



ALABAMA SHAKESPEARE FESTIVAL

COSTUME PARADE

WELCOME TO OUR COSTUME PARADE

What is a "Costume Parade"? As the sets are being finalized and lights are getting focused, actors arrive on the stage for what we call a "costume parade." This is typically the first opportunity for the costume designer and director to see all the costumes on actors in relation to each other at the same time. But before these costumes arrive on stage, dozens of hands and a myriad of talents touch every garment. This outdoor installation celebrates years of costumes on ASF's stages. The panels on our front lawn feature seven designers and their processes. Be sure to peek in the ASF lobby window for actual garments on display.

THE PEOPLE BEHIND THE COSTUMES

COSTUME DESIGNER

The process begins with the costume designer, who is responsible for collaborating with the director on the concept of the production. After analyzing the script and researching time period details and other inspirational material, the designer creates sketches and renderings of ideas for the entire ensemble of characters. After the designer and director agree on imagery, the designer chooses fabrics and other materials needed.

Costume Designers featured in this exhibit are Theresa Ham, Elizabeth Novak, Pamela Scofield, Jeffrey Todhunter, Brenda Van der Wiel, Ramona Ward, and Val Winkelman.

COSTUME SHOP SUPERVISOR

The Costume Shop Supervisor coordinates all details with the Costume Designer; supervises the costume production staff; manages equipment, supplies, and budget; and oversees the completion of new garments as well as alterations to existing costumes. Working closely with the designer, the Supervisor attends fittings with the actors and assigns projects following those sessions.

Costume Shop Supervisors through the years include Danny Davidson-Cline, Barbara Hicks, Rosa Lazaro, and Jeffrey Todhunter.

CUTTER/DRAPER

The Cutter/Draper translates the costume sketches into a finished costume by fabricating patterns, draping, or flat patterning. The Cutter/Draper must be well versed in techniques required for a variety of time periods, styles, and fashion. They supervise the cutting of all fabric and fit the costume to the actor. The Cutter/Draper supervises the First Hands and the Stitchers.

Cutter/Drapers through the years include Jennifer Ables, David Arevalo, Leigh Ann Chermack, Tracy Floyd, Lester Kiser, Toby Kreimendahl, Tamara Langman, Brian O'Keefe, Michelle Pettit, Stephanie Taff, and James Dewitt.

COSTUME CRAFTS ARTISAN

The Costume Crafts Artisan is a specialist who interprets and implements crafts projects that may include hats, jewelry, footwear, armor, foam structures, mechanical costumes, puppets, masks, belts, fans, and purses. The Artisan must be skilled in fabric dyeing, costume painting, sculpting, drafting, and draping.

Costume Crafts Artisans through the years include Cait Burik, Katrina Cahalan-Willhite, Megan Cudd, Megan Flannery, Toni Gary, Becky Hanson, Amy Johnson, Chad Johnson, and Scott Merrill.

STITCHERS

After being assigned projects by the First Hand, the Stitchers sew together the garments either by machine or by hand.

Stitchers, include Laura Bonner, Carma Chase, Tucker Clement, Candace Cozart Davis, Jacob Early, Kyle Everett, Monica Grist-Weiner, Debra Hernandez, Alice Lancaster, Christine Loosely, Tyler Mitchell, Stephanie Parks, Sonny Puckett, and Ari Wattum.

FIRST HAND

Reporting to the Cutter/Draper, the First Hand cuts fabric based on the patterns supplied. In addition to advising and coaching the stitchers, the First Hand is a key assistant to the Cutter/Draper, providing insights for alterations and supporting the fitting process.

First Hands through the years include Jordan Draper, Kelly Isaac, Rachel Irvin, Elsa Larsen, LaVonne Lindsay, Matthew Mallard, Liz McLinn, Polly Peregoy, Lindsay Recknagel, Lisa Raymond, Jubilee Russo, and Anthony James Sirk.

WIG/MAKE-UP SUPERVISOR

The Wig/Make-Up Supervisor is responsible for creating all the wigs, hairstyles, and facial hair as designed by the Costume Designer. The Supervisor maintains the wig/hair inventory, oversees the hair assistants, and trains crew members on how to maintain the designs throughout the rehearsal and performance processes.

Wig/Make-Up Supervisors through the years include Cynthia McCourt Bossert, Matthew Reeves Oliver, Omayra Diaz Rodriguez, and Angie Wright.

WIG/MAKE-UP ASSISTANTS

Wig/Make-Up Assistants support the Supervisor in the creation of wigs and facial hair for a production. They dress performers in wigs and hairpieces, clean and maintain wigs, and apply any specialty make-up required for the production.

Wig/Make-Up Assistants through the years include Necole Bluhm, Jenny Claire Bronsted, Mary Capers, Maria Davis, Izchel Hernandez, Rebecca Ivey, Janie Oliver, Destinee Steele, Tricia Stogsdill, Tatyanna Thompson, Camren Turner, and Megan Woodley.



Delly Hester as Queen of Hearts in ASF's *Alice in Wonderland*



SYNOPSIS

A Midsummer Night's Dream

By William Shakespeare | ASF 2016

Directed by Diana Van Fossen | Costumes Designed by Brenda Van der Wiel

Four Athenians run away to the forest only to have Puck the fairy make both of the boys fall in love with the same girl. The four run through the forest pursuing each other while Puck helps his master, Oberon, play a trick on Titania the fairy queen. In the end, Puck reverses the magic, and the two couples reconcile and marry.

FROM THE DESIGNER **Brenda Van der Wiel**

A Midsummer Night's Dream is one many designers tackle multiple times in their career. There have been many settings and concepts, and it can be overwhelming for a creative team to come up with something that feels fresh. Additionally, *A Midsummer Night's Dream* was the first play produced by ASF in Montgomery and is still referred to as a triumph. The 2016 production was a tribute to the 30th Anniversary — with similar expectations.

The following quote helped me to focus on the romantic lightness of an outdoor gathering on a beautiful summer night. I could let go of the responsibilities of creating something monumental and just focus on the storytelling.

But fully to apprehend its charm, the reader must be endowed with a deep sensibility to the magic of nature, particularly to the sweet and fragrant twilight of a summer evening.

Luscious fabrics, many of which were dyed and painted by the talented craftspeople of ASF, helped bring this show the magical airiness we were after.

***See the actual costume(s) on display by peeking in the theater's windows**

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Pictured Above: Bert Shuford as Bert. Pictured Bottom Left: Alice Sherman as Mary Poppins. Scenic Designer: Peter Hicks | Lighting Designer: Phil Morat

SYNOPSIS

Disney and Cameron Mackintosh's *Mary Poppins*

Based on the Books by P. L. Travers | ASF 2016

Directed by Geoffrey Sherman | Costumes Designed by Brenda Vander Wiel

Based on one of the most popular Disney movies of all time, *Mary Poppins* captured hearts in a whole new way. The jack-of-all trades Bert introduces us to the troubled Banks family, including young Jane and Michael, in 1910 England. Soon Mary Poppins arrives on their doorstep. Using a combination of magic and common sense, she teaches the family to value each other again. Mary Poppins takes the children on many magical adventures, but Jane and Michael aren't the only ones upon whom she has a profound effect. Even grown-ups can learn a lesson or two from this nanny.

FROM THE DESIGNER Brenda Van der Wiel

Mary Poppins will always be one of my favorite work memories. The main characters are very well known to the audience, so stepping away from the norm too much was not desired. And yet, the fantasy numbers such as *Jolly Holiday* and *Supercalifragilisticexpialidocious* were places the design team could make their own. The costumes for those songs, in particular, were meant to heighten the magic and joy Mary brought into the lives of the Banks children. The dancing women in *Jolly Holiday* were in dresses inspired by flowers that might be in the park. The skirts had a lot of net to create a bell shape and yet the dancers had some athletic choreography. First dress rehearsal involved many dance shoes caught in and then tearing the net petticoats. Creative problem-solving the next day was necessary to make the dresses look romantic and yet hold up to aggressive movement.

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Pictured Above: Shimmerie Jackson, Fredene Wilkins, and Bianca Horn
 Scenic Designer: Jesse Dreikroon | Lighting Designer: Richard Latta

SYNOPSIS

Ain't Misbehavin'

By Murray Horwitz, Richard Maltby, Jr. | ASF 2016

Directed by James Bowen | Costumes Designed by Jeffrey Todhunter

The Harlem Renaissance of the 1920s and 1930s comes to life in the Tony Award-winning musical revue, *Ain't Misbehavin'*. Five performers journey through the timeless music of Thomas "Fats" Waller. The show features memorable songs such as *Honeysuckle Rose*, *Ain't Misbehavin'*, *Black and Blue*, *This Joint is Jumpin'*, and *I've Got a Feeling I'm Falling*.

FROM THE DESIGNER **Jeffrey Todhunter**

In the Fall of 2015, Director James Bowen approached me to design ASF's production of *Ain't Misbehavin'*. Always a lover of Broadway musicals, I recalled first seeing the 1982 filmed version of the original Broadway production of *Ain't Misbehavin'* on television in the early 80s. I recall being fascinated by the energy and excitement of the show. As the show is essentially a musical revue, the company doesn't exactly portray characters but are characters of a sort. As the play is set in what seems to be a nightclub or a high-end speakeasy, the cast is dressed for a party in this fun atmosphere. It's evening, and the ladies are colorful and sparkly. The gents are wearing their best dapper attire. Act II begins with our cast in more elegant attire as we are now going "up-town." Ladies are decked out in hats and furs and gentlemen in topcoats and black bowlers. These looks support some of the more somber themes of the 1930's.

***See the actual costume(s) on display by peeking in the theater's windows**

SPONSOR: The J.K. Lowder Family Foundation and BBVA

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Pictured Above: Cory Lawson and James Bowen with Rodney Clark as King Lear
Scenic Designer: Rob Wolff | Lighting Designer: M.L. Geiger

SYNOPSIS

King Lear

By William Shakespeare | ASF 2015

Directed by Geoffrey Sherman | Costume Design by Pamela Scofield

King Lear is tale about political authority as much as it is about family dynamics. Lear is not only a father but also a king. When he gives away his authority to the unworthy and evil Goneril and Regan, he delivers not only himself and his family but all of Britain into chaos and cruelty.

FROM THE DESIGNER Pamela Scofield

We went through and discarded several approaches to the design of *King Lear* before landing on what was basically a traditional look: Bronze Age England, with all its fur and gold and leather and Celtic tracery (delicate branching patterns), the color scheme being all stone and moss, dirt and blood. This aptly reflected the sometimes shockingly violent behaviors throughout the play while also allowing us to represent the opulence of the court in the opening scenes, the height of power from which Lear falls. Additionally, but incidentally, it took advantage of the enthusiasm for the aesthetic of *Game of Thrones*, which was then at its peak. In the absence of photography or even paintings, the research was mostly archaeological but allowed for a great deal of imagination. The decision to build each costume piece out of many different fabrics, related by color but different in texture, helped to establish both the richness and the roughness of the world of the play.

***See the actual costume(s) on display by peeking in the theater's windows**

SPONSOR: Alabama State Council on the Arts

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Pictured Above: The cast of All Is Calm
 Scenic Designer: Sean Penning | Lighting Designer: Loretta Abasso

SYNOPSIS

All Is Calm: The Christmas Truce of 1914

By Peter Rothstein | ASF 2019

Directed by Melissa Rain Anderson | Costume Design by Val Winkleman

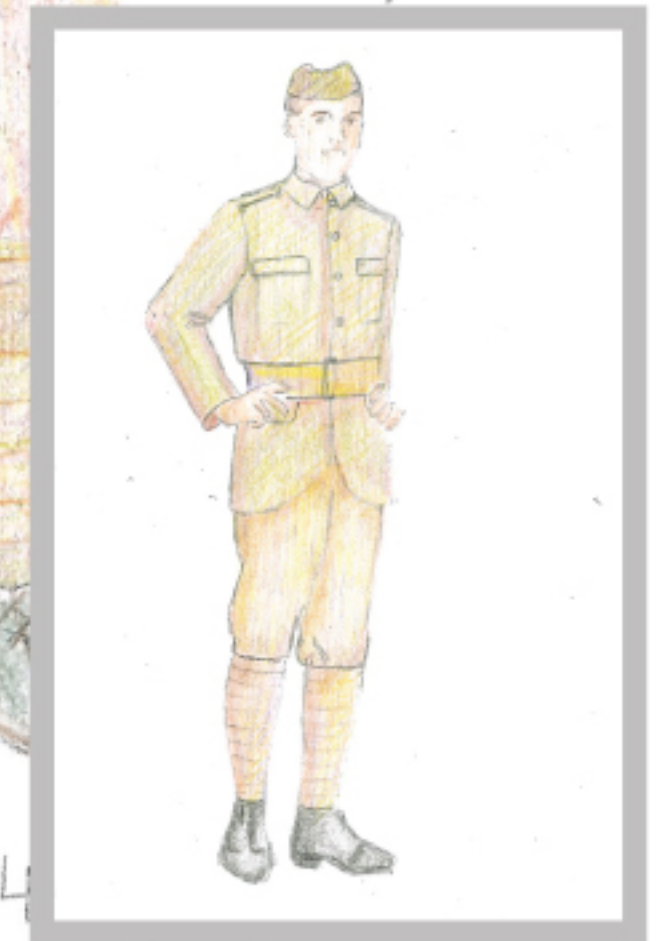
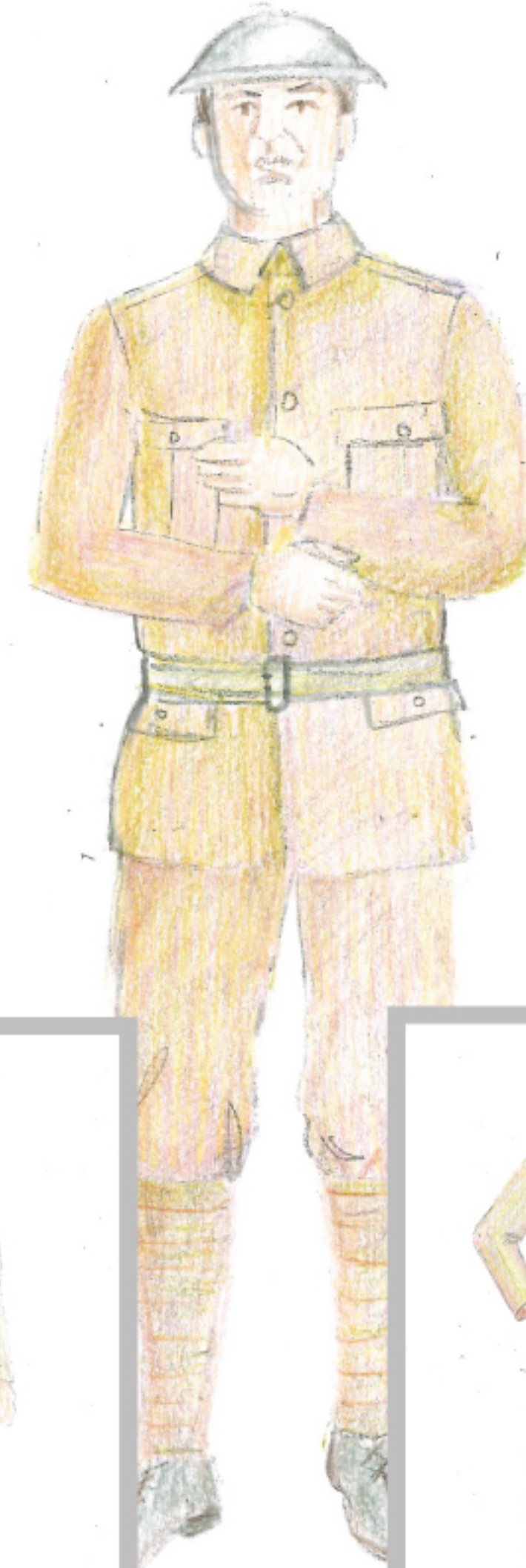
A beautiful musical recounting of the World War I cease-fire on the Western Front, Christmas, 1914. The true story celebrates the night men from both sides gathered together to share stories, gifts, and songs thus beginning an extraordinary night of camaraderie, music, and peace.

FROM THE DESIGNER Val Winkleman

The director, Melissa Rain Anderson, sent me this note after our design conference: "a way to think about these 10 men is that they are narrating the story — they don't become the actual people they quote. That's why they state their names." The acting company portrayed multiple people with various dialects and military ranks. Based on their most prominent characteristics, our goal was to build a cohesive foundation of WWI winter uniforms while creating a variety of individual details. The actors remained onstage for the duration of the play, so their costumes needed to provide a neutral range of features simultaneously. The color palette was a blend of greys and greens to blur national distinctions. The cut of the coat, shape of the hat, and type of boot worked together to identify status. Collaborating with the properties department, the military gear could be worn as the soldiers were laden with all the equipment they could carry.

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Pictured Above: Michael Williams as George Gibbs. Pictured Bottom Left: Cassa Thompson as Emily Webb. Pictured Bottom Right: Taree Alexander as Rebecca Gibbs and Michael Williams as George Gibbs. Scenic Designer: Josh Smith | Lighting Designer: Masha Tzering

SYNOPSIS

Our Town

By Thornton Wilder | ASF 2019

Directed by Bruce Longworth | Costumes Designed by Theresa Ham

This classic American play represents the lives of people in a small New Hampshire town from 1901 to 1913. The first act explores daily life, the second act focuses on love and marriage, and the third act explores death and loss. This play is unconventional in its use of minimal sets and complete lack of props.

FROM THE DESIGNER Theresa Ham

The main theme that director Bruce Longworth focused on was TIME. He really wanted Act 3 to be a chance for us to see how much we miss about our everyday experiences as we live them and things that we can only see if we reflect back. This was achieved by exploding the Act 3 costumes in color. I wanted the audience to experience this color story as a progression. Each choice to use, or not use, color is an emotional response to the action. Warm soft sepia reflects the happiness in Act 1. Stark black and white symbolize the characters' grief and death in Act 2. When Emily asks to return to her 12th birthday, the costumes are alive with color. The idea is that we are unable, or unwilling, to really appreciate all the gifts and wonder of life as it occurs. The color urges the audience to appreciate beauty in their own present.

***See the actual costume(s) on display by peeking in the theater's windows**

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Photoed Above: Corryn Ollard and Addison Lee Bush
 Scenic Designer: Mariah & Isabel Curley-Clay | Lighting & Projection Designer: Andre Allen

SYNOPSIS

Ruby: The Story of Ruby Bridges

By Christina Ham | ASF 2020

Directed by Sarah Walker Thornton | Costumes Designed by Ramona Ward

When six-year-old Ruby is chosen to be the first African American to integrate her local elementary school, she is subjected to the true ugliness of racism for the first time. Produced in partnership with Montgomery Public Schools, this story celebrates the bravery of young people at the frontline of activism.

FROM THE DESIGNER **Ramona Ward**

Costumes are silent storytellers. Done properly, with intention and purpose, they provide context, transport the audience through time, speak the unspoken. — Ramona Fuller Ward

Ruby: The Story of Ruby Bridges carries the audience quickly from scene to scene, requiring fluid, seamless transitions with minimal set design and props. The costumes are the primary visual markers required to set the time and place for the story, and take on enhanced importance. To that end, my primary goal as Costume Designer was to create looks that speak to the viewers' collective memory of the Civil Rights era in the South. I specifically incorporated hair, make-up and clothing that paid homage to New Orleans in 1959. Equally important was the counterbalance of those turbulent times being played out against the garishly bright colors that are characteristically New Orleans in the colored solid and print fabrics that foreshadow little Ruby's subsequent victory. The ultimate confirmation of my choices came on opening night when the real Ruby Bridges, who was in attendance, shared that the cast accurately reflected her childhood memories.

***See the actual costume(s) on display by peeking in the theater's windows**

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Ward costume design



Pictured Above: Pippeny Clark as Captain Hook
Set/Co. Designer: John Jacobelli | Lighting Designer: Paul Worsick

SYNOPSIS

Peter Pan

Based on the book by J. M. Barrie | ASF 2007
Directed by Geoffrey Sherman | Costume Design by Patrick Holt

In this musical adaptation of J. M. Barrie's story about a boy who never grew up, Wendy, John, and Michael Darling receive a visit from Peter Pan, who takes them to Neverland, where they meet the Lost Boys and Tiger Lily. Together they encounter the villainous pirate Captain Hook and defeat him.

FROM THE DESIGNER Patrick Holt

Designing *Peter Pan* at Alabama Shakespeare Festival was an enormously satisfying experience. From the beginning of the production process, my intent was to capture the playful and fantastical worlds in which this beloved story takes place. Although this musical contains some important themes and life lessons, I hoped to design a production that was purely theatrical and entertaining. I hoped that the audience would easily slip into a world where lost boys, pirates, and mermaids came alive in a very real and believable way. Designing such a large production always has its particular challenges, and my job as the costume designer is to tell a story and provide safe and functional costumes for the cast. With the truly outstanding skills and artistry of the ASF costume staff, we were able to meet all the dynamic demands of this story without having to compromise any of the original design ideas. It's not often that a designer has such an easy and fulfilling experience from initial concept to opening night. The greatest reward of all was seeing the faces of the audience, young and old, and knowing that I was part of an entertaining and magical experience.

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SPONSORS: Blue Cross and Blue Shield of Alabama, Regions Bank, and Poarch Band of Creek Indians

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Richard Above, Vanessa Marocco as Anne Boleyn with Louis Ruyle
Set/Scenic Designer: Tony Clark | Lighting Designer: Phil Moran

SYNOPSIS

Henry VIII

By William Shakespeare | ASF 2012

Directed by Robert Richmond | Costume Design by Elizabeth Novak

Henry VIII is a story of a ruthless race to power and the desire for an heir. The Duke of Norfolk tells Buckingham of the meeting between Henry VIII and Francis I of France at the Field of the Cloth of Gold. On the instigation of Cardinal Wolsey, Buckingham is arrested for high treason.

FROM THE DESIGNER **Elizabeth Novak**

Most of us have seen Hans Holbein's painting of Henry VIII, a virile, full-frontal presentation of a man at the height of his powers both as the King and as a man. The script of *Henry VIII* combines history with a contemporary sensibility. Starting with the Henry portrait and other research from the period, I designed costumes that bowed to the brilliance and luxury of the court that would also allow the actor to move in more modern ways. One actor, in particular, transformed many times in seconds from man to woman and rich to poor, sometimes in plain view of the audience.

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SPONSORS: Medical Properties Trust, Inc., Vulcan Materials Company Foundation, and Wells Fargo Foundation

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Pictured Above: Greta Lambert as Amanda Wingfield
Set/Scenic Designer: Peter Hicks | Lighting Designer: Phil Mockett

SYNOPSIS

The Glass Menagerie

By Tennessee Williams | ASF 2017

Directed by David Ellenstein | Costume Design by Brenda Van der Wiel

The Glass Menagerie is a memory play, the events are drawn from the memories of the play's narrator, Tom Wingfield. Set in the Wingfield apartment in 1930s St. Louis, Tom works to support his mother, Amanda (a former Southern belle), and his sister, Laura. Tom invites a "gentleman caller" home for dinner. Laura reluctantly meets the gentleman and shares fond memories of him from her school days. Laura and Amanda are devastated to discover that the gentleman caller is engaged.

FROM THE DESIGNER

Brenda Van der Wiel

The Glass Menagerie was a joy to be a part of all around. While it is often exciting and challenging to design the big splashy musicals, the smaller realistic shows can be incredibly rewarding. At the first meeting, director David Ellenstein stated his desire to just "do the show"—no fancy concept, just a realistic version of the play. This show has a small cast, with clothing that needs to be incredibly true to character, inform the storytelling in subtle ways, and have a great final costume for Amanda can evoke many feelings from the audience. The care and skill of the ASF costume shop artisans was fun to watch during this build. Being able to fully construct just a few things extremely well was a delight for them, too. And being able to dress Greta Lambert as the iconic Amanda Wingfield was icing on the cake.

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The Glass Menagerie



Amanda



Pictured Above: Diana Van Prosen as Lady Bracknell
Scene Designer: James Work | Lighting Designer: Aris Wrightson

SYNOPSIS

The Importance Of Being Earnest

By Oscar Wilde | ASF 2015

Directed by Geoffrey Sherman | Costume Design by Elizabeth Novak

Two young gents have taken to bending the truth in order to put some excitement into their lives. Jack Worthing has invented a brother, Earnest, whom he uses as an excuse to leave his dull life behind to visit Gwendolyn. Algernon Moncrieff decides to take the name Earnest when visiting Worthing's young and beautiful ward, Cecily. Things start to go awry when they end up together in the country and their deceptions are discovered.

FROM THE DESIGNER Elizabeth Novak

The Importance of Being Earnest is a delightful, frequently silly romp that celebrates the differences between city versus country society, upper class snobbery versus working class bumbling, and youth versus age. This world is one of beauty, exaggeration, and brilliant, convoluted conversation plus twisty plot complications. We set the production at the turn of the 19th to 20th Century, which was a time of great detail for both men and women. The silhouette of the time combined graceful lines with frothy hats, wigs, gloves, and jewelry as well as other accessories for both men and women. Most importantly we wanted the costumes to be a delightful reflection of the characters, language, and world of the play. A world of cucumber sandwiches and tea, visits to an imaginary invalid friend in the country named Bunbury, and babies misplaced in handbags in railway stations.

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SPONSORS: Goodwyn, Mills & Cawood, Inc., Dawn and Adam Schloss, Southeast Gas, and Trustmark

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Photograph by Gretz Lambert and Allison Britner as Celeste
Scenic Designer: Scott C. Neale | Lighting Designer: Annie Weigrod

SYNOPSIS

Into The Breeches

By George Brant | ASF 2019

Directed by Shana Gozansky | Costume Design by Olivera Gajic

In 1942, Oberon Playhouse's director and leading men are off at war. Determined to press on, the director's wife sets out to produce an all-female version of Shakespeare's *Henry V*, assembling an increasingly unexpected team united in desire, if not actual theatre experience. Together they deliver a delightful celebration of collaboration and persistence when the show must go on!

FROM THE DESIGNER

Olivera Gajic

With World War II calling most of the men to war, this group of women and a gay man decide to produce an all-female version of Shakespeare's *Henry V*. The play celebrates collaboration and persistence, showing us how art and community can reveal our boldest selves even in the darkest of times. Through comedy, the play looks at a much bigger picture, a world in flux, where women receive equal salaries to men, a gay man can put on a dress, and people of color have an equal voice. One of the characters is an African American wardrobe mistress elected to the rank of a costume designer. Accepted by the theater community as their equal, Ida ditches old-school Shakespearian costumes and replaces them with the "modern" 1940's military uniforms and fashion of the day, which would have been very progressive thinking back in the day.

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Pictured Above: James Bowen as the Ghost Of Christmas Present
 Scenic Designer: Paul Worsick | Lighting Designer: Tom Rodman

SYNOPSIS

A Christmas Carol

By Charles Dickens | ASF 2015

Adapted for the stage and directed by Geoffrey Sherman | Costume Design by Elizabeth Novak

Set in Victorian London, *A Christmas Carol* is a play about a mean-spirited and selfish old miser, Ebenezer Scrooge, who hates Christmas. When Scrooge arrives home on Christmas Eve, he is visited by the ghost of his former business partner Jacob Marley and then by three ghosts: the ghosts of Christmas Past, Christmas Present, and Christmas Future.

FROM THE DESIGNER

Elizabeth Novak

A Christmas Carol holds a special place in both my relationship with ASF and my design history. It is the only show that I have returned to multiple times since the first production mounted in the 1990's. It was a staple of many ASF holiday presentations and, as such, became a part of the celebrations of many of our loyal patrons. Our initial approach was based on illustrations that accompanied the original printing of the story in book form. The director of ASF's first production of *A Christmas Carol*, Kent Thompson, asked all designers to create an enhanced, colorful version of the drawings that we all shared as background for our work. Over the two decades that followed, many directors working with four different scripts brought changes to each production of *A Christmas Carol*. Some of the costumes changed as well, but overall, the visual world of the show remained at heart loyal to that very first production. Each time we revisited the show was like seeing family and friends at my own holiday celebration.

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 Russell Construction of Alabama, Inc., and SABIC

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