Where There’s Smoke... There’s Fire
No-Smoking Laws Create Dilemmas for Theatres

Get a Job
10 Tips from Talent Agents Redanty and Shaul

Broadway Success
Scenic Designer Eugene Lee and Actress Beth Leavel Share Their Personal Stories, Offer Advice
UNIVERSITY OF FLORIDA
School of Theatre and Dance

BA
Theatre

BFA
Acting
Dance
Musical Theatre
Scene Design
Lighting Design
Costume Design

MFA
Acting
Scene Design
Lighting Design
Costume Design
Costume Technology

UF
College of Fine Arts
School of Theatre and Dance
UNIVERSITY of FLORIDA

DIVERSITY. DISCOVERY. RISK.

For more information, contact us at 352 273 0500  sotd@ufl.edu
Nadine McGuire Theatre and Dance Pavilion  PO Box 115900  Gainesville, Florida 32611

www.arts.ufl.edu/theatreanddance
The Bachelor of Arts in Theatre at UWG

The Professional Degree Program

Where Success is an Attitude!

NAST Accredited Bachelor of Arts in Theatre

Write, call or e-mail for more information
Theatre Program
University of West Georgia
1601 Maple Street
Carrollton, Georgia 30118
www.westga.edu/~theatre
theatre@westga.edu
678-839-4700
YOU DO NOT HAVE “THE ACTING BUG.”

YOU'RE NOT GOING TO WORK DRAMA “OUT OF YOUR SYSTEM.” YOU'RE SERIOUS ABOUT THEATRE. SO ARE WE.
The Department of Theatre Arts at Virginia Tech offers students individualized professional training. We are committed to new pieces, contemporary plays, reenvisioned traditional works, and discovering how performance connects and stimulates communities.

Drew Baker smokes a cigarette while portraying Tallulah Bankhead in the University of Alabama’s 2005 production of *Something Cloudy, Something Clear*. The law does not prohibit smoking onstage in Tuscaloosa, and real cigarettes were used for this production. Signs were posted to alert theatre patrons to the use of cigarettes in the play. See story, Page 22. (Cover design by Deanna Thompson; cover photo by Porfirio Solorzano)
400 Words from Marybeth Holloway
Assistant Professor, University of South Carolina-Lancaster

It’s Time for Questions and Answers ... Theatre of the Economy

As we watch the housing market collapse, the auto industry falter and the stock market plummet, many theatres are responding by adding escapist plays to their seasons. But it seems to me that now is the opportune time to talk about the economy within the confines of the theatre. The daily news is a source of trepidation and fear for most people today and it certainly seems to demand a response by our world.

This semester, I stumbled onto a perfect play for our times: Waiting for Lefty. I had run into various obstacles with the play I had chosen to produce – and suddenly remembered reading Waiting for Lefty in my graduate school days. As I sat down with this work by Clifford Odets of The Group Theatre, I found myself mesmerized. Written in the 1930s during the Great Depression, this play tells the story of a union of cab drivers who are determining whether or not to go on strike and of the events that have led them to this crucial moment. I was amazed at how timely a piece this had become with the current financial crisis.

I was not sure that my students would see the value or the relevance, but they surprised me. As we read through the script, it was immediately clear how much this play and its contents resonated with them. The themes of unemployment, desperation and corruption are eerily equivalent to what we are viewing constantly on the 24-hour news channels. Students from five years ago would have found this piece of work dated and extraneous. But today, as our country tries furiously to come to grips with its future, my theatre students understand the validity of the piece. They are beginning to comprehend the history they are witnessing and the social change to which they are privy.

Our economic crisis demands answers. Perhaps more importantly, it demands questions. Questions not just by congressional committees and political pundits, but by students, faculty, artists and playwrights who are not afraid to dive into the mix of AIG’s bonus scandal or GM’s expected bankruptcy. This crisis must hear the voices that matter: the ones who have felt the hardship and are struggling to find a way to survive. As theatre artists, we have a responsibility to expose our audiences to the truth and to challenge our communities to action. As it was in the 1930s with the Group Theatre, our time is now.

Letters to the Editor

Dear Editor:

I recently received the Winter 2009 issue of Southern Theatre and was immediately clear how much this play and its contents resonated with them. The themes of unemployment, desperation and corruption are eerily equivalent to what we are viewing constantly on the 24-hour news channels. Students from five years ago would have found this piece of work dated and extraneous. But today, as our country tries furiously to come to grips with its future, my theatre students understand the validity of the piece. They are beginning to comprehend the history they are witnessing and the social change to which they are privy.

Our economic crisis demands answers. Perhaps more importantly, it demands questions. Questions not just by congressional committees and political pundits, but by students, faculty, artists and playwrights who are not afraid to dive into the mix of AIG’s bonus scandal or GM’s expected bankruptcy. This crisis must hear the voices that matter: the ones who have felt the hardship and are struggling to find a way to survive. As theatre artists, we have a responsibility to expose our audiences to the truth and to challenge our communities to action. As it was in the 1930s with the Group Theatre, our time is now.

Dear Editor:

I read with interest the article by Marlene Johnson (“Voice: Actors Need Training to Succeed”) in your last issue [Winter 2009] of Southern Theatre. Ms. Johnson does an admirable job of taking a large subject and attempting to give actors some quick information so they can be better informed, and I appreciate that.

As a Master Teacher of Lessac Training, I do feel that I need to correct some misinformation in the article, however, and I hope that you will consider printing the correction.

In the section about Arthur Lessac, (in “Voice Philosophies at a Glance”), Lessac’s work is presented as mostly a speech training method, which it is not. It is integrated training which encompasses all areas of voice and body work, including speech, but not limited to that. The development of the full capacity of the voice and body and a deep connection to inner impulse, experiencing and response is the core of all Lessac training. When Ms. Johnson says we do not “emphasize the breath in its connection to emotional impulse,” I fear that people will misinterpret this (as they have done for years) and think we do no breath work at all. Nothing could be further from the truth. However, all breath work is done in conjunction with physical work, allowing the student to find full breath while in motion, which is what most of us must do in our daily lives. I am not certain what Ms. Johnson means when she uses the phrase “floor work,” but in order to achieve good posture and breathing and connection to the inner self, we do a great deal of work on mats on the floor in our training. Whether we do this the way other methods do is not something I can address; however, our body work forms the foundation for all of the voice training, and should not be overlooked or minimized.

Again, I appreciate the task Ms. Johnson undertook with this article. I hope you will view my comments as a desire to clarify and add to her work, rather than a complaint.

Deborah A. Kinghorn, Master Teacher
Lessac Training & Research Institute
Synergy – a dynamic state in which a combined action is stronger than the sum of the individual actions.

Any one part of the SETC Convention in Birmingham was inspiring, but the synergy of the event was extraordinary!

The keynote speakers clearly provided the inspiration and practical tips that many of those attending the convention sought. Tony Award-winning set designer Eugene Lee, recipient of SETC’s Distinguished Career Award, shared his personal story, which illustrates that you don’t have to follow traditional paths or live in New York to succeed in this competitive field. Andy Fitch provides insights from Lee’s address and an interview on Page 18. Performers looking for practical suggestions on making it in L.A. or New York got a welcome insider’s perspective from talent agents (and best friends) Mark Redanty and David Shaul.

Duke Guthrie recounts their tips on Page 11. On Page 6, Jason Scott Quinn, a graduate student in acting at the University of North Carolina at Greensboro, shares insights from former UNCG student Beth Leavel, who got her start in professional theatre through an SETC audition 30-plus years ago. Following that story, you’ll find a diary detailing how a 2009 auditionee got a summer job through this year’s event – and a list of practical tips from another auditionee.

Also at the SETC Convention in Birmingham, we surprised a longtime SETC volunteer with the Suzanne M. Davis Memorial Award, our most prestigious award for one of SETC’s own. Glen Gourley recounts the accomplishments of Donna White on Page 14.

In our cover story beginning on Page 22, we highlight an issue facing more and more theatres: How do you handle cigarette smoking onstage in the face of increasingly strong laws against indoor smoking? Jim Stacy shares information from around the country – and explores the options theatres have, including alternatives to real cigarettes.

Elsewhere in the magazine, you’ll find our regular column, Words… Words… Words…, which includes a review of a book about great theatrical producers, and our 400 Words opinion column. As theatres react to the downturn with season changes, Marybeth Holloway urges them to avoid “safe” choices and instead to become the voices that illuminate our times.

So turn the page, and find inspiration. Renew the energy of Birmingham or capture it, if you couldn’t join us. SETC is here for you all year long, and Southern Theatre can help you stay connected. Take advantage of the synergy – SETC combined with Southern Theatre – to help you move through all the stages of your career.
As a student pursuing a master of fine arts (MFA) in acting at the University of North Carolina at Greensboro (UNCG), I have heard the lore about our famous alumna, Beth Leavel. I know about the years she has spent performing on Broadway, the magnificent voice, and the Tony Award she won in 2006 for her role in *The Drowsy Chaperone*. So, when I was given the opportunity to attend Beth Leavel’s keynote address and interview her afterward at this year’s SETC Convention, I quickly accepted.

My goal? To discover how she had made the journey from a UNCG MFA acting student auditioning at SETC … to a Tony Award-winning Broadway star addressing SETC as its keynote speaker.

When she stepped onto the stage for her keynote address, she took control of the room, making a hilarious entrance and jokingly announcing to the crowd, “You should never look me in the eye. All heads must be below mine at all times and you must stand until I am seated. Could that have been more of a diva entrance?”

From the onset, Leavel had the audience eating out of the palm of her hand, and her speech was often interrupted by laughter and applause.

While she has mastered the stage like the true Broadway diva that she is, there is no trace of the attitude that is often associated with a diva. Early on, she said, “I can’t stand talking about myself.” She said she would talk briefly about her journey and then spend the rest of her time on the podium answering questions, telling the audience that it “fills my soul to be around you.”

**From Raleigh to SETC**

So how did Beth Leavel get to SETC the first time around, scoring her first professional job as a result of SETC auditions in 1980?

Leavel describes herself as a “late bloomer” in theatre, performing in her first play at her Raleigh, NC, high school. She said that the experience was like a light bulb turning on for her. She knew that she wanted to keep performing but “had no idea that they...
After high school, she attended Meredith College in Raleigh, which did not have a theatre major at the time. Upon graduating, “too chicken to move to New York,” she entered the MFA program at UNCG where she says she learned much from her peers and teachers. Years after finishing, she says she still hears her acting teacher’s voice instructing her, “Leave yourself alone,” words that remain a theme of UNCG’s actor training program today. Most recently, she called on those words as she played a small part in the final episode of television’s ER series.

“I spent my entire ER shoot trying to do that,” she said. “’Get out of your way. Get out of your way. Do the work. Do the work. Do the work.’”

For Leavel, going to graduate school was the right choice and a positive experience. “I learned so much about who I was in those two years,” she said in an interview. “UNCG informed me that I could be an actor. It gave me the confidence to move on, to go to SETC…. I’m very grateful to UNCG.”

In 1980, her final year at UNCG, Leavel auditioned at the SETC Convention in Nashville, TN, using a song from I Do, I Do as her audition material.

“I just remember it being a really big room, kind of a cattle call, and there was a teeny, tiny, little stage,” Leavel recalls. “We were all waiting in line and then you would go in for your audition. I think that mine went really well … and the next day I remember coming in and there was a checklist where you had your callbacks and then you went to people’s hotels for callbacks. I remember reading O’Neill on the floor in somebody’s hotel room for some theatre in Galveston. I remember thinking, ‘This is cool. Nobody’s ever going to believe this.’”

From SETC to Broadway

As a result of her SETC audition, Leavel got an offer of an internship at Pennsylvania Stage in Allentown. She worked in Pennsylvania Stage’s box office, but also got significant stage time performing in A Flea in Her Ear, the world premiere of the musical version of Great Expectations and The Taming of the Shrew. She received her Actors’ Equity card for being cast in a tour of The Apple Tree.

Pennsylvania Stage casts out of New York, so she reaped the benefits of working with New York actors. “Just to be around New York actors, that energy, that world … I was asking questions a mile-a-minute,” she recalled.

The month after she completed her contract at Pennsylvania Stage, Leavel moved to New York. “Once that gig was over and I had my card, there was no doubt in my mind that I had to move there,” she said.

Upon moving to New York, Leavel was fortunate to be cast in a showcase of a new musical based on the Nancy Drew book series in which she sang a song that garnered the attention of industry members.

“When I got home,” she recalled. “I had 24 messages on my answering service from agents wanting to represent me.”
Tips for Professional Actors

During her keynote address and in a later interview, Beth Leavel offered some advice to performers on succeeding professionally:

✓ Recognize your strengths. “Know where your talent is … where you’re going to make your money,” Leavel said. When she moved to New York, she thought that she was a dancer. “I learned very quickly that I was in error,” Leavel said. “I realized I had to mark that off my list and concentrate on my singing and my comedy.”

✓ Play to your strengths. “I’ve always been funny,” she said. “I got paid for it after a while. That’s my type. I know that’s what I do.”

✓ Be patient; treat others well. “I get hired again and again because I’m a nice person,” Leavel said.

✓ Learn to audition well. “Auditioning is just a technique,” she said. “It’s a skill. You learn how to fake your confidence until you are confident. You learn to sing or act beyond your nerves so that people don’t know that you are nervous. I still get nervous; you just can’t tell anymore.”

✓ Keep a positive attitude. When things don’t go as planned, she reminds herself that acting is “the only thing I want to do … I’m supposed to have that happen.” Leavel says that when pitfalls occur, the important thing is to learn from them and move on.

✓ Give yourself plenty of time to find work and an agent in New York. To the young actor that moves to New York and doesn’t get an agent immediately, she advises: “You’ve gone this far. Try it. Don’t be discouraged. Your job is to get a job, and the agent will come. Maybe you need to work on your craft a little. Maybe you need to work on your auditioning a little longer. Maybe you just need to acclimate yourself to the city for six months. If you’re continually not getting jobs, maybe somebody can help you figure out why. Is it because you lack confidence? Is it because your material is bad? Maybe you’re not really auditioning for the right type. Maybe you think your strengths are one thing and maybe they’re not. Maybe you should be concentrating on something else. But I would certainly give it a try or you’ll regret it. Do it. Give it a shot. Leap.”

- Jason Scott Quinn

She began freelancing with an agent who eventually signed her — Mark Redanty, who continues as her agent (and was one of Thursday’s keynote speakers).

Her “big break” occurred when she auditioned for the role of Annie in the first national tour of 42nd Street. She was given five days to learn the tap combination and was cast in the tour, which she would perform in for seven months. When the role opened up in the Broadway company, she took the part and performed it on Broadway for 4½ years. Leavel went on to perform in the Broadway companies of Crazy for You, Showboat, The Civil War, the revival of 42nd Street, The Drowsy Chaperone and Young Frankenstein.

Leavel, who keeps her Tony Award for The Drowsy Chaperone on her living room mantle between her Drama Desk Award and her Outer Critics Circle Award, noted the pressure she felt performing the title role in the play while it was being considered for the Tony.

“You are so aware of it, it’s ridiculous,” she said. “Plus, they try not to let you know when Tony Award voters are there, but do the math. We opened May 1. The Tony Award nominations had to be in by the 14th. When are they going to come see the show?”

What’s Next

After her keynote address, Leavel said she had a great time speaking to the SETC audience.

“I like being around a group of people who share my same passion and can actually ask questions that make me think…,” she said. “I may actually be able to tell them something they don’t know that could be useful. They were so enthusiastic and supportive…. I can’t believe this is what I do for a living.”

It seems like Beth Leavel is always working. On the rare occasions that she is not performing on Broadway, she can often be found working off-Broadway or in regional theatres. While she prefers theatre, she noted her recent work on television’s ER, adding that “part of me would like to do a TV series. It would make it so much easier to do Broadway.”

This summer, Leavel will be performing in Annie at the Muny in St. Louis and will be portraying the witch in Into the Woods at Pittsburgh CLO. The producers of Minsky’s, in which she recently closed in Los Angeles, announced that the show will open on Broadway later this year. So, the likelihood is that Broadway audiences will not have a long wait to see Beth Leavel again.

Jason Scott Quinn is an MFA acting candidate at the University of North Carolina at Greensboro and a member of the Actors’ Equity Association.
2009 Auditionees Share Advice, Inspiration and Job Success

Student’s Personal Story: Stressed-Out Start Ends Happily With Job at Hershey Park

Editor’s Note: John Yi, a sophomore at Elon University in North Carolina, kept a journal about his trip to the SETC Convention in Birmingham, where he sought a summer-only job at the SETC Auditions.

by John Yi

Wednesday, March 4, 2009

My trip to SETC had a terrible beginning because I was tired and stressed out. However, I drove to Birmingham with three of my best friends, and this road trip from Elon to Alabama was exactly what I needed to boost my spirit. I was very happy once we got to the convention center.

I was lucky this year to have a hotel room in the convention center, which was very convenient as I was running back and forth from auditions and callbacks. The leader of our student group had immediately booked a room in the convention center once we all received news that we were passed on from the state auditions. It is a decision we all thanked her for!

Thursday March 5, 2009

Because I was staying in the convention center, I was able to wake up at 7:45 and be ready in time for the morning meeting at 8:30. I felt very fortunate to have a low number – 44 – and to be able to audition early. I was not nervous about my audition because I was at such a low from my week. My whole mentality going into the audition was, “I have nothing to lose.” This caused me to be in a very vulnerable state, which, in retrospect, improved the quality of my performance because I was open and ready to respond as an actor.

Sitting in the audition room and watching people go before me reinforced how much I love doing what I do, and that I was lucky to be here at SETC. When I got up to do my package, I made sure to perform it with conviction. I garnered all of the negative energy from the beginning of the week and transformed it into positive energy for my performance.

I ended up getting 17 callbacks, some of which were calls to go dance that night, but I was still very excited and grateful! I made myself busy before I attended the dance call by scheduling callbacks, leaving room between appointments so that I would be able to go back to my room and eat. Some advice on budgeting the cost of food: find your nearest Wal-Mart and stock up on snack foods like fruits and granola bars, as waiting in

(Continued on Page 10)

Professional Actor-Singer Finds Inspiration in Keynote Address, Offers Advice

When Beth Leavel gave her keynote address, Lormarev Jones took time out of her busy auditions/callback schedule to attend. An actor, singer, dancer and choreographer working professionally in Raleigh since 2005, Jones felt a special kinship with Leavel – who, like Jones, graduated from Meredith College.

“Beth Leavel’s speech was really inspirational,” Jones wrote in her auditions journal. “As she talked about her experience at SETC, all I could think was: ‘One of the companies that called you back could be the launching pad of your career.'”

As Jones waited to find out if she had gotten a job through the SETC Auditions, she offered the suggestions at right to future auditionees.

10 Audition Survival Tips

by Lormarev Jones

1: Wear rubber-soled shoes for your audition. The clunking of regular shoes is annoying and distracting.
2: Bring another comfortable pair of shoes to wear as you walk from point A to point B, or your feet will hate you.
3: Wear nice, but comfortable clothes. I wore dress pants to both my audition and my callbacks; I was comfortable, and it showed.
4: Carry only what you need, such as headshot/resumes, spare pair of shoes and dance shoes. If you can’t think of a really good reason to bring your laptop, leave it.
5: Make sure to have references listed somewhere on your resume, or available upon request.
6: Pace yourself in scheduling callbacks. Make sure you leave yourself enough time to recover from a callback, get to your next callback, and settle/prepare BEFORE its scheduled time. Take breaks to eat and decompress.
7: Do what you came to do. Don’t be wishy-washy. Get to the callback list early so you have your choice of scheduled times.
8: Be prepared to sing any song in your repertoire a cappella.
9: As Shameka Ashby Freeman, the auditions stage manager, reminded us numerous times: Hydrate, hydrate, hydrate!
10: Remember to have fun. This is your passion. It shouldn’t feel like work.
lines for expensive food can become an obligation that renders eating unnecessary – and you do need to eat food.

My wonderful dance professor at Elon, Lynne Formato, has been encouraging me to really work hard in dance as she has seen my potential as a “dancer-dancer.” I was shocked at her comment because I had never considered myself as a dancer.

At the dance call for SETC, I decided to learn both the first dance, for the “actor who moves,” and the third, advanced dance – and to choose later which one to do. During the third dance call, I realized that it was at the level of difficulty that I needed in order to grow as an artist. My best friend and I stayed to learn it.

The process of learning the advanced dance was intense, and it went fast. I had a basic retention of the steps but was not clear on the specificity of it. After our group went outside, I began to work with the other dancers in the group and many of my questions were answered. The dance assistants were wonderful and served as solid resources. I was very glad they were available to answer questions. It was as if I had formed a bond with the small group of “dancer-dancers,” as we were all striving to perfect the dance. After about an hour of doing it over and over again, I went into the dance call with the sole purpose to grow from the experience. It turned out to be a huge blast, and I got two callbacks from the dance call!

At one of my callbacks after the dance call, the theatre representatives mentioned that they didn’t know I could dance. I replied honestly that I couldn’t. They told me I held my own, which was refreshing to hear and made me so thankful for the training I have back at Elon.

After receiving such positive feedback, I finally realize that only through giving myself challenges can I grow and learn more about myself. Now I am going back to Elon with an even more intense dedication to improving my technique as a dancer. I want to come back next year, do the third dance call again – and rock it!

SETC overall was much better for me this year than it was last year because I simply took more risks and, instead of focusing on getting the job, which is important, I focused more on my art and sharing it and rejoicing in it. When you realize that conferences like SETC are about the journey and not the destination, a huge weight is taken off your shoulders and you learn to have fun while pursuing the job you want.

Wednesday, March 11, 2009

Less than a week after the SETC Convention ended, I received a call from Matt Davenport Productions with a job offer to be “Bobby” in Ultimate Road Trip at Hershey Park in Pennsylvania! I am very grateful to be working at such a wonderful place this summer, and I thank SETC for providing this opportunity!
What are the secrets to succeeding on stage and screen, particularly in today’s slow economy? Mark Redanty and David Shaul, owners of Bauman Redanty Shaul, a bi-coastal talent agency representing stage and screen actors, shared tips in a keynote address and musical theatre workshop at the 2009 SETC Convention and answered follow-up questions in an interview.

The partners, who also are best friends, noted several ways that the national economy is affecting the theatre, stage and television industries. Theatre companies are closing, they noted, while film production and scripted TV production have slowed. For example, 65 pilots were shot this year in Hollywood, compared to 120 in a normal year, according to Shaul, who runs the agency’s Los Angeles office. Companies still in operation are generally hiring fewer people, the agents noted, and salaries offered to experienced actors sometimes are less than they received for their last job.

Redanty, who runs the agency’s New York office, found cause for optimism in the midst of the gloom. He noted that in 1978, when he first began working in New York, virtually no television was being shot in the city and the theatre industry was perceived to be dying. Not only did theatre survive and thrive, but New York today is the location site for over a dozen scripted TV series. Redanty urged patience, suggesting the economy will eventually swing back.

1. It’s Okay to Be New to Professional Theatre.

Emerging artists (actors entering the professional market) offer a “fresh” face, a commodity always in demand, Redanty and Shaul note. “Fresh” can mean young in age or looks, which is important in the L.A. market, according to Shaul. But “fresh” also can refer to people who are new to the industry. Redanty gave the example of Brian Dennehy, who began acting in his late 30s.

2. Don’t Worry If Your Resume Is Not Covered With Ink.

The folks on “the other side of the table” don’t expect an emerging artist’s resume to be packed. A few resume “don’ts” and a “do” from Redanty and Shaul: Don’t include your social security number (to protect your identity). Don’t stretch the truth (you’ll get caught). Don’t include roles performed only in class. Do make sure your phone number is typed correctly.
Would You Like to Be an Agent?

There is an image that the talent agent’s life is filled with opening night performances and parties. In reality, the agent may go to the theatre three or four nights a week and see a musical 22 times over the course of a long run – viewing clients’ work and reviewing potential clients. During showcase season (March 1 through June 1 each year), agents could go to a performance every night.

But even though the pace can be grueling, Redanty and Shaul find their jobs rewarding. They note that their agency’s mission is to find young talent, sign quality clients, help them build their careers and establish a lifelong business relationship with their clients.

If you want to pursue a career as a talent agent, Redanty and Shaul suggest starting with an internship. Most agents and their assistants begin their careers as interns in a talent agency, they note, and then eventually move up in that agency or on to another agency.

Choose Where You Want to Live.

Choose your career (stage or screen) based on where you want to live. “You can have a career anywhere you want to live,” says Redanty. “I feel it’s more important to choose where you want to live than where you want your career to be.” Each market has a unique style and offers a different opportunity mix. For example, New York offers more theatre roles than Los Angeles, but L.A. offers more opportunities in film and television. If you don’t drive, then L.A. may not be the place for you. Shaul notes, “There is a perception that if it isn’t New York, then it’s not real theatre. I think that is kind of a crock, frankly. I’ve seen some fantastic theatre all over the country.” Redanty adds, “There are hundreds of theatre companies doing good work out there.” Redanty and Shaul also suggested looking at North Carolina, New Mexico or Canada for film opportunities.

Get Training.

As talent agents, “we’d rather work with actors with training,” Redanty said. A career as a working actor, according to Redanty, is “not a gift,” but something that must be worked for and earned – and that includes training. There are colleges, universities and training programs that have “higher visibility and promote their graduates better,” but that does not mean that a graduate from such a program will be guaranteed a greater career than a graduate of a smaller or less well-known training program, Shaul says. “Talent is not watered down” by the name of the school on the resume, he notes. Redanty adds, “Talent wins out.”

Prepare for Each Audition.

Start your preparation by reading the script. If the script is new and not available, review the breakdown supplied by the casting director. Shaul encourages doing as much work on the audition as possible to secure the booking. Redanty emphasizes that auditionees must continually study to improve their auditions and book jobs, noting that “actors who act only at auditions aren’t actors – they’re auditioners. Everyone wants to meet you once. The trick is to get them to want to meet you two, three or more times.”

Know Your Type.

Casting directors and agents classify actors according to type. Therefore, actors must have a clear understanding of their type, the roles they can play now, and the roles that they aspire to play. It is very rare for the emerging artist to enter the market in leading roles. “You will probably begin in the ensemble, but know how you would be cast in the future,” Redanty says. He suggests the Internet as a good resource for finding potential roles. For example, you can find performances from Broadway musicals on YouTube. By checking these and other postings, Redanty says actors can research roles for which they “could be a Broadway replacement.”

You Can Never Take Too Many Classes.

Redanty and Shaul both stressed the importance of continuing your education. Redanty says, “You can never take too many classes…. You can never learn too much about the business and your craft. If your work is good, it will rise to the top – and your career with it.”

Master the Musical Theatre Audition.

In their master class, which dealt with auditioning for musical theatre, Redanty and Shaul offered these pointers for the singing audition:

• Don’t close your eyes and get lost in the song; engage the entire room.
• If your character is singing to another character (the receiver), use the receiver naturally. People seldom stare at one person throughout an entire conversation.
• Move appropriately. If your song is a “still” song, allow it to be active emotionally.
• Don’t rely on the lyrics to sell the song. According
Agents Operate Businesses; Actors Are Their Product

Mark Redanty and David Shaul note that the emerging artist must remember that talent representation is a business, and that agents sell a product (actors). When looking for future clients, agents seek actors who:

✓ Have a high degree of talent and artistry.
✓ Are highly marketable.
✓ Blend into the agency’s current client list, avoiding any conflicts with existing clients.
✓ Behave professionally.
✓ Are not unreasonably restrictive about the roles, schedule or location of work they will accept.

Talent agents are licensed by the state and franchised by the unions, a system that provides protections for actors, Redanty and Shaul said. The American Federation of Television and Radio Artists (AFTRA) and Actors’ Equity Association (AEA) both maintain lists of agents that are legitimate and franchised. Redanty and Shaul warn that you should avoid any agent or agency that wants the actor to provide cash to begin representation.

An agent receives 10 percent of the actor’s salary. The agent should not expect the agent to do 100 percent of the work, Redanty and Shaul note, adding that agents should be willing to hone their craft, stay up to date with current activities in the field and pursue opportunities as well.

“Young actors often think that all agents do is get auditions,” Shaul says. “That is SO not the truth. After the audition and you get the job, then we negotiate your contracts. As the relationship grows and we learn who you are, what you need, what you do, what you don’t do, what your family is like – we have relationships with our clients.”

H. Duke Guthrie is area chair for theatre and dance at Valdosta State University in Georgia and the managing director of Peach State Summer Theatre.
The award I am about to present is the Suzanne M. Davis Award. The Suzanne M. Davis Memorial Award is the highest honor the organization can bestow on “one of our own.” The Suzanne M. Davis Award comes under Festivals and Awards, Rule 9, and it states: “The Suzanne M. Davis Memorial Award is established to honor one SETC member each year (providing a suitable recipient can be found) for distinguished service to SETC over a number of years.”

To begin, let me say that there is nothing more honorable than an individual who dedicates their life to the education and nurturing of future theatrical artists. Those who “can” are those who teach. Following a lifetime of teaching is to follow a calling; it is not a fallback position. The gods of theatre have blessed those individuals whose teaching ensures that the future of theatre will be secure for generations to come. Each individual in this room can go back in memory to that individual in our educational past that raised the curtain for us and started us all in this “wicked life upon the stage.” Were I to attempt to enumerate the theatre artists influenced by this individual during their time in the classroom and their work with SETC, I would have to hire Einstein – and he’s dead.

I could tell you when this individual’s career in the classroom began, but a true Southern gentleman should never even hint at a lady’s age. Just suffice it to say that it is over four decades. During that time, titles and awards bestowed upon this person included President of the Association for Theatre Education, Outstanding Educator, Teacher of the Year, Who’s Who Among America’s Teachers, Who’s Who Among American Women, Educators’ Hall of Fame, Education Foundation Outstanding Education Award, Distinguished Career Award for Secondary Theatre, Leadership Award from her state association, her county’s Education Foundation Outstanding Educator Award, Marquis Who’s Who in American Education for seven years, Strathmore’s Who’s Who – and these are just the ones I picked out. During all of the above, she found time to become involved with the South-eastern Theatre Conference.

Her participation in this organization began when she took a show from her high school to the state festival and won. Her students took full advantage of the conference that first year, not only performing but also auditioning for colleges and universities. As the true worker and leader that she is, she immediately became involved with the secondary division, serving as the division’s secretary and on many ad hoc committees. She thus became a force in the governance of this organization and a formidable advocate for the secondary division and thus, its constituents. She has served on numerous committees, including the Nominating Committee, the Secondary Scholarship Reading Committee and the committees involved with Secondary Auditions. Eventually she became chair of the Secondary/Transfer Auditions, and under her guidance the process of secondary auditions in this organization was so transformed that the number of students auditioning has more than doubled, evidencing her hard work and dedication to the organization, evidencing her hard work and dedication to the secondary division, and more importantly evidencing her hard work and dedication to the secondary students involved in this organization.

One might see all of this work as “just for the Secondary Schools Division,” but we must stop and think about how this in turn affects so many other divisions. Her influence can be seen in the students attending colleges and universities and then those students becoming the auditionees who work for the professional companies hiring through SETC. I could go on and on with this metaphor of her pyramid of influence in this organization but suffice it to say – whether you know it or not – we have all been touched by this woman and her work for the organization and her work as a theatre educator.

I must say on a personal note that the first time I saw her and heard her speak in a board meeting, my reaction to her was the Maggie Smith line in the movie Murder by Death: “I like her, I really like her.” It more than touches me personally and is such an honor to be the president of this organization the year that the Suzanne M. Davis Award recipient is Donna White.
Thousands audition...

180 are chosen.

THE MOST COMPREHENSIVE TRAINING FOR TODAY’S ASPIRING FILM AND TELEVISION ACTORS.

Some people just have it — that rare mix of raw acting talent and a white-hot desire to work relentlessly at their dream. These are the selected few who make it into the New York Conservatory for Dramatic Arts in New York City. It’s one of the most demanding and rewarding 2-year professional acting programs in the country. Do you have it? We invite you to schedule an audition today.

www.sft.edu  888.645.0030  39 w 19th street, nyc 10011
SETC celebrated the 60th anniversary of its founding with a Masque Gala and many other events at the 2009 SETC Convention in Birmingham. At Saturday’s business meeting (above), outgoing SETC President Glen Gourley (left), passed the gavel to incoming President Beth Gourley (right). On these pages, we revisit scenes from the annual convention, which was attended by more than 4,000 registered theatre artists, managers, teachers, students and volunteers. The convention provided members with an opportunity to audition, find a job, perform, hear keynote speakers, learn new techniques, network, view exhibits, hire employees, watch top-notch theatre and much more.

*Photos by David Hawkins and Pamela Venz*
60th in Birmingham
Tony Award-Winning Designer Eugene Lee Shares the Pa

by Andy Fitch

At the SETC Convention in Birmingham, an audience of several hundred received an introduction to the mad genius that is multiple Tony Award-winning scenic designer Eugene Lee. In a hilarious and wide-ranging address of more than an hour, Lee thrilled the audience with his many outrageous ideas about theatre, and his very charming and personable nature. Although reticent to talk about his own sketches and designs, he showed dozens of fascinating images, and those present seemed to be intrigued by Lee’s contributions to the American theatre and stage design.

Lee, who also received SETC’s Distinguished Career Award at Saturday’s Awards Banquet, appeared to be just as interested in the professional development of the students in the audience as they were in his. He shared the story of his own odyssey through several schools as a young man and engaged in unhurried conversations with students who approached him after his address. “Come and see me in Providence – I’m in the book,” he repeated over and over.

Early in his keynote address, Lee described his life and his work ethic. He lives in a three-story brick home, built in 1911, in Providence, RI. His studio is in his backyard in a restored carriage house with a wood-burning stove for heat. Every day, after a light breakfast, he treads his garden path at precisely 8 a.m. and goes to work at his drafting table. He often works through lunch and continues until 6 p.m. He often works weekends as well. Those who wish to be artists, and think that they can wait for inspiration to strike, should take note of this example. Isn’t it interesting how often creative success seems to come as a result of regular and disciplined application to the work?

His studio is large enough to accommodate a couple of design associates who often work on the projects with him. When asked about favorite materials and methods, Lee said, “Oh we have a lot of everything. We’re practically an art store.” His associates often take his early small-scale drafting and then draft at a larger scale with more details. They also help with building models.

In his speech, Lee said he likes his models a little bit messy. He avoids the fussy, Yale-style, all-white models. He seems to deal with color late in the process, and uses either the natural color of the materials or prepares samples. He prefers simple ¼-inch scale models to the painted perspective sketch or rendering. For very large projects, such as Broadway shows, he employs the Edward Pierce design studio in New York City. The staff members in the studio are Lee’s ace in the hole when big projects come up, such as Wicked, for which Lee won his third Tony Award for scenic design, or his more recent Broadway play, The Pirate Queen. Pierce’s group employs lots of computers and technology to manage the construction and installation of these giant projects.

In addition to designing for Broadway, Lee has been the resident designer for Trinity Repertory Company in Providence since 1967. He also designs
Tony Award-Winning Designer Eugene Lee Shares the Path to Wicked Success

For other regional theatres around the country. During his career, Lee has often branched out from theatre into related fields of design. Most notably, he has been the designer of the hit NBC television show Saturday Night Live, with its quirky, theatrical quality sets, since its 1974 debut. He still designs at least a couple of new sets each week for SNL when it is in production. His collaboration with producer Lorne Michaels also has resulted in many other design projects. Currently he is working on a fascinating outdoor architectural project in Greenville, SC. He and Pierce are collaborating with Gang Architects of Chicago in re-imagining a modern town square along the Reedy River.

Learning on the Move

To the delight of the many students in his SETC audience, Lee described his own educational background. He attended four universities: first, the University of Wisconsin, near where he was raised in Beloit, WI. Then he just showed up and said, “Here I am,” to the staff at Carnegie Tech, now Carnegie Mellon. After a year there, he went to the Art Institute of Chicago. Finally, he spent a year at the Yale School of Drama studying with designer Donald Oenslager. He said, “I must have been a difficult student. I’m set in my ways. I seemed to only stay at one place until I got a job.”

To his credit, he was exposed to a unique learning experience, which may well be the bedrock of his success. He obviously values his time with Oenslager immensely. At Brown University, where he is an adjunct professor, he has created a design classroom which he named the Oenslager Studio in honor of his former teacher.

The early career of Eugene Lee often involved collaboration with important directors such as Adrian Hall, Hal Prince, Peter Brook and Andre Gregory. In dozens of shows, Lee developed a style of design which many have called “environmental.” The idea of the “environmental” style is to minimize the barrier between an audience and an actor, while also treating materials honestly and authentically.

In many ways, Lee can be seen as an early American practitioner of scenography, that hard-to-define concept that seems to contrast European ideas of stage design with American ones. His work in this area led to several celebrated designs, including Slave Ship and the Tony-award winning Candide. During his SETC address, Lee showed the original, isometric, drafting-style sketches of those shows. They are well-known to many designers, having been reproduced in Lynn Pecktal’s 1974 book on scenic design.

Lee tends to pay special attention to one of the functions of scenic design: to define the performance space. Lee has often redefined the relationship between audience and actor, sometimes moving walls, rearranging audiences or building new stage platforms. In some of his earlier designs, actors are often intermingled directly with the audience. In later designs, he expands the proscenium portal into the audience to draw the observer in.

He often uses unpainted steel or wood, arranged in open structures, to allow actors unique access to the audience, and to permit light to filter in through the structure in interesting ways. He says he often considers the element of color later in the process. His sets often use color very neutrally. The natural result of this idea is that the color focus of the play is often in the costumes, where the audience should be directly looking.

When his design ideas are applied to multi-set plays or musicals, the result can be thought of as the ultimate expression of the unit set. The idea of the unit set has been around since Robert Edmond Jones’ work in the 1930s. But with his designs for Sweeney Todd, Ragtime and Wicked, Lee transformed the idea to a new level. A glorious and descriptive environment characterizes the entire theatre, and then only small changes in props, scenery and lighting are required to change scenes and create dozens of different looks. This leads to very effective scenic shifting and also to an efficient utilization of available resources. While Lee is reticent to admit this as a tremendous contribution to American stage design, many of us who observe the art would characterize it so.

- Andy Fitch

Tips for Students

When asked his thoughts on how young designers can get started, Lee noted, “There’s no one way to get started in the business.”
He views the traditional master of fine arts (MFA) degree as one route, but doesn’t see it as essential – noting that the cost of such programs can affect the ability of the student to move into professional work. If a student leaves graduate school with $100,000 in student loan debt, he or she usually needs a teaching job in order to pay them back, Lee noted.

In an interview, Lee talked about his vision of the ideal MFA program for scenic designers. He dreams of an apprentice-style curriculum. Student designers would work in a studio with a professional like him, designing real-world projects on a regular schedule and would be paid for their work. He is attempting to put this type of MFA training program in place at Brown University.

As students move into professional work, skills in drawing, painting or model building are helpful, Lee said. But he noted that it is even more important that they have opinions and be able to express them.

“Have a point of view,” he said.

He also emphasized the importance of connections, noting several times that success in theatre comes from making connections with people. He said, “If you want to work with [director/producer] Hal Prince, call him up. He’ll see you. If you want to work with me, come to Providence. People come and stay, and when they hang around long enough, they start getting paid.”

**Wicked and the Business of Design**

During his keynote address, Lee told the story of how his involvement in *Wicked* began. After development on the play had started, the corporate producers of *Wicked* wanted to change the creative team. “They called the usual suspects,” Lee said. “I make the list of the usual suspects.” The producers asked each designer to create some ideas for the show on spec. Smartly recognizing the great potential of the project, Lee and his team put a good deal of effort into the creation of an initial model. His team won the contract – and thus began his work on the biggest hit of his career. Of the rest of the usual suspects, Lee said, “They did – not much. There is a lesson in that.”

On the business of being a Broadway designer, he admits he hates the prospect of dealing with money. “You could water-board me and I couldn’t tell you how much *Saturday Night Live* pays me,” he said. He does use an agent and tries to avoid negotiation of his own fees. This allows him to concentrate on the creation of the art which he loves. Early in his speech he said, “I believe in having a really, really good time.”

In an interview conducted earlier with Lee’s long-time associate Edward Pierce, I was surprised to learn that Broadway designers often work for the union minimum, approximately $25,000 for a musical. This meager amount isn’t nearly enough to direct a team of artists in a multi-million-dollar project. The set designers depend on receiving a small percentage of the gate to make it economically viable. “If *Wicked* makes a million dollars a week, why shouldn’t the designer get a cut?” Lee asked.

With his charming and offbeat style, his amazing talent and his design wisdom, Lee proved a hit with those attending the SETC Convention. My favorite quote from him? “Less is more, except when more is better.”

Andy Fitch is an associate professor of theatre and scenic designer at the University of Alabama.
Leader in fixed beam technology

Selecon creates the very best tools for theatrical and entertainment lighting, using the latest optical and manufacturing technologies, innovation and experience.

Superior operational features, leading performance and optical design
Cool touch technology and active heat management designs.
The widest zoom ellipsoidal at 45°–75°.
The latest high efficiency short arc lamps.
Automatic mains power disconnection on opening.
Tool-free operation — simple, fast, safe.

Economic — lower cost of ownership, with extended filter life and industry leading three year warranty.

Extensive product line from followspots to display fixtures.

To learn more about what makes Selecon fixtures special, please visit our website.

Selecon
www.seleconlight.com
Where There’s Smoke...
There’s Fire

How No-Smoking Laws Are Creating Dilemmas for Theatres
(And What to Do When Your Play Calls for a Cigarette)

by Jim Stacy

“Smoking may be the only thing that separates us from the lower forms,” observes the acerbic and soused Joanne in the ground-breaking musical Company, as she drags grandly on a cigarette, having failed to bully central character Bobby into smoking.
When George Firth and Stephen Sondheim created Joanne in 1970, many in the country had never heard of “secondhand smoke,” but over the ensuing decades, public awareness has grown and antismoking laws have gotten tougher, aimed at protecting the health of smokers and neighboring breathers alike. Most municipalities and states continue to legislate ever-stricter restrictions on smoking inside public buildings – and in some cases, outdoors. Joanne would not be pleased.

Today producers and directors considering Company and other shows that include smoking must face a series of practical questions and some wider ramifications as well:

- Do local or state laws prohibit actors from creating smoke (tobacco or otherwise) on stage?
- If there are such laws, are they in violation of the Constitution? Is smoking in a play a form of free expression protected by the First Amendment?
- If we edit Joanne’s scene about cigarettes, have we violated our contract with the publisher?
- Can acceptable substitutes be found for actual smoking of real cigarettes? Or do audiences need to smell smoke and see ash in order to buy the reality of smoking on stage?
- How do you minimize the health risk of smoking for the audience, actors and technicians?
- Will the current antismoking climate result in less frequent production of smoke-filled plays, such as Who’s Afraid of Virginia Woolf?, Buried Child, The Skin of Our Teeth, A Streetcar Named Desire, Twelve Angry Men, The Glass Menagerie or Noel Coward plays where smoking helps define “sophistication?”
- Has artistic expression been compromised? Will more playwrights limit their palettes and produce smoke-free plays, thus eliminating a behavior indulged in by about 20 percent of American adults (higher averages in the 10 SETC states, many of which are tobacco producers)?

Through a series of interviews and a survey of SETC member theaters, we explored how prevalent the ban on smoking onstage has become – and how theatres are dealing with the issues raised by tough no-smoking laws and increasingly vocal antismoking advocates.

The Law: Battles Rage in Several States

Laws on smoking vary from state to state, and even from city to city. In some locations where smoking indoors is prohibited, theatres may file for waivers. For example, in New York City, actors may legally smoke herbal cigarettes on stage but if a waiver is secured, even tobacco smoking is allowed.

In the Southeast, one of the states with legislation most favorable to onstage smoking is South Carolina because it specifically exempts onstage smoking from its clean air law. While state laws on smoking are important, it is city and county regulations against smoking that are the major issue for theatres in some locations. (See sidebar, Page 26, for more information on laws prohibiting or restricting smoking.)

Around the country, there have been battles related to onstage smoking recently in Colorado, Illinois and Minnesota – with decisions that have not favored theatre companies.

A legal appeal is pending in Colorado where two earlier decisions ruled against the Curious Theatre Company and Paragon Theatre, both of Denver, and Theatre 13 of Boulder, which had sought to exempt theatres from the statewide smoking ban (including herbal cigarettes). In ruling unanimously in favor of the Colorado Department of Health, the three-judge panel said: “The smoking ban was not intended to prevent actors from expressing emotion, setting a mood, illustrating a character trait, emphasizing a plot twist or making a political statement.” But it added, “Smoking, by itself, is not sufficiently expressive to qualify for First Amendment protection.”

Further, the court wrote in support of finding alternatives to actual smoking; “Murders are not committed, actors do not fire live bullets at each other or at the audience, the theatre is not set afire to illustrate the burning of Rome in Julius Caesar. The audience is aware that the scenes are not real.”

Such rulings have not set well with Ralph Sevush, executive director/business affairs for the Dramatists Guild of America, who says that the states’ right to protect the health of their citizens does not extend to restrictions on free speech. Sevush says that governments are being arbitrary in prohibit-
ing smoking on stage. While the government may point to health concerns, Sevush says there is no data or scientific evidence to suggest that brief exposure to secondhand smoke in a well-ventilated theatre carries any significant health risk.

In Chicago, as in many municipalities with antismoking laws in place, theatres often “get away with” smoking – at least until a patron files a complaint with a governmental agency. Such was the case in Chicago, where *Jersey Boys* Frankie, Tommy, Bob and Nick were puffing away until a theatregoer complained.

Smoking has not been permitted onstage in Chicago since 2006, when the Chicago City Council approved a city-wide ban on smoking in public buildings and denied an exemption for theatres.

When the *Jersey Boys* issue surfaced, Brendan Reilly, an alderman, again sought an exemption for theatres, specifically aimed at allowing the actors playing The Four Seasons to smoke. Quoted in the *Chicago Sun-Times*, Reilly (a smoker) said, “While I fully support the smoking ban and using it as a means to protect public health, I don’t think it was ever intended to limit artistic expression. It would be wise for us to … allow theatre productions to obtain a special waiver when smoking is a critical component of their performance.”

Reilly also sought an exemption from the state legislature, since Illinois has a state smoking ban as well. He has not been successful in either effort.

Sevush said that Chicago’s failure to approve smoking in *Jersey Boys* “will damage Chicago’s ability to be a platform for premiere, first-class work. Any municipality that follows suit will have the same problem.”

He also worries that such laws will become a form of censorship.

“To the extent that the antismoking ordinances around the country inhibit the free expression of playwrights to create the characters they choose and to tell the stories that they wish, those statutes have the effect of censoring their work,” Sevish said in a statement issued on behalf of the Dramatists Guild in July 2008, in response to the Chicago case. “Such laws can be more narrowly tailored by legislatures to either have a waiver for theatrical productions, or require notification to the audience of the use of smoking during the performance, or to at least allow the smoking of tobacco substitutes.

“But unless the law employs such safeguards, such legislation is a vague and overbroad attempt to redefine expressive speech as criminal conduct, thus narrowing the range of ‘acceptable’ artistic statements available to writers everywhere.”

Some theatres have chosen to ignore their states’ laws – without repercussions. In a September 30, 2008 article in Cleveland’s *Plain Dealer*, theatre critic Tony Brown observed that Ohio’s ban on smoking in public places includes theatres, forcing directors into a dilemma: “to self-censor or to break the law.”

In the Cleveland Play House’s production of *The Glass Menagerie*, Brown noted, “The Play House is continuing to light up in its fine new production of Tennessee Williams’ *The Glass Menagerie*. We applaud the civil disobedience.”

In a bit of a twist on the issue, Minnesota exempted theatres from indoor smoking restrictions – but not bars. Consequently, bars began to advertise themselves as theatres and host “theatre nights,” casting employees and customers as performers (a mine for performance theorists) to justify the title. “The Gunsmoke Monologues” was the name for one such theatre night. That bar was fined anyway, as the law enforcers and the courts no longer buy into the theatre dodge.

**Copyright and Contract Issues:**

**Can You Cut or Change Smoking Scenes?**

Publishers note that it is illegal to make any changes without permission from the playwright. If you are considering a change to eliminate smoking, you should contact the publisher.

Abbie Van Nostrand, vice president of Samuel French, Inc., said at the time she spoke to *Southern Theatre* that the publisher had just received a request to eliminate smoking from a script. It had been forwarded to the playwright’s agent for a decision. The request had been initiated via the Samuel French website. Van Nostrand explained that when theatres position such requests clearly and reasonably, the changes may be approved by the author.

Jason Cocovinis of Music Theatre International (MTI), which publishes *Company*, said that his firm in no way condones or promotes smoking, but since
B.A. in Drama
Many student assistantships available

Minor in Dance

M.F.A.

Acting
Scenic Design
Costume Design
Lighting Design
Technical Direction

Three-Year 19-Member M.F.A. Company

Competitively funded assistantships and full tuition for each M.F.A. student each year!

For more information, write or call:
UVa Department of Drama
PO Box 400128
Charlottesville, VA 22904-4128

434-924-3326
What's the Law? It Depends on Where You Are

State laws on smoking range from bans in public areas to policies restricting smoking in certain locations. More states in the North and West have enacted outright bans than in the Southeast, with its strong tobacco heritage. In addition to the states that have passed bans, many cities and counties also have drafted their own laws on this issue. For a comprehensive list of state, city and county smoking laws, visit the website of the Americans for Nonsmokers’ Rights (www.no-smoke.org) or visit Wikipedia’s “List of smoking bans in the United States.”

Below are some details on smoking laws around the country:

- 47 states have laws RESTRICTING smoking in public places, including 7 states in the SETC region: Alabama, Florida, Georgia, Mississippi, South Carolina, Tennessee and Virginia.
- 33 states have laws PROHIBITING smoking in state and/or local government buildings, including 4 states in the SETC region: Florida, Georgia, North Carolina (state buildings only) and Tennessee.
- 22 states have laws PROHIBITING smoking in all enclosed public spaces, including bars and restaurants (none in the Southeast). The states with this ban are: Arizona, California, Colorado, Connecticut, Delaware, Hawaii, Illinois, Iowa, Maine, Maryland, Massachusetts, Minnesota, Montana (effective for bars, casinos, and nightclubs October 1, 2009), Nebraska (effective June 1, 2009), New Jersey, New Mexico, New York, Ohio, Oregon, Rhode Island, South Dakota (effective July 1, 2009), Utah, Vermont, and Washington.
- 8 states have laws PROHIBITING smoking in most enclosed public places, but permit bars and other adult locations to allow smoking if they choose, including 2 states in the SETC region: Florida and Tennessee. Other states with this ban are: Arkansas, Idaho, Louisiana, Nevada, Pennsylvania and North Dakota.
- South Carolina is one of the few states that specifically excludes theatre performances from no-smoking rules, with its indoor air quality act noting that smoking is generally prohibited in “arenas and auditoriums of public theaters or public performing art centers. However, smoking areas may be designated in foyers, lobbies, or other common areas, and smoking is permitted as part of a legitimate theatrical performance.”
- In Georgia’s law, specific reference is made to “theatres” as a “public place” where smoking is prohibited.
- Tennessee’s statute specifically prohibits smoking in “theaters and other facilities primarily used for exhibiting motion pictures, stage dramas, lectures, musical recitals, or other similar performances.”
- South Carolina is one of the few states that specifically excludes theatre performances from no-smoking rules, with its indoor air quality act noting that smoking is generally prohibited in “arenas and auditoriums of public theaters or public performing art centers. However, smoking areas may be designated in foyers, lobbies, or other common areas, and smoking is permitted as part of a legitimate theatrical performance.”
- In Georgia’s law, specific reference is made to “theatres” as a “public place” where smoking is prohibited.
- Tennessee’s statute specifically prohibits smoking in “theaters and other facilities primarily used for exhibiting motion pictures, stage dramas, lectures, musical recitals, or other similar performances.”

Sources for data above and for more information:
Americans for Nonsmokers’ Rights (Click on “Updated Smokefree Lists and Maps”) www.no-smoke.org http://www.no-smoke.org/goingsmokefree.php?pid=519#venues
Research by Stanley Graham, intern for attorney Dan Ellison, SETC’s legal advisor.

George Firth created a scene in which Joanne discusses smoking, directors need to respect the author’s intent and find an acceptable way to present it.

However, SETC’s legal advisor Dan Ellison, a Durham, NC-based attorney who concentrates on nonprofit and arts law, offered a different opinion. He said that a theatre “can’t be held to a contract that requires it to break the law; it’s not an enforceable contract.” Even if a theatre representative signs the contract in a state where an antismoking law is already in existence, he said, “it’s still problematic, more so for the license-holder. Publishers do business in all states and agree to abide by their laws.”

Sevush offered another perspective: “Either do the play as written or don’t do that play.” He said that he “wouldn’t be surprised to see play publishing houses licensing versions of scripts with smoking scenes omitted as they do with bowdlerized versions of plays for high school and younger audiences where they take out any trouble language. But this would be with the cooperation of the author.”

Not everyone who responded to a recent Southern Theatre survey on onstage smoking seems to be aware of the legal issues involved in cutting or changing scenes involving smoking. One respondent reported, “Recently we produced The Glass Menagerie and did not have Tom smoke on stage. We simply cut the references to tobacco usages from the script.” This respondent cited his church-supported university’s policy that “we cannot represent tobacco usage in any way.”

Another respondent noted that her company substituted a candle for a cigarette that was central to the story in a recent production of Come Blow Your Horn: “Peggy’s character is supposed to be smoking, which in turn gives Buddy’s character an idea. However, the theatre did not allow smoking and a candle was used.”

Substitutes for Cigarettes: Yes or No?

Many consider the issue of onstage smoking overblown because of alternatives to cigarette smoking: herbal or lettuce cigarettes (permitted in some places where cigarettes are outlawed), powder-filled cigarettes, fake cigarettes, unlit cigarettes and electronic cigarettes. The stage is a world of make-believe where audiences regularly accept stage blood, flowers that are artificial, and iced tea as a substitute for alcohol.

It should be noted, however, that while no theatergoer expects a real fire to illustrate the burning of Rome, some— even nonsmokers—prefer the reality of smoking and are distracted by substitutes that others are willing to buy into. They expect to smell smoke and see ashes. The Dramatists Guild’s Sevush said that in some cases, prop cigarettes or actions related to looking for cigarettes elicit laughs rather than achieving the author’s intended effect.

A nonsmoker herself, Diane Konradt, artistic director of InterAction Theatre, Inc., of Indianapolis offered this opinion: “There are no acceptable substitutes for...
cigarettes. There is only the added stage business of looking for a lighter or matches, not finding them, having matches be dampened so they won’t light … nothing to complete the satisfaction of a cigarette offered, lit, toyed with and enjoyed.”

While acknowledging that smoking may be significant for certain plays, John Wayne Shafer of the University of Central Florida is clear about what approach to take to smoking: “Substitute, substitute, substitute.” He cites a compelling personal reason for his position: his own experience with addiction when he was working as a professional actor. He recalls, “A character in Buck Nekkid was scripted to smoke unfiltered Lucky Strikes on stage. I was not a smoker. The show was directed by a smoker who wanted to use the real thing because it was so specifically identified by the playwright.” Shafer agreed to smoke the cigarettes, thinking, “I am a grown adult. I can handle it.’ Wrong. I finally managed to quit last July” – several years after the play ended.

At Actors Theatre of Louisville (ATL), Artistic Director Marc Masterson says that his theatre typically substitutes herbal cigarettes when smoking is called for in a script. His theatre supports “the community interest in a smoke-free environment, protecting the health of actors and patrons,” Masterson said. Kentucky law allows the smoking onstage of non-tobacco products, “which have no known carcinogens,” Masterson said. He believes herbal cigarettes are “the reasonable solution” to onstage smoking – although this is an alternative not available in some states. At ATL, smoking warnings are posted in the lobby when included in a play. Still, the theatre sometimes receives complaints about herbal smoke (which some find sweeter and more cloying than tobacco smoke), Masterson said.

ATL also used a cigar version of the new electronic cigarette in a production of Absalom during the 2009 Humana Festival, noted ATL media coordinator Kyle Shepherd. But an electronic cigarette doesn’t work so well during a long cigarette scene, he added, because it does not produce ash and shorten in length.
Another favored option for some theatres is the lettuce cigarette, which produces smoke and ash, but lacks the ill effects of nicotine. Preston Lane, artistic director of Triad Stage in Greensboro, NC, recommends lettuce cigarettes over herbal ones because “the smell is much better.”

Other theatres work to minimize the amount of time that characters smoke. Bonny Gable, coordinator of performing arts at Virginia Intermont College, reported, “In 1940s Radio Hour, I had Johnny Cantone light up, take a puff to establish his smoking, then subtly put it out but still … use the cigarette as if he were smoking the rest of the time. No one seemed to notice anything was amiss.”

Similarly, Raymond Inkel, production director of the Utah Shakespearean Festival, says actors in productions there often use a cigarette as a prop without actually lighting it. “Often if they are required to ‘smoke,’ we can get away with the holding of cigarettes, the attempt to light, etc., without having to actually smoke.”

Ron Law, executive director of Theatre Charlotte, said that the actor playing Jack Warner in Ken Ludwig’s Shakespeare in Hollywood carried an unlit cigar and “waved it around, but never smoked it.”

When City Arts Drama Center of Greensboro, NC, did a production of Company with teen performers, powder cigarettes were used, according to Managing Director Stephen D. Hyers.

Health Risks of Smoking: How Do You Protect Audience, Actors and Technicians?

The best ally of theatres that choose smoking is a strong exhaust system, one that minimizes the amount of smoke that travels into the audience.

InterAction’s Kondrat observed, “The feel of the house changes when a cigarette makes an appearance and then becomes more negative when it’s being smoked. It simply feels as if people are insulted.”

Toby Thelin, artistic director of Flight of Ravens Theatre (New York), recalled attending a Broadway show when a cigarette was lit very briefly on stage. “I was so unused to smelling it [cigarette smoke] in the theatre, it pulled me out of the show momentarily (especially since it was a couple of scenes after the cigarette had been lit).”

Thelin also noted, “Someone in the audience is always going to have a problem with something. I’ve done many, many shows using foggers and other technical effects, and there are always scattered coughs from the audience, even though the smoke from smoke machines isn’t real and doesn’t actually have the same effect as cigarette smoke; it’s psychosomatic with some people.”

Likewise, Inkel recalled a production where real cigarettes were used but were only pretended to be lit. “No smoke was ever produced, and we had some patrons complain about the smoke. There is certainly a psychological connection between seeing a cigarette and ‘sensing’ smoke.”

With rising concerns about health issues for actors as well as audience members, some theatres have let actors make the decision on whether to smoke real cigarettes when smoking is called for in a play.

“I can no longer give actors an option. Utah state law prohibits smoking in any public building. Theatres are not exempt. In the future we will only use herbal.”

She notes that “smoking onstage always becomes an issue for us when we produce something written by Noel Coward or Agatha Christie. We receive some rather venomous complaint letters from patrons who are upset that we have exposed them to secondhand smoke.”

When Private Lives is produced this summer, the actors will smoke herbal cigarettes. “We are posting a warning on our website and warnings in the lobby,” Caraway said.

At Venice Theatre in Florida, the smoking-intensive play Who’s Afraid of Virginia Woolf? had a recent run. The theatre used herbal cigarettes but still had
Faking It: Alternatives to Real Cigarettes

To stay legal, theatres are having to consider alternatives to smoking of tobacco products. Here are some of the options:

Herbal cigarettes (not legal in some states for onstage use)

ADVANTAGES: They look and burn like real cigarettes, producing smoke and ash. Actors can handle them in exactly the same way as the real thing. Herbal cigarettes contain no nicotine.

DISADVANTAGES: Inhaling these cigarettes delivers the same carbon monoxide, tar and other harmful effects as any burning substance. Some actors find the sweet taste unappealing. Some audience members find the sweet aroma to be worse than tobacco smell and find it closer to the smell of marijuana; some are also distracted by the occasional popping sound. (In a production of Ghosts that I directed at Louisiana State University at Alexandria, I discovered another disadvantage: One of the most commonly available brands of herbal cigarettes is Ecstasy, which is the same name as the so-called club drug that has been in the news. I had an alarmed call from our accounting office, demanding to know why we were buying Ecstasy for our students.)

Lettuce cigarettes

ADVANTAGES: These cigarettes, packed with dried romaine and iceberg lettuce, look and burn like real cigarettes. They produce smoke and ash but contain no nicotine. They are marketed under the brand name Bravo (www.bravosmokes.com). An early version of Bravo was used by child star Tatum O’Neal in the 1973 movie Paper Moon, according to company founder Puzant Torjian, who markets Bravo as a method to quit cigarette smoking. Preston Lane, artistic director of Triad Stage in Greensboro, NC, says lettuce cigarettes handle and look like real cigarettes and smell better than herbal varieties. “They are the best stage cigarettes we have ever used,” Lane says.

DISADVANTAGES: Lane says he has not found a down-side to lettuce cigarettes: “They’re more expensive than the alternatives, but they are absolutely worth it.” The FDA has not weighed in on Bravo.

Fake cigarettes (plastic tubes filled with powder)

ADVANTAGES: There is no smoke. So there are no accompanying health risks.

These cigarettes allow the actor to create a cloud, which at a distance, or to the less demanding theorregoer, resembles smoke. Most brands promise 10 to 12 puffs per cigarette. Under the stage lights, the red Mylar strip at the end of the cigarettes appears to glow (especially at a distance).

DISADVANTAGES: They can be expensive compared to other options, ranging from $1 to $2 for a pack of two, although cheaper (and less realistic) alternatives are available. They cannot be handled in identical ways to cigarettes. Dennis Wemm, past SETC president and professor of communications at Genville State University in West Virginia, used them in a production of Wait until Dark and recalled, “The fake cigarettes worked, but unfortunately the actor (who is a smoker) forgot and inhaled during the second rehearsal with the fakes. He got a mouthful of powder. The red foil does NOT look like the lit end of a cigarette.”

Electronic cigarettes

ADVANTAGES: The digital age has recently introduced a new alternative for smokers and smoking actors, the e-cigarette. Using microelectronic technology powered by a lithium battery, the cigarette delivers nicotine to “smokers” by way of a vapor that looks like smoke. The battery also charges a tip that simulates a lit cigarette in response to puffing. Because nothing is burned, there is no tar, no carbon monoxide, no smoke smell and no ash. On stage, e-cigarettes can look relatively authentic for a short time, and the vapor does not carry all the health risks associated with real smoke. The e-cigarette can be purchased with varying levels of nicotine – or with no nicotine. E-cigarettes are also available. (Videos of the product in use are at http://smokingeverywhere.com/index.php; also see http://smokeanytimeusa.com for more information.)

DISADVANTAGES: Because the technology uses no fire, there is no ash. So audiences might become preoccupied with a cigarette that does not decrease in size – and the actor loses the business of dealing with the ash. The FDA has attempted to halt imports of e-cigarettes until their safety has been tested so their legality may be in limbo. One health concern is that the vapor contains propylene glycol.

Real cigarettes, but milder version

ADVANTAGES: Milder cigarettes behave like real cigarettes but may provide fewer health issues for actors. R.J. Reynolds offers a brand called Eclipse, which heats rather than burns the tobacco, and one called American Spirit which is additive-free. Quest cigarettes are a three-step program that ends in a nicotine-free cigarette. While some tests suggest these options have fewer health risks, others refute that claim.

DISADVANTAGES: They are real cigarettes. They may not be legal to use onstage because they are real cigarettes.

Real cigarettes quickly extinguished

ADVANTAGES: The actor has the real “prop” in hand. Some directors report having actors light the cigarette, immediately extinguish it, and then pretend that they are smoking a lit cigarette. With little smoke, there are no health issues. The actor has an opportunity to exercise pantomimic skills.

DISADVANTAGES: No smoke. For some, the pantomime simply does not work. There’s no hazy atmosphere, no actual decrease in size and no ash.

Real cigarettes but no fire

ADVANTAGES: No smoke. However, actors can engage in stage business (aka, shtik) that allows them to demonstrate that the character wants a cigarette – “Where did I put those matches?” – in pantomime. Once Chicago’s Jersey Boys lost their right to smoke, they resorted to toothpicks and uncooperative lighters.

DISADVANTAGES: How many times are theatregoers going to buy into smokers’ inability to find matches or get lighters to work? It’s fast becoming a cliché to take this route – and calls attention to current social policy rather than the world of the play.

No cigarettes

ADVANTAGES: There are no health risks, and there’s no need to worry if the audience will “buy” the smoking alternative.

DISADVANTAGES: If the smoking is specifically scripted, then its editing is probably illegal, in violation of contracts. Plays must be presented as the playwright wrote them. However, no legal case has yet put the matter to the test, and SETC’s legal advisor Dan Ellison thinks it’s not that clear-cut in favor of the publishers.

- Jim Stacy
Theatre has to be able to tell a story, let us look back at ourselves,” he said. “Because it’s art and represents real life, it would be a shame for it to become too sanitized.”

Artistic Expression: Will Antismoking Climate Affect Playwriting and Play Production?

Some worry that the growth of antismoking legislation will have an impact on theatres’ play selections, on theatre production and even on new play creation.

Hedi Weiss, theatre critic for the Chicago Sun-Times, is one of them.

“Just think about Tom Wingfield, that dream-strangled young poet, standing on the fire escape of his family’s apartment in A Streetcar Named Desire. Would you really want to see them sipping Fiji Water instead of beer, and applying nicotine patches to their upper arms? … Would live theater be the same without the subtle choreography involved in lighting up and breathing in what everyone knows is toxic?”

MTI’s Cocovinis is also concerned about the impact no-smoking laws will have on play development and performance.

“Theatre has to be able to tell a story, let us look back at ourselves,” he said. “Because it’s art and represents real life, it would be a shame for it to become too sanitized.”

As Hollywood ponders giving “R” ratings to movies in which characters smoke, questions arise about social responsibility, political correctness and free expression. Actor Daniel Radcliffe (Harry Potter on the screen) drew a lot of flak in the London production of Equus for the scripted scene in which his character Alan Strang smokes a cigarette with Dr. Dysart as they bond. Critics said the young actor was abusing his
status as a role model to millions of children by indulging in smoking.

Sevush noted the same concern is surfacing in some cities, which “don’t want smoking in shows because they want to discourage smoking as a behavior.” Such “policing” of behavior should clearly be seen, he explained in his statement, as “an unconstitutional limitation on expressive speech.”

Triad Stage’s Lane also worries that efforts to stop onstage smoking represent a dangerous move toward censorship.

“Banning smoking from the stage is a direct assault on artistic expression,” Lane said. “Directors and designers spend hours trying to come up with ways to create a kind of illusion of reality onstage and ruin it with something as obviously fake as an unlit cigarette. So many of the proponents of this frightening trend in censorship would be appalled if theatres were to be required to cut offensive language, subject matter or content but seem not to mind neutering the works of some of the greatest playwrights of the 20th century. Once restrictive laws that have such reckless disregard for free expression are allowed to stand, what will be next? What will theatre be forbidden to present as a result of misguided attempts to dictate public policy by censoring artistic expression?”

While much of the discussion has centered on the effect of the no-smoking laws on classic plays that include smoking, the laws also seem to be having an impact on the amount of smoking that is depicted in new plays.

Ron Law of Theatre Charlotte said that recently smoking was scripted in a new play under consideration, and the script was changed with the playwright’s agreement. Toby Thelin of Flight of Ravens Theatre had a similar experience: “The director was also the playwright, so it was easy enough to rewrite the characters not to smoke.”

Ken Jones, chair of theatre at Northern Kentucky University (NKU), brings two distinct perspectives to the issue: one as an administrator and another as a playwright. As head of NKU’s theatre department, Jones understands how sensitive audience members can be to smoke – even in Northern Kentucky, where voters recently rejected an initiative to make smoking in restaurants illegal. Jones also notes that he is seeing more smoke-free plays submitted to NKU’s annual Y.E.S. New Play Festival, which this year drew 260 submissions. At the time he was interviewed, he had not yet come across any script submission that included smoking as a character action or in the stage directions.

Within the last few years, Jones says that in his own writing he has stayed away from creating characters who smoke because “smoke-free theatres – and we’re seeing more and more of them – need smoke-free plays.” While regretting this limitation, Jones is a realist: “I want to see my plays produced.”

Jim Stacy is a professor of theatre at Louisiana State University at Alexandria and a member of the Editorial Board of Southern Theatre.
Words, words, words... [Hamlet II,ii] reviews books on theatre that have a connection to the Southeast or may be of special interest to SETC members. Scott Phillips, an associate professor at Auburn University, edits this regular column. If you have a book for review, please send to: SETC, Book Editor, P.O. Box 9868, Greensboro, NC 27429-0868.

**Great Producers: Visionaries of the American Theater**
by Iris Dorbian
2008, Allworth Press, Paperback
www.allworth.com
Pages: 197; Price: $19.95

When we think of the visionaries of the theatre, most of us turn to the artistic innovators: Eugene O’Neill and the Provincetown Players, Agnes DeMille and her choreography for *Oklahoma!*, or perhaps Antonin Artaud, whose esoteric musings inspired an entire generation of avant-garde experimentalists. In *Great Producers: Visionaries of the American Theater*, Iris Dorbian asks us to consider the genius of the businessmen and businesswomen of the stage, the right-brained impresarios whose financial acumen and commitment make it all possible. Dorbian’s anecdotal collection reminds us that theatrical creativity is not the sole province of the artist, and that some of the most passionate advocates for the art form are the folks who control the purse strings and the bottom line.

*Great Producers* is not a “how-to” book or a manual for aspiring managers. Its purpose, Dorbian writes in her foreword, is “to offer a behind-the-scenes peek into how each producer approaches his or her craft.” The book does just that in a series of 14 biographical sketches, breezily written in an accessible and journalistic style. Here we find the larger-than-life impresarios and regisseurs of the 19th and early 20th centuries – Belasco, Ziegfeld and Merrick – and the blockbuster entrepreneurs of our own time, such as Cameron Mackintosh and Michael David. We also find nonprofit producers such as the Public’s Joe Papp (whose legal battle with the City of New York led to free Shakespeare in Central Park), and mega-producers such as Thomas Schumacher of Disney Theatricals, the global producing entity that transformed Times Square and left the indelible mark of the Disney Corporation on the New York theatre scene. The mini-bios (each of which is about 10-12 pages long) include a portrait of the featured producer, a pithy introductory quotation and a bulleted list of career highlights.

Clearly, this is light reading and the treatment of the subjects is fairly superficial, but the book doesn’t pretend to be anything other than inspiration for a general readership, and on that level it entertains quite nicely. There are some conspicuous omissions, with no mention of such key players as the late Bernard Jacobs and Gerald Schoenfeld of the Shubert Organization, or the Nederlanders, who have been theatre owners and producers for nearly a century. And strangely, the last section of the book, titled “The Up and Coming,” features only a single producer (Roy Gabay), which makes it seem like an afterthought.

The strength of the book is its coverage of women in a field traditionally dominated by men. Included are profiles of Margo Lion, who developed and produced *Hair* and Tony Kushner’s watershed two-part epic *Angels in America*; Daryl Roth, whose failure with *Mambo Kings* stands in contrast to her critical success with *Margaret Edson’s Wit* and Paula Vogel’s *How I Learned to Drive*; and Fran Weissler, who produced the Broadway revival of *Chicago* when nobody else would touch it.

Dorbian’s book brims with admiration and affection for those who, for the sheer love of it, make their livelihoods in one of the riskiest businesses in the world.

---

Scott Phillips is an associate professor of theatre at Auburn University and a member of the Editorial Board of *Southern Theatre*.
Kenita Miller is on Broadway in the new musical XANADU in the role of Erato.

Ward Billeisen is in the role of Brick Hawvermale on Broadway in CURTAINS starring David Hyde Pierce and Debra Monk.

Gretchen Mol is in the new movie 3:10 TO YUMA in the role of Alice Evans. The movie stars Russell Crowe, Christian Bale and Peter Fonda.

Tiffany Engen plays Noreen in the new film HAIRSPRAY with John Travolta.

Shannon Durig is currently starring in the leading role of Tracy Turnblad in the Broadway hit HAIRSPRAY.

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

- **2-year full-time programs** in Acting for Stage, Film and Television, and Musical Theatre – Audition required.
- **2 campuses** in the leading entertainment cities of the United States – New York City and Los Angeles.
  - The **New York campus** is in the historic West Side of Manhattan, minutes from Lincoln Center and the Broadway Theatre district.
  - The **Los Angeles campus** is in the heart of Hollywood, one block north of the intersection of Hollywood Boulevard and Vine Street. Capitol Records is across the street and the Pantages Theatre is around the corner.
- **Certificate, BA and BFA** degree programs.
- **National & International Student Body**.
- **Student Housing** available in both locations.
- **Scholarships** are available.
- **Faculty of Professional Artists**.
- In **2006/2007** twenty-nine alumni worked on Broadway. They also worked Off-Broadway, in National and International Tours, and in Film and Television.
- **Auditions held monthly** in New York City, Los Angeles and 33 cities in the United States, Canada and Mexico.

AMDA NY
2109 Broadway,
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](http://www.AMDA.edu)
BFA & BA IN THEATRE
Professional Training Program
- performance  ■ design/technology  ■ stage management

- Senior Showcase
The only undergraduate program in Virginia that produces acting showcases for seniors in NYC, Chicago & Washington DC

- Guest Artist Program
Featuring nationally recognized guest artists to conduct week-long master classes

- Guest Director Program
Two of Theatre VCU's four annual main stage productions are directed by renowned professional directors

MFA, PEDAGOGY
- dramatic literature & dramaturgy  ■ voice & speech  ■ performance
- movement & musical theatre

MFA, SCENIC & COSTUME DESIGN
- a unique 2-3 year graduate program  ■ practical training  ■ professional mentoring
- financial aid & assistantships available

David S. Leong, Chairman • dsleong@vcu.edu

For information contact:
Glynn Brannan, Creative Director • 804.828.2695
gmbrannan@vcu.edu
922 Park Avenue • Richmond, Virginia 23284-2524

http://www.vcu.edu/arts/theatre/dept