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5-2012

The Lab Report, volume 05, issue 12

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Playwright's Lab
at Hollins University

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The Lab Report

Playwriting News from the Playwright's Lab at Hollins University

Volume 05, Issue 12 (May, 2012)

Decision Height Produced as Senior Thesis



Decision Height was written by Hollins University senior Meredith Dayna Levy for her senior honors thesis project as an undergraduate theatre major.

This new three-act play with music traces the lives of six women as they undergo training to become members of

Student Profile: Meredith Dayna Levy

Meredith Dayna Levy is a theatre maker who enjoys exploring playwriting, directing, lighting design, stage management, and performance. She graduates with a BA in Theatre from Hollins University this month. While at Hollins she has performed in *Good Ol' Girls*, *Belloq's Ophelia*, *A Woman of Independent Means*, *Good Night Moon!*, *These Shining Lives*, *Violet*, *Dead Man's Cell Phone*, *Chicago*, and *Ramona Quimby*. Additionally, she has acted/directed/teched/ designed for the last four Ten Minute Play Festivals at Hollins as well as working off campus at Studio Roanoke and regularly writing and performing for No Shame Theatre.

the Women Airforce Service Pilots (WASP) program, active in the United States from 1942-44.

"It is set in the only female Airforce Academy in our nation's history," Meredith told us. "The characters learn the strength of sisterhood and awaken to a deeper sense of purpose as they discover exactly why it is they fly."

Levy is also an experienced dramaturg and conducted such extensive research on this play, that the script was a finalist in the Wyndham Robertson Library 2012 Student Research Award for the recognition of exemplary student research projects completed in Hollins courses. These research projects showcase extensive and creative usage of the library's resources; the ability to synthesize those resources in completing the project; and growth in the student's

research skills. Meredith consulted primary sources, conducted interviews with survivors and even arranged to fly in a vintage airplane!

"Hollywood could learn a thing or two from this play," said one of the judges of her script. "*Decision Height* feels authentic from its opening monologue till its final moment of cleansing camaraderie. The jaunt back through time isn't simply window dressing; the author thrusts us into the period and makes us aware of a subculture long forgotten."

Decision Height was presented to sold out houses in the Upstairs Studio Theater at Hollins University. The production featured student actors and ran May 9-12th.

Meredith Levy joins the Playwright's Lab as a first year playwright next month.

Independent projects include her senior honors thesis production, *Decision Height*, produced this month, and *Legend: a concert of original dance and play works* with Patricia Cope last August.

She joins the Lab this summer as a first year playwright and will also be serving as the Program Associate—working closely with students, guests and faculty to ensure a smooth and successful session for everyone.

"I came to Hollins for my undergraduate degree and *exploded*. The Playwright's Lab is the best program for me as a writer and as an individual. I think I will grow as a dramatist and continue to find where my voice lives," Levy said.



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Report from the Iowa New Play Festival



The Iowa Playwright's Workshop is one of the best known playwriting programs in the country. Each year since the 1970's the entire theatre department spends the Spring semester working together to produce the Iowa New Play Festival, said to be the most ambitious new play festival in collegiate theatre. A different new play, written by an Iowa MFA playwright, is given two back to

back performances with full main stage treatment each day of the week-long event. In addition to the productions, there are several staged readings and even fringe events like *Best of No Shame Theatre*.

Classes are cancelled during festival week to ensure that everyone can participate.

Guest professional responders come from across disciplines and from all over the world to participate in giving feedback and conducting panels on new play development.

This year's guests included Elissa Adams, Director of New Play Development at Children's Theatre Company; Rick

Cleveland, Emmy winning writer/producer for shows like *The West Wing*, *Mad Men* and *Six Feet Under*; Sarah Lunnie, Literary Manager of Actors Theatre of Louisville; Dominic Taylor, Associate Director of the Penumbra Theatre Company; and our own program director, Todd Ristau

Ristau, in addition to serving as a festival guest responder, directed the staged reading of *Free the ABC* by Bonnie Metzgar.

Metzgar, who has been a guest speaker and visiting faculty member at Hollins, is completing her MFA in playwriting at Iowa.

"It's fantastic that our program at Hollins is building such a strong

and mutually beneficial connection with the program at Iowa," Ristau said. "I did my undergraduate and graduate work here—this is where I cut my teeth. In fact, the first play ever produced in Theatre B at Iowa was a pair or one act plays that were the first plays I ever wrote. Now, I'm not only back here as a guest responder, but Art Borreca, the Co-Head of the Iowa Playwrights Workshop will be coming to Hollins in a few weeks to teach Dramaturgy!"

And that's not all. Bonnie Metzgar will be teaching at Hollins in 2013, and guest responders for our own festival of student readings will include Sarah Lunnie and Iowa theatre faculty member Megan Gogerty.



theatre.uiowa.edu/production/new-play-festival

To The New Girl Read in Chicago



The Lincoln Loft

presents a special staged reading of:

*To the New Girl,
From the Former
Mrs. _____
Sound Advice for my
Husband's New Wife or
Mistress*

Written by Samantha Macher
Directed by Cheryl Snodgrass



Sunday, May 6th

7:30PM FREE ADMISSION
3036 N Lincoln #2
Chicago, IL



Cheryl Snodgrass is by far our most frequent guest director. Every year since the program was approved in 2006, she has travelled to Roanoke to direct at least one production of a play associated with our program. She will be coming back to Roanoke next month to begin rehearsals at Studio Roanoke for a new production of *To the New Girl* by MFA playwright Samantha Macher at Studio Roanoke.

To prepare for the production, as well as build a stronger connection for our program to the theatre community of her home base of Chicago, we

arranged for Cheryl to direct a public reading of Macher's script in a space called The Lincoln Loft. The little underground theatre space is operated by Erin Lane, Artistic Director of Dark Humor Productions. Lane is also a playwright, and will be joining us this summer as a new first year student.

The play, which just had a sold out six-week run in Los Angeles with SkyPilot Theatre, is comprised of ten monologues by women dealing with a partner's infidelity. Erin was one of the ten Chicago actors who participated in the script-in-hand event.

Feedback from the actors and audience were recorded for the writer's benefit.



May Graduate: Samantha Macher



Samantha Macher joined the Playwright's Lab in 2008 and even before she graduated she has had productions in New York, Los Angeles, and many cities in between. Her work has been published and she's currently a playwright-in-residence at SkyPilot theatre in LA. She's a teacher, performer and also founded her own theatre company in Brooklyn called Hell-Tro, which is dedicated to producing offbeat plays in unusual locations off the beaten path. She's even got a movie deal in the works!

As our students near the end of their degree program, we ask them to think back on their time at Hollins and select on aspect of the Playwright's Lab which was particularly beneficial to them as an emerging writer—and then tell us how that thing helped them to be better at what they do. This is

what Sam told us:

I don't think there is only one aspect that I found useful, so I decided to talk about three.

1. My new friends and colleagues:

Some of the best friends I have made in my life have come out of my Graduate program. Seasoned professionals, generous collaborators, gifted artists. I never would have imagined I would be able to spend my summers with this many wonderful people. Not only have they been excellent companions through the sleepless nights of *First Drafts*, or the rigor of the *Festival of Student Readings*, they have become invaluable professional contacts and champions of new work across the country.

We have leaned on each other, guided each other, produced each other's work, been each other's most valued critics, and most staunch advocates.

I am proud to have been a part of a community that has supported its artists so passionately.

2. My professors and guest lecturers:

In a world where professors and professionals love to cut their underlings down, it was so refreshing to have so many teachers dedicated to lifting their students up.

More than any other school I've been to, or heard of, the Playwright's Lab at Hollins University has been committed to the success of their students.

The faculty and guest artists are generous with their time and energy, kind even in the most vigorous criticism, and genuinely knowledgeable, working professionals.

My professors have asked more of my writing than anyone had ever done before, and I felt myself grow when I chose to rise to the occasion. Because much was expected of me, I gave my all. Because these people believed in me, I believed in myself. Because of the way they treated me, I learned how to treat others. My wonderful professors led by example. I am committed to the success of my peers because I was taught to be.

I don't know of any other playwriting program that is so invested in instilling that philosophy in their students, but I wish more would be. It is invaluable to the survival of the theatrical arts for each of us to recognize that we're all in this together. That there's room for every play and for every writer.

3. My resume:

Thanks to Todd Ristau, I have met, had coffee with, had workshops with, and had classes with some of the most important people in the theater business today.

I have not yet graduated, but my resume (which includes classes with the avant-garde theater rock star Ruth Margraff, workshops with Obie award winners W. David Hancock and Naomi Wallace, critiques from Ken Dingledine from Samuel French Publishing, and having my play directed by Playwrights Horizons founder Bob Moss) has opened more doors for me than I ever thought possible.

From my experiences through and with Hollins University, I have actually gotten significant employment (which is saying something in this economy).

People are impressed with my body of work, my professional experience, and my excellent references. I would never have been able to do this on my own. Hollins has given this to me, and for that, I am eternally grateful.

We're grateful that you chose Hollins to help get you started in this life of the writer, Sam. Your time here has been every bit as beneficial to the program as a whole as it has been for you.

It will be strange not to have your irrepresible good humor and enthusiasm on campus, but we're certain we'll be hearing a lot more from you over the coming years.

For example, Sam will be returning for her production of To the New Girl at Studio Roanoke (under the direction of Cheryl Snodgrass) which will kick off our 2012 summer session in June!

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The Weatherman Project by Elizabeth Heffron and Kit Bakke in Seattle Rep Writers Group Showcase

Elizabeth Heffron has been immersed in writing innovative dramas in which characters confront difficult social issues. Her play *Mitzi's Abortion* has been making waves and moving audiences all over the country.

Her most recent play is *The Weatherman Project* (working title), co-written with former Weatherman member Kit Bakke, tells the story of five young people in the midst of the Viet Nam era and how they became part of the Weather Underground—a radical anti-war group.

The current draft of the text was workshopped and read this

month by Seattle Rep's Writer's Group, of which Elizabeth is a member, and is scheduled to be part of Seattle Rep's New Play Festival in January of 2013.

"It's amazing to see young people today rising up and facing similarly entrenched interests and conflicts," Elizabeth said of her inspiration for the project. "And what a gift to work with Kit, who was actually part of the Movement, living underground for several years. She's an amazing primary source!"

This reading was presented as part of the first SRWG showcase.



elizabethheffron.com/weatherman-project/

May Graduate: Krista Knutsen Marushy



Krista Marushy is a playwright and theatre artist currently based in Calgary, Alberta and was in the very first cohort of MFA playwrights in 2007. As students complete their thesis work, we ask them to reflect on their time in the Lab and to pick one thing from their experience here to describe as particularly useful to their development as a playwright. This is what she told us:

I would have to say the actual Playwrights' Lab impacted me the most: participating in readings,

giving feedback, rehearsing a script, sifting audience response and maturing in my ability to receive criticism.

Being in the program since its beginning year, I've seen changes to this class and am grateful for the opportunity to change with it. I was initially resistant to the style for readings/feedback that the class imposed. But over the years I've learned its value: the simplicity of the staging allows for the work and story to be central. Weaknesses in the

writing can not hide behind extensive staging. By reducing movement, the reading highlights moments where the events of the play are not carrying the audience's attention. Likewise, the feedback sessions, where a playwright remains silent during the bulk of the session have taught me that the most valuable part of feedback is just that: feedback from the audience, not the author's intention, ideas, or arguments.

The Playwrights' Lab has taught me to listen, and taught me to hone my own feedback for other playwrights so that they can hear best what I have to say. I've learned the skills to successfully manage my own readings, know what to look for in those sessions, and refrain from getting into discussions about what the work means to me. I've also learned how hard it is to receive criticism during a reading of a new work. But instead of trying to alter my audience, and how they respond, I've learned how to guard myself, not putting a vulnerable piece in front of a random audience.

I've adopted the practice of taking my first draft and hearing it aloud among simply the actors, usually friends. This allows me to deal with the vulnerability of hearing the piece aloud for the first time, and get over the awkwardness of the truly awful parts. I then implement another round of edits, and the NEXT reading is intended for focused critique. This practice has come out of the many mistakes I was allowed to make in the protective, but also rigorous environment of the Playwrights' Lab. I think the class is the most valuable part of the program, as it's essential for any writer to know how to hear their work, and respond in positive ways to criticisms. I'm not afraid of critique, and have learned to desire the insight of others to push me to make stronger choices in my own work.

Kris, we've also listened to your feedback, and having you part of that first group has definitely made the program much stronger than it would have been without you. Congratulations, and we look forward to hearing a lot more from you in the future!

May Graduate: Maura Campbell

Maura Campbell had written more than 30 plays before she began her graduate work as a member of the first cohort of playwrights in the Playwright's Lab. Since coming to Hollins she has added substantially to her portfolio of work and has had many of these new plays fully produced at theatres in Virginia, Vermont and New York.

As our students complete their studies, we ask them to look back on their time in the Lab and to choose one aspect of the program which was particularly useful to them as a playwright and to tell us about how that aspect helped to improve their writing. This is what Maura wrote us:

This is the most difficult question to answer because I can make a case for certain classes I took, workshops I attended, and for the immersion of the community at Hollins University. But I have to say that the experience of making the commitment to work for five years toward this degree has in itself been the most life changing.

When I came to Hollins, I had already written many plays and had a sort of career in motion. I was a teacher and had the respect of my peers in the field and even an entourage of theater makers who were excited about whatever I might be writing at the time. But I had never actually studied theater or been in the company of other playwrights, with a very few exceptions.

I think one reason I was drawn to theater is that sort of stop and start action of it. You write a play, maybe get it on stage and move on to something else. It was hard for me to really take myself seriously. I not only wanted to write a good play, I wanted to be able to talk about the work and become conscious of the theater world outside of my small community. This has happened.

As I write this now, so close to

finishing my degree, I am finally aware of what I have achieved by staying with this program. It hasn't been easy. I have had to make many sacrifices in my personal and professional life to come to Roanoke for these past five summers.

At times, I have to admit, I considered either missing one summer or abandoning the program altogether. I have a hard time with criticism, with feeling like I'm not at the center of attention or in any way being left out.

Perhaps because of my age and personality, I have felt all these things at Hollins. But I didn't quit. I arrived each summer very excited and hopeful and left often disappointed in myself. I pushed through it and continued to work and to plan for the next year. And in the process, I have become a better and more responsible writer.

I also feel that the accomplishment of working these five years (not just summers!) has helped me have faith in my work. It would have been nice to have been "discovered" by now, and although that may never happen, I do not feel the work I have done will have been in vain. When I look at the years I have spent, both before coming to Hollins and during my MFA program, I can say now that I am not just a better writer, but a better person. I have had the chance to help some of my fellow students along the way and certainly I have passed on what I have learned to the best of my ability as a teacher.

I have learned humility these past five years. I thought I was pretty good when I started, then I learned how much I didn't know, and how isolated I really had been. Even though we were tucked away in a sleepy little campus in Roanoke, VA, a



vibrant world was created for us that included artists and writers from all over the world, not to mention the varied students who I have met.

Hollins University's MFA Program is not designed for instant gratification. It is designed, I believe, for those who are willing to take a longer view of the creative lives and who have or who are willing to acquire the patience for it to have a lasting effect.

People that know me outside of Hollins often joke about my rewriting obsession. But really, I learned it here.

The criticism I so dread has helped me dig deeper and deeper into my work and I can also say, finally, that the humility I have acquired here has also helped me let it go.

When I first read that the program would take five years, I told myself that it really said four and I would finish it in three. It has taken me every minute of these five years.

I didn't stand out, I didn't do anything anyone else hasn't done. I have had my moments of great satisfaction and my dark days. And I do feel as an emerging writer that I have paid my dues and belong in this world I love like no other I have known.

Congratulations on your graduation, Maura! You've had a tremendous impact on the shape the program has taken over these first five years and we are confident that yours will be a voice we'll be hearing from the stage for a long time to come. Thank you for being part of our community!

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May Graduate: Neeley Gossett



Neeley Gossett joined the Lab in 2008, our second summer. Since coming to Hollins she's had her work produced or read in major festivals and theatres around the country and she's also been published. In addition, Neeley is an accomplished dramaturg who landed a very successful internship at the Alliance Theatre in Atlanta that first summer in the program!

As our students near completion

of their degree, we ask them to reflect on one aspect of the program which they found particularly useful, and to tell us a little about how it helped them as an emerging playwright. This is what Neeley said:

During my first summer at Hollins, I was introduced to Celise Kalke, who is the director of new works and a dramaturg at The Alliance Theatre in Atlanta. With Todd Ristau's

encouragement, I was able to receive an internship under Celise.

This experience benefited me in countless ways. Most importantly, it gave me a sense of confidence in my writing and lessened my fear of rejection.

I saw so many great plays rejected for numerous reasons—none of which were because the plays were not worthy of production.

It also gave me a better understanding of Atlanta theatre, each theatre's mission statement and what they look for in submissions.

Because Celise was on maternity leave during my time at the Alliance, I was able to dramaturg the world premiere of *Class of 3000*, which is a play for young audiences based on Andre' 3000's cartoon. This specific experience led to an actual job as a teaching artist at the Alliance. I now work in Atlanta classrooms through the JR Dramaturgy program.

I was also able to sit in on marketing meetings, attend fundraisers and (most excitingly) sit in on Susan Booth's Tuesday morning meetings with the

artistic staff members.

This has helped me as an emerging writer because I am more aware of how literary departments at major theatres work; therefore, I am better able to pinpoint to which theatres I should send submissions and I better understand what theatres are looking for when they plan their seasons.

I am now working with the Alliance as a Kendeda playwriting competition finalist, which is so exciting because I was able to watch the process of the Kendeda competition while doing my internship.

I have also seen all of the Kendeda plays and readings over the last three years. The submissions are blind, so my time at the theatre did not aid me in the endeavor. I am looking forward to a continuing relationship with the Alliance.

And we're looking forward to continuing our relationship with you, Neely, as you build your life in the arts.. We're so grateful to have had you as part of our community here at Hollins. Congratulations and we wish you much continued success!

neeley.webs.com

May Readings at SkyPilot Feature Hollins Playwrights

SkyPilot Theatre, an LA based theatre company, is increasingly focused on new play development and have become something of a West Coast outpost for the Playwright's Lab as the number of writers associated with both organizations grows.

Visiting Lab faculty member Jeff Goode is head of their playwrights-in-residence program which includes Hollins playwrights Adam Hahn, Samantha Macher, and Nicole B. Adkins, as is composer and Hollins guest artist Jonathan Price. Julian Homokay of SkyPilot

serves as a dramaturg and will be coming to Hollins in July as a guest responder for our Festival of Student Readings.

This month, Nicole B. Adkins had a reading of her play *Or We Run Ourselves Aground* as part of the SkyPilot New Play Reading Series and the Monthly One-Acts Series (curated by Samantha Macher) presented *The Aesop Project: Eight Short Theatrical Fables for Tween Audiences* including pieces by Goode, Hahn, Macher and Adkins. Each of the plays are based on lesser-

known fables by Aesop and are designed to compliment the California Education Standards for grade 6, including a study of Aesop as a part of Greek History.

This reading was used as a special free preview performance for a test audience of 10-14 year olds, as well as parents and educators.

Nicole Adkins, who is also head of youth programming at SkyPilot, coordinated the *Aesop Project* reading, for which she created study guides and hosted

an educator appreciation reception. She is currently booking performances of the show, which will be touring during the coming season.

The Aesop Project is directed by Drama Teachers Association of Southern California and SkyPilot company member Lois Weiss.

For more information, please visit SkyPilot's website.

skypilottheatre.com

May Graduate: MBDuMonde



MBDuMonde (Brandon) completed her coursework toward her degree in only three summers. That's a phenomenal accomplishment, especially with the amount of writing, reading and professional theatre work she was doing at the same time.

As our MFA students near the end of their degree program, we ask them to reflect on one aspect of their time at Hollins which helped them the most and to describe how they benefited from that experience.

This is what Brandon told us:

Overnight Sensations is one of the experiences that I found most beneficial during the time I spent as an MFA candidate in the Playwright's Lab. It was an intensive experience that taught me a lot and also served to reinforce what I already knew, or thought I knew. In only twenty-four hours after receiving my writing prompts, I was witnessing a full production of my brand new ten minute play. It was a wonderful opportunity to make theater and to make friends.

The event began with a reception for all of the writers, directors, actors, and crew who

would be participating in the performance slated for the following evening. It was a great opportunity to meet and begin forming bonds with the people who I would be working most closely with. But it is much more than a party; it was the night I received what may still be my greatest writing challenge to date. I was given the prompts for a short form piece that would be due at 8:00 am the next morning.

While the actors and directors continued to meet, greet and mingle, my fellow writers and myself were off to the library to complete our task.

My first challenge was to create characters for the cast that my director had randomly drawn from a hat (moments after I drew my director from a hat). I had learned as much as I could about these individuals during my brief time at the reception, but I also had to rely heavily on their own bios to fashion the characters that seemed to suit my actors. I had never created actor inspired figures before. I then had to place these individuals in their environment (which was drawn from a hat), in a way that makes sense in some universe,

if not this one. Thus was born, *Pawn Quixote*, a play about a Ma and Pa pawn shop that's run with the help of their only daughter. My protagonists were crafted around my least experienced actors. I then brought in my ringers to fill in the supporting, but more challenging roles. These people all needed to have moments as characters, and have fun as actors.

This method of character development was very effective and I hope to craft a play around actors again, at some point in time. After almost three hours of scratching my head, I'm finally turning on my laptop and beginning to write.

The list of prompts we all had to incorporate, seemed impossible and overwhelming. I might have even considered them a little 'mean' at the time. It wasn't until much later in my evolution as a playwright that I began to see the value in these requirements. That crazy long list of stuff, that could never fit in one piece, forced me to see the value of secrets, and interesting character traits. They also provided opportunities for conflicts and tragic flaws. It took nearly five hours to cram all those prompts into seven pages of what seemed to me to be one long discombobulated exposition. At this point I started killing of all of the good guys. I was supposed to be writing a drama, after all.

The next day I would learn that what I had created was a French Farce. Who knew this crazy mess had a genre. When I was apologizing to my director [visiting faculty member Kate Bredeson] about my confusing seven page exposition, followed by the senseless death of everyone on stage; she said, "Well isn't that French Farce 101?" And.. Uh.. Yeah... Of course that's what it was, and I meant to do that. Because I knew what I was doing all along? That's when I learned how to commit to my mistakes and embrace them as fortuitous

discoveries.

That was just the beginning of what I learned a director could bring to my mess of a.... I mean, deliberately crafted piece of... work. She saw things in the play that I could not have imagined. She also proved to be an advocate for my play.

By noon I was feeling much better about the play and eagerly awaited the arrival of our actors. And when all of the voices came together, theater began to emerge from what was merely words on a page a few hours earlier. I was pleased that I was allowed to come and go from rehearsals throughout the afternoon. I wanted to observe the process, but I also wanted to give them space, and maybe catch a nap. Who could sleep that day?

The most valuable thing I learned, was how to let go of the 5% of choices that I didn't agree with. Poorly expressed intents would be addressed in future drafts. The 95% of new ideas that never would have dawned on me was well worth those rare "what have you done to my play" moments.

The learning experience continued as the six teams of ten-minute players all merged during the last couple of hours, to create an evening of theater that was somehow unified and complete. I was beginning to appreciate how well crafted those "mean-spirited" prompts actually were. They brought us all together, in a thematically consistent collection of diversity. It was an experience I will always value and I hope to one day participate in this event again.

Congratulations, Brandon! We're sure you'll bring the same sense of discovery to everything you do!

Playwright's Lab at Hollins University

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For application materials, please call (540) 362-6326 or visit on the web at www.hollins.edu/grad/playwriting for more information.

Find us on Facebook!

From the Director: We've Got Air Conditioning!

Something pretty exciting is about to happen for the first time in the history of Hollins theatre—our building is going to be air conditioned.

Our 550-seat proscenium was first constructed in 1934 at the height of the Little Theatre Movement and at the time it was built, the New York Drama League called it “the best equipped theatre south of Washington.”

Time, as they say, changes everything.

For decades, the Little Theatre at Hollins has consistently remained an essential part of the intellectual, artistic, and student life at Hollins and has held strong connections to the local community. But, deferred

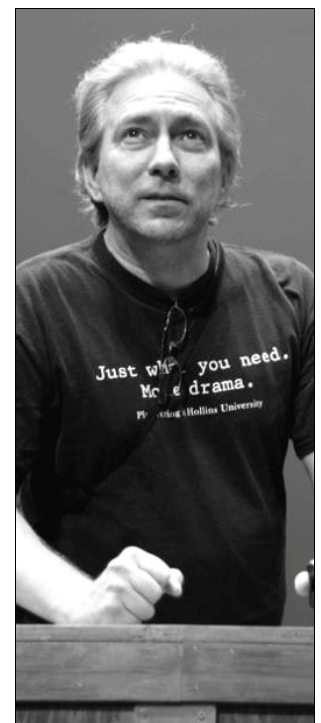
maintenance had taken such a toll that were it not for the generous intervention of the James S. McDonnell Family Foundation with a gift of \$3,000,000 for renovations the building might have faced closing for reasons of public safety. McDonnell's daughter-in-law, Elizabeth Hall McDonnell (Hollins Class of 1962) currently serves on our Board of Trustees.

The gift will replace the antiquated stage rigging with a state of the art computerized electric system for hanging and flying lights, scenery and drapery. There will be new light covers, blackout shades, and updates to the lighting system. We'll be getting new carpet and paint inside the auditorium, with a newly updated sprinkler system and rear fire stair. The

theatre will now be handicapped accessible, with an automatic door opener and ramp to the lobby. We'll be getting a flood control system to keep prop storage and basement classrooms nice and dry.

With the upgrades came a two-summer period with very limited access to the facility for our students, but one thing makes it all worth the wait.

With the upgraded electrical system and HVAC the entire building is now fully air conditioned, which means that for the first time we'll be able to hold our summer theatre classes in our theatre building! That's pretty cool.



Todd Ristau, Director