTS

NINA SIMONE: FOUR WOMEN

BY

CHRISTINA HAM

DIRECTED BY

TIMOTHY DOUGLAS

MUSIC DIRECTOR

DARIUS SMITH

CHOREOGRAPHER

LADY DANE FIGUEROA EDIDI

MUSIC AND VOCAL ARRANGEMENTS

DARIUS SMITH

SET DESIGNER

TIMOTHY MACKABEE

COSTUME DESIGNER

KARA HARMON

LIGHTING DESIGNER

MICHAEL GILLIAM

SOUND DESIGNER

MATTHEW M. NIELSON

WIG DESIGNER

ANNE NESMITH

FIGHT CONSULTANT

CLIFF WILLIAMS III

DRAMATURG

JOCELYN CLARKE

CASTING DIRECTOR

VICTOR VAZQUEZ

NEW YORK CASTING

GEOFF JOSSELSON, C.S.A.

STAGE MANAGER

CHRISTI B. SPANN

ASSISTANT STAGE MANAGER

MARNE ANDERSON

Nina Simone: Four Women was commissioned by Park Square Theatre, St. Paul, Minnesota. Richard Cook, Artistic Director, C. Michael-jon Pease, Executive Director and received its first public performance on March 8, 2016.

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SETTING

The ruins of 16th Street Baptist Church in Birmingham, Alabama, September 16, 1963.

CAST LIST (in order of appearance)

Nina Simone .................................................................................................................. HARRIETT D. FOY
Sarah .................................................................................................................. THERESA CUNNINGHAM
Sephronia ........................................................................................................................ TONI L. MARTIN
Sweet Thing / Dance Captain .................................................................................. FELICIA CURRY
Sam ....................................................................................................................................... DARIUS SMITH
Recorded Announcer .................................................................................................. EDWARD GERO

FOR THIS PRODUCTION

Assistant Set Designer .......................................................................................... ANTON VOLOVSEK
Assistant Lighting Designer ........................................................................... CATHERINE GIRARDI
Technical Director .......................................................................................... NATALIE BELL
Properties Director ................................................................................................ MONIQUE WALKER
Costume Director .......................................................................................... JOSEPH P. SALASOVICH
Master Electrician ........................................................................................ CHRISTOPHER V. LEWTON
Sound Director .......................................................................................... TIMOTHY M. THOMPSON
SDCF Observer / Directing Assistant ........................................................... JASMINE B. GUNTER
Stage Management Fellow ................................................................................ DAYNE SUNDMAN
Props ................................................................................................................................ KYLE HANDZIAK
Light Board Operator .......................................................................................... PAUL VILLALOVOZ
Sound Engineer .......................................................................................... REID MOFFAT
Second Audio ........................................................................................................ MELANIE NEHRKORN
Wardrobe Supervisor ........................................................................................ ALINA GERALL
Hair and Makeup Supervisor / Assistant Wig Designer ........................................... LASHAWN MELTON
Hair and Makeup .......................................................................................... ANTOINETTE WINCHESTER-WILLIAMS
Board Intern ................................................................................................................ PATTI HERMAN

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- The New York Times

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Old Jim Crow
Nina Simone, Jackie Alper and Ron Vander Groef
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His Eye is on the Sparrow
Traditional Gospel Hymn
Written by Civilla D. Martin and Charles H. Gabriel

God Be With You 'Til We Meet Again
Traditional Hymn
Lyrics by Jeremiah Eames Rankin, Music by William Gould Tomer

Nobody
Music by Bert Williams and Lyrics by Alex Rogers

Sinnerman
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Images
(Based On William Waring Cuney’s poem “No Images”)

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To Be Gifted Young and Black
Written by Weldon Irvine and Nina Simone
Published by EMI Grove Park Music, Inc. obo itself and Ninandy Music (BMI)
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Mississippi Goddam
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Shout: Oh, Mary
Written by Christina Ham

Four Women
Written By Nina Simone
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CAST (in alphabetical order)

THeresa Cunningham (Sarah) is excited to make her debut at Arena Stage. D.C.-area credits include Caroline or Change (Stillpointe Theatre, Round House); A Raisin in the Sun and If I Hold My Tongue (Compass Rose Theatre); Wiley and the Hairy Man (Imagination Stage); Once on This Island (Olney); Ain't Misbehavin' (Riverside Theatre); and Les Misérables and a Helen Hayes Award for The Color Purple (Toby's Dinner Theatre). Regional credits include I Dream (Alliance Theatre); Smokey Joe's Café (Atlanta Lyric Theatre); Three Sistahs (Horizon Theatre); Member of the Wedding and Seussical (Springer Opera House); True Story of the 3 Little Pigs (Theatre in the Square); Alice Thru the Wonderglass (Synchronicity Theatre); and Heartbeats (Aurora Theatre). Theresa studied musical theater at Syracuse University.

Felicia Curry (Sweet Thing / Dance Captain) returns to Arena Stage after appearing in Disgraced. D.C.-area credits include OLIVÉRio, Chasing George Washington and Beehive (Kennedy Center); Ragtime, A Christmas Carol and The 25th Annual Putnam County Spelling Bee (Ford's Theatre); Caroline or Change and This (Round House); Home (Rep Stage); Laugh and Bloody Bloody Andrew Jackson (Studio Theatre); Les Misérables (Signature Theatre); Imagination Stage; Adventure Theatre MTC; MetroStage; Olney; and Toby's Dinner Theatre. Regional credits include Vanya and Sonia and Masha and Spike and The Mountaintop (Gulfshore Playhouse), Sister Act (Riverside Center) and The Color Purple (Virginia Repertory Theatre). New York credits include We Three Lizas (Joe's Pub) and The Brontes (NYMF). Felicia has received five Helen Hayes Award nominations and a RTCC Best Actress Award. She is a graduate of University of Maryland.

HarrIett D. Foy (Nina Simone) appeared at Arena Stage in The Women of Brewster Place (Helen Hayes nomination), The Piano Lesson, Polk County (Helen Hayes nomination), From the Mississippi Delta and A Wonderful Life. Broadway credits include Amelie, Amazing Grace, The American Plan, Mamma Mia and Once on This Island. Off-Broadway credits include Rimbaud (BAM); On the Levee; Crowns (AUDELCO Award winner); Lone Star Love; Dinah Was; and Inside Out. Regional credits include Reunion (Ford's Theatre); The House That Will Not Stand (Yale Repertory/Bekeley Repertory, TBA Award winner); dance of the holy ghosts (Yale Repertory); Breath and Imagination (ArtsEmerson); LMNOP (Goodspeed), Ambassador Satch (Dubai); and Seven Guitars (Center Stage). Film/TV credits include Winter's Tale, Collateral Beauty, Welcome to the Wayne, Orange is the New Black, Rescue Me and Law & Order. She received her B.F.A. from Howard University. “WGATAP!” Twitter: @divafoyh.

www.harriettdfoyy.com

Toni L. Martin (Sephronia) of Milwaukee, WI is thrilled to make her Arena Stage debut. Broadway credits include Airline Highway. Additional New York credits include Dream Ticket (NYC Fringe Festival). Chicago credits include Airline Highway (Steppenwolf Theatre) and A Raisin in the Sun (TimeLine Theatre) for which she won Best Supporting Actress from Black Theatre Alliance. Film/TV credits include NBC's Chicago Fire and Netflix's Gypsy. She received her B.F.A. from University of Wisconsin-Milwaukee. All praise goes to The Creator and much love to my friends and family who show up and support! Twitter: @ToniMartinMKE, Instagram: @LinnMartinT
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DARIUS SMITH (Sam) makes his Arena Stage debut. Off-Broadway credits include Bubbly Black Girl Sheds Her Chameleon Skin (NY City Center) and Futurity (ArsNova, Soho Rep). D.C.-area credits include Jelly’s Last Jam (Helen Hayes nomination), La Cage aux Folles, Soon (Signature); The Producers, The Little Mermaid and Choir Boy (Studio). Regional credits include His Eye is On the Sparrow (Portland Center Stage) and Choir Boy (Marin Theater Company, JAG Productions). His original works include Marcus Nate is Alive and Great and Still Living in Detroit, The Snowy Day, U.G.L.Y. Awards include 2017 AUDELCO Award nomination for Raisin (Astoria PAC), NY City Center Music Directing Fellowship, San Francisco Theatre Critics Award for Outstanding Music Direction for Choir Boy, and Signature Theatre Young Artist Citation. Upcoming productions include The Wiz (Ford’s Theatre). Twitter/Instagram: @DSmithMusic. www.dariussmithmusic.net

TIMOTHY DOUGLAS (Director) directed Disgraced and King Hedley II at Arena Stage. D.C. credits include Father Comes Home from the Wars (Parts 1, 2 & 3), Two Trains Running, The Trip to Bountiful, Permanent Collection and A Lesson Before Dying (Round House); Dontrell, Who Kissed the Sea (six Helen Hayes nominations) and Insurrection: Holding History (Theater Alliance); The Last Orbit of Billy Mars (Woolly Mammoth); and Much Ado About Nothing (Folger Theatre). Additional credits include the premiere of Rajiv Joseph’s The Lake Effect (Silk Road Rising), Bronte: A Portrait of Charlotte (Off-Broadway) and the world premiere of August Wilson’s Radio Golf (Yale Repertory). He has directed for Cincinnati Playhouse in the Park (Associate Artist), American Conservatory Theater, The Guthrie, Berkeley Repertory, Center Theatre Group, South Coast Repertory, Steppenwolf, Portland Center Stage, Berkshire Theatre Festival and Milwaukee Repertory. www.timothydouglas.org

DARIUS SMITH (Music Director/Music and Vocal Arrangements) See cast bios.

LADY DANE FIGUEROA EDIDI (Choreographer) last appeared at Arena Stage as Lady in Trust Me as part of the Kogod Cradle Series. D.C. credits include Faith in Wig Out! (Studio Theatre) and New York credits include Klytmnestra in Klytmnestra: An Epic Slam Poem (WOW Theater Café). Considered one of the most prolific artists of our time, she is the first TWOC to publish a work of fiction in D.C., and released her 10th book in August. She was the first TWOC to be nominated for a Helen Hayes Award (Outstanding Choreography for Theater Alliance’s Dontrell Who Kissed the Sea.) As an advocate, she is the founder of The Inanna D Initiatives and has created several arts advocacy initiatives to help combat the erasure of TGNC Artist of Color. www.LadyDaneFE.com

CREATIVE

CHRISTINA HAM (Playwright)’s plays have been developed and produced both nationally and internationally with the Kennedy Center, The Guthrie, Goodman Theatre and the Tokyo International Arts Festival, among others. Her play Four Little Girls was directed by Phyllicia Rashad at the Kennedy Center to commemorate the 50th anniversary of the 16th Street Baptist Church bombing. Christina is a two-time recipient of a McKnight Fellowship in Playwriting Award and a Jerome Fellowship from the Playwrights’ Center in Minneapolis. Her plays are published by Dramatic Publishing. A graduate of the University of Southern California with an M.F.A. in playwriting from the UCLA School of Theater, Film, and Television, Christina is a Core Writer of the Playwrights’ Center and the playwright-in-residence at Pillsbury House Theatre in Minneapolis. www.christinaham.com
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TIMOTHY MACKABEE (Set Designer)’s Broadway credits include *The Elephant Man* (starring Bradley Cooper) and *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End credits include *The Elephant Man*. Off-Broadway credits include *The Last Match* (Roundabout); *Guards at the Taj, The Penitent and Our New Girl* (Atlantic Theater Company); *Vietgone and Important Hats of the Twentieth Century* (MTC); *Heathers The Musical and Luce* (Lincoln Center); *Gigantic* (Vineyard Theatre); and *Much Ado About Nothing* (The Public). Regional credits include Center Theatre Group, Steppenwolf, Old Globe, A.C.T., Ford’s Theatre, Seattle Repertory, Center Stage, Denver Center, Portland Center Stage and Cleveland Play House. TV credits include *Amy Schumer: Live at the Apollo* and *Mike Tyson: Undisputed Truth* (HBO), *Gotham*, *Smash* and *The Today Show*. He attended North Carolina School of the Arts and Yale School of Drama. Instagram: @timmackabeedesign. www.timothymackabeedesign.com

KARA HARMON (Costume Designer)’s Arena Stage credits include *Native Gardens*. Broadway credits include assistant costume designer for *The Crucible, Magic Bird, First Date* and *Memphis*. Regional theater credits include *The Legend of Georgia McBride* (Marin Theatre); *The Mountaintop* (Trinity Repertory); *Barbecue* (Geffen Playhouse); *The Rape of Lucretia* (Wolf Trap); *Ethel and God of Carnage* (Alliance Theatre); *Seven Guitars* (Actors Theatre of Louisville); *Much Ado About Nothing and The Comedy of Errors* (Oregon Shakespeare); *Safehouse* (Cincinnati Playhouse in the Park); *Clybourne Park and The Trip to Bountiful* (Hangar Theatre); *Dot* (Vineyard Theatre); and *Seven Guitars and Broke-ology* (The Juilliard School). TV credits include assistant costume designer on Netflix’s *Daredevil* and HBO’s *Boardwalk Empire*. Kara received her M.F.A. from NYU Tisch School of the Arts. www.KaraHarmonDesign.com

MICHAEL GILLIAM (Lighting Designer)’s Broadway credits include *Bonnie and Clyde, Brooklyn, Big River* and *Stand-Up Tragedy*. West End credits include *Gershwin Alone* and Off-Broadway credits include *Cagney The Musical, Tappin’ Thru Life, The Best Is Yet To Come, Striking 12, Blue and Menopause the Musical*. National tour credits include *Looped, Peter Pan, Brooklyn, Guys and Dolls* and *Big River*. Regional theater credits include Arena Stage, Alley Theatre, The Old Globe, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Goodman Theatre, The Guthrie, Pasadena Playhouse, Geffen Playhouse, the Kennedy Center, Ford’s Theatre, Philadelphia Theatre Company, Prince Music Theatre, Denver Center and Arizona Theatre Company. Awards include Ovation Awards, Drama-Logue Awards, Garland Awards, San Diego Theatre Critics Circle Awards and the 1999 Career Achievement Award from the LA Drama Critics Circle.

MATTHEW M. NIELSON (Sound Designer)’s Off-Broadway credits include The Public’s Shakespeare in the Park, Lincoln Center and 59E59. Regional credits include Ford’s Theatre, Round House, Catalyst Theatre, Forum Theatre, Theatre Alliance, Woolly Mammoth, Signature Theatre, Olney, Kennedy Center, Smithsonian, Studio Theatre, Delaware Theatre Company, Philadelphia Theatre Company, Barrington Stage Company, Portland Center Stage, Center Stage, Milwaukee Repertory and St. Louis Repertory. Film/TV credits include *Those Who Wait, Death in Time, Elbow Grease, Blue, Epix Drive-In, From Hell to Here, The Good Ways of Things and The Long Road*. Matthew is a founding member of the audio theater company The Audible Group and creator of Troublesome Gap. He won several Helen Hayes Awards and film festival awards. He runs Sound Lab Studios, a recording studio and production house. Samples can be heard online at www.CuriousMusic.com.
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ANNE NESMITH (Wig Designer) returns to Arena Stage where design credits include The Pajama Game, Smart People, A Raisin in the Sun, Watch on the Rhine, Carousel, The Little Foxes, All the Way, Oliver!, Destiny of Desire, Fiddler on the Roof, Mother Courage and Her Children and The Music Man. Recent credits include A Little Night Music (Signature Theatre), La Pietra Del Paragone (Wolf Trap), Le Nozze di Figaro (Nishinomiya, Japan) and Death of a Salesman (Ford’s Theatre). Her designs have been seen at the Kennedy Center, Opera Philadelphia, Shakespeare Theatre Company, Washington Ballet and Saito Kinen Festival in Matsumoto, Japan. Anne was the resident wig/makeup designer for the Baltimore Opera and has created wigs for Smithsonian National Portrait Gallery programs, Investigation Discovery’s Ice Cold Killers, Maryland Public Television and the U.S. Army’s tour Spirit of America.

CLIFF WILLIAMS III (Fight Consultant) is happy to return for his ninth production at Arena Stage. Cliff is a native Virginian and has been choreographing and directing for the last 12 years, primarily in the D.C. area. Favorite credits include The Shoplifters, Long Day’s Journey into Night and Gem of the Ocean (Arena Stage); As You Like It (Center Stage); Chimerica (Studio Theatre); Dead Man’s Cell Phone (Woolly Mammoth); Dracula, The Scene and Six Years (Actors Theatre of Louisville); Angels in America (Forum Theatre); and The Argument and Yenti (Theater J). www.CliffWilliamsIII.net

JOCELYN CLARKE (Dramaturg) is currently Theatre Adviser to the Arts Council of Ireland and dramaturg at American Voices New Play Institute at Arena Stage in Washington, D.C. He has taught dramaturgy at the John Kennedy Centre for the Performing Arts, Columbia University, NYU Abu Dhabi, and Trinity College Dublin. He was the Commissioning and Literary Manager of the Abbey Theatre for four years, and lead theatre critic with The Sunday Tribune for nine years. He is an associate artist with The Civilians and Theatre Mitu in New York. He has written six plays for Anne Bogart and the SITI Company – Bob, Alice’s Adventures Underground, Room, Score, Antigone and Trojan Women (After Euripides). Chess Game No. 5, his new collaboration with the company, premiered in New York in March.

GEOFF JOSSELSON, CSA (New York Casting) is pleased to continue his association with Arena Stage. Broadway and Off-Broadway productions include The Velocity of Autumn starring Estelle Parsons; Southern Comfort; Yank!; Enter Laughing; Pretty Filthy; John and Jen, Himself and Nora; and Altar Boyz. He has also cast productions for Actors Theatre of Louisville, Arizona Theatre Company, Barrington Stage Company, Bay Street Theatre, Brooklyn Academy of Music, The Civilians, Cleveland Play House, Denver Center, Marriott Theatre, North Shore Music Theatre, Old Globe, Oregon Shakespeare Festival, The Public Theatre, San Francisco Symphony and the York Theatre Company. www.geoffjosselson.com

CHRISTI B. SPANN (Stage Manager) returns to Arena after serving as stage manager for A Raisin in the Sun, The Little Foxes and Love in Afghanistan. Christi spent 12 seasons on the stage management staff at the Denver Center Theatre Company, four summer seasons with The Great River Shakespeare Festival and just finished Shakespeare in Love with Virginia Repertory Theatre in Richmond, VA.

MARNE ANDERSON (Assistant Stage Manager)’s Arena Stage credits include A Raisin in the Sun, Roe, Moby Dick, All the Way, Erma Bombeck: At Wit’s End, King Hedley II, Five Guys Named Moe, The Mountaintop, Metamorphoses and Duke Ellington’s Sophisticated Ladies. Additional D.C. credits include A Midsummer Night’s Dream and Rosencrantz and Guildenstern Are Dead (Folger Theatre); Angels in America: Parts I and 2 (Round House); Wig Out! (Studio Theatre) and The Arsonists, You for Me for You and Mr. Burns, A Post-Electric Play (Woolly Mammoth). She is a graduate of the University of North Carolina School of the Arts and a proud member of Actors’ Equity Association.
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ARENA STAGE LEADERSHIP

MOLLY SMITH (Artistic Director) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include Carousel, Oliver!, The Originalist, Fiddler on the Roof, Camp David, Mother Courage and Her Children, Oklahoma!, A Moon for the Misbegotten, My Fair Lady, The Great White Hope, The Music Man, Orpheus Descending, Legacy of Light, The Women of Brewster Place, Cabaret, South Pacific, Agamemnon and His Daughters, All My Sons and How I Learned to Drive. She most recently directed Our Town at Canada’s Shaw Festival. Her directorial work has also been seen at The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto’s Tarragon Theatre, Montreal’s Centaur Theatre and Perseverance Theater in Juneau, Alaska, which she founded and ran from 1979 – 1998. Molly has been a leader in new play development for over 30 years. She is a great believer in first, second and third productions of new work and has championed projects including How I Learned to Drive; Passion Play, a cycle; Next to Normal; and Dear Evan Hansen. She has worked alongside playwrights Sarah Ruhl, Paula Vogel, Wendy Wasserstein, Lawrence Wright, Karen Zacarías, John Murrell, Eric Coble, Charles Randolph-Wright and many others. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing nine projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing The Velocity of Autumn, following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University.

EDGAR DOBIE (Executive Director) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years before 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 sell-out audience for the full season of plays we had to 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 at Arena in 2009 makes me feel like I am well-equipped for the best job in the world.

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

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