



Laughs in Spanish

By Alexis Scheer | Directed by Sara Katzoff

A BU New Play Initiative, produced by Boston Playwrights' Theatre
and Boston University College of Fine Arts School of Theatre.

Tickets: (866) 811-4111 or BostonPlaywrights.org February 21-March 3

Boston University College of Fine Arts
School of Theatre and
Graduate School of Arts & Sciences



A WELCOME FROM OUR ARTISTIC DIRECTORS

Dear Friends,

Here we are, more than halfway through our Season of New Plays! I'm excited to present this third offering—especially because it is so much fun! *Laughs in Spanish* by Alexis Scheer (whose play *Our Dear Dead Drug Lord* was a hit at the LTC Carnival of New Latinx Work) is the story of a Miami-Wynwood Art Gallery and the shenanigans that go on even as a movie-star mother and gallery-owner daughter struggle to find common ground. At the heart of every comedy there is drama, and this play is no exception. Amid the laughs there are tears, and some interesting thievery is going on as well. Lean forward and let all the behind-the-scenes chicanery take you on a ride. At the heart of it all is love and, in this case, it's all Spanish!

Boston Playwrights' Theatre and BU School of Theatre love working together with these talented artists, both professional and student alike. In this biennial collaboration, many students are responsible for all the wonderful work you're seeing today. For example, this playwright and director Sara Katzoff (both graduating MFA students) have been working together for the past nine months, collaborating on various drafts and workshops. What you will see today is the culmination of that process.

Please join us in April for our fourth and final show of the Season...Beirut Balutis's *Dead House*. Directed by Adam Kassim (director of Leo McGann's *The Honey Trap* in 2017), the play joins a group of high school students recovering from the death of one of their own. But where we expect grief, we get something else entirely. Set in rural Pennsylvania, there is mystery and some very real suspense when a newcomer—a dead-ringer for the dead boy—arrives to claim his place in the football clique. Football has its rules, but what happens in the locker room is anybody's guess.

As you know, new plays hold a mirror up to our society, so I'm proud to open our doors to the myriad of experiences and points of view that our playwrights bring us. But at the heart of it all...is YOU. Without you, our playwrights cannot communicate their visions. Thanks for spending your time with us!



Jim Petosa, Director
School of Theatre
College of Fine Arts



Kate Snodgrass, Director
MFA in Playwriting/English Department
Graduate School of Arts & Sciences

Laughs in Spanish

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Directed by Sara Katzoff

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Scenic Design	Sean Perreira
Lighting Design	Hannah Solomon
Sound Design	Stephanie Lynn Yackovetsky
Costume Design	Chloe Chafetz
Intimacy Coordinator	Yo-EL Cassell
Dialect Coach	Charles Linshaw
Dramaturg	Ally Sass
Stage Manager	Marsha Smith*
Assistant Stage Manager	Madison Lusby
Assistant Director	Bea Perez-Arche
Assistant Scenic Design	Christa Tausney
Production Manager	Jeffrey Petersen
Master Electrician	Evey Connerty-Marin
Electricians	Anthony Locorto, Connor O'Brien, Matt Robson, Jennifer Timms
Lighting Board Operator	Maia J. Soltis
Paint Charge	Michelle Sparks
Painter	Linda Seminario
Costume Master	Daniel Blanda
Properties Master	Caity-Shea Violette
Run Crew	Genevieve A. Juras
House Managers	Anna Oehlberg, Linda Seminario
Front of House Staff	Daniel Blanda, Cayenne Douglass, Emily Keebler, Mavis Manaloto, Eliana Pipes, Ally Sass, Sarah Shin, Caity-Shea Violette

CAST

Mari	Krystal Hernandez
Estella	Jackie Davis*
Juan	Adrian Abel Amador
Caro	Ireon Roach
Jenny	Madison Findling

Laughs in Spanish runs 80 minutes with no intermission.

*Member, Actors' Equity Association

*The video and/or audio recording of this performance
by any means whatsoever is strictly prohibited.*

AN INTERVIEW WITH THE PLAYWRIGHT

Award-winning playwright alumna and Adjunct Assistant Professor Melinda Lopez talks with *Laughs in Spanish* playwright Alexis Scheer about process, what's next, and finding her voice.

Melinda: Talk to me about *Laughs in Spanish*. Where are you in your process?

Alexis: Ready for an audience! It's hard to develop comedies without them—they're their own character. So I'm at the point in my process where I try to stop touching the play and just let it set for a moment. I've had my hands on it for a while now. We read the first full draft December 2017. Then I did a significant rewrite last summer, where I basically wrote a new play with the characters and world I had created in the first draft.

Melinda: That's very brave. Something we don't talk about enough is the rewriting process. And I know you find so much in revision.

Alexis: I do. I've really grown to love it. Probably because—and this sounds so naive—but I didn't know about revision. Or I guess I should say, I didn't have an understanding of its weight on something. Like, you don't pick up a great play and actively think "wow, what a great 12th draft." But more often than not that's what it is, right? And that's something I started to get excited about while working on *Our Dear Dead Drug Lord*, and really taking my time to write and write and slowly figure out how the play ends. And it's made me even more grateful and beholden to everyone in the industry who is patient and trusting enough to develop and program new plays.

Melinda: Can you share what's next for *Our Dear Dead Drug Lord*?

Alexis: I have to wait until it's formally announced! But I can talk a little bit about its journey since the LTC Carnival and the Boston run with Off the Grid. I signed with my incredible agents Di and Ross at ICM, who've totally changed the game for me. I went back to Oregon Shakespeare Festival for another reading, and I was just at the McCarter Theatre Center workshopping the play in their Spotlight Festival last month.

Melinda: There's a lot of fuss and bother about the play. People are crawling all over themselves—

Alexis: The play has a lot of amazing champions around the country, which is really wonderful.

Melinda: That's great. And then you're following it up with *Laughs in Spanish* which is sort of a very sweet comedy.

Alexis: Totally. I keep laughing at the fact that I wrote these plays at the same time, because they're so different. I recognized as I was writing *Drug Lord* that it's not for most theatres because of the brutality. So with *Laughs in Spanish* I was challenging myself to write something with more broad appeal that still rings true to who I am and what I want to accomplish as a writer.

Melinda: And what does *Laughs in Spanish* say that's true to you? How is that play yours?

Alexis: I think it's the most unapologetically Miami-thing I've written. For so long I felt it was something I didn't want to even try to write, because the Latinx experience that's reflected onstage and screen—deportation, crime, poverty—these life or death situations—is just so far from my experience. It was only recently that I realized that my personal narrative was also part of the Latinx experience, and there is space onstage for that too.

Melinda: I feel like what you're articulating is this very familiar struggle for me which is, "Is my life interesting and do I dare lay claim to the capital 'L', Latinx experience?"

Alexis: Right, which I don't claim at all—I'm just now turning a corner where I can finally claim my experience, which is a world populated with badass Latinas who make the rules and are successful.

Melinda: What you've also articulated is the same journey of a playwright—finding your voice. Do you feel like you're there? Did you do that? Did you find your voice?

They both laugh.

Alexis: I think I've figured out what matters to me. And I think I've come into my voice because I've also really come into myself. Someone who's known me forever recently commented on the fact that I always wear hoop earrings now when I never did before. And I couldn't because I spent 15 years in acting training—we were always rolling around on the floor. So going to grad school for playwrighting was kinda the first time I got to make choices about who I am, instead of focusing on being other people. So I started wearing hoops—I love them. And this was the same time I started figuring out what makes a play mine. And I think the two things are related.

Melinda: Definitely.

Alexis: Like when you're a baby playwright, so much of the early work is writing other people's plays—which I think is an important part of it. You say, "I'm gonna write a play like Johnny Kuntz or Sarah Kane"—and that's how you learn all the ways to write a play, until ultimately you forget it all and figure out how to write your play.

Melinda: I feel like I asked this earlier, but you didn't answer it—

Alexis: I'm practicing that skill in case I go into politics. (laughs)

Melinda: Oh please do! (laughs) So what is "Alexis" about this play?

Alexis: *Laughs in Spanish* is about people who make art, who are surrounded by it, and are defined by it. The art has a direct effect on everyone's values and relationships. So a lot of the questions I ask in the play are questions I'm asking in real life—how do I be an artist and a person—particularly a woman, where there's this extra level of societal expectation? And the thing that's also very "me" is that at the end of the day this is a play about Latinas with agency.

A NOTE FROM THE DRAMATURG

What does it mean to “code-switch?”

In *Laughs in Spanish*, Miami gallery director Mariana constantly grapples with the “correct” ways in which she should communicate with the people around her. From her Latinx friends and family, to the wealthy, mostly white attendants of her upcoming art show, to her Colombian mother and Jewish father, Mari juggles multiple ways of expressing herself and her identity. She code-switches not only in the way she speaks, but also the music she plays, the food she serves, and the art she shows.

To understand why Mariana feels the pressure to perform these different roles is to consider the experience any person of a minority group or mixed-race identity has living in the United States. It is a theme not only in this play but also in the modern era of recognizing the ways in which cultural, racial and religious identities majorly influence our individual experiences as U.S citizens. In the world of selling art, Mariana must conduct her business with an acute awareness of not only who she is but who she appears to be. But with this knowledge, Mariana knows that she has the power to break major barriers in the art world.

She must first “play the game” in order to change the rules.

—Ally Sass

CAST & CREW

ADRIAN ABEL AMADOR (Juan) was born and raised in Washington Heights, New York and attended Hunter College High School where he discovered and explored his love for acting. His other credits include: *Scum* (Producer's Club Royal Theatre); *Emmett & Ella: The Puppy Plot* (Fitz&Startz Productions); *Ironbound* (Kitchen Theatre); *The Rover, Luna Gale* (Ithaca College); *Much Ado About Nothing, Richard III* (Ithaca Shakespeare Company); *Twelfth Night (On the Verge)*, *Really Really* (Ithaca Theatre Collective); and *The Love of Three Oranges* (Acting Manitou at the Ensemble Studio Theater). He would like to thank his wonderful and supportive family, and he hopes you enjoy the show!

DANIEL BLANDA (Costume Master) is a first year MFA Playwriting student at Boston University. He has spent the last four years living in New York City working as a playwright, actor, and director. Since publishing in 2016, his play *Shoulda Coulda Woulda* has received multiple productions including the Actors Studio at Pace University in Spring 2018. His work was most recently shown at the Boston One-Minute Play Festival.

YO-EL CASSELL (Movement) is Head of/Assistant Professor of Movement at Boston University's College of Fine Arts for where he also founded InMotion Theatre, an initiative that highlights storytelling primarily through the lens of embodied action. His local movement direction/choreography has been seen in *Straight White Men* (New Repertory Theatre); *The Curious Incident of the Dog in the Night-Time* (SpeakEasy Stage Company, IRNE nomination); *The Lily's Revenge* (A.R.T.); and *Mr. Burns, a post-electric play* and *The Understudy* (Lyric Stage Company of Boston). His work has been featured in a concert version of *Kiss Me, Kate* with Marc Kudisch and Kerry O'Malley at the Boston Hatch Shell and in *A Little Night Music, Alcina*, and *Orpheus in the Underworld* for Boston Opera Collaborative. Recently, Yo-EL directed *Gooney Bird and Her True Life Adventures* at The Wheelock Family Theatre of Boston University. As Resident Choreographer for Commonwealth Shakespeare, he was involved in movement direction and choreography for *Love's Labour's Lost, King Lear, The Comedy of Errors*, and *Two Gentlemen of Verona* among others. He has curated for the Boston Landmarks Orchestra and directed the Off-Broadway production of *Moonlight Interior*. Yo-EL is a member of the Stage Directors and Choreographers Society.

CHLOE CHAFETZ (Costume Design) is a third year graduate student at BU, where she's designed costumes for *Winter People, Our Town*, and *Cymbeline*, and assisted on *The Cherry Orchard* and *The Marriage of Figaro*. She holds a BFA from Oklahoma City University. She'd like to thank the cast and crew, but especially Celeste and Collin.

JACKIE DAVIS* (Estella) is excited to be returning to Boston Playwrights' Theatre having previously appeared here in 333 Productions's *The Voices of We*, as well as in many collaborations with BPT as a director of readings and a

producer with New Urban Theatre Laboratory. Regional credits include *Benevolence*, *black odyssey* (Trinity Repertory Company); *Track 1, Sons of the Prophet* (Huntington Theatre Company); *Batty Ruth, Akeelah and the Bee* (Wheelock Family Theater); *Nsugo, Living Room in Africa* (Gloucester Stage Company). Other credits include *Siobahn, The Curious Incident of the Dog in the Nighttime* (SpeakEasy Stage Company); *The Empaths*, (WHAT); *Barbecue, Saturday Night, Sunday Morning* (Lyric Stage Company of Boston); *Days of Atonement* (Israeli Stage); *The Bluest Eye, Bug, The Etymology of Bird* (Providence Black Repertory Theatre). Other: Founding Artistic Director, New Urban Theatre Laboratory.

MADISON FINDLING (Jenny) is a senior Theatre Arts major at the Boston University School of Theatre and is originally from Atlanta, Georgia. She is thrilled to make her Boston Playwrights' Theatre debut. Her recent BU credits include *Angels in America, Runaways, Cabaret*, and *Mother Courage and Her Children*. Madison also holds a certificate in Classical Acting from the London Academy of Music and Dramatic Art. She will direct her senior thesis in April, an original two-woman comedy show. Madison is beyond grateful to be able to bring this vibrant new play to life with such a generous team of artists. She would like to thank her professors, her BU School of Theatre graduating class, and her family for all of their love and support. www.madisonfindling.com

KRYSTAL HERNANDEZ (Mari) is thrilled to be making her Boston Playwrights' Theatre debut. She was last seen in Company One and A.R.T.'s New England premiere of *Miss You Like Hell* in January. She is currently on a local Boston tour with Moonbox Productions's performing *Schoolhouse Rock Live* songs for elementary schools. Other credits include *Jesus Christ Superstar* (Firehouse Center for the Arts); *Just Like Us: Staged Reading* and *Shakespeare en el Verano: Romeo and Juliet* (Trinity Repertory Company); *Speak About It* tour. She is a graduate of the BFA Theatre performance track at Salem State University.

SARA KATZOFF (Director) is a theater maker and director who is passionate about new work, new voices, and access to the arts for all humans. She is delighted to be making her Boston Playwrights' Theatre debut with Alexis Scheer's *Laughs in Spanish*. Recent directing/devising projects include *PASSAGE* (Kickwheel Ensemble Theater); *The Waypoint* (MASS MoCA, artist in residence); *Facing Our Truth* (Colonial Theatre); *Everywoman* (WAM Theatre); *RIOT, The Motherf**ker With the Hat* (Guest Artist, Mass College of Liberal Arts); *This Generation/My Generation, The Second Side* (Barrington Stage's Playwright Mentorship Program); *The Exonerated* (Guest Artist, University at Albany); *Beowulf: A Thousand Years of Baggage, Particularly in the Heartland*, and *The Clean House* (Boston University). Sara is the Artistic Director of Bazaar Productions/The Berkshire Fringe, an international festival of new work where she has collaborated with more than 500 performers, choreographers, playwrights, and multimedia artists to radicalize the cultural landscape of Western Massachusetts. Sara is a graduate of Dell'Arte International, holds a BA in performance studies from Bard College at Simon's Rock, and is currently an MFA Directing candidate at Boston University. This spring she will direct Natsu Onoda Powers'

adaptation of the 1971 Ursula K. LeGuin novel *The Lathe of Heaven* at the Joan and Edgar Booth Theatre. sarakatzoff.com

CHARLES LINSHAW (Dialect Coach) is delighted to be working with Boston Playwrights' Theatre again. Previous BPT credits: *Lost Tempo* (actor), *Franklin* (dialect coach). As a voice and dialect coach he has worked with New Repertory Theatre, Stoneham Theatre, Central Square Theater, Happy Medium Theatre, Maiden Phoenix Theatre Company, Titanic Theatre Company, The Theatre Offensive, Wellesley College Theatre, Boston University College of Fine Arts, Boston College, Northeastern University, and Lesley University. Charles will be performing in the upcoming web series *The Naturals*. Previous academic appointments: The Boston Conservatory, Boston University CFA, Northeastern University, and Brandeis University. MFA in Acting, Columbia University. Proud member of AEA, SAG-AFTRA, and VASTA. www.charleslinshaw.com

MADISON LUSBY (Assistant Stage Manager) is a stage manager and multidisciplinary artist who is passionate about creating accessible art and platforms of expression for marginalized voices. In May they'll graduate with a BFA in Stage Management from Boston University. While at BU Madison has both stage managed and worked as a production manager. Along with their production work, they went abroad to Nepal, Jordan, and Chile studying how the arts intersect with human rights movements. Regional theatrical work includes *Genius at Play* and *Obsidian Tear* at Boston Ballet (ASM); a managing director internship at The Theater Offensive; *Merrily We Roll Along* at the Huntington Theatre Company (PA); *Così Fan Tutte* and *Man of La Mancha* at Portland Opera (ASM); and *Pirates of Penzance* and *Tribes* at Barrington Stage Company (SM Intern). After *Laughs in Spanish* Madison will be working as the production manager for BU School of Theatre's NYC Showcase as well as collaborating with STAMP to promote community engagement within their season. www.madison-lusby.com

BEA PEREZ-ARCHE (Assistant Director) is a proud Miami native and a Theatre Arts student at Boston University. She is a Cuban-American who works mostly as a stage manager, production manager, and assistant director. During her time at BU, she has worked on *Imperceptible Mutabilities of the Third Kingdom*, *Jane Eyre*, *Pool No Water*, and *Runaways*. She also spent some time at The Public Theater working on Shakespeare in the Park including Public Works: *As You Like It* and Public Works: *Twelfth Night* as well as on Under the Radar Theatre Festival 2016. She is very excited to be at Boston Playwrights' Theatre working on *Laughs in Spanish* and extremely thankful to Alexis for her amazing play and to Sarah for the opportunity to work on it.

SEAN PERREIRA (Scenic Design) is in his final semester at Boston University, working toward his BFA in Theatre Arts. As a first generation Colombian/Guyanese American, born and raised in South Florida and having gone to high school in the heart of Miami Beach, this production is a particularly special way to culminate his design and production experience. Sean has immensely enjoyed bringing the essence of Miami to Boston, holding true to the simplistic transformative ideas that have shaped the landscape of this eclectic "Magic City." As

of this year, Sean has designed and assisted for more than 14 BU productions, New Repertory Theatre's CRC tour of 2017, assisted Central Square Theatre, and has worked in Los Angeles in various projects as a crafts artisan and staff carpenter with Kihl Studios. seanperreira.com

IREON ROACH (Caro) is in her second year of pursuing a BFA at Boston University and currently serves on the board of The Yard Theater Company out of Chicago. Other professional credits include The Yard and Jackolope Theater Company's *Blood at the Root* in Chicago. She's appeared in Rivendell Theatre Ensemble's *Dry Land*, Raven Theatre's *Milk Like Sugar*, and Haven Theatre's *How We Got On*. She is so pleased to now meet *Laughs in Spanish* at BPT! Ireon is represented by Paonessa Talent.

ALLY SASS (Dramaturg) is currently in her second semester of the MFA Playwriting program at Boston University and holds a BA in Theatre from the University of Vermont. She is originally from Cambridge. In the past five years, she has written, directed, and produced her original works at various theater and film festivals in the Northeast, most frequently in New York City. She is thrilled to be part of the *Laughs in Spanish* team. Contact her at allysass363@gmail.com.

ALEXIS SCHEER (Playwright) was named Rising Theater Star by *The Improper Bostonian* in the 2018 Boston's Best issue. She is the playwright behind *Our Dear Dead Drug Lord* (developed at Oregon Shakespeare Festival, Off the Grid, and McCarter Theatre Center; featured finalist at HowlRound's LTC Carnival of New Latinx Work, Relentless Award semi-finalist, and Bay Area Playwrights Festival finalist). She is a proud Miami native and New World School of the Arts alum, and holds a BFA in Musical Theatre from The Boston Conservatory. Alexis is in her final year of the MFA Playwriting program at Boston University. www.alexisscheer.com

MARSHA SMITH* (Stage Manager) is very excited to return to Boston Playwrights' Theatre. She is a graduate of Emerson College with a degree in Stage Management. Previous Boston Playwrights' Theatre credits include *Little Black Dress*, *Five Down One Across*, *The Farm*, *The Company We Keep*, *Reconsidering Hanna(h)*, and *Franklin*. Some other recent local credits include *The Scottsboro Boys* remount (SpeakEasy Stage Company); *Songs for a New World*, *Man in Snow*, *The Flick*, *Madame Defarge*, *Cyrano de Bergerac* (Gloucester Stage Company); *The School for Scandal*, *Richard III*, *Macbeth/Equivocation* [PSM/ASM respectively] (Actors' Shakespeare Project). Marsha lives on her family's farm in southern New Hampshire.

HANNAH SOLOMON (Lighting Design) is very excited to be making her Boston Playwrights' Theatre debut! As a current senior lighting design student at Boston University, she has had the pleasure of watching new work at BPT for years. Getting to dive in with this incredible team has been such an honor. Congratulations to everyone who has made this process happen. Hannah recently assisted at the Huntington Avenue Theatre and Wheelock Family Theatre on *A Doll's*

House Part 2 and *Ragtime*, respectively. This season, she is looking forward to designing *Revolt. She Said. Revolt Again* at the BU College of Fine Arts, and *Dead House* at Boston Playwrights' Theatre. She is also working on her undergraduate thesis *The Earth is Red*, debuting at the Booth Theatre at the end of March. hannahsolomon.com

CAITY-SHEA VIOLETTE (Properties Master) is a national award-winning playwright who makes stories about invisible disabilities, complex trauma, and gender-based violence accessible to wider audiences. Her plays include *Target Behavior* (Kennedy Center's National Partners of the American Theatre Playwriting Excellence Award Winner, Kennedy Center's David Mark Cohen National Playwriting Award National Semifinalist, Shakespeare's Sister Playwriting Fellowship National Semifinalist), *Reap The Grove* (Tennessee Williams/New Orleans Literary Festival New Play Competition Finalist), *Disconnect* (Kennedy Center's Ten-Minute Play Competition National Finalist), *The Stand* (Susan Glaspell Playwriting Festival National Award Winner, InspiraTO Playwriting Contest Finalist), and others. Her work has been produced and/or developed at such places as the Kennedy Center, Boston Playwrights' Theatre, Artemisia Theatre, Theatre InspiraTO, QC Theatre Workshop, and more. She is a member of the Dramatists Guild of America. Caity-Shea earned her BFA in Theatre from University of Minnesota, Duluth. She is currently pursuing her MFA in Playwriting at Boston University. www.caitysheaviolette.com

STEPHANIE LYNN YACKOVETSKY (Sound Design) is a second-year MFA candidate. Past Boston University credits include *Runaways*, *Angels in America Part 2: Perestroika*, *Antigone*, *A Play*, *Intimate Apparel*, and *Aurora Borealis*. Other favorite credits include: *Metamorphoses* (Cambridge School of Weston); *The Saint Plays* (Suffolk University); and *Radium Girls* (Suffolk University). Before BU she taught at the Cambridge School of Weston after getting her BA in Theatre Studies from Suffolk University. Many thanks to her amazing friends, family, and little cat for keeping her sane-ish. stephanielynnackovetsky.com

SPECIAL THANKS

Abigail Ogilvy Gallery, Gillian Williams, Gabby Policano, The Charles Playhouse Lounge, Star Market, Blue State Coffee, Dan Ryan



*Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 49,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States.

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Jim Petosa

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McCaela Donovan
Brian Dudley

Adam Kassim
Johnny Kontogiannis
Penney Pinette
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* Denotes Program Head

BOSTON UNIVERSITY COLLEGE OF FINE ARTS

Founded in 1839, Boston University is an internationally recognized institution of higher education and research. With more than 33,000 students, it is the fourth largest independent university in the United States. BU consists of 16 schools and colleges, along with a number of multi-disciplinary centers and institutes integral to the University's research and teaching mission. In 2012, BU joined the Association of American Universities (AAU), a consortium of 62 leading research universities in the United States and Canada. Established in 1954, Boston University College of Fine Arts (CFA) is a top-tier fine arts institution. Comprised of the School of Music, School of Theatre, and School of Visual Arts, CFA offers professional training in the arts in conservatory-style environments for undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students.

Harvey Young
Dana Clancy
Shiela Kibbe
Jim Petosa

Dean, College of Fine Arts
Director, School of Visual Arts
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Director, School of Theatre

BOSTON UNIVERSITY NEW PLAY INITIATIVE

The School of Theatre has a long tradition of embracing the value of the professional theatre's participation in the education of our students. We have now arrived at a landmark number of professional theatre ventures that embrace, in a special way, the possibilities of building strong bridges between the study and practice of the theatre arts.

Boston University's Professional Theatre Initiative provides opportunities for stimulating, creative interactions between participating theatres and our students. In many instances, we have created models for producing relationships that deepen the educational experience, providing a special path for professional experimentation, and creating new possibilities for the creation of new plays for the theatre.

We are pleased to celebrate our professional partners in this endeavor. In this region, New Repertory Theatre and Boston Playwrights' Theatre are the most recent cornerstones of the initiative. Reaching outward, relationships with Actors' Shakespeare Project in Boston, Arena Stage in Washington, D.C., along with Williamstown Theatre Festival and Glimmerglass further enhance the possibilities of this initiative.

As part of our Professional Theatre Initiative, the New Play Initiative provides playwrights and directors with a variety of developmental options to support the creation of new work for the theatre. The semi-annual season of fully produced new plays written by our MFA Playwriting students, and directed by their MFA Directing colleagues, is a highlight of this endeavor.

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We are grateful to the generous donors who support our gifted students in music, theatre, and visual arts, and to our CFA alumni who donate to Boston University. These gifts drive important capital initiatives, scholarships, educational outreach, performances, and exhibitions all of which directly benefit students across campus.

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 **Boston PLAYWRIGHTS' Theatre**

Founded in 1981 at Boston University by Nobel Laureate Derek Walcott, Boston Playwrights' Theatre is an award-winning professional theatre dedicated to new works. At the core of our programs is the Playwriting MFA offered in the celebrated English Department in the College of Arts & Sciences and in collaboration with the award-winning School of Theatre in the College of Fine Arts. Alumni of our program have been produced in regional and New York houses as well as in London's West End; our own productions of alumni work have garnered regional and Boston awards, including numerous Best New Script Awards from the Elliot Norton committee and the Independent Reviewers of New England.

From class workshops to our Season of New Plays, BPT employs the best of New England's professional actors, directors, and designers to bring each playwright's vision to its first audiences.

Each spring we produce New Noises: Massachusetts Young Playwrights' Project. Area high schools work with professional playwrights, directors, and actors to see student works on stage for the first time.

Fifty local theatre companies join us annually for the Boston Theater Marathon, a showcase of new ten-minute plays by New England playwrights chosen each year from hundreds of entrants. Each play is produced by a different New England theatre company in a single ten-hour event with all proceeds going to charity.

When we are not producing plays, we continue our mission to support new works by renting theatre space to other New England theatre companies at below-market rates. Our Black Box Rentals provide support for the development and production of new plays.

Derek Walcott, Founder

Kate Snodgrass, Artistic Director

Jacob Strautmann, Managing Director

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Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.