

The Department of Theatre Arts & Dance Presents



PYGMALION

BY GEORGE BERNARD SHAW

Director and Artistic Director

Dr. Laura Hope

The classic comedy that inspired the musical *My Fair Lady*

Marquette Theatre

Preview: November 1
at 7:30 p.m.

November 2, 3, 8, 9, 10 at 7:30 p.m.
November 4 at 2 p.m.

cmfa.loyno.edu/theatre/events • Box Office (504) 865-2074

LOYOLA
UNIVERSITY
NEW ORLEANS

PRESENTS

The Department of Theatre Arts + Dance Presents

PYGMALION

By George Bernard Shaw

Marquette Theatre

November 1, 2, 3, 8, 9 & 10 @ 7:30p.m.

November 4 @ 2 p.m.

Director & Artistic Director

Dr. Laura Hope

When

1913

Where

London, England

Act I: A blustery day under the eaves of St. Paul's Church in
Covent Garden

Act II: The next day at the home of Professor Henry Higgins

Ten Minute Intermission

Act III: Three months later at the home of Mrs. Higgins, Henry's
mother

Act IV: Three months after Act III. Midnight. Henry Higgins'
home.

Act V: The next day at the home of Mrs. Higgins.

*Please note that the performance lasts roughly one hundred fifty minutes
with an intermission. Photography or recording of any kind is strictly
prohibited.*

No late entry and no re-entry during the performance is allowed.

CAST

Higgins Michael James
Eliza Kristen Swanson
Mr. Doolittle Max Piper
Mrs. Pearce Emma Lovas
Colonel Pickering Zach Boylan
Mrs. Higgins Eden James
Clara Eynsford-Hill Cecile Johnson
Mrs. Eynsford-Hill Vivian Bulleit
Freddy Eynsford-Hill Cameron Maas
A Bystander Bridget Boyle
A Sarcastic Bystander Ben Bauman
Parlormaid Gabrielle Garcia

ARTISTIC STAFF

Director & Artistic Director Dr. Laura Hope*
Assistant Director Leland Ensminger
Scenic Designer Hannah Lax
Lighting Designer Mandi Wood
Sound Designer Max Piper
Student Dramaturgs Kharissa Newbill & Alex Christian Lucas
Costume Designer Kellie Grengs*
Assistant Costume Designer Madeline Read*
Dialect Coach Janet Shea

PRODUCTION STAFF

Technical Director Marty Aikens
Costume Director Kellie Grengs*
Stage Manager Sophia Christilles
Assistant Stage Managers Nicole Cardelli & Emmett Stackpole
Public Relations Coordinator C. Patrick Gendusa*
Costume Studio Assistants Cassidi Poulin, Madeline Read*, &
..... Baylee Robertson
Sound Assistant Javier Mederos
Props Assistant Haley Nicole Taylor
Light Assistant Asia Allen
Master Electricians Jolie Gautreau & Davis Walden
Master Carpenters Kevin Aguilar & Caitlin Ritchie
House Manager Cara Duffaut

CREW

Light Board Operator Talia Moore
Sound Board Operator Annie Oddo
Wardrobe/Make-Up Crew Emily Patrick, Lily Donegan, & Ryan Wiles
Electricians Esme Hill & Zach Weber
Scene Construction Naomi Lofton, Mason Dockery, Jada Williams,
..... Lucas Weynard, Elexis Selmon, Annalyse Nelson, Gabrielle Lopez Ruiz,
..... Jennifer Lepore, Stagecraft I Class, & Scene Shop Work Study Students
Prop Crew Elliot Hardin & Catherine Novella

*Denotes Alpha Psi Omega Membership

FROM THE ARTISTIC DIRECTOR

George Bernard Shaw won the Nobel Prize for Literature in 1925, and followed up that accomplishment by winning an Academy Award in 1938 for the screenplay of his hit play, *Pygmalion*. Shaw was not an easy fit for Hollywood. According to Michael Holroyd's biography of the writer, Shaw objected to the casting of Leslie Howard (who was soon to play Ashley Wilkes in *Gone With The Wind*) as Henry Higgins, arguing that Howard was "fatally wrong" for the role because "the trouble with Leslie Howard is he thinks he's Romeo." He feared that movie audiences would love Howard "and probably want him to marry Eliza, which is just what I don't want." Despite Shaw's reservations about casting in specific and Hollywood in general, the film version of *Pygmalion* broke all box office records and was acclaimed by audiences and critics alike. Shaw credited his movie with lifting filmmaking from "illiteracy" to "literacy," and reveled in this messaging.

Shaw was not, however, impressed by his Academy Award win. Thereafter, Shaw used his Oscar as a doorstop in his home in England. He also refused all offers to turn *Pygmalion* into a piece of musical theatre. He found the idea appalling because he believed his content would be romanticized and watered down. Permission to adapt *Pygmalion* into the musical *My Fair Lady* came from the Shaw estate after the writer's death. If you listen closely, you can still hear Shaw spinning in his grave, despite the enduring popularity of the musical and its movie version.

By the time Hollywood discovered Shaw's play, he was well into his 80s and already a well-known playwright and political figure in England. His plays and politics created controversy wherever he went. His first play, *Mrs. Warren's Profession*, compared marriage and capitalism unfavorably to prostitution (which was the title character's unmentioned "profession"). At the first New York performance of that play, the police raided the production, arresting the actors and carrying them away in a police wagon.

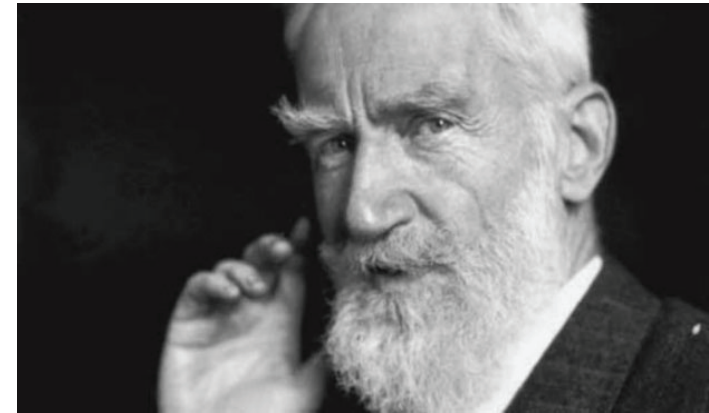
Shaw was one of the founders of the socialist political organization, The Fabian Society, which still exists today and has produced many politicians and elected officials in England, including former Prime Minister Tony Blair. Shaw was also known as a feminist, although he viewed the inequality of women as a question of class, and did not like to consider issues of gender or sex. In fact, Shaw was notoriously dysfunctional in his personal relationships with women. Yet he believed women should have the right to vote, and he championed women in his plays, albeit often problematically.

Shaw's blind spots in his depictions of women stick out like a sore thumb today, and many contemporary women shudder over Shaw's depiction of the "New Woman," a literary creation that was the avatar in his plays for an early 20th century feminist. Shaw's heroines often lived for ideas alone, and eschewed romance or sex in favor of work – values that mirrored Shaw's actual life. Apparently, Shaw could not imagine the emancipation of women and equality between the sexes until romance and sex were removed from the equation. Eliza Doolittle is still one of Shaw's most beloved heroine's.

Viewing *Pygmalion* today, however, one cannot help but notice and shudder (yet again), over how casually each man in the play asserts personal privilege over Eliza's body and mind. Each one feels he has autonomy over her being, whether that be by insisting on his right to beat her, humiliate her, purchase her (for five pounds sterling), dress her, make her the object of a bet, marry her off to someone of his choosing, or "educate" her to be a man's idea of what a woman "should" be. Although the play was written over 100 years ago, we could not help but notice how much this attitude persists. That point was painfully obvious whenever we left the rehearsal hall each night, and went home to read or watched the day's news. Nevertheless, on stage, Eliza persists. And so must we.

Laura Hope
Artistic Director

PLAYWRIGHT: GEORGE BERNARD SHAW



George Bernard Shaw, known at his insistence simply as Bernard Shaw, was an Irish playwright, critic, polemicist, and political activist. His influence on Western theatre, culture, and politics extended from the 1880s to his death and beyond. He wrote more than sixty plays, including major works such as *Man and Superman* (1902), *Pygmalion* (1912) and *Saint Joan* (1923). With a range incorporating both contemporary satire and historical allegory, Shaw became the leading dramatist of his generation, and in 1925 was awarded the Nobel Prize in Literature.

Since Shaw's death, scholarly and critical opinion has varied about his works, but he has regularly been rated as second only to Shakespeare among British dramatists; analysts recognise his extensive influence on generations of English-language playwrights. The word "Shavian" has become synonymous with encapsulating Shaw's storytelling devices in both themes and structure.

CAST

MICHAEL JAMES (*Higgins*)

Michael is super excited to be playing Henry Higgins in his first production at Loyola. He would like to thank both the cast and crew for all the hard work they have put in to bring this play to life, and for welcoming him into their loving family of actors.

KRISTEN SWANSON (*Eliza*)

Kristen studies Musical Theatre and Entrepreneurship. She was in Loyola's *Caroline, or Change* (Noah) and is a member of Southern Rep's Acting Company. Kristen dedicates her performance to her sister, Brittany Felts, who is battling multiple myeloma: "Your power, strength, and positivity inspires me to be BRAVE! I love you."

MAX PIPER (*Mr. Doolittle/Sound Designer*)

Max Piper is a Theatre Arts sophomore. This is his first job working as a Sound Designer, so he is very excited to be working with the amazing cast and crew. He thanks his family and friends for their love and support.

EMMA LOVAS (*Mrs. Pearce*)

Senior Emma Lovas is a Theatre Arts major and an Art History minor. She has been in two other main stage shows at Loyola: *Much Ado About Nothing* and *Richard III*. After acting for nearly nine years, Emma hopes to graduate Loyola and work in professional theaters as an actress.

ZACH BOYLAN (*Colonel Pickering*)

Freshman Zach Boylan is stoked to have received his first role as Colonel Pickering in *Pygmalion*. Past productions include *Compleat Female Stage Beauty* (Edward Kynaston) and *39 Steps* (Assistant Director). Zach is thankful for Dr. Hope and the rest of the department for this incredible opportunity!

EDEN JAMES (*Mrs. Higgins*)

Eden Camille James is thrilled to be in *Pygmalion*. She loves zydeco and her dad's shrimp fettuccine. She volunteers for APEX, a youth organization for young adults. Eden dreams of opening an arts school that serves as an artistic outlet for children, similar to her mother's non-profit.

CECILE JOHNSON (*Clara Eynsford-Hill*)

Cecile Johnson is a senior this year at Loyola. She is best known for her roles in *The Ladies Man* (Yvonne Molineaux), *Kindertransport* (Eva), *Hairspray* (Penny Pingleton), and *Psycho Beach Party* (Chicklet Forrest). After graduation, Cecile plans to leave New Orleans and pursue a career in theater.

VIVIAN BULLEIT (*Mrs. Eynsford-Hill*)

Freshman Vivian Bulleit is excited to make her debut at Loyola. Her resume includes starring stage roles in *42nd Street* and the American premiere of *Charge*, and film roles in *Addicted* and *Smoketown*. She served with the Teen Council at Actors Theatre Louisville and taught theatre senior year at Floyd Central High.

CAMERON MAAS (*Freddy Eynsford-Hill*)

Freshman Cameron Maas is overjoyed to play Freddy in *Pygmalion*, his first production at Loyola. He sends his thanks to everyone who supports the play, to the cast and crew and their hard work, and to Dr. Hope and Marty Aikens for their talents and dedication put into the production.

BRIDGET BOYLE (*A Bystander*)

Bridget Boyle is excited to be in her first show at Loyola as a freshman Theater major. Her recent past credits include *Romeo and Juliet*, *Rosencrantz and Guildenstern are Dead*, and *Fiddler on the Roof*. She would like to thank the team for putting together a wonderful show and experience.

BEN BAUMAN (*A Sarcastic Bystander*)

Freshman Ben Bauman is excited to be in his first show at Loyola. He would like to thank the director, cast, and crew for all their hard work and support.

GABRIELLE GARCIA (*Parlormaid*)

Gabrielle is thrilled to be in *Pygmalion*! She has been involved in many productions, including lead roles in *The Addams Family*, *Noises Off*, and *Marat/Sade*. She has worked on film projects including *Home* and has received Texas state recognition for her vocal performance and solo performance.

ARTISTIC/PRODUCTION STAFF

DR. LAURA HOPE* (Director/Artistic Director)

Dr. Hope is an Associate Professor and the Department Chair for Theatre Arts and Dance, for which she has directed *Caroline, Or Change*, *Much Ado About Nothing*, *The Merchant of Venice*, *Waiting for Godot*, *Endgame*, *In the Blood*, *El Nogalar*, *9 Parts of Desire*, and *The House That Will Not Stand*, among others. As a director and dramaturg, she has worked with numerous theatres from coast-to-coast, including San Francisco's Magic Theatre, the California Shakespeare Theatre, the African American Shakespeare Company, and Southern Rep Theatre.

LELAND ENSMINGER (Assistant Director)

Leland is a sophomore; his internship at SRT as Assistant Director for *The Internet is Distract...Look a Kitten!* and his work in the Intern Showcase has made him excited to bring his artistic vision to life. Special thanks to the Loyola Theatre Department, his family, and friends!

HANNAH LAX (Scenic Designer)

Hannah is an award-winning South African theatre director and designer. She has worked both nationally and internationally over the past ten years. She holds a Master of Arts in Directing from Rhodes University, South Africa and a Master of Fine Arts in Scenic, Costume, and Puppetry Design from Tulane University in New Orleans. Her work is driven by a playful approach to theatre making that is centered on collaboration, rich storytelling, and immersive, innovative worlds. She is based in New Orleans where she freelances as a designer, director, and illustrator. www.hannahlax.com

MANDI WOOD (Lighting Designer)

Mandi received her M.F.A. from Tulane University, and is currently the resident Assistant Lighting Designer for the New Orleans Opera Association. A proud member of the IATSE 39 stagehand union, Mandi also works in New Orleans and around the country lighting theatre and film. Her recent design work has been featured with Creede Repertory Theatre, The Nola Project, The New Orleans Shakespeare Festival, New Orleans Opera Association, Southern Rep Theatre, Le Petit Theatre du Vieux Carre, and Tennessee Williams Theatre Company of New Orleans. Mandi designed *These Shining Lives* and *Pygmalion*, and will teach Lighting Design in the spring at Loyola.

KHARISSA NEWBILL (Student Dramaturg)

Kharissa Newbill is a Musical Theatre major at Loyola. She was acting coach and Assistant Costume Designer and makeup designer for *Heathers: The Musical PTY* (2018) and assistant director for *Blast AIP!: Middle School Rock of Ages*. Her last performance credits were as Radio 3 in *Caroline, Or Change* (2017).

ALEX CHRISTIAN LUCAS (Student Dramaturg)

Junior Alex Christian Lucas is a member of the American Guild of Musical Artists and the New Orleans Opera Chorus. He has been performing since he was eight years old in over thirty musicals and several operas. Alex is excited for this opportunity to dramaturg a show for the first time.

KELLIE GRENGS* (Costume Designer/Director)

Kellie teaches a variety of courses and supervises the Costume Studio at Loyola. She oversees costume design and construction for the Department productions with over 60 of her designs on the Loyola stages. Her freelance work includes photography for local publications and managing two small businesses. Kellie is a board member of the Freret Improvement District and Development Director of Zeus' Rescues. Both are non-profits in New Orleans that benefit our communities. She earned her M.F.A. in Costume Design from Tulane University and holds a B.S. in Apparel Design from the University of Wisconsin Stout.

MADELINE READ* (Assistant Costume Designer)

Madeline is a senior Theater Arts major with a minor in Psychology. This is her second time assistant costume designing for Loyola's theater department, and eighth production in total. She is so glad that she is able to work on such a big production. Shout out to her mom!

JANET SHEA (Dialect Coach)

Janet Shea has been acting and teaching for several decades. Since her retirement from NOCCA in 2013, she has added Dialect Coach to her credentials. Her dialect coaching credits for film and TV include: *American Horror Story: Coven*, *The Best Of Me*, and *Devil and The Deep Blue*. On stage she has provided dialect coaching for *The Importance of Being Earnest*, *The Playboy Of The Western World*, *The Diary of Anne Frank*, *My Fair Lady*, *Mary Poppins*, and now *Pygmalion*. She is soon to coach NOCCA Stage's production of *All Is Calm in December*. In addition to her acting and coaching, she is our Instructor of Voice and Movement 1 here at Loyola.

MARTY AIKENS (Technical Director)

Marty has worked with many performance companies including Cirque du Soleil and the Utah Shakespearean Festival. He holds a B.A. in Acting and Directing from the University of Tennessee and an M.F.A. in Theatre Design and Production from Tulane University. He served as Artistic Director of Atlanta's critically acclaimed Jack in the Black Box Theatre Company. Marty then moved into Atlanta's Magnet School for Performing Arts and North Springs Charter High School as faculty, resident designer, and technical director. In television, Marty has worked with NBC, Fox, and CBS. Currently, Marty produces and directs a lifestyle / foodie magazine show called "A Taste of the Good Life". His New Orleans design work includes *Woyzeck* (Tulane / New Orleans Fringe Fest), *Totalitarians* (Southern Rep), *Pterodactyls* (Promethean Theatre Co.), and *The Producers* and *Into the Woods* (Rivertown Theatres).

SOPHIA CHRISTILLES (*Stage Manager*)

Sophomore Sophia Christilles is excited to tackle stage management for *Pygmalion*, her fourth show at Loyola. Past Loyola productions include *The Christians* (assistant stage manager), *Richard III* (props assistant), and *Informed Consent* (sound designer). Sophia is thankful to Dr. Hope, Marty Aikens, and her family and friends for their support!

NICOLE CARDELLI (*Assistant Stage Manager*)

Freshman Nicole Cardelli is excited to assistant stage manage *Pygmalion*, her first Loyola production. Other productions she has been in include *The Music Man*, *Grease*, and *Thoroughly Modern Millie*. She is thrilled to be in *Pygmalion* and can't wait to see what the next few years have in store.

EMMET STACKPOLE (*Assistant Stage Manager*)

This is Emmett's first year at Loyola and she is stoked to be the Assistant Stage Manager for *Pygmalion*. She would like to thank her friends and family for their support. She is super excited to see what the next four years will hold!

HALEY NICOLE TAYLOR (*Props Assistant*)

Haley Nicole Taylor is a Musical Theatre junior here at Loyola. She has been most recently seen as Kim in *Bye Bye Birdie* (Rivertown), *The Christians* (Loyola), *The Polar Express* (Rail Events Prod.), and as a *Victory Belle* for The National WWII Museum. Love and gratitude!

ASIA ALLEN (*Light Assistant*)

Asia Allen is a Theatre Arts senior who is extremely excited to be working with lighting design once again. She thanks her family for their support and the Loyola theatre department for continually cultivating her passions.

SPECIAL THANKS

Encore Shop
Fairfax Fabrics
New Orleans Opera Association
Tulane University - David Raphael and Michael Batt

THE "NEW WOMAN" AND SHAW BY KHARISSA NEWBILL AND ALEX CHRISTIAN LUCAS

The early 20th century in England saw a shift in female social expectations and their role in society. Inventions such as the sewing machine and the bicycle offered women new found independence, and the increase of lower to lower-middle class women joining the workforce saw women finding a stable job to earn their keep. It was an era of great changes for the female population in Britain that ultimately culminated in the success of the suffrage movement with a bill in 1918 allowing women over 30 to vote, and one in 1928 allowing all women over 21 to vote on the same terms as men.

For most of history, women were barred from receiving a higher education. They were restricted to household matters of sewing and cooking and could only read the bible and write their own name. However, the Education Act of 1870 changed that by requiring that both boys and girls receive an education until at least the age of thirteen. Women, especially those from poorer families, became more educated, and from that education came the desire to branch out into unknown, mostly male, fields. Women began to see the world of opportunities displayed at their feet and a chance to forge a life that was all their own and, most importantly, with an income that was all their own.

However, in the upper classes, the division between male and female endeavors was still fairly rigid. Women were not allowed to find employment, as it was seen as unfit of their station. They frequently received less formal education than middle class women, and had few possibilities for personal autonomy. Noble women were still expected to marry well, preferably to someone of their station or higher, to help maintain their family's good name.

But the British aristocracy was dying out. Many families, like the Eynsford-Hills in *Pygmalion*, had their good name but little to no money to back the claim. Some British aristocrats found themselves marrying their sons and daughters off to American millionaires in the hopes of restoring some of the wealth they lost, and this desperation allowed some British noble women to become creative. Some upper-class women took it upon themselves to start their own businesses, including selling baked goods or beautifully embroidered quilts.

Views on what women were allowed to do were changing, and many people began to question why such rigid rules were ever in place. No one liked to question the social order of things more than Mr. Bernard Shaw himself. Shaw believed in what can best be called the "Shavian Life Force," the idea that man could make more of himself and could slowly climb to a higher level of life without the existence or aid of a God. Shaw believed in more than simple "Circumstantial Selection" or Darwinian evolution because of the unpredictable nature of advancement they provide; rather, Shaw believed this Life Force manifests itself in humans through their intellectual will. Therefore, humanity bears the responsibility for evolution: the only way man advances himself is by making the advancement himself through his exertion of will.

Shaw's leading characters, whether male or female, are not exclusively

creative or willful. Shaw wrote characters whose sex was, at least in Shaw's mind, irrelevant. To Shaw, sexlessness was not simply just a matter of nineteenth-century restraint; it was a sheer matter of principle. Due to his views on gender, sex was pointless except for procreation and the creation of a Superman. A superman, whether male or female, is one whose will is clearly expressed both through apparent persistence and creative intelligence. This was the epitome of the "Life Force," for these individuals were the ones who advanced their level of life. Because of these views, Shaw was viewed as a feminist, which drew the contempt of his social peers but brought him much renown then and years after his death. The women he wrote for the stage are called the "New Woman," and were viewed as early feminist characters.

A SHORT GUIDE TO EARLY 20TH CENTURY SWEARS AND WHEN TO USE THEM

Pygmalion's Professor Henry Higgins has a filthy mouth, but what constitutes as "swearing" has changed over time. Here is your guide to swearing in pre-world War I England:

Ass: a donkey. You're calling them a donkey. Not necessarily "improper" but definitely very rude.

ROTTER: variation of "rotten." Not really that bad, but makes you sound edgy.

BEASTLY: what it says on the tin. Once again, not really "improper," just rude.

FILTHY: dirty in an unseemly way. Very mild and can be used in polite society without feeling judged, unless you're the one being referred to as filthy.

BLASTED: drunk or intoxicated. Brings up unpleasant imagery. Just plain rude.

BLOOMING: a nicer way to say "bloody," which is a disgusting word you should never say. (And, you know, a wound "blooms" -- a red flower -- if you get my drift). A nice alternative to the "B" word.

DICKENS: the way to receive the satisfaction of saying "devil" without the outwards blasphemy. Perfect for use around prudish relatives.

BY JOVE: another way to get around being blasphemous. Just say Jove instead of God. Works every time.

SLUT: y'all know what this one means. Both rude and improper.

BLY ME: technically blasphemous but you can get away with it if you say it fast enough (short for "god blind me").

DEVIL (and anything pertaining to him): Technically, this is blasphemy, and God will punish you for that. Don't do it. You have potty mouth.

BY GEORGE: more blasphemy. Invoking St. George to your aid. He ain't coming because you're a blasphemers.

DAMN (and its various variations): blasphemy. Don't say it. God will punish you. You're probably going to hell.

BLOODY: this is it. This is the "B"-word. Absolutely never, ever use it. It's both blasphemous and disgusting. Utter this word and you'll be forever banished from polite society. In fact, all of Western Civilization has crumbled and died in excruciating pain because this filthy word has come out of your mouth. Shame on you!

THE MYTH OF PYGMALION AND GALATEA

In Ovid's *Metamorphoses*, Pygmalion is an ivory sculptor well known for his uncanny ability to give his creations a life-like appearance. Pygmalion has one problem though: although he admires beauty, he has an extreme detest for women--mainly when they speak and/or indulge in any "promiscuous" behavior. One day, Pygmalion decides to create a statue that will represent his ideal vision of womanhood. When he finishes his creation, she is the most beautiful creature he has ever seen. He becomes enchanted by her, and names her "Galatea." He begins to shower her with gifts and affection and, eventually, falls in love with his creation. Later, as a supplicant in the festival of Aphrodite, Pygmalion prays to the love goddess to give him a wife as perfect as his creation. What he really desires is his creation itself, but he's too self-conscious to ask. Aphrodite hears his plea and grants Pygmalion's wish. Pygmalion returns home, and, when he kisses the statue's lips, he is shocked to find them warm. Galatea opens her eyes and seems her creator for the first time.

NEW ORLEANS OPERA PRESENTS AN EVENING of FRENCH BAROQUE



RAMEAU'S
PYGMALION

November 8, 9, 10, 11, 2018
Le Petit Theatre

504-529-3000

The second half of the evening will
feature paintings from the

New Orleans Museum Of Art

www.NewOrleansOpera.org

USE THE CODE LOYOLA10 FOR 10% OFF OF
YOUR TICKET PURCHASE

THE SOUTHERN REP THEATRE ACTING COMPANY PRESENTS

EVERYBODY

BY BRANDEN JACOBS-JENKINS
DIRECTED BY HELEN JAKSCH



AT OUR NEW PERMANENT HOME
2541 BAYOU ROAD

LIMITED ENGAGEMENT NOVEMBER 7 - 17

"A PLAY ABOUT LOVE THAT FILLS THE HEART IN A NEW AND UNEXPECTED WAY" - THE NEW YORKER

TICKETS AND INFO:
504-522-6545 - SOUTHERNREP.COM

**SOUTHERN
REP
THEATRE**

The Department of Theatre Arts + Dance Presents

SORT OF ADAPTED FROM UNCLE VANYA BY ANTON CHEKHOV

LIFE SUCKS.

BY AARON POSNER

Director Aimeé Hayes

LOWER DEPTHS THEATRE

February 8, 9, 14, 15, 16 at 7:30pm

February 10 at 2pm

cmfa.loyno.edu/theatre.events

The Department of
Theatre Arts + Dance Presents

Violet

By Crawley and Tesori

Director C. Patrick Gendusa

Based on "The Ugliest Pilgrim"
by Doris Betts

Marquette Theatre

March 29, 30 &

April 4, 5, 6 at 7:30 pm

March 31 at 2 pm

cmfa.loyno.edu/theatre.events



now casting
THE 2019 INCOMING CLASS

FEATURING
ALL STAR DEGREE PLANS

BACHELOR OF ARTS..... THEATRE ARTS

WHETHER YOU LIVE TO OPERATE THE SPOTLIGHT OR SHINE IN IT, LOYOLA CAN GIVE YOU THE NECESSARY EXPERIENCE TO TRANSFORM YOUR PASSION INTO A CAREER. MAJOR IN THEATRE ARTS AND YOU'LL GET PRACTICAL EXPERIENCE HONING YOUR SKILLS—ALL STUDENTS WORK ON PRODUCTIONS EVERY YEAR.

BACHELOR OF ARTS (WITH A MINOR IN BUSINESS ADMINISTRATION).....
THEATRE ARTS

MAJOR IN THEATRE ARTS WITH A MINOR IN BUSINESS ADMINISTRATION AND YOU'LL GET THE HANDS-ON EXPERIENCE YOU NEED TO SUCCEED, WHETHER YOU STAR IN THE SHOW, STAGE-MANAGE IT, OR MANAGE THE PRODUCTION STAFF THAT ALLOWS THE MAGIC OF THE THEATRE HAPPEN. THEATRE NEEDS STARS BEHIND-THE-SCENES TO EXIST – LEARN FROM US HOW TO SHINE IN THAT CAPACITY.

BACHELOR OF ARTS..... THEATRE ARTS & MUSICAL THEATRE

WHETHER YOUR PRIMARY PASSION IS SINGING, DANCING, OR ACTING, OUR PROGRAM WILL MAKE YOU A WELL-ROUNDED MUSICAL THEATRE PERFORMER AND YOU'LL GET PRACTICAL EXPERIENCE THAT WILL DEVELOP YOUR SKILLS. LAUNCH YOUR CAREER WITH LOYOLA.

MINOR THEATRE ARTS

THEATRE ARTS EDUCATION CAN BENEFIT ANY CAREER PATH, WHETHER YOU ARE SEEKING TO ENHANCE YOUR COMMUNICATION SKILLS, GAIN CONFIDENCE IN YOUR CREATIVITY, OR DESIRE TO LEARN MORE ABOUT THE BUSINESS OF THEATRE.

ON CAMPUS AUDITION DATES

NOVEMBER 10, 2018

DECEMBER 1, 2018

FEBRUARY 9, 2019

[HTTP://APPLY.LOYNO.EDU/CMFA/TAD](http://apply.loyno.edu/cmfa/tad)