

molly smith
artistic director

stephen richard
executive director

zelda fichandler
founding director

MEDIA RELEASE

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FOR IMMEDIATE RELEASE
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WASHINGTON-INSPIRED *CHRISTMAS CAROL 1941* MAKES SPIRITED WORLD PREMIERE AT ARENA STAGE THIS HOLIDAY SEASON

*** James Magruder's spin on the classic Dickens' tale features a largely local cast and is enriched by original music from songwriting team Henry Krieger and Susan Birkenhead ***

(Washington, D.C.) The final production on the Fichandler Stage—before Arena takes 29 months to build the Mead Center for American Theater—is the world premiere *Christmas Carol 1941*. This adaptation of Charles Dickens' *A Christmas Carol* has been magically envisioned by Playwright **James Magruder** (Broadway's *Triumph of Love*), who transfers the classic tale to D.C. after the attack on Pearl Harbor with Christmas Day approaching. Under the musical direction of **George Fulginiti Shakar** (*Cabaret*), the premiere includes original songs by Composer **Henry Krieger** (*Dreamgirls*) and Lyricist **Susan Birkenhead** (*Jelly's Last Jam*). **Molly Smith** directs a cast of recent Arena players and local favorites including **James Gale** (*Noises Off*), **Lawrence Redmond** (*Damn Yankees*) and **Nancy Robinette** (*Well*) with choreography by **Parker Esse** (*Damn Yankees*). *Christmas Carol 1941* runs **November 16–December 30 on the Fichandler Stage. The press opening performance is Friday, November 23 at 8:00 p.m.**

"Arena Stage is a theater that focuses on American plays and American voices," said Smith. "So, using the frame of Dickens' work and setting it in our nation's capital is dramatically exciting. Jim has masterfully recreated the well-known tale and takes us into delightful and unexpected new territory to learn the importance of shared sacrifice for a just cause."

In the aftermath of Pearl Harbor, Elijah Strube doesn't care about the approaching holiday or battling tyranny; he only wants to make money and revisit his connections as a war profiteer. His loyal employee Henry Schroen fights to keep his family's holiday spirits alive in spite of shortages, a housing crunch and a son who wants to enlist despite his mother's wishes. On Christmas Eve, three local spirits visit the solitary miser Strube in his G Street, NW office and take him on an incredible journey through the city and across time. Featuring everything from a high-energy USO dance to White House fireside chats, Magruder's adaptation breathes new life into a beloved family story.

A year ago, Smith asked Magruder about his thoughts on an American adaptation of the Dickens' novel, and he candidly confessed he had never read the novel or seen a stage version. However, what surprised Smith more was learning Magruder's family grew up in D.C. during the Depression Era and World War II, and that once he read the Dickens' tale, Magruder knew that his family and the vivid stories of that time could clearly shape the direction of his adaptation. In a sense, his family became this adaptation's Cratchits.

"I am thrilled to write an American version of Dickens' classic, one that honors both the tremendous national effort required to prevail over our enemies in World War II and the lives of my grandparents, Henry and Margarette Schroen, working-class Washingtonians who loved their city," said Magruder. "It has also been great fun to bring my musical collaborators, Henry Krieger and Susan Birkenhead, to Arena."

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Christmas Carol 1941 is also **Magruder's** first production with Arena Stage. His translations include Marivaux's *The Triumph of Love* (Center Stage, Classic Stage Company); the book for its musical version, *Triumph of Love* (Broadway and beyond); Labiche's *Eating Crow* (Dallas Main Street Theatre); Lesage's *Turcaret* (D.C.'s Catalyst Theatre); Molière's *The Imaginary Invalid* (Yale Repertory Theatre); *Bougie Man*, an adaptation of *Le Bourgeois Gentilhomme* for South Coast Rep; *The Miser* for Center Stage; and Gozzi's *The Love of Three Oranges* for La Jolla Playhouse. His *Three French Comedies* (Yale University Press) was named an "Outstanding Literary Translation" by the American Literary Translators Association. His short fiction has appeared in *The Gettysburg Review*, *The Harrington Quarterly* and *Bloom*. His writing has been supported by the Maryland State Arts Council, the New Harmony Project, The MacDowell Colony, where he was named a Thornton Wilder Fellow, the Ucross Foundation and the Jerome Foundation. Magruder teaches at the Yale School of Drama, where he received his doctorate, and at Swarthmore College. He is an Associate Artist at Baltimore's Center Stage and a member of the Dramatists Guild.

Magruder's musical collaborators Composer Henry Krieger and Lyricist Susan Birkenhead are also making their debut at Arena. In addition to premiering *Christmas Carol 1941*, the trio, along with Director Michael Mayer, is currently working on a musical version of *The Flamingo Kid*.

Henry Krieger (*Original Music/Composer*) began composing for Off-Off Broadway in his twenties, a venue that led to his meeting playwright-lyricist Tom Egan. Together with director-choreographer Michael Bennett, they created the long-running Broadway hit musical, *Dreamgirls*, which opened to rave reviews at the Imperial Theatre on December 20, 1981. *Dreamgirls* won six Tony Awards, and Mr. Krieger was nominated for his now legendary score for which he won the Grammy Award for Best Original Cast Album. Two years later, in December 1983, his popular musical *The Tap Dance Kid* (lyrics by Robert Lorick) opened at the Broadhurst Theatre on Broadway, winning two Tony Awards. His most recent Broadway musical, *Side Show* (book and lyrics by Bill Russell) opened at the Richard Rodgers Theatre in November 1997. *Side Show* received four Tony nominations, including Best Score.

Susan Birkenhead (*Original Lyrics*) received a Tony Nomination, a Grammy nomination and a Drama Desk Award for her lyrics for *Jelly's Last Jam*. She was nominated for a Drama Desk for *Triumph of Love*. Ms. Birkenhead was also one of the writers nominated for a Tony award for *Working*, and won an Outer Critics Circle award for *What About Luv?* She wrote additional lyrics for *High Society*, with a book by Arthur Kopit and a score by Cole Porter, and was one of the contributors to *A My Name Is Alice*. Her newest project, *The Night They Raided Minsky's* with Charles Strouse and Evan Hunter, is slated to open next season. Ms. Birkenhead is currently working on *Moonstruck* with Henry Krieger and John Patrick Shanley.

The Cast of *Christmas Carol 1941*:

Christopher Bloch (*Albert Schroen/Mr. Bates*) returns to Arena after appearing in *Damn Yankees* and in *Black No More*. He performed as Hipockets in the national tour of *The Buddy Holly Story*. Regional credits include the Guthrie Theatre, ACT, Virginia Stage, Indiana Rep and Repertory Theatre of St. Louis. Locally, he has appeared at Ford's in *Big River, 1776, Shenandoah* and *State of the Union*; Everyman Theatre in *Uncle Vanya, Jaques Brel* and *Light Up the Sky*; Signature Theatre in *Urinetown, Twentieth Century* and *Merrily We Roll Along*; and Olney Theatre in *Carousel*. Film and television credits include "Butler, MN," "Dakota Conflict" and "The Great Northfield Raid" for PBS, *Fast Food Films* for FX, WCBDC! and *Star Wars* audio for Lucas Productions "For Pop."

Clinton Brandhagen (*Butch Schroen/Prime Strube*) was last seen at Arena as Larry in *Anna Christie*. Recently, Mr. Brandhagen appeared in *Orson's Shadow* (Round House Theatre), *And a Nightingale Sang* (Everyman Theatre), *Young Scrooge* and *Fred in A Christmas Carol: A Ghost Story of Christmas* (Ford's Theatre), *Democracy* and *The Foreigner* (Olney Theatre Center). Some of his favorite regional credits include *Mister Roberts* at The Kennedy Center (directed by Robert Longbottom), *Macbeth* (American Shakespeare Center) and *The Comedy of Errors* at The Folger where he played both Antipholus twins.

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Mollie Clement makes her debut at Arena as young *Carolyn Schroen*. She was most recently seen as Scout in Firebelly Production's *To Kill a Mockingbird*. Other Washington area appearances include Jojo in *Seussical the Musical* at the Imagination Stage and Mary Tilford in *The Children's Hour* with Firebelly Productions. She also enjoyed performing in *Magikal Theatre* with Firebelly for *Saturday Morning at the National*. Miss Clement received a 2004 WATCH Awards nomination for Best Actress in a Play for her role as Helen in *The Miracle Worker* with The Arlington Players.

Daniel Eichner, a D.C. native, makes his debut at Arena as *Recruiting Officer 1/Fishmonger/Mr. Benjamin*. He has performed throughout the D.C. area, most recently in the title role in *Macbeth* at Washington Shakespeare Company. His credits include work with the Shakespeare Theatre Company, Synetic Theater, Studio Theatre, Firebelly Productions, The Actors' Theatre of Washington, Source Theatre and the Potomac Theatre Project at Olney Theatre Center. He has performed in several productions at Smithsonian's Discovery Theater, and participated in the past two Capital Fringe Festivals.

James Gale (*Elijah Strube*) was seen at Arena last season in *Noises Off*. His New York credits include *The Skin Game* (Mint Theatre), *Playboy of the Western World* (Irish Rep.), *Major Barbara* (the Roundabout), *Engaged* (Theatre for a New Audience) and *The Beard of Avon* (New York Theatre Workshop). His regional credits include *Mauritius*, *Raw Boys*, *Cloud 9*, *Camille*, *Blue/Orange*, *The Lion in Winter*, *Two Small Bodies*, *Twelfth Night*, *33 Variations*, *The Magic Fire*, *Ghosts*, *Night Sky*, *The Greeks*, *Titus Andronicus*, *Betrayal*, *Macbeth*, *Educating Rita*, *King Lear*, *Who's Afraid of Virginia Woolf*, *Richard III*, *As You Like It*, *Equus* and *The Merchant of Venice*. His regional work in the UK includes *Romeo and Juliet*, *Arms and the Man*, *The Importance of Being Earnest* and *Richard III*. He has appeared at the London Fringe Festival in *The Paddy Factor*, *Blood Wedding* and *The Dumb Waiter*.

Tim Getman (*Donald/Bartender*) previously appeared at Arena in *Streetcar Named Desire* and *The Misanthrope*. Mr. Getman just concluded a critically acclaimed run of the area premiere of *The Unmentionables* at Woolly Mammoth Theatre Company. He has appeared in many theatres in the region including The Shakespeare Theatre Co., Theater J, Signature Theatre, The Folger Theatre, Source, Olney Theatre Center, Imagination Stage, Round House Theatre, Centerstage, The Kennedy Center, Ford's Theatre and Actor's Theatre of Louisville among others. Mr Getman is an Artistic Associate with Rorschach Theatre and a recipient of a Mary Goldwater award.

Tara Giordano (*Hazel B/Fan*) makes her Arena debut and will also be appearing in our Arthur Miller repertory later this season. Other D.C. credits include work at The Kennedy Center, Folger Theatre, Studio Theatre, Olney Theatre, Theater Alliance, Potomac Theatre Project, Washington Stage Guild and others, with favorite roles including Kitty in *Anna Karenina*, Porgy Bear in *Lovesong of the Electric Bear*, and Shelly in *Batboy: The Musical*. In New York, she has performed Off-off Broadway (NY Musical Theater Festival, Prospect Theatre, Atlantic Stage 2) and at The Peoples Improv Theater. She has performed regionally at McCarter Theatre, Two River Theater (Louise in *The Underpants*) and in the national tour of *Willy Wonka* as Veruca Salt.

C.J. Harrison-Davies debuts at Arena as *Young Boy/Young Strube/Delivery Boy*. He has appeared locally with The Wolf Trap Opera Company (*L'Elisir d'Amore*), The McLean Theater Alliance (*Cinderella*, *The Music Man*) and The Musical Theater Center (*Anything Goes*, *Cinderella*, *The Music Man*). Mr. Harrison-Davies has also done background television work on *The West Wing*, *America's Most Wanted* and *The Wire*, and has had roles in regional commercials and industrial films.

Gia Mora (*Winged Victory/Kay*) appeared last season at Arena in *She Loves Me*. She has performed locally with Imagination Stage (*Araboolies of Liberty Street*), Woolly Mammoth (*She Stoops to Comedy*), Round House Theatre (*A Prayer for Owen Meany*—Helen Hayes nomination for Supporting Actress) and Baltimore Shakespeare Festival (*Midsummer Night's Dream*). Other regional credits include Colorado Shakespeare Festival (*Othello*), Arvada Center Theatre (*The Women* and *Pinocchio*) and Theatre Aspen (*Picnic*). In addition to theater, she headlines the Gia Mora Trio as a jazz vocalist, appearing regularly at the Henley Park.

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Connan Morrissey makes her Arena debut as *Freedom/Mrs. Bates*. Other D.C. appearances include the role of Joan Plowright in *Orson's Shadow* at Round House Theatre, *Experiment with an Air Pump* at Olney Theatre Center and *Three Musketeers* at the Kennedy Center's Page-to-Stage Festival. Regionally, she performed the title role in *Anna Karenina*, Melibea in *The Illusion* and Mary in *All the Way Home* with the Clarence Brown Theatre Company; Claire in *Proof* at PlayMakers Rep and NC Stage; and other roles at The Asolo Theatre, Alabama Shakespeare Company, Virginia Stage, Capital Rep, Hartford Theatreworks and Vermont Stage Company.

Hugh Nees (*Marley/Mover/Minister*) appeared most recently at Arena in *Awake and Sing!* and *Born Yesterday*. Other Arena shows include *The Importance of Being Earnest*, *Shakespeare in Hollywood*, *Polk County*, *Ma Rainey's Black Bottom*, *Of Mice and Men*, *A Streetcar Named Desire*, *You Can't Take It With You* and *A Touch of the Poet*. Twice nominated for a Helen Hayes Award, Mr. Nees has performed with many theaters in the area, including The Shakespeare Theatre, Studio Theatre, Woolly Mammoth and Signature. Mr. Nees has worked in television ("Tom Clancy's Netforce"), film (*The Arc*) and commercials (Jiffy Lube).

Lawrence Redmond (*Henry Schroen*) was last seen at Arena in *Damn Yankees*. Other Arena efforts include *Passion Play*, a cycle; *South Pacific*; *The Misanthrope*; *A Streetcar Named Desire*; *The Great White Hope*; *Guys and Dolls*; *Animal Crackers*; *Cat on a Hot Tin Roof*; *Sunday in the Park with George*; *Of Thee I Sing*; *Merrily We Roll Along*; and *The Taming of the Shrew*. Mr. Redmond's most recent Washington Area credits are *A Lesson Before Dying* at Round House Theatre, *Reefer Madness: The Musical* at Studio Theatre 2NDSTAGE, *13 Rue de l'Amour* at Olney Theatre Center, *Richard III* at the Shakespeare Theatre Company and *An Inspector Calls* at Washington Stage Guild. An Affiliated Artist at Arena Stage for four seasons, Mr. Redmond is a two-time recipient and multiple nominee of the Helen Hayes Award.

Nancy Robinette (*Margarette Schroen*) appeared at Arena this season as Ann Kron in the comedy *Well*, and will also be appearing in our Arthur Miller repertory later this season. Her other recent roles include Florence Foster Jenkins in *Souvenir* at The Studio Theatre and Lady Bountiful in *The Beau's Stratagem* at The Shakespeare Theatre Company. She is a Helen Hayes recipient, a 1998 Fox Fellow and a recent recipient of The Shakespeare Theatre Company's Will Award. Ms. Robinette is an Affiliated Artist with Arena Stage.

Clay Steakley makes his Arena debut as *Grant Yagel/Recruiting Officer 2/Cornelius*. His local credits include *Either Or* (Theatre J), Clint in *The Glory of Living* (Didactic Theatre Company), *Abstract Nude* (Capital Fringe Festival), *The Woodpecker* and *Snow Falling Fast* (The Hatchery Festival) and *Over* (Catalyst Theater Company's New Works Project), as well as work with The Kennedy Center, Rorschach Theatre and Journeymen Theater. Regional highlights include *Boy Gets Girl* and *Never the Sinner* (Actors Bridge Ensemble), *Vampire Monologues* (Broadaxe Theatre) and the world premiere of *The Prince & The Pauper* (Nashville Children's Theatre). Mr. Steakley's principal film and television roles include Johnny Cash's drummer W.S. "Fluke" Holland in *Walk the Line*, *Déjà vu*, *Furnace*, *White Lightning*, *Elvis* (CBS) and "The Wire" (HBO).

Bayla Whitten makes her Arena debut as *Sally Dunlavy/Ghost of Grief*. She just finished playing Beth in *Merrily We Roll Along* at Signature Theatre. For the past four years, Ms. Whitten has been in London where she performed in *Les Misérables* on the West End in the ensemble and as Fantine. Other London credits include *The Lord of the Rings*, *Best Friends and Butterflies* and *No One in the World* (Gayla).

***The Christmas Carol 1941* Creative Team:**

Molly Smith (*Director*) has been a passionate leader in new play development for the past 30 years while at Arena Stage as well as Perseverance Theatre in Alaska, the theater she founded and led for 19 years. In her 10th season as Arena's Artistic Director, she has focused the repertory on American voices, making Arena the largest theater in North America focusing on American writers. Ms. Smith has championed and/or commissioned numerous world premieres including Paula Vogel's Pulitzer Prize-

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winning *How I Learned to Drive* and *Mineola Twins*; Charles Randolph-Wright's *Blue*; Zora Neale Hurston's lost play *Polk County*; Sarah Ruhl's *Passion Play, a cycle*; and—in this season alone—Moisés Kaufman's *33 Variations*, Tim Acito's *The Women of Brewster Place* and James Magruder's *Christmas Carol 1941*. Her directorial work has also been seen at the Shaw Festival, Berkeley Repertory Theatre, Trinity Repertory Company and Tarragon Center Theatre. She serves as a creative advisor for Sundance Theatre Lab and is a member of the Board of the Theatre Communications Group as well as the Center for International Theatre Development.

George Fulginiti-Shakar (*Music Director*) returns to Arena after last season's *Cabaret* for which he received the Helen Hayes Award. Previous Arena musicals include *Damn Yankees*, *Camelot*, *South Pacific*, *Animal Crackers* and *Candide*, and he was Assistant Music Director for *A Wonderful Life*, *Guys & Dolls*, *Merrily We Roll Along* and *Of Thee I Sing*. Recent credits include The National Portrait Gallery's grand re-opening production of *1776*; Ford Theatre's *Christmas Carol*; the Shakespeare Theatre's historic presentation of *The Oedipus Plays*, starring Avery Brooks at the Athens Theatre Festival; *The Long Season* at the Public Theater in New York and the Perseverance Theater in Juneau, Alaska; and *Alexander Who's Not...Going to Move* at the Kennedy Center. Mr. Fulginiti-Shakar has received seven Helen Hayes Award nominations and is an Arena Affiliated Artist. In addition, he serves as Choral Master for the International Soldier Shows Tours.

Parker Esse (*Choreographer*) returns to Arena after assisting Baayork Lee on *Animal Crackers*, *South Pacific*, *Camelot* and *Damn Yankees* (Dance Captain/Performer in all shows). Recently, he assisted Ms. Lee on *Mack and Mabel* at The Shaw Festival in Niagara-on-the-Lake, Canada. Mr. Esse assisted Choreographer Warren Carlyle on *Mame* at The Kennedy Center; *Pirates of Penzance* at Goodspeed Opera House and Paper Mill Playhouse; City Center's ENCORES! production *Stairway To Paradise*; and the feature film *The Tourist* starring Hugh Jackman. Mr. Esse choreographed the world premiere of Katie Couric's *The Brand New Kid* at The Kennedy Center's Family Theatre (currently on National Tour). He danced on Broadway with Ben Vereen, Bebe Neuwirth and Ann Reinking in *Fosse* (PBS's Great Performances). Current projects include Associate Choreographer to Mr. Carlyle on the Pre-Broadway production of *A Tale of Two Cities* at The Asolo Theater, *Bandwagon* at The Old Globe and *Juno* for City Center's ENCORES!

William Schmuck (*Set Designer*) has been the Design Director at the Shaw Festival in Canada since 1996. He recently designed the set and costumes for *Mack and Mabel* (directed by Molly Smith). His opera designs include *Albert Herring* and *The Magic Flute* (Canadian Opera Company), *Peter Grimes* starring Ben Heppner (Vancouver Opera), and *The Turn of the Screw* (Pacific Opera). He has done many operas with Opera Atelier including *The Magic Flute*, *Don Giovanni* and *The Marriage of Figaro*, as well as *Dido and Aeneas* (Houston Grand Opera). Additional design credits include *A Flea in Her Ear* (Soulpepper Theatre Company), for which he was nominated for a Dora Award for costumes; *She Stoops to Conquer* (The Grand Theatre and Vancouver Playhouse); *All My Sons* and *An Inspector Calls* (Theatre Calgary); *The Crucible*, *Tons of Money* and *Charley's Aunt* (Vancouver Playhouse); costumes for *The Importance of Being Earnest* (Vancouver Playhouse and Theatre Calgary); *Last Respects* (Tarragon Theatre); and *Little Shop of Horrors* and *Oliver* (Theatre Aquarius).

Vicki R. Davis (*Costume Designer*)'s Off Broadway credits include *Pirates of Penzance*, *A Novel Romance*, *Songs of Paradise*, *Meanwhile*, *On the Other Side of Mount Vesuvius*, *Caucasian Chalk Circle*, *An American Family*, *Yoshke Muzicant*, *'Til The Rapture Comes*, *The Occupation*, *Slasher*, *Out to Lunch* and *Relative Values*. Other work includes The Mint's productions of *The Skin Game*, *The Lonely Way*, *Echoes of the War*, *Far and Wide*, *Rutherford & Son*, *The Voyage Inheritance*, as well as productions for HB Studio, Adobe, AMAS, LaMaMa, Folksbiene Yiddish Theater, Blue Heron, Lincoln Center Director's Lab, The Ontological, Henry Street Settlement, Kings County Shakespeare, Bronx Opera, Bel Canto Opera, Wings, Playhouse 91. Ms. Davis has worked extensively at regional theaters and operas around the country. Ms. Davis received a TCG/NEA Design Fellowship and is a member of United Scenic Artists Local 829.

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John (Jock) Munro (*Lighting Designer*) also designed with Molly Smith at the Shaw Festival with *Mack and Mabel*. His international, 25-year design career includes credits in most major theaters across Canada, with over 60 productions for the National Arts Center, 13 seasons with The Stratford Festival and eleven world premiere ballets for Les Grandes Ballets Canadiens de Montreal. Opera productions at the NAC include *Don Giovanni*, *Così Fan Tutti*, *The Marriage of Figaro*, *La Bohème*, *Madame Butterfly* and *Carmen*. At the Canadian Opera Company, he has designed *Red Emma*, *Daedus and Aeneas* and *The Coffee Cantatas*. His association with choreographer Edouard Lock includes creations for the Nederlands Dans Theatre, L'Opera National de Paris and LaLaLa Human Steps. His musical theater credits also include *Pelagie* (Can Stage), *Oliver!* and *The Threepenny Opera* (Stratford Festival).

Garth Hemphill (*Orchestrator/Sound Designer*) is a designer, composer and systems consultant who recently worked on *The Women of Brewster Place* at Arena and on *She Loves Me* here last season. For 13 years, he was a resident designer, first for South Coast Repertory and then for American Conservatory Theater. He has designed more than 170 productions, including 17 world and American premieres and many more West Coast premieres for some of today's greatest playwrights, including Tom Stoppard, Richard Nelson, Richard Greenberg and Christopher Durang. Some recent productions include *Final Curtain* and *Panic* for the International Mystery Writer's Festival, *To Kill a Mockingbird* for the Alley Theatre and *Gem of the Ocean* for the McCarter Theatre.

Adam Larsen (*Projection Designer*) just finished designing *The Women of Brewster Place* at Arena. His work focuses primarily within the exchange of dance, movement and theater artists. He is the resident projection designer for the Cedar Lake Contemporary Ballet and has designed shows for the Alberta Ballet, Blue Shift Theatre Ensemble, Childsplay, Fulton Opera House, Honolulu Theatre for Youth, Imagination Stage and the Mark Taper Forum. Mr. Larsen recently designed projected imagery for *LoveMusik* on Broadway.

Mark Bly (Senior Dramaturg) served 12 seasons as Associate Artistic Director at Yale Rep and Chair of the Playwriting Program at Yale School of Drama. At Arena he has dramaturged *Anna in the Tropics*; *Anna Christie*; *Passion Play, a cycle*; *Cuttin' Up*; *The Rainmaker*; *Cabaret*; *Noises Off*; *Gem of the Ocean* and 33 *Variations* among others. He dramaturged the Broadway production of *Execution of Justice* and the premiere of Suzan-Lori Parks' *The America Play* at Yale Rep and Public Theater. Mr. Bly has served as a play reader for the O'Neill Theater Center and he conducts master classes in playwriting and dramaturgy for the Kennedy Center's American College Theatre Festival. He was the creator and co-director of the Yale Playwrights at New Dramatists Program and Play Reading Festival. He did his graduate work at Yale, and wrote and edited Volumes I and II of "Production Notebooks." From 2001-2005 he served as the Board Chair for Literary Managers and Dramaturgs of the Americas. He was appointed by Molly Smith to lead *Downstairs*, Arena Stage's new play development series, and the nationally known Writers Council.

The *Christmas Carol 1941* Stage Manager is **Susan R. White**, Assistant Stage Manager is **Brady Ellen Poole**, Dialect Coach is **Anita Maynard-Losh**, Stage Management Intern is **Vanessa Riley**, Directing Fellow is **Vijay Mathew**, Dramaturgy Intern is **Janine Sobeck** and the Board Intern is **Terry Peel**.

***Christmas Carol 1941* is sponsored by Gilbert and Jaylee Mead.**

The Arena Stage 2007/08 Season is sponsored by Donald and Nancy de Laski.

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Special Events, Ticket Information and Performance Calendar

One Day Only – 50% off Tickets and Family Fun Day: Sunday, November 4, 10:00 a.m. – 1:00 p.m.

For one day only, the general public will have the opportunity to purchase tickets at half price for *Christmas Carol 1941*. As a part of this promotional offer, Arena Stage will be providing a Winter Wonderland from 10:00 a.m. to 1:00 p.m., complete with snow, arts and crafts, treats and holiday surprises including pictures with Santa as part of our Family Fun Day. On this day, Arena Stage will also be collecting canned goods for the local soup kitchen. This 50% discount is for performances from November 16 through November 25 with no limitation on tickets. Patrons may order by phone and in person between 10:00 a.m. and 8:00 p.m. or online for 24 hours. For more information, call (202) 488-3300.

Audience Forums: Monday, October 29 and Tuesday, November 6 at 7:00 p.m. in the Kreeger Theater Crystal City Open House: Sunday, December 16 and 23 at 7:00 p.m. at Arena Stage in Crystal City (1800 South Bell Street, Arlington, VA 22202)

As Arena Stage embarks on this adventure over the next couple years, the theater will hold open houses so that community and audience members may ask questions about the building, their tickets, the temporary home at Crystal City and more. These events will include presentations about the design of the Mead Center and information about Crystal City. To R.S.V.P your attendance, call (202) 488-3300 at least three days before the event of your choice. For media interested in attending please contact press@arenastage.org or (202) 554-9066 ext. 715.

The Salon: Monday, November 19 at 7:00 p.m.

In the spirit of artistic and literary salons of the past, The Salon features artistic leaders from Arena Stage in a series of lively, in-depth conversations with the playwrights, actors, directors, designers, dramaturgs and audiences which make Arena Stage so unique. The Salon is free to Arena Stage subscribers and donors (\$75+), and only \$3 for the general public. Reservations must be made through the Arena Stage Sales Office at (202) 488-3300.

Southwest Night: Friday, November 30 at 8:00 p.m.

An invitation is extended to our Southwest D.C. neighbors to buy \$20 tickets, plus applicable fees, for one designated Friday evening performance of each production. Proof of Southwest D.C. residency or employment must be presented at the time of purchase. Tickets are limited to 4 per person and are based on availability. To purchase tickets, call (202) 488-3300 or stop by the Arena Stage Sales Office.

TICKETS: Tickets range from \$55-74, with discounts available for students, groups and patrons ages 30 and under. HOTTIX, a limited number of half-price, day-of-performance tickets, are available from 90-30 minutes before curtain prior to every performance. \$10 tickets for 30-and-under, a limited number of \$10 tickets for patrons 30 and under, go on sale beginning on Monday for the following week of performances (Tuesday through Sunday) until all available \$10 tickets sell out. Patrons may purchase \$10 tickets by phone, online or in person. (All patrons must be 30 or younger). Patrons will be required to present valid ID for age verification. **Tickets are available for purchase online at www.arenastage.org.**

Sales Office/Subscriptions (202) 488-3300

TTY for Deaf patrons (202) 484-0247

Group Sales Hotline (202) 488-4380

Info for patrons with disabilities (202) 488-3300

Performance Times:

Tues., Wed. & Sun. at 7:30 p.m. (no evening show 12/4, no performance 12/25 & 6:00 p.m. curtain 12/16)

Thurs., Fri. and Sat. at 8:00 p.m. (Except no performance 11/22)

Sat. and Sun. matinees at 2:00 p.m. (Except no matinee 11/17, 12/9 and 12/16)

Weekday matinees at 12:00 p.m. on 12/4, 12/5 and 12/12

Post show conversations: 12/4, 12/5 & 12/12 at 12:00 p.m.; 12/11 at 7:30 p.m. & 12/13 at 8:00 p.m.

Sign-interpreted performances: 12/20 at 8:00 p.m. and 12/23 at 7:30 p.m.

Audio described performances: 12/5 at 7:30 p.m. and 12/15 at 2:00 p.m.

Out at Arena post show discussion (for GLBT patrons): 12/14 at 8:00 p.m.