

Songs of Innovation and Experience

Virginia Woolf's novels push theatremakers into the unknown. Her only play holds surprises, too.

BY NICOLE ESTVANIK TAYLOR



STEPHANIE BERGER FOR LINCOLN CENTER

Anastasia Hille, left, and Kristin Hutchinson in the National Theatre of Great Britain's *Waves*, directed by Katie Mitchell, at Lincoln Center in 2008.

HER NOVELS RIPEN ON THE PAGE, YIELDING heady images and electric insights. Her essays are sly, intelligent, opinionated. Her letters and diaries detail wide swings of mood and a profound self-awareness. What kind of play would Virginia Woolf write?

There's no need for conjecture. As she rose like a signal flare in British literature in the early 20th century, Woolf did take time out to write a play. Titled *Freshwater*, and believed to have been staged only once in her lifetime, the brief three-act comedy, based on famous Victorian figures, lacks the formal adventurousness of her novels. In some ways *Freshwater* could be viewed as an antic forerunner of the self-important play-within-a-novel she created for *Between the Acts*, her final work of fiction. That book borrowed the trappings of amateur theatre as a tool for plumbing her favorite topic: the passage of time, as grappled with inside the human head.

Theatre lovers previously unaware of *Freshwater* are hearing plenty about it in New York right now, as renowned director Anne Bogart brings it to the stage in its first full professional production in this country (on the heels of a reading last November at New York City's Grolier Club, directed by Arthur Giron). At the same time, interest in

finding ways to stage her novels, while not new, is cresting internationally. This month American super-auteur Robert Wilson revisits his 20-year old adaptation of the gender-bending, time-hopping fable *Orlando* at the Taiwan International Festival; Italian director Stefano Pagnin debuts a new adaptation of that same novel at the Venice Biennale; and U.S. director Jay O'Berski premieres his new version of the 1931 experimental novel *The Waves* in North Carolina. Plus, New York Theatre Workshop recently announced that its 1990 Drama Desk-nominated *The Waves* (by composer David Bucknam and writer/director Lisa Peterson) is on the shortlist of musicals being considered for its inaugural "Off Again" concert series.

Meanwhile, the U.K.'s National Theatre just finished its tour of Katie Mitchell's own version of *The Waves* (simply titled *Waves*), which played Lincoln Center in November after stops at several European festivals. Mitchell's production was first seen two years ago, around the same time that *To the Lighthouse*, Woolf's 1927 masterpiece as interpreted by playwright Adele Edling Shank, went up at California's Berkeley Repertory Theatre under the direction of Les Waters. (Shank's script can be found in last summer's issue of *TheatreForum*, for which she is an editor.)



NET NYDA 2016

Beijing opera performer Hai-Ming Wei in Robert Wilson's *Orlando*, in Taipei this month.

The artists involved in this diverse group of projects have at least one thing in common: They love Virginia Woolf almost as much as they love a challenge.

NOT ALL OF THEM LOVED HER AT first sight. “It left me cold,” Shank bluntly recalls of her initial college encounter with

Woolf’s writing. “I was too young to understand that what the novels are about is what life is about.” Age brought new insight into Woolf’s prose, as well as an interest in her biography, which Shank worked into a 1993 play called *Rocks in Her Pocket* (the title refers to Woolf’s 1941 suicide in the river near her north-of-London country home).

Soon after that first dramaturgical reckoning with Woolf, Shank began a stage adaptation of *To the Lighthouse*. Her task throughout several years of revisions was to find not only a shape for the play, but a purpose. As she reasonably points out, “The novel exists—people can stay home and read it. There’s no mandate to put Woolf on stage.”

It’s understandable that a Woolf fan who also happens to be a theatremaker would want to explore her work via his or her own creative medium. Woolf fans tend to feel a passionate, possessive connection to her books. They will explain to you how shocking it is to discover that the secret, possibly irrational ways you experience your surroundings were spelled out on paper long before you were born: the transformative effect of a good meal on

one’s entire attitude toward life, say; or a sudden rush of intimacy between two people simply because they happen to be looking at the same flower. In Woolf’s worldview, even people admired for their composure are at the mercy of split-second emotional spasms—which can be a tremendous reassurance for anyone who has careened inwardly between extremes. At its most experimental, this is literature working deep down under a reader’s skin on the level of senses and impressions. It’s powerful stuff, but can it hold up under stage lights in a room full of people sitting elbow to elbow?

That spirit of experimentation drives the work of theatre artists tackling Woolf’s novels, even if the particulars of the experiment must be reimagined. Shank and company decided the key to shaping their *To the Lighthouse* was music. Along with director Waters, composer Paul Drescher became attached to the project, and the final script called not only for 13 actors but for a string quartet. It’s not a random leap: The three sections of the source novel are often compared to symphonic movements, the first and third of which cover the course of a day at a well-appointed

Circle in the Square Theatre School, the only professional actor training program housed in a Broadway theatre, offers programs in both Acting and Musical Theatre.

The Professional Acting and Musical Theatre Workshops are intensive, fully accredited two-year programs providing individual attention in small classes with a faculty composed of some of the finest actors, directors and master teachers available in the New York theatre. Our intention is that actors trained in our programs will have the range and ability to perform in all styles and forms of theatre. Our success is demonstrated by the high level of employment of our students in professional theatre, film and television.

The school likewise offers seven-week Summer Workshop Programs in Acting and Musical Theatre attracting students from across the country and around the world as well as young professional actors who are perfecting their craft. These programs provide an introduction to advanced training and to the professional New York theatre world.

All admission is by audition.



Circle in the Square Theatre

1633 Broadway • New York, NY 10019 • 212.907.0388 • circleinthesquare@att.net • www.circleinthesquare.org

vacation house. The poetically spare segment in the middle reveals the ravages of war and death on the characters and the house itself during the intervening 10-year period. In the Berkeley Rep production that interlude, seemingly impossible to stage, was rendered using video set to Drescher's contemporary compositions. And in a gutsy move, most of the dialogue in the third act was sung, as in an opera—pushing the reality of the play into a heightened state.

"*To the Lighthouse* depends on the buildup of all the minutiae. It works perfectly well as a novel, but that kind of thing tends to be highly annoying on stage," Shank observes. "Using music throughout the play gave it a momentum it wouldn't have otherwise had."

Music also crops up in O'Berski's version of *The Waves* (to be staged Feb. 28 at Duke University as part of a weekend focusing on the intellectual and artistic clique known as the Bloomsbury Group, to which Woolf belonged). Using performers from his company Little Green Pig Theatrical Concern, O'Berski will rely on little more than a piano, his ensemble's Viewpoints training, six chairs and several layers of Edwardian clothing—



From left, Whitney Bashor, Edmond Genest and Clifton Guterman in *To the Lighthouse* at Berkeley Repertory Theatre in 2007, adapted by Adele Edling Shank and directed by Les Waters.

but pending the Woolf estate's blessing, he envisions a larger production to follow, which will boast a full orchestral score.

A single song became the focus of an entire workshop of Woolf's fantastical *Orlando*, directed by Pagin and hosted by the Venice Biennale in October as a run-up to this month's premiere. The book does not

lack for musical language (Orlando's declarations of love come "on the pants of his breath with the passion of a poet whose poetry is half pressed out of him by pain"). Nor does it skimp on plot twists, which may explain its popularity for theatrical and cinematic use (most of the directors mentioned in this article are fans of the 1992 Sally Potter film version). The character Orlando starts out in Elizabethan times as a man, and by the end of the book is a woman, living in Woolf's own era. This history-spanning odyssey inspired Pagin and composer Gabriella Zen to end their play in a present-day supermarket, with the song "Nowhere Fast" by 1980s Brit rockers the Smiths playing over the speaker system. Zen worked backward to develop period-appropriate settings of that melody for each episode of the script, imagining, for example, how Schubert might have composed it in the 19th century.

"This song could be the heart of Orlando beating," Pagin explains—a center unchanged despite outer transformations. Pagin also finds within Woolf a chance to explore what readers of Plato will recognize as the theory of soul mates: that each human being, split in two by jealous gods, spends eternity trying to locate its other half. Rather than performing in drag, a male actor begins by playing Lord Orlando and a female his object of love; later that actress assumes the role of Lady Orlando, and the male actor her husband. For Pagin, using the text as a platform for classic inquiries into love and art is far more interesting than the fact that Woolf teasingly called it a "biography" and modeled the protagonist after her friend and lover Vita Sackville-West.

Hagen Summer Intensive 2009



June 28 - August 7, 2009

A rigorous workshop on the practical application of Uta Hagen's technique, as developed in her classic texts "A Challenge for the Actor" and "Respect for Acting"

Application deadline: April 3, Auditions: April 16, 2009

Since 1945 the best and most affordable Theatre School in New York!

212-675-2370 www.hbstudio.org 120 Bank Street

Spring Registration Begins March 3 Spring Term Starts March 27



Nor does Wilson's 20-year preoccupation with the novel seem to have much to do with unlocking a roman à clef. He has staged *Orlando* as a one-woman show three times, casting Isabelle Huppert in French, Ute Lemper in German and Miranda Richardson in English, allowing the piece to be refracted quite differently through each actress and setting—and he's not satisfied yet, having remarked he'd like to add Portuguese and Russian versions to the roster, and perhaps group a trio of the performances together. This month he showcases Hai-Ming Wei, a Beijing opera star, in the role, joining forces yet again with original dramaturg and adaptor Wolfgang Wiens and Darryl Pinckney, and allowing Asian cultural influences to filter into the piece.

As with most literary adaptations—and certainly with plays based on Woolf—how the results will resonate with devotees of the book will depend entirely on what they love about the book in the first place. The design of the previous performance, with Richardson at the Edinburgh Festival in 1996, reportedly stood in stark contrast to Woolf's ebullient paragraphs and Potter's

Virginia Woolf's spirit of experimentation drives the work of theatre artists tackling her novels, even if the particulars of the experiment must be reimagined.

opulent film: a trademark Wilson-minimalist canvas of colored panels. Nicholas de Jongh of London's *Evening Standard* declared, "His visual concept...exploits the potential of the solo show by emphasizing Orlando's essential aloneness. This is faithful to Woolf's own preoccupation." Michael Billington of the *Guardian*, however, was unsatisfied: "Wilson's visual conception is immaculate but something of the novel's larkish delight in fantasy gets lost in the process."

In Pagin's view, a strong directoral vision is paramount. "I don't want to betray Woolf, because I love her, but I think theatre could

be more free in using literature. Through Virginia Woolf, the public should see *me*."

THE NATIONAL THEATRE OF GREAT Britain's associate director Mitchell in many ways took the opposite tack from the aforementioned artists when she created her staging of *The Waves*. She embraced the minutiae. Music was used sparingly in her production, though its elements—sound and poetry—were essential. And the author's life was not only on her mind but woven into the script.

By Mitchell's own admission *Waves* evolved the way it did only because she wasn't thinking in terms of an audience. The book is the most experimental of Woolf's novels, composed exclusively of a lifetime of the inner monologues of six friends, punctuated by lyrical descriptions of the ocean from sunrise to sunset. When Mitchell took 30 pages of excerpts into the rehearsal room, it was meant to be an exercise "to honor Woolf's style and form, step by step," she explains. "We weren't 'making a play.' That wasn't our preoccupation at all. It's a very fine and exquisite *poem*. If you were to use traditional methods of organizing or staging the material, you'd probably kill it

SHUBERT THEATER

GIVES RAVE REVIEWS FOR PROGRAM PUBLISHER **JUST BUSINESS!, INC.**

Anthony Lupinaccl,
Director of Public
Relations for Shubert
Theater in New Haven,
Connecticut, praised
program publisher
Just Business!, Inc. for
a job well done over the
four seasons they've been
working together. "We are very
glad to have **Just Business** as part of
the team," said Lupinaccl. "I would be
happy to speak with anyone who
would care to hear about the
quality of their service."



EXPERIENCE

"When we first decided to use their service, it was late in the season, but **Just Business** jumped in and did an amazing job—without missing a beat! Their extensive experience in program publishing gave us a great deal of comfort."

PROFESSIONAL SALES

"Because of the efficient and professional sales organization at **Just Business**, we have developed an expanded number of advertisers from a wider geographic area."

COST REDUCTION

"Programs can be very costly. We were tired of losing sleep over program problems. **Just Business** made life easier. Their turnkey publishing service allowed us to reduce our program costs dramatically."

EFFECTIVE COMMUNICATION

"Even though **Just Business** is in Dayton, Ohio, we feel as though they are right down the hall—that's how well they communicate, and how quickly they respond."

For a confidential proposal, call Carl Markstrom at **Just Business!, Inc.**
(866) 503-1966

off. And so we were just trying to find a way of solving it formally, second by second, that would not destroy its fabric.”

Spending as much as a full day to create each minute of stage time, the company devised a complex schema of old-fashioned stage business. The actors produced nearly all the sound effects using objects piled on cluttered metal shelves on each side of the stage. The bubbling of water from a straw, the crumpling of leaves, the tapping (sometimes erupting into tap-dancing) of shoes on cobblestones, were executed Foley-style into microphones in full view of the audience. Their rushing from mark to mark created a busy canvas that placed even the most incidental details on equal footing. The play was lifelike in that the beholder must make decisions about what to pay attention to and assign meaning.

Contrasting the bustle was a video screen at center stage that told a tightly framed story (thanks to video designer Leo Warner of Fifty Nine Productions). The actors took turns wielding cameras and constructing close-ups. One actor might don a single sleeve to animate the arm of a character while another

When Woolf wrote *Freshwater* for an amateur theatrical night at her sister's studio, she catered unashamedly to her audience.

projected the character's torment with his eyes, another voiced his stream of thought, and a fourth stood just out of sight spritzing water to create rain on a pane of glass.

Out of faithfulness to her source, Mitchell felt bound to include moments that embarrassed her, such as a schoolboy's hilariously erotic consumption of a banana. (“It's so crude...but it's a part of the fabric of the bloody book...maybe we overdid it.”) She took Woolf's acknowledgment that *The Waves* was highly autobiographical as an invitation to insert quotations from the writer's own letters and diaries. These passages communicate her increasing despair without the insulation of fiction.

“No, there's no hope in this piece,” con-

firms Mitchell. “But someone has to articulate these things, the losses and depression and the difficulty of negotiating one's way through life.” It is a theme of the book—the comfort to be found in capturing experience in “phrases” shared with others. In an uncharacteristic moment toward the end of the play, an actress puts her hand on the shoulder of a fellow actress standing in for Virginia. “It just seemed so awful that someone should be so despairing, and no one touch her,” the director explains.

If Mitchell sounds apologetic, maybe it's because comfort is the opposite of what she sought in privileging Woolf's vision over her own. “We were drawn to that novel in order to see what effect it would have on our own slightly tired way of making theatre,” she explains. “The novel forced us to a different place.”

“LIFE IS A DREAM,” PROCLAIMS philosopher Charles Hay Cameron in the script of *Freshwater*. “Rather a wet one, Charles,” quips back the great poet Alfred, Lord Tennyson, gazing at the pretty teenager perched on his knee. Throw in the fact that

George Morrison Mike Nichols Paul Sills

THE NEW ACTORS WORKSHOP

TWO-YEAR PROFESSIONAL ACTOR TRAINING PROGRAM

STUDY IN NEW YORK CITY THIS SUMMER

Summer Intensives: July 6 - 24 or August 3 - 21

(Acting Tech. • Improv. • Body • Voice)

AUDITION NOW FOR TWO-YEAR CLASS STARTING OCTOBER 2009

(Optional M. A. degree • Financial aid & loans for qualifying candidates)

Evening Class: Mar 10 - Apr 16 • Tu & Th, 7-10 pm

(Acting Technique • Improvisation)



Founded by three master teacher/directors to train a new generation of actors

259 W. 30th St, 2nd Fl, NYC 10001

(800) 947-1318 • info@newactorsworkshop.com

www.newactorsworkshop.com







© TATE ARCHIVES, 2008

Woolf's niece, Angelica Bell, as Ellen Terry in the original 1935 production of *Freshwater*.

Cameron is addressing his observation to a marmoset—if you find that funny, you and Virginia Woolf the playwright will get along just fine.

Though she officially wore her “playwright” hat only once, Woolf’s final novel, *Between the Acts*, revealed that she harbored good-natured sympathy for theatre artists. (The militant village auteur, Miss La Trobe, is mortified and enraged by the reactions of a chatterbox audience that equates unresolved questions with failure; that protests indignantly at seeing itself reflected too literally on stage; and that is far too eager to take its tea at intermission.) When Woolf wrote *Freshwater* for an amateur theatrical night at her sister Vanessa Bell’s London studio, she cast her family in the major parts and slipped in jokes calculated to make her closest friends guffaw, catering unashamedly to her audience. (Remember, this was the same group that perpetrated the Dreadnought Hoax—a juvenile scheme that involved dressing up like African royalty to score a tour of a military ship.) She kept it short, spared no pun (“He’s the modern Titian.” / “Sneezing? I hope you haven’t caught cold”), and wrapped it all up with a big fat *deus ex machina*.

Which raises an uncomfortable question: Did Virginia Woolf dumb herself down for the theatre? If so, why should theatremakers deign to glance at her play when her novels and nonfiction hold such riches?

The motivation of Athur Giron in directing an inventively staged if barebones reading, co-sponsored by several bibliophilic societies, seems simple enough. After all, *Freshwater* is historically significant in the context of the Grolier Club’s exhibit about

the Bloomsbury Group, titled “This Perpetual Fight,” that was on view this past fall. *Freshwater* is a delectable morsel for anyone interested in the Bloomsburys. It offers affectionate caricatures of real-life artistic and intellectual figures who might be considered the Bloomsbury Group of their own Victorian time: pioneering photographer Julia Margaret Cameron, who was Woolf’s great aunt (though she never met her) and her eminent husband Charles, bantering with Tennyson, who spent much time at their home, along with painter George Frederick Watts and his child bride, the actress Ellen Terry. While she took liberties with the timeline, even the most cartoonish scenarios—the Camerons taking their coffins on a trip to India, six professors camping out in Tennyson’s summer house, a chambermaid courted by nobility—are based in fact.

The Bloomsburys “never dreamed it would be done outside the group,” says Giron, who is a playwright, director and founding member of New York’s Ensemble Studio Theatre. Since the discovery of two versions of the play in 1969, it seldom has been (save for a few small productions in England, and,

back in the 1980s, a series of international performances directed by Simone Benmussa and featuring the likes of Eugene Ionesco, apparently more or less for kicks). But to hear Giron discuss the reading, he and his cast, which ranged from established thespians to a museum tour guide making her theatrical debut, drew such joy from its performance that it’s hard to believe others wouldn’t want to take their turn. Giron challenged his actors to relish the silliness of the piece by doubling as a braying donkey or squawking seagull. He also charged them with locating the sexual tension between the characters, whom he says “spark each other.” The troupe noted, with a twinge of recognition, that when life seems too hard the characters in the play cling to their art like swimmers to a raft in the rapids. And while their proprietary devotion to the Muse is played for laughs, Giron suggests that the real-life accomplishments of these artistic titans entitled them to arrogance. (Tennyson swoons at the lines of his own poem “Maud,” but then again, so have generations of his readers.) Viewed in this light, historical references don’t so much prop up the play as deepen it. ▶

CONSERVATORY TRAINING IN THE HEART OF CHICAGO



Chicago College of Performing Arts

Chicago College of Performing Arts

ROOSEVELT UNIVERSITY

The Theatre Conservatory
Joel G. Fink,
Assoc. Dean & Director of the Theatre Conservatory

MFA Acting
 Ten students, 100% tuition covered
 Next class: Fall 2010

UNTA auditions
 Chicago, New York, San Francisco

MA Directing
 (Summer Fall Year)

BFA Acting
BFA Musical Theatre

Contact us
912-541-9789
theatre@roosevelt.edu

<http://ccpa.roosevelt.edu>

Anne Bogart first read *Freshwater* when it was handed to her about a year ago by director Julie Crosby, and she put her acclaimed SITI Company performers to work on a fully realized production (which Crosby's Women's Project co-produces) that opened in late January of this year. Those familiar with Bogart's work know she is no stranger to the author. SITI's 2000 *Room* spotlighted Ellen Lauren in a tour-de-force channeling of Woolf's nonfiction. Fewer people know that in the 1970s Bogart took her own stab at *The Waves*, asking three actors to separately prepare monologues reacting to the book. "Virginia Woolf is probably the most influential person in my life," says Bogart. "I remember reading *To the Lighthouse* as a teenager, and I remember the sentence that came into my head: 'It's not a book, it's an experience.' It lifted me up, held me aloft, and then let me go and I was free-floating. You're a different person after going through her crucible."

Still, when she perused the text Crosby gave her, wasn't she at all tempted—perhaps somewhere around the scene in which air-headed Ellen Terry feeds her wedding ring to

Bogart on *Freshwater*: "You can actually tap into the glory of her genius. It's there."

a hungry porpoise—to counter-offer with a nice chewy SITI deconstruction of, perhaps, *Mrs Dalloway*?

On the contrary, she accepted on the spot. "Sometimes I think every play I direct is about the question 'What does theatre do in our lives?'" she muses. "She wrote the first version as an antidote to writing *Mrs Dalloway*, which was a painful thing. This was a place of relief for her. It's a little like if SITI Company made a piece about the Group Theatre." (By the way, that's the topic of SITI work-in-progress *Reunion*.) "It's written with such irreverence, a group of people looking back at their direct ancestors, making fun of them and at the same time loving them."

Like Giron, Bogart elected to combine text from the two existing drafts, adding music to create a full evening, and she predicts more will result than a few good giggles. Her

theory is that that "the power nascent in the play" can only be uncovered by a group of professionals spending time with it in rehearsals. "You can actually tap into the glory of her genius. It's there," she insists. Ellen Lauren reenters Woolf territory, this time as the charmingly intense Julia Margaret Cameron: "There'll be a moment when Julia is prattling on about her insane belief in art—it's a send-up of how incredibly connected they were to Truth and Beauty—and she'll just stop, and the words reverberate and you *hear* the intelligence of a woman thinking about somebody she cares about. It's mysterious."

"To the surprise of all of us," Bogart adds. "To the actors' surprise in particular, because they think it's just a piece of fluff and then they go, oh my God, something just happened."

Bogart is letting it all happen in the context for which it was intended. Implicitly, Lauren is actually playing Vanessa Bell playing Julia Cameron. The set, despite its hidden doors and creep of garden-green paint, looks suspiciously like the L-shaped Bloomsbury studio where Bell threw her parties.

Freshwater is not the only time Woolf

THE AMERICAN MUSICAL AND DRAMATIC ACADEMY

NEW YORK CITY • LOS ANGELES

AMDA is a conservatory founded in 1964 for the study of Acting for the Theatre, Film and Television, Musical Theatre and Dance.

- Full-time programs in Acting for Stage, Film and Television, and Musical Theatre – Audition required.
- BFA Degree & Conservatory Programs.
- Accredited by the National Association of Schools of Theatre.
- 2 campuses in New York City and Los Angeles.
- Scholarships are available.
- Alumni work on Broadway, Off-Broadway, National and International Tours, and in Film and Television.



AMDA

AMDA NY
211 West 61st Street,
New York, NY 10023
(800) 367-7908 (212) 787-5300

AMDA LA
6305 Yucca Street,
Los Angeles, CA 90028
(866) 374-5300 (323) 469-3300

www.AMDA.edu

depicted people using art to clothe life's naked truths—the question is whether the frippery is too much even for her shapely genius to pull off. Judging from the scarcity of productions, many of Bogart's colleagues see *Freshwater* as a case of...well, what *not* to wear.

"I might be completely deluded," Bogart allows cheerfully. "We'll see. But I find it quite profound. And it's the egotistical job of the director to believe a lot of other people will love what delights you."

The Virginia Woolf who was the architect for what she later recalled as an "unbuttoned laughing evening" in the company of friends is the same Virginia Woolf who described Orlando's response to a performance of Shakespeare's *Othello*: "At last the play was ended. All had grown dark. The tears streamed down his face. Looking up into the sky there was nothing but blackness there too. Ruin and death, he thought, cover all. The life of man ends in the grave. Worms devour us."

She understood the range of what theatre can make a person feel, and the fact is that when she set out to write her own play, she chose to smile. 🎭



The Actors Center

While the sophistication of actor training across America may seem to be higher than ever before, it actually grows shallower each year. The Actors Center strives to set a standard for the actor as artist and for those who would assist talented young people in pursuing that goal.

The Teacher Development Workshop

June 1 – June 12

The National Congress of Acting Teachers

June 13 and 14

"I just wanted to express my sincerest gratitude once again for an extraordinary two weeks. I know my work will benefit and be informed by those experiences for years to come."

— Bill McNulty, 2008 Workshop Participant,
Actors Theatre of Louisville (29 years),
Fox Foundation Fellow

www.theactorscenter.org

TOWSON UNIVERSITY MFA IN THEATRE ARTS

wwwnew.towson.edu/theatremfa/ >> mfatheatre@towson.edu

Baltimore, MD >> 410.704.2792

ARE YOU A THREAT?

Towson University's MFA in Theatre is not for the faint of heart. The program is designed for the resourceful, visionary and idiosyncratic artist who can't be confined by the traditional conservatory model. We seek double, triple and quadruple threats—artists dedicated exploring all aspects of contemporary theatre and performance. Equal emphasis is placed on craft and academics in an attempt to shape aware, articulate artists who have the ability to remain socially engaged even as they push aesthetic boundaries.

If you've ever been stymied by the question, "What do you do?" this could be the program for you.