

The Department of Theatre Arts & Dance Presents

THESE SHINING LIVES

BY MELANIE MARNICH

Inspired by the true story of the Radium Girls

Director Artistic Director
Kristi Jacobs-Stanley Dr. Laura Hope

Set in the U.S. in the mid-to-late 1920s, this is a true story about what happened to the women who worked in watch factories and painted watch faces with radium so they would glow in the dark.

Lower Depths Theatre
Sept. 21, 22, 27, 28, 29 at 7:30 p.m.
Sept. 23 at 2 p.m.

*"I painted watch faces
with a powder,
a radium compound...
When I walked
home at night,
I glowed."*



LOYOLA
UNIVERSITY
NEW ORLEANS

PRESENTS

The Department of Theatre Arts + Dance Presents

THESE SHINING LIVES

By Melanie Marnich

Lower Depths Theatre

September 21, 22, 27, 28, 29 @ 7:30 p.m.

September 23 @ 2 p.m.

Director

Kristi Jacobs-Stanley

Artistic Director

Dr. Laura Hope

When

1920s & 1930s

Where

Chicago & Ottawa, Illinois

Please note that the performance lasts roughly ninety minutes without an intermission. Photography or recording of any kind is strictly prohibited. No late entry and no re-entry during the performance is allowed.

CAST

Catherine Donohue Josie Gautier
Frances/Reporter 2/An Official Nicole Miller
Charlotte/Reporter 1..... Shelbi Copain
Pearl/Daughter/Judge 2 Abby Trahant
Tom Donohue/Dr. Rowntree/Dr. Dalitsch Javier Mederos
Mr. Reed/Radio Announcer/Company Doctor/Son/Judge/Leonard
Grossman Isaiah Jones

ARTISTIC STAFF

Director Kirsti Jacobs-Stanley*
Artistic Director Dr. Laura Hope*
Assistant Director Linda Nibert
Scenic Designer Marty Aikens
Lighting Designer Mandi Wood
Dramaturgs Emma Schillage* & Taiya Culbertson
Costume Designer Kellie Grengs*
Assistant Costume Designer Baylee Robertson

PRODUCTION STAFF

Technical Director Marty Aikens
Costume Director Kellie Grengs*
Stage Manager..... Ted Cordano
Assistant Stage Managers Cassidi Poulin & Victoria Owsley
Public Relations Coordinator..... C. Patrick Gendusa*
Costume Studio Assistants..... Cassidi Poulin, Madeline Read*
..... & Baylee Robertson
Sound Assistant..... Justin Hunter
Props Assistant Allison Gruetzner
Master Electrician..... Victoria Borrello
Master Carpenters Sabina Mana-ay & Meagan Daves
House Manager Cara Duffaut
Scenery Construction..... Stagecraft I Class
..... Scene Shop Work Study Students

CREW

Light Board Operator Hayley Sliker
Sound Board Operator Elizabeth Odell
Wardrobe/Make-Up Crew Kathryn Miesse & Sarah Schuler
Electricians Zach Tujagues & Chiara Romano
Carpenters Madeline Taliancich & Nick Bremer
Prop Crew Gabrielle Falgoust

*Denotes Alpha Psi Omega Membership

FROM THE ARTISTIC DIRECTOR

These Shining Lives tells a remarkable story based on real events. Although the characters you will see tonight are composite characters, they tell the very true story of what happened to working women in the 1920s who painted watch faces with radium powder so that the watches would glow in the dark. Over time, unfortunately, so did the women. I encourage you to read the articles in this program, written by our student dramaturgs, outlining the facts behind the play.

While the story is grim, it is also a story of hope. Desperately ill and with much to lose by speaking up, the attention these women brought to their plight helped to achieve the creation of federal safety standards and oversight organizations to protect all workers. Many of the women never reaped any benefits from their fight for justice -- but we did. Theirs is a David and Goliath story: working class women with few resources taking on giant corporations and insisting on the right to be treated as human beings, deserving of the right to work for a living in safe conditions without that work killing them. The hope embodied by these women's determination and their legal victory, however, is also tempered by the corporate greed and a complete lack of respect for lives shown by the companies that employed these women.

Perhaps the measure of any company's real worth is not in how much money it makes, or even the quality of the product being produced, but the means by which these goals are achieved. How does a company treat its workforce? Do workers face more and longer hours for stagnate or decreasing wages? Do the hours demanded of them show a lack of respect for workers family responsibilities, creating stress at home? Are workers constantly in fear that if they complain, they will be fired? Do they have the support they need to do their jobs well? Is the company transparent with them regarding issues that could affect their well-being? Are the workers coerced into silence for the good of the company and the safety of their jobs?

As we went into dress rehearsals for *These Shining Lives*, a poignant example of contemporary worker exploitation was published. Time magazine, covered the plight of school teachers who have been striking in cities across the country. Time reported on teachers working for poverty wages in buildings that present safety hazards, without the proper materials needed to do their jobs. Many educators must pay for their own classroom supplies out of the meager salaries. Standardized test scores, removed from the context of the learning environment and resources available to teachers, are disproportionately used to assess a teacher's worth and are used as a tool of intimidation. Teachers are taking on second and third jobs to pay the rent and care for their families, sometimes even selling blood plasma to pay the bills. Public sentiment is often manipulated against them when they organize and dare to ask for a safe, fairly-waged place to work that respects their family responsibilities. This problem exists not only in primary and secondary school, but also at the college level. As colleges and universities phase out full-time salary lines requiring paid benefits, more and more instructors must piece together "part-time" pay at several different educational institutions for what amounts to poverty wages, without retirement benefits or healthcare. Although it is rarely acknowledged, teachers in many locations are now a part of the working poor within a system that is unsustainable.

As a performing arts department at a Jesuit institution, we are committed to producing plays that not only train the next generation of theatre artists, but engage with issues and topics relative to social justice. I hope you will return to see the other plays we present this season. Next up is George Bernard Shaw's classic comedy about the battle of the sexes that touches on both gender and class equity: *Pygmalion*. We hope to see you at the theatre!

Laura Hope
Artistic Director

PLAYWRIGHT: MELANIE MARNICH



Melanie Marnich's plays include *Quake*, *Blur*, *Tallgrass Gothic*, *These Shining Lives*, *Calling All*, *Beautiful Again*, *The Sparrow Project* and *A Sleeping Country*. *A Sleeping Country* won the 2007 Kaplan Award for Playwriting from Cincinnati Playhouse in the Park and received its world premiere there in March 2008. Her play, *These Shining Lives*, premiered at Baltimore Center Stage in April 2008 and was a finalist for the Susan Smith Blackburn Award and the Weissberger Award in 2005. *Blur* received its world premiere Off Broadway at Manhattan Theatre Club and also won the Francesca Primus Prize from Denver Center Theatre. Two of her plays, *Quake* and *Tallgrass Gothic*, have premiered at the Actors Theatre of Louisville's Humana Festival of New American Plays. Her plays have been produced or developed at New York's Public Theater, Steppenwolf Theatre, London's Royal Court Theatre, the Guthrie Theater, Arena Stage, Portland Center Stage and Denver Center for the Arts. She has written for the HBO drama, *Big Love*, and Showtime's *The Big C*. Her *Big Love* episode, "Come, Ye Saints," was nominated for a WGA award. She currently writes for the new AMC series, *Low Winter Sun*.

CAST

JOSIE GAUTIER (*Catherine Donohue*)

Josie is thrilled to be a part of *These Shining Lives*, especially which such a wonderful group of people. She was last seen as Shelby in *The Spitfire Grill*, and since has worked on crew at Loyola. She'd like to thank Tati, Marty, Flo, her family and this wonderful cast and crew for their incredible support.

NICOLE MILLER (*Frances*)

Nicole Miller is a junior Musical Theatre Major and is thrilled to be playing Frances. She'd like to give a shout out to her girls Abby, Shelbi and Josie for being her dream team, to Kristie for making this process so incredible, and to her family and friends from back home for all their support. She hopes you are moved by this beautiful story and you enjoy the show.

SHELBI COPAIN (*Charlotte*)

Shelbi is honored to be a part of *These Shining Lives*. While she enjoyed her time in the cast of *The Christians* and *Informed Consent*, this story in particular is one close to her heart. Sometimes the stories that need to be told are the hardest to hear. She is honored to share the story of the Radium Girls with you!

ABBY TRAHANT (*Pearl*)

Abby Trahant is a sophomore at Loyola majoring in Theatre Arts. Her credits at Loyola include *The Christians* (Choir), *Caroline, Or Change* (mic tech), and *Richard III* (Prince Richard, Duke Of York). She is so grateful to get to work with this amazing cast and crew and hopes you enjoy the show!

JAVIER MEDEROS (*Tom Donohue*)

Javier Mederos, a sophomore, is excited to be on the Loyola stage once again. Favorite credits include *The Christians* (Pastor Paul), *A Funny Thing Happened on the Way to the Forum* (Pseudolus), *Little Shop of Horrors* (Orin Scrivello), *Informed Consent* (Two/Graham), and *The Importance of Being Earnest* (John Worthing). He first wishes to thank the Loyola Theatre Department for continuously providing him opportunities to learn. Additionally, he would like to thank his family, friends, and girlfriend for their support.

ISAIAH JONES (*Mr. Reed*)

Isaiah is a sophomore Musical Theatre Major. Some of his previous roles include *The Dryer* (*Caroline, or Change*), *TJ* (*Sister Act*), *Bobby* (*Cabaret*), *Scarecrow* (*The Wiz*), and *LeBeau* (*As You Like it*). He is thrilled to be working on this show with this cast and thanks his family and friends for their support.

ARTISTIC/PRODUCTION STAFF

KRISTI JACOBS-STANLEY* (*Director*)

Kristi Jacobs-Stanley received her B.A. in theater from Loyola and M.F.A. in Theater from the University of Alabama/Alabama Shakespeare Festival. Kristi is the Fine Arts Department Chair and Theater Director at Mount Carmel Academy. Past companies include Alabama Shakespeare Festival, California Repertory Company, Seattle Children's Theater, Missoula Children's Theater, Hangar Theater, Walt Disney World, Evangeline Oaks Entertainment, Crescent City Lights Youth Theater, and Southern Repertory Theater. She is thankful to Dr. Laura Hope for this opportunity and extremely proud of this cast and crew. Much love to her husband Marcus Stanley and daughter Basil Marie Stanley.

LAURA HOPE* (*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.

LINDA NIBERT (*Assistant Director*)

Linda is a Musical Theatre junior from Houston, Texas. Her favorite roles of her acting career include Ado Annie (*Oklahoma!*), Effy Krayneck (*The Spitfire Grill*), and Charlotte Purcell in her high school's 2015 production of *These Shining Lives*. She could not be more proud of her cast or crew in producing such an important and astonishing story.

MARTY AIKENS (*Scenic Designer/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).

MANDI WOOD (*Lighting Designer*)

Mandi is a local lighting designer new to the Loyola New Orleans team. She received her MFA from Tulane University, and is currently the resident Assistant Lighting Designer for the New Orleans Opera Association. Mandi also works extensively in New Orleans and around the country lighting both theatre and film, and is a proud member of the IATSE 39 stage hand union. 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, Tennessee Williams Theatre Company of New Orleans. Mandi is designing *These Shining Lives* and *Pygmalion* this year at Loyola Theatre and Dance, and teaching Lighting Design for the department in the spring.

EMMA SCHILLAGE* (*Student Dramaturg*)

Emma Schillage is a senior Theatre Arts Major. She has been involved in seven productions in her time at Loyola as an Actor, Assistant Director, Assistant Stage Manager, and Crew Member. Some of her favorite roles include "Jenny" in *The Christians* and "Queen Elizabeth" in William Shakespeare's *Richard III*.

TAIYA CULBERTSON (*Student Dramaturg*)

Taiya Culbertson is a Theater Arts senior at Loyola University. She is happy to be dramaturg for *These Shining Lives*. Her most recent production was *Caroline, or Change* with JPAS and Loyola as Joe. She thanks Kristi-Jacobs Stanley for this opportunity and hopes everyone enjoys the show.

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.

BAYLEE ROBERTSON (*Assistant Costume Designer*)

Baylee is a freshman at Loyola University majoring Theatre Business and minoring in Studio Arts. While being employed in the costume studio, Baylee has worked on each show in the 2017-2018 season. In addition, she received her first design credit as costume designer for *Informed Consent* last fall. Baylee thanks her friends, family, and Kellie Grengs for their support and guidance.

TED CORDANO (*Stage Manager*)

Ted Cordano is a sophomore at Loyola New Orleans university studying in Film and Theater Arts. He started to gain his interest in theater from his time at Archbishop Riordan High School serving many areas of running and production crew. Ted hopes to serve his best as the stage manager of *These Shining Lives*.

CASSIDI POULIN (*Assistant Stage Manager*)

Cassidi Poulin, sophomore at Loyola, is proud to be an assistant stage manager for *These Shining Lives*. This is Cassidi's fifth production at Loyola, where she has assistant designed, acted, and crewed shows. Cassidi thanks her parents for the love and support they give her. She wishes everyone the best of luck in this production.

VICTORIA OWSLEY (*Assistant Stage Manager*)

Victoria is thrilled to be a part of this wonderful production. She assistant directed *Informed Consent* last spring and was seen in the choir of *The Christians* last fall. She thanks everyone for their hard work and dedication on this show.

SPECIAL THANKS

Encore Shop
Fairfax Fabrics
James Moore
New Orleans Opera Association
Omega Productions
Richard Jacobs

THE GIRLS WHO JUST WANTED TO WORK:

A BRIEF HISTORY OF HOW THE RADIIUM GIRLS INFLUENCED HEALTH REFORM TODAY

By Student Dramaturg: Emma Schillage

When young men across America went off to war in 1917, young women went off to work. The majority of these working-class girls were daughters of immigrants, some of them married and still in school. These women were young, healthy, skilled, and had their entire lives ahead of them. The jobs that these women acquired were factory-working jobs as the supply and demand from the war rapidly increased spanning the years of WWI and WWII. One type of these factories hired young women to paint the numbers on watch faces using a relatively new substance called radium. Radium was a luminous substance that glowed in the dark and had been recently discovered in 1898 by chemists Marie Curie and her husband, Pierre Curie. The discovery of radium was revolutionary, as it was believed to be extremely beneficial in treating cancer, and it was said to provide energy to those who ingested it. However, it was also extremely toxic. The women who used this substance to paint the watch-faces were known as “dial-painters.” Dial painters were exposed to and ingested large quantities of radium each day. They were taught to use the so-called “lip-dip-paint” method, where they would put the paintbrush in their mouths and swirl it between their teeth to make a point, then dip the brush in the radium-paint compound, paint the watch faces, and repeat, with the radium-diluted brushes going into their mouths over and over again – a practice they were assured was completely safe.

Over time, the effects of radium for these women were detrimental to their health. Women were afflicted with bone sarcomas, head carcinomas, breast cancer, leukemia, necrosis of the jaw, etc. The watch factories, spread throughout the North East in New Jersey, Connecticut, Illinois, and Long Island, would hire thousands of women each year. The women painted roughly 250 dials a day for approximately a penny and a half per dial. The women at the Radium Dial Company in Ottawa, Illinois could make up to \$18 a week, much more than the \$5 a week that women like them would earn in other factory-working jobs. Despite the pay that a woman could make in her lifetime working at the dial-painting facilities, the constant ingestion and inhalation of the radium substance shortened her lifespan drastically, and resulted in excruciating pain and disfigurement before death.

Women began to seek help once it became evident that many of the workers were becoming ill, from management staff and doctors employed at the watch factories. The companies employing these women knew of the crippling effects of radium and that more often than not, such exposure to the substance was fatal. However, companies would evade liability when it came to their employees health, often placing the blame elsewhere. Companies were able to do this through company-compensated “scientific” consultants. This campaign of disinformation, approved by the US government, allowed companies to control the information that given, concealing data and blaming other sources for their illnesses. Despite the vast resources of their employers

and the disinformation campaign, the afflicted women fought to have their stories heard.

These dial-painters, later known as the Radium Girls, continually fought for safety reform, compensation, and the certainty that nothing like this would ever happen again. Still, dozens of women died each year due to the lasting effects of radium. It was a fatally slow process for these women to get to court and plead their case. One of the most famous and influential of these cases was *La Porte v. United States Radium Corporation* in 1935. This case focused on Ms. Irene La Porte who was employed at the United States Radium Corporation in New Jersey for a little over a year. Ms. La Porte, after working five and a half days per week from 1917-1918, began noticing a pain in her mouth, tooth, and jaw. Around 1927, she began to suspect radium poisoning after three failed pregnancies. Then, some of her friends from the factory began facing similar problems. She was certain that she was suffering from necrosis of the jaw and other potential ailments. Once she died in 1931, her autopsy confirmed that she indeed had radium poisoning as well as sarcoma in her pelvis. Just months before her death, La Porte took her case to court to claim damages. However, it wasn't until after the court raised the statute of limitations after her death that her husband was able to file a suit for her death and injuries in 1932. Still, it wasn't until 1935 that the U.S. District Court made a decision in the La Porte Case. The federal government did verify the existence of radium poisoning. However, the U.S. Radium Corp. of New Jersey and Radium Dial of Ottawa, Illinois denied the element's toxicity and evaded liability for their workers' deaths. Neither of these corporations were regulated for their radium use, and all other New Jersey dial-painter suits were banned from entering into the court proceeding La Porte's case.

Regardless, new cases were brought in other cities, gaining more traction than did Ms. La Porte's case. Other such cases include *People ex rel. Radium Dial Co. v. Ryan* in 1939 and *U.S. Radium Corp. v. Globe Indemnity Co., New Amsterdam Co., and American Mutual Liability Service Co.* in 1935. Cases like Catherine Donohue's and Ms. La Porte's became instrumental in the development institutions such as The Center for Disease Control and Prevention (CDC) in 1941, The National Institute of Occupational Safety and Health (NIOSH) in 1970, and The Occupational Safety and Health Administration (OSHA) in 1971. These federal agencies established the legitimacy of diseases, assigned liability, and helped to prevent such cases from arising again.

Despite such advances in our recent history, women's safety and legitimacy in the workplace is still issues some feel are up for debate. Workplace environments have made progress since the early nineteen hundreds; however, we must all fight to keep these agencies empowered for our own protections. Unfortunately, there is still a long way to go when it comes to equal pay rates, equal opportunities, the placement of women in higher/management positions, and appropriate workplace behavior. It is also important to consider the importance of unrecognized historical figures who paved the way for a healthier, safer, and better work environment. By recognizing, honoring, and understanding the stories of these women, we are inciting the hope for progress in future generations, and shining light onto the communities here and around the world that are still suffering from poor working conditions.



A young woman painting a watch face with radium at Radium Dial in Ottawa, Illinois.



Employees of the U.S. Radium Corp painting watch faces using dangerous radioactive paint.



Young women at the U.S. Radium Corp in Orange, New Jersey. "Dial-painting" was sex-typed as being women's work.

CATHERINE DONOHUE:

A REAL-LIFE RADIUM GIRL

By Student Dramaturg: Taiya Culbertson

Catherine Wolfe was born February 4th, 1903 in LaSalle County, Illinois. She was married to Thomas Donohue and had two children, Thomas and Mary Jane. Catherine started working for The Radium Dial Company of Ottawa, Illinois in the 1920s, and was encouraged to paint radium on the dials using the “lip, dip, paint” method. During Catherine’s early life, radium was considered a “cure all” for everything from constipation to cancer. Products containing radium were marketed to the public, such as radium bath salts, candies, cigarettes, and more. Very expensive radium spas and clinics also became a fashionable health craze for those who could afford them.

Even after radium was found to be life-threatening, however, the women workers of Radium Dial Company were not given this information. Though the company tested the women to determine the radium content in their bodies from workplace exposure, they were not shown the results. These women, many of who painted over 200 watches a day, believed that they were earning a living, but were really slowly killing themselves every time they put that paint brush to their lips. In fact, the faster, most productive workers, favored by the company because they could paint such a high quantity of watches each day, ingested the highest radium doses and were most at-risk. Catherine eventually contracted radium poisoning. Because of her deteriorating physical condition and decline in productivity, Catherine was fired from Radium Dial in 1931. A local doctor “couldn’t diagnose” Catherine, so it wasn’t until she was able to travel to Chicago that she had really learned the state of her health. She became the primary face in the legal case against the Radium Dial Company in the 1930s. Strapped for cash because they were too sick to work, Catherine and other women, such as Charlotte Purcell, could not afford to pay a lawyer. Attorney Leonard Grossman, at the request of famed attorney Clarence Darrow, stepped forward to fight their case for free. By this time, Catherine had lost half her body weight and parts of her jaw had fallen out.

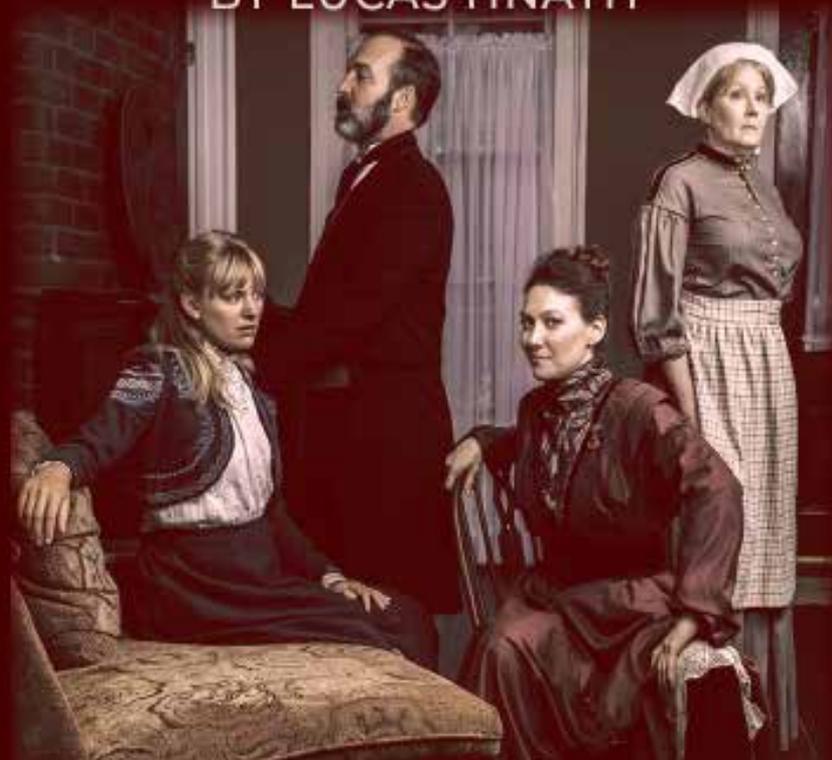
The Radium Dial Company eventually lost the case and appealed several times. Although the women won each appeal, justice was not served until 1938. By then, Catherine had a “grape-sized” tumor on her hip. She had trouble moving, couldn’t eat due to losing large portions of her jaw, and was nearly bedridden. During the trial on February 11th, 1938, Catherine collapsed after hearing that her condition was fatal. The trial was then moved to her home and held at her bedside because she was too weak to travel. The Radium Dial Company only gave \$10,000 to the women as a whole. Catherine, who weighed less than 60 pounds at the time of her death, died before getting a penny. Many of the women pursuing legal action received no compensation for their illnesses at all. In addition, they faced severe backlash from their communities, who felt their cases threatened jobs. Catherine Donohue passed on July 27th, 1938 in her hometown of Ottawa, Illinois. She was just 35 years old.

LIMITED ENGAGEMENT OCTOBER 3RD-21ST

A SHREWD COMEDY

A DOLL'S HOUSE, PART 2

BY LUCAS HNATH



DIRECTED BY AIMÉE HAYES

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The Department of Theatre Arts and Dance Presents

Pygmalion by George Bernard Shaw
Directed by Dr. Laura Hope

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

Artistic Director: Dr. Laura Hope
Directed by Aimee Hayes

February 8, 9, 14, 15 & 16 at 7:30 pm
February 10 at 2 pm

The Department of Theatre Arts + Dance Presents

LIFE SUCKS.

BY AARON POSNER

Lower Depths Theatre

The Department of Theatre Arts + Dance Presents

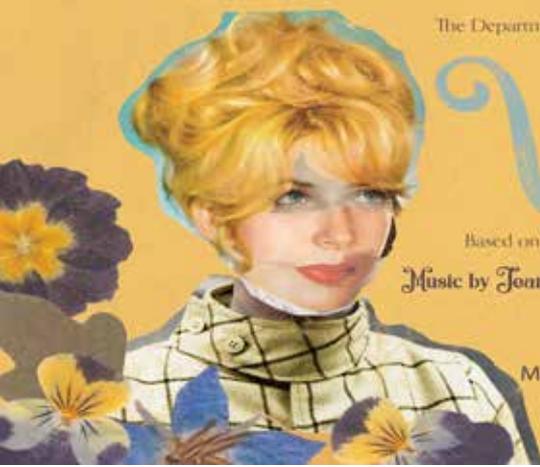
Violet

Based on "The Ugliest Pilgrim" by Doris Betts

Music by Joannino Tesori Lyrics and Book by Brian Crowley

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March 31 at 2 p.m.
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ON CAMPUS AUDITION DATES

NOVEMBER 10, 2018

DECEMBER 1, 2018

FEBRUARY 9, 2019

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