Annual Student Issue
Find Your Place in the World of Theatre
Which Career Is Right For You?
What Does It Take to Succeed?
Advice from Successful Artists

INSIDE:
2008 College, University & Professional Training Program Directory
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

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
Unleash the Power of your Dreams

onstage and onscreen at Regent University’s School of Communication & the Arts.

With state-of-the-art facilities, professional guidance and industry networking in L.A. and New York, your dreams as a performing artist can begin today. Our theatre students marry their dreams with artistic expression and eternal truths in stories that evoke change and inspiration.


Programs Offered:
- MFA in Acting
- M.A. in Theatre*
- B.A. in Theatre
*Concentrations in Theatre Ministry or Theatre Studies
(Theatre Studies concentration available online with summer residency)

www.regent.edu/communication
888.777.7729
4 400 Words
What I Wish I Had Known
as a Theatre School Freshman
by Amile Wilson

6 All the World’s a Stage
Screenwriter:
How to Put Your Skills to Work in Film
by Amy Cuomo

8 Marketing/Fundraising
Alumni:
How to Get Them in Your Audience
by Glynn Brannan

36 Index to Volume XLVIII

Cover
Christopher Rovente (left) and Usman Ally appear in a production of Waiting for Godot at the University of Florida. The scenic design by graduate student Glen M. Anderson won the Barbizon Award for Excellence in Scenic Design in the 2007 Kennedy Center American College Theatre Festival. Anderson is seeking a Master of Fine Arts (MFA) degree in scenic design. (Cover design by Deanna Thompson; production work by Teresa Davidson; photo by Greg Johnson)

Explore Your Theatre Career Options

9 Degrees: Which One Should You Pursue?
Here’s some help deciphering the ‘alphabet soup’ of degrees.
by Hardy Koenig

10 Quiz: Is Acting the Right Field for You?
Answer these questions honestly, and find out.
by Peter Cocuzza

Career Guide: So You Want to …

12 Go into Musical Theatre
by Jerry Lapidus

16 Create or Run a Theatre
by H. Duke Guthrie

20 Go into Film/TV
by Patrick Cronin

24 Work as a Designer
by Steve Taylor

28 Be a Stage Manager
by Gene Columbus

32 Teach Theatre
by Ray Paolino

D-1 2008 SETC College, University & Training Program Directory
Find the right program for you in this comprehensive directory listing SETC member institutions and the degrees they offer.
(Special section begins after Page 18.)
As a 2007 graduate, I remember how overwhelming college can seem to a freshman. So I asked some upperclassmen and recent theatre graduates what they wish they had known as freshmen. They could have given you the usual information everyone tells freshman: Manage time well. If you get a tattoo, you won’t get cast in classical roles. And the ever popular: Just because you’re weird, doesn’t mean you’re artistic. But that’s not what these people, selected at random, had to say.

“I would have spent less time trying to make people happy,” says Clarence Davis, who has worked as a sound technician at Dollywood and a sound designer at Jenny Wiley Theatre. “I spent way too much time trying to keep people happy rather than just doing my job. Had I just been focused on my role rather than everyone else, I’d have learned a lot more, and people would have honestly been happier with me.”

“It’s not that serious,” says senior dance major Elizabeth Gordon. “Whenever I auditioned for any show, I was always so worried who I would be cast opposite and what role I would play. I didn’t realize that what was going to happen would happen anyway.” Finally, she realized she controlled her destiny: “I wish I had just focused on my own work rather than complaining about the professor’s decisions.”

“Learn what a real audition is,” says Calvin Rowe, heavily emphasizing the word “real.” Rowe graduated with a degree in theatre in 2007 and now dances with Of Moving Colors dance company in Baton Rouge, LA. “I love Monty Python, but don’t do it in an audition.” Rowe says he lost many opportunities because he didn’t understand what a good audition was. “Just talk to someone older and let them critique you,” he says. His advice for an auditionee: “Choose a real play; know what the play is about; know the context of the monologue; and for heaven’s sake ask an upper classman for help.”

“Don’t be snotty to the techies – instead learn their trade,” says Malaika Quartersman, a 2005 graduate who founded the Mississippi Theatre Academy. “I didn’t realize just how important and employable tech theatre is. My brother-in-law just started work on a theatre degree, and the first thing I told him was to learn tech! Parents always want to know about a ‘backup plan.’ Make your backup plan in your field! Technicians are almost always employable.”

And then there’s Jonathan Lowery, a 2006 theatre graduate now interning with Push Physical Theatre, who may sum up your attitude in a few years: “I wish I had known that I would wish I knew what I know now.”

The truth is, all the upperclassmen were freshmen once. Just ask their advice.
From the SETC President …

“If you want something, go find another class. And when you find one, you’ll be an actress.”

Succeeding may not be as easy as that lyric from A Chorus Line suggests, but career education can go a long way toward helping you find your place in the world of theatre.

In this third annual College & University issue, Southern Theatre offers some assistance to students choosing a theatre career. We start with a quiz, prepared by Illinois professor Peter Cocuzza and designed to help students determine if acting is really right for them. In the pages that follow, we focus on six careers that are increasingly popular with today’s students. If song and dance on Broadway is your goal, then you’ll want to read the advice of Florida musical theatre manager Jerry Lapidus on pursuing a career in this competitive field. Do you see yourself opening your own theatre one day? Georgia professor Duke Guthrie shares the ins and outs and ups and downs of creating or running a theatre. If design is your passion, then turn to Oklahoma professor Steve Taylor’s story outlining the growing spectrum of jobs in this field – both in and out of theatre – and offering tips on how to train for them. See yourself behind the scenes as a stage manager? Disney executive Gene Columbus shares vital information on how to make it in this field. If you dream of success in film and television, then you’ll want to read what veteran character actor Pat Cronin says about making it in Hollywood. Finally, if the writing on your future blackboard spells “teacher,” you’ll want to pursue Georgia professor Ray Paolino’s story outlining the pros and cons of teaching at the elementary, high school and collegiate levels.

No one knows the inside of a career like someone who’s living it – and so this issue also includes brief vignettes on people who have succeeded in the fields above. What would a guide for students be without some thoughts from students? Recent graduate Amile Wilson asked some upperclassman and recent grads to offer advice for today’s freshmen. He shares their wisdom in our regular “400 Words” column.

Rounding out our focus on career prospects for students is the center section of the magazine, where students will find a comprehensive resource to help them in selecting a school to pursue their dreams: the 2008 College, University & Training Program Directory, listing SETC member institutions and the degrees they offer. This issue also includes two of our other regular features. Glynn Brannan looks at how theatres can entice the students who got away – alumni – back on campus for theatre productions. And Amy Cuomo continues our look at nontraditional jobs for theatre students by exploring the world of screenwriting.

Ready to become “one singular sensation”? Turn the page … and find your future.

David S. Thompson, SETC President
Screenwriter
How to Put Your Skills to Work in Films
by Amy Cuomo

OK, OK. Maybe screenwriter is not such a “nontraditional job” for theatre artists. But there’s a big difference between making it on Broadway and making it in Los Angeles, so a bit of career exploration seems appropriate. Some big-name authors have adapted their work for the silver screen. Lillian Hellman, Arthur Miller, Tennessee Williams, Harold Pinter, Wendy Wasserstein and Tom Stoppard are just a few famous playwrights who have also written screenplays. This tradition continues with artists such as Jane Anderson, Neil LaBute, Jon Robin Baitz, Jon Klein, David Mamet, Adam Rapp, Paul Rudnick and Anna Deveare Smith, who write for both stage and screen. Crossing that expanse between writing a stage play and writing a screenplay, however, can be a bit tricky. It’s a good idea to proceed with a little insight into this competitive, frustrating and exciting field.

Job description
If you compare the job of a screenwriter to that of a playwright, you will find common ground. Both types of writers create stories with interesting characters that move the narrative forward. But while plays tell a story, screenplays show a story. Screenplays are driven by a series of visual images. Hal Ackerman, a screenwriting professor at the University of California at Los Angeles (UCLA), notes, “In theatre, the meaning comes through dialogue. In film, the meaning comes through event.”

The ways in which plays get to the stage and films reach the screen are also quite different. In theatre, the line between playwright and director is clearly drawn. Playwrights rarely direct their own work. In film, directors often conceive and write their own projects. Adam Rapp, for example, directed his adaptation of Blackbird, which premiered at the South by Southwest independent film festival in March. If you look on Internet Movie Database, you will see that a significant number of films are written and directed by the same person. Aspiring writer/directors often conceive and direct low-budget films. Usually they must arrange their own financial backing.

In Hollywood, directors also become screenwriters for their projects. It is so expensive to make a film that a successful track record can open doors. For example, a longtime film director pitches an idea for a script to a Hollywood producer. If the producer believes that the project would make a significant profit, the director receives financial backing to make the film. At that point, other writers can be assigned to collaborate on the work.

Even if a screenwriter manages to sell his or her own script to a producer, the writer may not be the one who brings the project to fruition. After two rewrites, the producer is free to fire the writer and bring in others to complete the project. In this way, writing for Hollywood is completely different from writing for the theatre.

“Playwrights own their scripts,” explains Jon Klein, head of the Master of Fine Arts (MFA) playwriting program at Catholic University in Washington, DC, and author of both the stage play and the teleplay of T Bone N Weasel. “They [plays] are your property, and no one can change a single word without your say-so. Screenwriting is quite the opposite. Once a studio buys your script, they own it outright and can do what they want with it.”

Klein’s experience in adapting T Bone N Weasel for Turner Network Television (TNT) was atypical. Klein was the sole writer on the project and was asked to attend a few rehearsals for the film.

Typical salary
When asked the typical salary for a screenwriter, Ackerman promptly replied, “The typical salary is zero.” Ackerman says anyone embarking on this career path needs to know that the majority of screenwriters are out of work. Still, this doesn’t stop thousands from trying their hand at the craft.

The thought of selling a script outright to Hollywood (this happens so rarely that it is hardly worth noting) drives people to draft a script with little or no revision and then send it out with the hopes that it will bring big dividends. Tim Albaugh, a UCLA screenwriting professor and independent film producer, calls this the “lottery ticket” school of writing.

Writing for film, in actuality, is a long-term proposition. It can take writers as long as 10 years to develop the technique and learn the business once they move to Los Angeles. Some beginning screenwriters write on spec (for nothing) for independent films in the hope of later making a profit. For those who hone their craft, are diligent and have a little luck, screenwriting can be a lucrative business.

Major production companies hire writers through the Writers Guild of America. This union protects writers and works to negotiate fair contracts. Contracts are based on how much money is budgeted for a film. A film budgeted at $1.2 million or less is covered under the Guild’s Low Budget agreement. A typical Low Budget contract sets rates as follows: “The current applicable Guild minimum for an original screenplay purchase is $37,962 (nonorigina is $30,893) and the rewrite minimum is $18,538.” Movies with large budgets pay screenwriters significantly more money.

Job opportunities
If you want to be a screenwriter, you must read screenplays! The object of the exercise is to hone your skills. You also need to learn the craft of screenwriting, and as Ackerman notes, “know the stories you want to tell.” He advises that you write many, many screenplays. His book Write Screenplays that Sell: The Ackerman Way provides many practical instructions on this craft.
Ackerman advises that it is essential to “make your screenplay look, feel, smell and taste like a screenplay. It must be perfect. No typos! They’re only going to look at it once. Ninety-nine percent of the folks who will read your screenplay only have the power to say “no.” It is your job to get each one of them to pass it on the person who has the power to say “yes.”

One key step that experts say you must take if you want to write for the silver screen? Move to L.A. This business is dependent upon word of mouth. You have to be in L.A. to make the connections that will allow you to keep working in the field. You don’t, however, need to start in L.A.

One way of getting started is to enter screenwriting contests. If you win, your work stands a better chance of being read. A few reputable contests include the Nicholls Fellowship, the ABC Disney Fellowship, the Austin Film Festival screenplay contest and the Chesterfield Writer’s Film Project. These contests are very competitive, and there are entrance fees. A word of warning: There is an entire industry waiting to take screenwriters’ money for little in return. Use some common sense and do your homework. Check out the reputation of a contest before entering.

Breaking in by writing plays is not an unheard-of method. Jon Klein became a screenwriter quite by accident. T Bone N Weasel premiered at the Alliance Theatre in Atlanta, GA. A producer for TNT (also based in Atlanta) saw the show. The producer called the theatre, contacted Klein and the rest is history.

How a theatre background helps

“A theatre background can help with developing character and an ear for dialogue,” notes Ackerman.

At first, he says, his theatre background hindered him because the form of a screenplay and the form of a play are not the same. However, once a playwright learns the screenplay format, the skills he or she developed in writing characters for theatre can be invaluable.

Ackerman suggests that those interested in screenwriting realize that there is a fundamental difference between Hollywood films and the theatre. “Hollywood films are about escaping the human condition,” he says. “Theatre is about exploring it.”

Amy Cuomo is an assistant professor of theatre at the University of West Georgia.

More Information

Writers Guild of America, West: www.wga.org
Chesterfield Writer’s Film Project: www.chesterfield-co.com
Austin Film Festival: www.austinfilmfestival.com/new
Nicholls Fellowships in Screenwriting: www.oscars.org/nicholl/index.html
Write Screenplays That Sell: The Ackerman Way, by Hal Ackerman, Tallfellow Press, 2003
Alumni
How to Get Them in Your Audience
by Glynn Brannan

You know they’re out there. Just out of reach. Theatre program alumni. How do you reach them, excite them and convince them that attending your department’s next production is worth their time away from HBO? This question has haunted and exhausted public relation pros since the dawn of man. College theatre marketers have some suggestions.

Communicate
Person-to-person contact is the key, according to Danny Filson, dean of the School of Media and Performing Arts at Savannah College of Art and Design (SCAD). He extolled the critically important combination of telephone, e-mail and face-to-face contact in his lightning fast response to my inquiry about best practices in promoting theatre productions to alumni.

Eva James Toia, director of the Office of Alumni, North Carolina School of the Arts, recommends a brew of “ramped-up communication” featuring “what’s new at the department, combined with what’s up in the alumni’s lives.” The key is to retain the interest of your recent graduates while expanding an online community of older graduates.

E-mail, Facebook, blogs, MySpace, snail mail, phone calls, “save-the-date” cards, articles in the local paper, alumni newsletters, receptions, alumni chapters, faculty/alumni connections, phone calls – communication resources multiply like rabbits, so you never know which resource will reach your lost alumni.

Follow up
Just as ancient as the question, “How do I reach them,” is the only reliable answer: “Follow up.”

If you send out a thousand e-mails, they will only be as effective as the thousand phone calls that you make four days later. And your thousand phone calls will only be as effective as the emotional connection your department has maintained with that particular graduate.

You need to constantly seek the next and newest modes of communication that appeal to the sophistication of your recent alumni, while maintaining the comfort level of your older alumni.

Go where the alums are
Filson strongly emphasizes the success that SCAD has had with orchestrating alumni events in the cities where theatre majors find work. A SCAD “Thanksgiving in L.A.” was photographed and featured in the Alumni Connections May publication, and brought home how new grads are adopted by old grads.

Don’t just ask for money
Toia has softened the alumni donation message, making sure that NCSA alumni communication is a resource to former students instead of just another way to ask for donations.

Link alumni/performance events
Organize performance receptions around your university’s alumni events. Plan months in advance, so the whole promotional campaign carries the look and feel of the show itself.

Use the Web
Currently, the most effective method of outreach is mass e-mail, dovetailed into easily navigated and informative websites. That makes it vital that you update e-mail addresses often by tapping your faculty members who remain in contact with graduated students.

Let viral marketing lend a hand
If things work as they should, you won’t have to do ALL the work. The alumni you e-mail will almost certainly forward your e-mail to other alumni. The MySpace event invitations you send out will spread like wildfire. Your blog will generate reactions and responses. Your website pages will be forwarded to the friends and families of alumni if you feature the latest news about their personal events and offspring, thus also spreading the word about your next production. But all these wonderful resources require constant upkeep.

Keep at it
Remember: even with the most loyal alumni, the rule is that it takes at least five exposures to the same concept before the idea of attending your spring musical actually sinks in. Follow up every promotional effort with similar imagery, graphic design and language. And then follow up again. When you think you have done everything … do it again.

Attracting your alumni to attend a performance is not the only objective. The goal is that your alumni never leave the family of your department. The college experience is a magical memory for most of your graduates, just as a night at the theatre should be magical. Communicating and nurturing that magic takes every trick in your public relations top hat and a tireless commitment to repeating the message.

Glynn Brannan is creative director for Theatre VCU at Virginia Commonwealth University in Richmond, Virginia.

Southern Theatre Wins National Award
Southern Theatre magazine’s 2006 College & University issue won second place in the one- to three-color magazine category in the national communications contest sponsored by the National Federation of Press Women. The award was presented to Editor Deanna Thompson (left) at the group’s annual convention in Richmond, VA, on Sept. 22, 2007.
Explore Your Theatre Career Options

Do you imagine yourself dancing on Broadway? Acting on the silver screen? Designing productions at major theatres across the country? Opening your own theatre? Overseeing the production as stage manager?

On the pages that follow, you’ll find how-to guides and advice from successful artists to help you plot your school courses and stage work to fulfill your career aspirations.

One point to keep in mind as you pursue a theatre degree: Yes, it can help prepare you for a life in show business – and many will work in theatre or film and television. But it also can help prepare you for a whole range of “other” jobs that require creativity, persistence and the many other attributes found so often in theatre majors.

Degrees: Which One Should You Pursue?

by Hardy Koenig

AA (Associate of Arts) and AS (Associate of Science) degrees are two-year degrees, usually completed at a community college. They also can serve as intermediate qualification for students wishing to transfer to degree programs at other educational institutions. The AFA (Associate of Fine Arts) degree is a relatively new but increasingly popular community college degree that usually includes more theatre coursework than the AA or the AS. Most theatre students with AA degrees go on to four-year colleges or universities. Usually leads to: Four-year BA or BFA degree.

The BA (Bachelor of Arts) degree provides students with broad knowledge in the arts, humanities and sciences, as well as in theatre. In its standards for degree-granting institutions, the National Association of Schools of Theatre (NAST) states that BA theatre students will develop basic technique and get production experience in an environment that “leads to a fuller intellectual grasp of the art.” At most schools, NAST says, about 60 percent of the BA curriculum is general education courses, while 25 percent is theatre studies and 15 percent is electives. Most BA programs do not require an audition; students simply declare theatre as their major. Usually leads to: Teaching grades K-12 with certification. Sometimes leads to: MA and possibly PhD if teaching in the university setting is the goal; MFA or other training if a professional career is the goal.

The BFA (Bachelor of Fine Arts) places “primary emphasis … on the development of skills, concepts and sensitivities essential to the theatre professional,” according to NAST. At most schools, NAST says, the BFA curriculum reverses the theatre/general education course breakdown of the BA program, with approximately 60 percent of the BFA coursework in theatre, while 25 percent is general education and 15 percent is electives. Most programs require an audition or portfolio review for acceptance. Usually leads to: Professional work; MFA if working or teaching in production is a goal. Sometimes leads to: MA and possibly a PhD if teaching is the goal.

The MA (Master of Arts) degree is usually a two-year program requiring completion of a comprehensive exam or written thesis. The MA degree tends to be research-oriented or academically oriented and often leads to further study toward a PhD. The MS (Master of Science) degree is similar to the MA, but the curriculum may include courses not normally in the MA curriculum, such as information technology, math or science. Usually leads to: Teaching at community college level; administrative work or the PhD. Sometimes leads to: Professional work as an administrator, dramaturg or actor.

The MEd (Master of Education) degree typically provides advanced training and professional development for K-12 teachers. Usually leads to: Teaching in K-12 or community college; job in theatre administration; or the PhD. Sometimes leads to: Work as an education director, administrator, dramaturg or actor.

The MFA (Master of Fine Arts) is intended as a terminal degree for those planning to work or teach in theatrical production. Programs of study usually include scenic, costume and lighting design, technical direction, sound design, dramaturgy, acting, directing and playwriting. Students usually must complete a creative project, written report and/or comprehensive exams. Usually leads to: Professional work. Sometimes leads to: Teaching at the college or university level; the PhD.

The PhD (Doctor of Philosophy) often is a terminal degree for researchers and academically oriented students. PhD students usually participate in production, although this is not always required. According to NAST’s Advisory for Students Considering the PhD in Theatre, “PhD programs vary with regard to structure. Some programs are built around a clear set of curricular requirements. Others are more individualized.” Usually leads to: Teaching at the college and university level.

Hardy Koenig is an assistant professor of theatre at Minnesota State University Moorhead.
Here is a quick test to see if a career performing on stage or set is right for you. Fill in the blank in the following sentence.

If I couldn’t be an actor, I would like to be a(n) ________________________________.

Did you fill it in? Good for you. You should now pursue this career and leave performing to those with more passion and dedication. You will have a happier life and still find ways to make theatre your avocation. Professionals are clear about their goals, avidly pursue them with intelligence and, of course, they are also talented.

Still think an acting career is your cup of tea? Then find your “Actor Readiness” by taking the quiz below. Following each question you will find some issues to consider before answering. Circle “Yes” or “No” to answer each question.

What is Your Actor Readiness?

1. Are you in excellent physical health? 
   Yes  No
   Do you stretch or exercise every day? Do you have a chronic health condition that keeps you from performing your duties in rehearsals/performances? Do you tire easily? Do you get sleepy during the day and lose your focus? Do you get sick more than once a year? Suffer from headaches or fatigue? Do you lose your voice during performances?

2. Are you physically ready? Do you have an emotional support system? 
   Yes  No
   Remember you are hired to do a job and expected to attend all meetings/rehearsals and performances with focus and energy. This work can be intense and demanding, especially in more vigorous roles.

3. Do you have a plan for how you will handle rejections? 
   Yes  No
   You didn’t get the job! You haven’t found an agent! You didn’t get to audition for that new play! You couldn’t even get a date! Rejections will doggedly follow you throughout your career and happen much more than successes. They can lead you to an alcohol, drug or food addiction. Many actors are in therapy because they can’t handle the constant rejection. What will be your plan to avoid this pitfall?

4. Are you knowledgeable about the show business industry? 
   Yes  No
   Do you stay informed about the current trends, the movers and shakers in the business, new works being developed and the hot new playwrights? This information may or may not give you an edge over the competition, but it will make you more confident in an interview and help you to make a more informed decision concerning your own future. Smart actors work.

5. Are you a team player? 
   Yes  No
   Do you enjoy being around people? Can you admit when you are wrong? Are you willing to compromise your artistry? Of course, there is room for the super-talented diva but you will never get to be one if that is your attitude just starting out. There is a difference between confidence and superiority. Better to be nice to everyone on the way up. These are the people that may be able to help you if you ever find yourself on the way down. It is a small world and the theatre world is even smaller. Your reputation (good or bad) will quickly be known by everyone. Bad reps are hard to change.

6. Do you know your “type”? 
   Yes  No
   What are your strengths and weaknesses as a performer? How do you see yourself? How do other people see you? Leading man/woman or comic relief? Your height, weight, age (or at least how young/old you look), face, body structure and personality all contribute to the kinds of roles for which you will most often be considered. Film, commercials and television all cast first by type and then by talent. First and foremost, regardless of your type, present yourself professionally and put together. Know how to sell your look. Dress for success.

7. Do you have an imagination? 
   Yes  No
   Do you develop creative solutions to problems? Are you an out-of-the-box thinker? Or does your logic and reason guide all of your decisions? Are you willing to drive a new way to work or are you stuck in a daily routine? It’s true that actors need to follow directions but they can continue to boost their creativity by doing simple things in interesting ways. Imagine the possibilities!

8. Do you have opinions about things outside of theatre? 
   Yes  No
   Your resume will list your performance credits but your personality (and talent) will get you your first agent. Acting will be a way for you to make money but don’t confuse your work with your life. Read about very famous actors, and you may find they are quite knowledgeable.
about the world. They have opinions. They enjoy their work but they also enjoy their community and the world. Being a well-rounded, informed person makes you a better performer and a more interesting person to be around.

9. Is your self-esteem positive and healthy?       Yes  No
Did you mope around for days the last time you didn’t get cast? How would you react if you went to 20 auditions and were rejected in all of them? Are you able to let go of the audition or do you replay over and over the different line readings you might have given instead of the one you did? Do you blame others? Do you like yourself? Are you a perfectionist? These and other questions make up your self-esteem. A healthy, positive one makes you a confident, friendly, warm and vibrant person. Directors love these people.

10. Do you have a plan to promote yourself?       Yes  No
Actors are always looking for their next job regardless of present employment. This means you must have an excellent way of keeping records and understand the protocol that goes along with marketing and promoting yourself. There is a good reason they call it show “business.”

11. Is your acting “technique” reliable and repeatable?       Yes  No
Each actor has a personal way of working and getting through a performance, even on those nights when he or she is not “feeling” the part. You should, too. You will no doubt add to and alter your technique as you mature as a performer. Good technique includes having a stage savvy, blocking awareness, mastery of voice and body, keen understanding of rehearsal and performance protocol, and ability to repeat performances consistently night after night. Technique is the craft part of performing that coexists with your artistic choices. Be an artist, but also be an artisan.

12. Do you already have a professional work ethic and knowledge of etiquette?       Yes  No
Are you always prepared? Never late for rehearsal? Willing to help out when asked? Do you call the stage manager if you are held up in traffic? Don’t complain about your costumes (to anyone)? These are examples of good professional theatre etiquette. They show respect for others and, in turn, make the whole process run smoothly for everyone.

13. Are you open to new experiences?       Yes  No
Willing to travel overseas? Willing to embrace a new rehearsal technique from a director you don’t know or respect? Embrace the unknown experience (at least once) and keep all your doors open as you never know who or what will come through them.

14. Do you know your personal performance do’s and don’t’s?       Yes  No
Be clear about your own moral and ethical limits. Will you ever appear in a nude scene? Are you willing to cut your hair or shave your beard (not you, actresses) for a part in a play? Will you smoke on stage if you are not a smoker? Gain or lose weight? Are you willing to be “intimate” on stage? With someone of the opposite sex? Think about what you will and will not do, and stay true to your principles. You may have to turn down an offer because of them but you will retain your personal integrity and often gain the admiration of others who may then hire you at another time for another project.

15. Do you have clear, realistic and attainable goals?       Yes  No
What kind of performing offers you the most satisfaction. Musicals? Classical theatre? Farce? Avant-garde theatre? If you know, you can aggressively pursue one more than another and save yourself both time and money. Do you legitimately have the skills to succeed as the lead in a Broadway musical if given the chance tomorrow? Or do you still need additional training or knowledge? Will you ever become competitive or is this just a pipe dream, something you hope will happen simply because you desire it? Watch the television show American Idol. Even you and I can pick out those people who shouldn’t even try to be singers. However, they can’t, or won’t, face the truth. Find out who is doing what in your field and then see if you have what it takes to compete with them. An unrealistic dream will inevitably end in disappointment.

So how did you do?
Are you destined for an acting career? First, make sure you answered all questions honestly. Now grade yourself. You answered:

**YES to all questions.** Great! You are ready to present yourself in the best possible light at your next audition/performance/interview.

**NO to 1 or 2 questions.** Pretty good! Shouldn’t stop you from making a good impression and moving your career forward.

**NO to 3-6 questions.** Not bad, but it sounds like you need a little tweaking to increase your odds of succeeding.

**NO to more than 6 questions.** Reevaluate and get some help. You may need to adjust your thinking. Or perhaps it is time to look for another profession.

“To be or not to be” is the question every potential performer must wrestle with before investing time and money in college or a training program or making a move across the country to pursue the dream of being an actor. This unscientific survey is designed only to give you a better understanding of yourself, which can be one of your greatest assets when making career decisions. Most, if not all, of the above traits are found in many successful actors. Possessing them will increase your potential for a happy life as a performer.

---

Peter Cocuzza is an associate professor and chair of the Department of Theatre and Dance at Southern Illinois University Edwardsville. This quiz is an excerpt from a book-in-progress.
So You Want to …

Go into Musical Theatre

by Jerry Lapidus

To sing and dance on the stage! Many of us were first drawn to the theatre through musicals. When people think about “Broadway,” it’s often musicals that first come to mind. Performing in musicals, or even just working on musicals, remains for many people the ultimate goal.

So should you consider a career in musical theatre? To quote one veteran South Florida actor, “You must be driven to live this life and would die if it was taken away from you. That’s the only reason to keep doing it. If it’s not a passion, get out. If there’s anything else you can do, and would be happy doing, do it. There are 500 other people who look just like you waiting to take your audition time.”

Can’t scare you away? Then read on.

What jobs are there in this field?

All of the usual theatre jobs – actor, director, stage manager, designer, technician, producer, and theatre manager – are found in musical theatre, plus some geared specifically to musicals (such as musical director, accompanist, orchestra member and choreographer). Other than the musicians and the choreographers, few people work exclusively in musical theatre. Most want more variety and also need to find additional job opportunities.

In addition to working directly in musical theatre, there also are job opportunities for instructors and professors to teach other people all these jobs.

What degree/training do you need?

To be an actor in musical theatre, you don’t “need” any degree. In casting, theatres are primarily concerned with your previous credits – what you have done and where you have done it – as well as with your physical characteristics and your performance in an audition. However, most people involved in musical theatre today get training and credits through a college program. Opinions are divided as to the best type of program, and one program isn’t going to be best for everyone.

On the one hand, you can pursue a true liberal arts program, which gives you a more complete grounding in the world around you, allowing you to bring more background to any acting job you do. Obviously, in a program like that you won’t get the intensive training of a pre-professional program, in which you take few non-theatre-related courses. Such a program will give you more specific acting training, and also provide instruction in related fields (such as voice, dance and stage fighting) that you won’t get in a liberal arts program. However, you may graduate not knowing much except theatre!

There are also non-collegiate professional training programs that award a certificate, rather than a formal degree.

Gayle Seaton, program director for
musical theatre at Florida State University, makes the case for college training: “A degree in acting or music theatre gives you the training you will need in a controlled and nurturing environment, away from the constant drive of auditions, rejection and performing. In the best programs, it also provides a support system of fellow students, alumni and faculty, along with contacts to the professional world.”

On the other hand, Larry Ross, a longtime Broadway performer who also spent many years working for theatrical unions, points out: “Four years of college earning a degree seems, on the surface, invaluable, but is the time, money and energy worth it? Might it be better spending that time, money, and energy studying in New York?”

Jay Aubrey Jones, who has Broadway, international, and regional credits, notes a strange fact: musical theatre performers are too often considered inferior to “real” actors. “This is the only business of which I know where you are looked down upon for having additional job skills,” says Jones. “If one can sing, dance and act, one is regarded as a lesser artist.” This process begins as early as college.

Most musical theatre directors begin as actors, but there also are college directing programs. In addition, you can pursue programs in stage management, technical theatre, design and theatre management to prepare for those roles in musical theatre.

Most choreographers begin as dancers, and most musical directors start as keyboard players. A college background is common in both fields.

What are the job opportunities and what is the income potential?

Realistically, job opportunities are limited, largely because of the insane competition. There are many more actors out there than there are jobs, and more graduate from training programs every year. Your chances for jobs are better if you don’t look for work in the biggest cities – New York, Chicago and Los Angeles – and instead focus on one of the many thriving theatre communities in the Atlanta Ballet, at Elon and what I was learning at UNCG.

Try to work while in school to further develop your skills. I spent every summer performing at Seaside Music Theater. Even as the productions are high quality, SMT is an educating theatre, a theatre that nurtures and inspires artists, a place where you get what you give. I was able to exercise every bit I had learned at the Atlanta Ballet, at Elon and what I was learning at UNCG.

I have worked at many theatres and done shows in New York. No matter where I have worked, big or small theatres, big or small shows, musicals or plays, there is one thing I have found utterly consistent. In every venue you will see talent, and the talent-free. You’ll find people with work ethic, and some with none. You’ll find kind and friendly people, and the opposite. Talent is in demand, but also in abundance. Be remembered for more than your talent.”

SELECTED CREDITS:
- The Sound of Music, Maria: National tour, two-year Asian tour; Nominated for a National Broadway Theatre Best Actress Award
- Talking to Strangers, New York Fringe Festival
- My Fair Lady, Eliza: Crazy for You, Polly: Tri-Arts at the Sharon Playhouse, Litchfield County, CT
- Nine, Claudia; Arms and the Man, Raina; Oklahoma!, Laurey/Dream Laurey; Romeo and Juliet, Juliet; Ragtime, Evelyn Nesbit; Taming of the Shrew, Kate; Children of Eden, Yonah: Seaside Music Theater, Daytona Beach, FL
- Tommy, Mrs. Walker: UNC Greensboro
- Into the Woods, Baker’s Wife: Elon University

ADVICE:

“Get as much exposure to the arts as you can. I was involved in the arts from the beginning. Dad was an actor before he married Mom. My mother was the first prima ballerina of the Atlanta Ballet, and I grew up training in the school, and eventually performed with the professional company. Ballet teaches discipline and respect. It is also a technique that complements every other form of performance. I realized this when I joined the musical theatre program at Elon University. There, I learned how to sing, the technique (unlearning to breathe like a dancer), and the art, how to audition, about the history of musical theatre and the approach to performing it, and about the business of show business.

Consider graduate school to further your skills. After Elon, I did a three-year MFA program at the University of North Carolina at Greensboro, concentrating on acting. The teachers there taught me to learn to trust the text, the research and the moment. One of the most important lessons was that there is no one right way to portray a character, and that you never stop learning. You bring yourself, your personality, your life, your body and your experience into every character you play.

Try to work while in school to further develop your skills. I spent every summer during grad school performing at Seaside Music Theater. Even as the productions are high quality, SMT is an educating theatre, a theatre that nurtures and inspires artists, a place where you get what you give. I was able to exercise every bit I had learned at the Atlanta Ballet, at Elon and what I was learning at UNCG.

I have worked at many theatres and done shows in New York. No matter where I have worked, big or small theatres, big or small shows, musicals or plays, there is one thing I have found utterly consistent. In every venue you will see talent, and the talent-free. You’ll find people with work ethic, and some with none. You’ll find kind and friendly people, and the opposite. Talent is in demand, but also in abundance. Be remembered for more than your talent.”

Jennifer Avery Semrick
Actress
BFA, Musical Theatre (Minor, Dance), 1995
Elon University
MFA, Acting, 1998
University of North Carolina at Greensboro
in smaller cities such as Atlanta or Miami. Frustratingly, the income potential is best in the big cities – if you succeed in getting a job there.

Ross notes that income can vary widely. “Be a star that ‘sells tickets’ and [income potential] is very high,” he says. “On the other hand, working for free is not uncommon.”

A star on Broadway can command $10,000 or more per week, and minimum weekly salary there is currently $1,425. At the other end of the scale, minimum weekly salary for an Actors’ Equity Association (AEA) Category 1 Small Professional Theatre is $125. Some non-Equity theatres pay even less, and many actors showcase their work for nothing.

At the beginning of your career, at certain prestigious theatres, you will pay them in order to work as an apprentice. At all levels, be prepared to supplement your theatre work with film, TV and non-performing work.

What are the advantages and disadvantages of this career?

The advantages are obvious. In addition to the joy of spending your life doing what you love, a South Florida veteran actor notes, “Everyone wants to be you. Your dentist … the guy who cleans your pool … the checkout guy at Publix … everyone wants to be an actor.”

The most obvious disadvantage is a life of constant instability. Except for the very lucky few who land a long-running job, everyone else is constantly going from job to job, if they’re lucky enough to get work at all. You need to be prepared to travel to where the work is unless you have a steady non-theatre job to support you. This all wreaks havoc on your personal life. You need to be able to deal with near-constant rejection at audition after audition after audition. And, as Ross points out, “You can devote your whole life to the theatre and never see a dime.”

What else should you know?

Get training, at a college, a conservatory or a professional non-academic program. Get performance credits, learning from each job and person with whom you work. Develop other skills to supplement your performing.

Jones strongly recommends developing skills in sight-reading and sight-singing. “If you find yourself in situations where there is a very short rehearsal period for a show, the musical director will not have time to teach you music note by note,” he says. Jones also advises performers to have at least two resumes, one with musical theatre credits and the other listing play credits only.

“If you are cast as an understudy or standby,” he adds, “learn the role you are covering like it was your own.”

His final advice: “If you stay in this business long enough, be prepared to reinvent yourself many times.”

(Continued on Page 27)
Kenita Miller is on Broadway in the new musical XANADU in the role of Erato.

Ward Billeisen is in the role of Brick Havermale 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.

The American Musical and Dramatic Academy
New York • Los Angeles

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
So You Want to …

Create or Run a Theatre

by H. Duke Guthrie

You may have dreamed of starting and running your own theatre. But a new theatre won’t be handed to you on a silver platter. You need to develop a vision for your theatre, know the challenges you will face, research your options for meeting those challenges and have a plan for how you will grow your theatre over a period of time. If you take those steps and work hard, theatre founders and other experts say you can find satisfaction – and success – in running your own theatre.

What jobs are there in this field?

If you research a variety of theatres, you will find that job titles and responsibilities vary. The most common titles are: producer, artistic director, managing director, producing director and production supervisor.

Job titles usually indicate responsibility for either the “show” or the “business” in show business. While duties vary from theatre to theatre, the artistic tasks (dealing with the “show”) tend to focus on generating the art. These include play selection, assembling the creative team, casting, and creating and giving the performance. The administrative tasks (dealing with the “business”) tend to focus on supporting the art. These tasks may include negotiating the contracts of the creative team and cast, supervising promotion of the productions, raising money and managing audiences.

When you start a theatre, there are certain jobs you must fill. The founders of the Impetuous Theater Group of New York City (see sidebar, next page) decided that three jobs were crucial to start their theatre: artistic director, managing director and production manager. They assigned the jobs to themselves.

What degree/training do you need?

Many theatre managers and experts encourage an undergraduate degree in theatre. Do you need to major in theatre management? Not necessarily. Do you need to take a theatre management class? If one is available, that would be a good idea.

Recent theatre founders that I spoke with suggested an undergraduate degree program that has a breadth of theatre courses as its main structure but also provides some flexibility to take courses outside the theatre curriculum in marketing, accounting or database management. Professionals also emphasize the need for hands-on experience. Look for a program that has strong faculty and staff leadership, but also offers good student opportunities in artistic and administrative areas. Consider programs that encourage working with a summer theatre or spending a semester working with a professional theatre. Such experience is a unique opportunity to see how other theatres are run and to begin the important task of networking.

Many professionals believe it’s important that students work in a theatre after earning a degree before opening their own theatre. According to the U.S. Department of Labor, Bureau of Labor Statistics’ occupational projections and training data and Occupational Outlook Handbook, 2006-2007,
producers and directors in the arts arena need a degree plus work experience.

Even work you do to pay the bills while looking for theatre roles can be helpful later when you start a theatre, as Jerome Davis, founding artistic director of Burning Coal Theatre in Raleigh, NC, notes.

“I lucked into a job working with a tax attorney while living in NYC,” Davis says. “For most of my dozen years there, I was working with this guy, frustrated, scratching my head, wondering what I was doing with my life and when the next role would come. He was a great guy and would hold my job for me for sometimes months when I went out of town to do a show. All the while I was learning most of what I needed to know to start a small business. Thank God for that job! Otherwise, our company would be much further behind in terms of keeping records, accounting. ... That all may sound boring to artist types, but running a theatre is a business just like any other (okay, maybe not just like) and those skills have been very useful.”

What are the job opportunities and what is the income potential?

Since you will be giving yourself a job, the job opportunity in this situation is 100 percent positive. But will you have this job in a year? Will you be able to pay yourself? The answers depend in large part on where you establish your theatre.

You could establish your new theatre where there are many functioning theatres or where there is no theatre whatsoever, or somewhere between the two extremes. Your theatre must be seen as unique and important in any community for it to survive. Blake Yelavich, founder of Arts on Real Theatre in Austin, TX, encourages founders to ask themselves “how does your product stand out from the rest, or how does it better the entire community and make their lives easier/better/more enjoyable?”

To look at it another way, is the Southeast a good place to start a theatre? Probably. According to the National Endowment for the Arts’ State Counts of Performing Arts Companies – which compares economic

SELECTED CREDITS:
Impetuouso Theater Group (www.impetuoustheater.org) is an independent, member-based company dedicated to producing new work in New York with emerging artists through ensemble, creation of family and education.

- Named in 2005’s People of The Year by nytheatre.com
- Produced its inaugural piece Venezuela in February 2005 at the Irish Arts Center; remounted at The Players Theatre for the NYC Fringe Festival in August 2005
- Subsequent productions and festivals have included the recently published corporate satire Office Sonata by Andy Chmelko; A Night Near the Sun by Don Zolidis; Fenway: Last of the Bohemians by Kelly McAllister & Lisa Margaret Holub; The Chronological Secrets of Tim by Janet Zarecor; the rooftop pool festival Swim Shorts 3: Are You In?, and 12th Night of the Living Dead, adapted by Brian MacInnis Smallwood and written by William Shakespeare

ADVICE:

Develop a plan for how you will run the company. That was a key step for the founders of Impetuouso Theater Group. Jackson and Powell, who knew each other at Valdosta State University, met Sherman when he worked as company manager at VSU’s summer stock theatre, Jekyll Island Musical Theater Festival (now Peach State Summer Theatre or PSST!)

“With the combinations of our strengths and the needs of the company weighed, we decided that the company could be divided into three distinct departments with a single head to each reflecting our strengths,” says Jackson. “We also decided that each one of the three founding members would have equal weight in the company, to exemplify the group mentality we aspire to with Impetuouso Theater Group. So we feel pretty confident after working for three years in this manner. The tasks are clearly delineated, and no one person must bear the weight of keeping a non-profit afloat.”

Be prepared to work a second job when starting out. Jackson is office manager for Center Stage NY, Powell is house technical director for Urban Stages, and Sherman is a booking agent for Columbia Artists Theatricals Inc.

Expect to work hard. “People with ‘Founder’s Disease’ do most of the work because we have the vested interest in the growth of the theatre, while the volunteers do what they can,” says Sherman. “Multidisciplinary expertise and growth of that expertise is essential.”
data from 1997 to 2002 – several Southeastern states experienced significant growth in the number of arts companies during the study period. Florida experienced a 31 percent growth in arts companies. Alabama had 18.5 percent growth, and Mississippi had an increase of 13 percent.

New theatres face an incredible amount of competition. That is why researching where you start your theatre is so important. Theatre Communications Group (TCG) has produced a guide to starting a theatre, *How to Start a Not-for-Profit Theatre Company: An Overview*, which advises visiting “the local library, city hall, census bureau, newspapers and Chamber of Commerce in addition to meeting the leadership of local cultural organizations.”

Yelavich says, “if you can find a niche … or if you can prove yourself and your worth to the historically artistically-devoid community, you may very well succeed.”

One company started 20 years ago in the Southeast and still thriving is Georgia Shakespeare in Atlanta. Richard Garner, co-founder and producing artistic director, explains how the founders chose their location.

“The idea for Georgia Shakespeare started with [co-founder] Lane Anderson and myself,” Garner says. “We had been classmates at Berry College and had worked closely together for four years onstage, backstage, in the scene shop. … As we were departing Berry, we said to each other, ‘Hey, we ought to start a theatre company one day.’ I went to the West Coast to the American Conservatory Theater and Lane went to the National Shakespeare Conservatory and Company in New York. A few years later, we checked in with each other and said, ‘Hey, do you still want to start that theatre?’ The answer was ‘yes,’ and Shakespeare was a common denominator for us. We met at an SETC conference in the mid-80s to lay out some plans on a napkin. I remember we checked a map of the U.S. and located the existing Shakespeare festivals we knew about. We both had roots through Atlanta, and it was conspicuously missing its own Shakespeare festival. We did about a year of prep work – fundraising, planning, etc. – before launching our first season in 1986.”

Unless you have personal wealth, you will probably discover that starting a theatre doesn’t pay anything early on and you will need a second job. The founders of Impetuous Theater Group have yet to pay themselves anything for their efforts three years after launching the theatre.

However, if you can hang with it, the long-term income potential can be remarkable, as evidenced by Georgia Shakespeare. Starting out with a budget of $120,000 in 1986, Georgia Shakespeare has grown more than tenfold over the last two decades to a budget of $1.6 million this year. Its year-round paid staff of 11 swells to more than 100 during its summer rep season.

Even when cash is short, there can

(Continued on Page 23)
Looking for the best setting to launch your career in theatre? Perhaps you’re seeking the perfect place to pursue an advanced degree in one of the theatre disciplines? To help you make those choices, we have compiled the most comprehensive directory available anywhere listing degrees and special programs offered at SETC member colleges, universities and training programs.

**Advertisers:**

Florida State University D-2
Agnes Scott College D-3
American Musical and Dramatic Academy D-4
Auburn University D-5
East Carolina University D-6
Greensboro College D-7
Meredith College D-8
Nova Southeastern University D-9
Rollins College D-10
Rose Bruford College D-11
University of Alabama D-12
University of South Florida D-13
University of Virginia D-14
Virginia Commonwealth University D-15
Wake Forest University D-16
The School of Theatre at Florida State
Member - The College of Visual Arts, Theatre and Dance at Florida State University

* World recognized faculty / staff
* 6-8 full stage productions
* London training program
* Student productions
* Guest Artist residencies

Degrees offered:
BA, BFA
MA, MS,
MFA, PhD

For information, visit theatre.fsu.edu or 850.644.7234
AGNES SCOTT COLLEGE  
141 E. College Ave.  
Decatur, GA 30030-3797  
Degrees: BAs: Theatre, Dance; Minors: Theatre, Dance  
Profile: Agnes Scott College offers a student-centered theatre and dance program that provides foundational training, faculty collaboration and production opportunities bounded only by individual drive and creativity.  
Contact: David S. Thompson, Chair  
404-471-6250; dthompson@agnesscott.edu  
www.agnesscott.edu

ALABAMA STATE UNIVERSITY  
PO Box 271  
Montgomery, AL 36101-0271  
Contact: Tommie Stewart  
334-229-4184; tstewart@alsu.edu  
www.alsu.edu/home/

AMERICAN MUSICAL AND DRAMATIC ACADEMY (AMDA)  
6305 Yucca St., Los Angeles, CA 90028  
2109 Broadway, New York, NY 10023  
Degrees: Professional performing certificate programs in acting and musical theatre with BA or BFA degree completion options.  
Profile: AMDA is a full-time conservatory school offering our students professional training in acting and musical theatre in the two entertainment capitals of the world, Los Angeles and New York City.  
Contact: Eric Thompson  
866-374-5300; ethompson@amda.edu  
www.amda.edu

ANDERSON UNIVERSITY  
316 Boulevard  
Anderson, SC 29621  
Degrees: BA: Theatre  
Profile: A dynamic new Christian university theatre program providing excellent performance, technical, and arts administration opportunities. Four performing venues with courses in acting, directing, design, movement, stagecraft, theatre history, theatre ministry and theatre forms.  
Contact: Deborah McEniry  
864-231-2153; dmceniry@andersonuniversity.edu  
www.andersonuniversity.edu

ANDREW COLLEGE  
413 College St.  
Cutbert, GA 39840  
Degrees: AA: Theatre; Certificate: Musical Theatre, or Video, Film and Stage Technology  
Profile: Andrew College offers small classroom and one-on-one theatrical and film training. Whether it’s on stage or in front of the camera, there’s no waiting until your junior or senior year to be there!  
Contact: Rhonda Wooley  
800-664-9250; rhondawooley@andrewcollege.edu  
www.andrewcollege.edu

ANTIOCH UNIVERSITY MCGREGOR  
800 Livermore St.  
Drama Department  
Yellow Springs, OH 45387  
Contact: 212-947-1310; newactorsw@aol.com  
www.mcgregor.edu

APPALACHIAN STATE UNIVERSITY  
Department of Theatre and Dance  
PO Box 32123  
Boone, NC 28608  
Degrees: BA: Theatre Arts; BS: Teaching Theatre Arts, K-12; Minors: Theatre Arts, Dance  
Profile: Appalachian State University Department of Theatre and Dance offers a dynamic co-curricular production program that provides exemplary theatre and dance experiences to departmental students, the university community and the region.  
Contact: Marianne Adams, Interim Chair  
828-262-3028; adamsm@appstate.edu  
www.theatre.appstate.edu

AUBURN UNIVERSITY  
Telfair Peet Theatre  
Auburn, AL 36849-5422  
Degrees: BA: Theatre; BFAs: Acting, Music Theatre, Design/Technology, Management  
Profile: Auburn Theatre offers rigorous practical training in a liberal arts context. A high percentage of graduates proceed to industry employment and graduate theatre training programs.  
Contact: Dan LaRocque, Chair  
334-844-4748; larocdj@auburn.edu  
www.auburnuniversitytheatre.org

AVERETT UNIVERSITY  
420 W. Main St.  
Danville, VA 24541  
Degrees: BA: Theatre; BA or BS: Theatre with Teacher License; BA: English/Theatre with or without Teacher License  
Profile: Averett has a small, energetic and extremely active theatre department where students are offered a variety of opportunities to learn their craft. Students are guided by a dedicated professional faculty.  
Contact: Jackie Finney  
434-791-5710; jackie.finney@averett.edu  
www.averett.edu

BELHAVEN COLLEGE  
1500 Peachtree St.  
Jackson, MS 35920  
Degrees: BAs: Theatre, Theatre Performance, Theatre Production, Theatre Ministries  
Profile: Belhaven College Theatre teaches students through classical training grounded in a Christian Biblical world view. Our liberal arts approach aids students in being well-rounded individuals, as well as qualified professionals.  
Contact: Joseph Frost, Chair of Theatre  
601-974-6148; jfrostl@belhaven.edu  
http://arts.belhaven.edu/Theatre/default.htm

BELMONT UNIVERSITY  
1900 Belmont Blvd.  
Nashville, TN 37212  
Degrees: BA: Theatre; BFA: Theatre, with emphasis areas in Performance, Directing, Production Design and Theatre Education (Licensure)  
Profile: Belmont is a Christian university with a practical, professional theatre training program, two new state-of-the-art theatre facilities, and a compassionate, student-centered faculty.  
Contact: Paul Gatrell, Chair  
615-460-6012; gatrelp@mail.belmont.edu  
www.belmont.edu

BENNETT COLLEGE FOR WOMEN  
900 E. Washington St.  
Greensboro, NC 27401  
Degrees: BFA: Theatre (Performance)  
Profile: Develop your craft at a small, private historically black liberal arts college for women that offers an interdisciplinary, learning-centered environment where multiple voices are represented and heard.  
Contact: Steve Willis  
334-517-2302; swillis@bennett.edu  
www.bennett.edu

BERRY COLLEGE  
2277 Martha Berry Hwy.  
Mount Berry, GA 30165  
Degrees: BA: Theatre  
Profile: The Berry College theatre program provides quality theatre arts training in a broad based liberal arts setting.  
Contact: Dr. John Countryman  
706-236-2258; jcountryman@berry.edu  
www.berry.edu
BOSSIER PARISH COMMUNITY COLLEGE
6220 East Texas St.
Bossier City, LA 71111
Degrees: AA
Profile: We provide students with the skills and knowledge to work in the performance and technical areas of theatre, utilizing the newest digital lighting and sound equipment.
Contact: Jim Boyter
318-678-6246; jboyter@bppcc.edu
www.bppcc.edu

BREVARD COLLEGE
400 N. Broad St.
Brevard, NC 28712
Degrees: BS: Theatre, with emphasis areas in Performance, Directing, and Design; BA: Drama
Profile: Small classes, great one-on-one mentoring in a refreshing mountain environment, plus professional instructors equal an outstanding theatre training experience.
Contact: Dr. Robert Allwyn White
828-966-5500; bobaw@brevard.edu
www.brevard.edu

CALIFORNIA STATE UNIVERSITY FULLERTON
800 N. State College Blvd.
Fullerton, CA 92834
Degrees: BA: Theatre; BFA: Musical Theatre; MA: Design, Education; MFA: Acting, Design, Dance; MEd: Theatre Education
Profile: The School of Drama presents an intense conservatory training ground for students who want consistent individual attention leading to a career in professional theatre. A faculty of professional designers and technicians provides a hands-on education.
Contact: Dick Block
412-266-7219; rblock@andrew.cmu.edu
www.cmu.edu

CARNEGIE MELLON UNIVERSITY
400 N. Forbes Ave.
Pittsburgh, PA 15213
Degrees: BFA, MFA
Profile: The School of Drama presents an intense conservatory training ground for students who want consistent individual attention leading to a career in professional theatre. A faculty of professional designers and technicians provides a hands-on education.
Contact: Dick Block
412-266-7219; rblock@andrew.cmu.edu
www.cmu.edu

CATAWBA COLLEGE
2300 W. Innes St.
Salisbury, NC 28144
Degrees: BS: Music Theatre, Performance (Acting or Directing), Lighting Design, Set Design, Sound Design, Costume Design; BA: Musical Theatre, Theatre Arts; BS: Theatre Arts Management
Profile: We consistently are ranked in the top 10 theatre programs in the country by The Princeton Review. Large production season and three wonderful theatres. Scholarships available.
Contact: Dr. Woodrow Hood, Chair
704-637-4771; wbhood@catawba.edu
www.catawba.edu/academic/theatrearts/

CHATTANOOGA STATE PROFESSIONAL ACTOR TRAINING PROGRAM
4501 Amnicola Highway
Chattanooga, TN 37406
Degrees: Certificate and/or AA or AS
Profile: A two-year intensive acting program designed for students who desire to pursue a career in theatre, film and TV modeled after The New Actors Workshop, a training program in New York City founded by George Morrison, Mike Nichols and Paul Sills.
Contact: Rex Knowles, Executive Director, or Sherry Landrum, Artistic Director
423-697-3246; theatre@chattanoogastate.edu
www.chattanoogastate.edu/theatre/

THE CATHOLIC UNIVERSITY OF AMERICA
211 West 61st Street
Washington, DC 20064
Degrees: BA: Theatre; MAs: Theatre History, Criticism; MFAs: Acting, Directing, Playwriting
Profile: We offer an intensive undergraduate and graduate focus allows our department to provide you for a future as a theatre professional.
Contact: Kenneth J. Martin, Chair, Department of Theatre
612-268-7219; kblock@andrew.cmu.edu
www.cmu.edu

CENTRAL PIEDMONT COMMUNITY COLLEGE
PO Box 35009
Charlotte, NC 28235
Contact: Tom Vance
704-330-6835; tom_vance@cpcc.edu
www.cpcc.edu/arts/drama.htm

CLEVELAND STATE UNIVERSITY
2121 Euclid Ave. TA 200
Cleveland, OH 44115-2214
Degrees: MA: Dramatic Arts, with Acting, Directing, Academic, and Technical specializations
Profile: We provide an intensive undergraduate and graduate focus allows our department to provide you for a future as a theatre professional.
Contact: Dr. Michael L. Mauldin
216-687-2202; m.l.mauldin@csuohio.edu
www.csuohio.edu/theater/
intimate black box configuration (seats 180). Plus, students have additional design, directing, technical and acting opportunities in a Student Showcase Series.

Contact: Tim McGraw, Chair
706-507-8413; mcgraw_tim@colstate.edu
http://theatre.colstate.edu

CONVERSE COLLEGE
580 E. Main St.
Spartanburg, SC 29302-0006

Degrees: BA: Theatre
Profile: As a single-gender institution, we are able to focus on providing strong roles and training for women in the theatre.

Contact: John Bald
864-596-9067; john.bald@converse.edu
www.converse.edu

DARTON COLLEGE
2400 Gillionville Rd.
Albany, GA 31707

Degrees: AA: Theatre; Certificate: Technical Theatre
Profile: Twelve transfer courses in Performance Production, Theatre History, Dramatic Literature and Technical Theatre; 470-seat proscenium theatre, three-play season, student-centered approach, professional results.

Contact: Dr. Jack Carroll, Director of Theatre
229-430-6858; carrollj@darton.edu
www.darton.edu

DAVIDSON COLLEGE
PO BOX 7141
Davidson, NC 28035

Degrees: BA: Theatre; Minor: Theatre
Profile: The Department of Theatre serves the students by teaching and creating theatre as a discipline in the context of a traditional liberal arts institution.

Contact: Ann Marie Costa, Chair
704-894-2578; ancosta@davidson.edu
www.davidson.edu

DAVIS & ELKINS COLLEGE
100 Campus Dr.
Elkins, WV 26241

Degrees: BAs: Theatre Arts, Design and Technical Theatre, Theatre Education
Profile: Generous talent scholarships, small class sizes and frequent production/performance opportunities enable Davis & Elkins College theatre students to gain valuable practical experience and build impressive resumes.

Contact: April Daras
304-637-1360; darasa@davisandelkins.edu
www.davisandelkins.edu

DELL’ ARTE INTERNATIONAL SCHOOL OF PHYSICAL THEATRE
PO Box 816
Blue Lake, CA 95525-0816

Degrees: MFA: Ensemble-Based Physical Theatre; Professional Training Program Certificate
Profile: Dell’Arte International is the only U.S. institution offering an MFA in ensemble-based physical theatre and a full-time, nine-month professional actor training program in physical theatre.

Contact: Joe Krienke
707-668-5663; joe@dellarte.com
www.dellarte.com

EAST CAROLINA UNIVERSITY
School of Theatre and Dance
Messick Theatre Arts Center
Greenville, NC 27858-4353

Degrees: BA: Theatre Arts; BFAs: Professional Actor Training, Musical Theatre, Stage Management, Theatre Design and Production, Theatre Arts Education, Dance, Dance Education
Profile: Our programs emphasize real-world practical preparation. Our grads are ready to go to work and compete in the professional theatre, film and entertainment world at any level.

Contact: Jill Hayes, Administrative Assistant
252-328-6390; theatre@ecu.edu
www.theatre-dance.ecu.edu

EAST TENNESSEE STATE UNIVERSITY
Division of Theatre, Box 70626
Johnson City, TN 37614

Degrees: BA or BS: Speech with Theatre Concentration; MA: Professional Communication
Profile: ETSU offers the best of professional training in a liberal arts setting. Students work closely with working SAG/AEA professionals, leading to jobs in the profession and/or positions in first-rate MFA programs.

Contact: Pat Cronin or Kimberly Eaton
423-439-6511; croninp@etsu.edu; eatonk@etsu.edu
www.etsu.edu/theatre/

ELON UNIVERSITY
2800 Campus Box
Elon, NC 27244

Degrees: BAs: Theatrical Design and Production, Theatre Studies; BFAs: Music Theatre, Acting, Dance
Profile: Elon offers conservatory-style training and professional-quality productions at a supportive, quality liberal arts institution. Our alumni are extremely successful because we teach "the business" as well as the art.

Contact: Fredrick J. Rubbeck, Department Chair
336-278-5696; rubbeck@elon.edu
www.elon.edu/perarts/

FAIRMONT STATE UNIVERSITY
1201 Locust Ave.
Fairmont, WV 26554

Degrees: BAs: Theatre, Theatre Education (pending approval)
Profile: Theatre Arts at Fairmont State is characterized by small classes, individualized attention and performance opportunities beginning in the freshman year. We have merit-based scholarships available as well as participation scholarships.

Contact: Peter Lach, Dean, School of Fine Arts
304-367-4219; plach@fairmontstate.edu
www.fairmontstate.edu

FAYETTEVILLE STATE UNIVERSITY
1200 Murchison Rd.
Fayetteville, NC 28301

Degrees: BA: Speech and Theatre (Concentration in Theatre)
Profile: We are unique in that we are a developing theatre program with a new BA in Theatre in the works as well as a BFA in Theatre Education. We are also traditionally an historically black college or university (HBCU) so we engage in a great deal of nontraditional casting and cross-cultural casting.

Contact: Phoebe Hall, Director of Theatre
304-367-1006; phall@uncfsu.edu
www.uncfsu.edu/speech&theatre/fsu_drama_guild.htm

FLAGLER COLLEGE
74 King St.
St. Augustine, FL 32084

Degrees: BA: Theatre Arts, Theatre Arts Education
Profile: Flagler College, a four-year liberal arts college, has been placed in the Princeton Review and named one of America’s best and most affordable colleges by the best review associations. Our program is unique because of its outstanding faculty, size, beauty and location in the oldest city in North America, and its proximity to the ocean. During a given year, there is a minimum of three faculty-directed and 40 student-directed shows.

Contact: Phyllis M. Gibbs, Chair
904-819-6217; gibbspm@flagler.edu
www.flagler.edu
East Carolina University
School of Theatre and Dance

Our Programs emphasize the 'real world,' practical preparation — our graduates are ready to go to work and compete in the professional theatre-film-entertainment world at any level.

Degrees:
- BFA in theatre arts (concentrations in professional actor training, musical theatre, stage management, theatre design and production)
- BA in theatre arts
- BFA in theatre arts education
- BFA in dance
- BFA in dance education

For more information, contact:
School of Theatre and Dance
College of Fine Arts and Communication
East Carolina University
Greenville, NC 27858-4353
www.theatre-dance.ecu.edu

An equal opportunity/affirmative action university, which accommodates the needs of individuals with disabilities.
HOLLINS UNIVERSITY
PO Box 9602
Roanoke, VA 24020
Degrees: BA: Theatre; MFA: Playwriting, Screenwriting
Profile: Hollins combines a beautiful and intimate setting in the Blue Ridge Mountains with dynamic faculty to create an atmosphere of creativity with an emphasis on individual attention. Hollins has the nation's only playwriting MFA offered over four to five 6-week summer intensive sessions, with visiting artists such as Mac Wellman and Naomi Wallace.
Contact: Ernest Zulia, Theatre Department Chair; Todd Ristau, Director of MFA Playwriting Program 540-362-6313 or 540-362-6386; ezulia@hollins.edu; tristau@hollins.edu
www.hollins.edu

HUNTINGTON UNIVERSITY
2303 College Avenue
Huntington, IN 46750
Degrees: BAS: Theatre, Theatre Performance, Theatre Design/Technology; BS: Theatre Education
Profile: HU Theatre offers degrees which are broad-based to provide you with a strong foundation for your career and solid preparation for related fields of graduate study. By combining classroom study, studio work and production experience, students gain a balanced education.
Contact: David Schamburger
260-359-4257; dschamburgert@huntington.edu
www.huntington.edu/theatre/

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF THE ARTS
2 Ames Plaza East
PO Box 2900
Bloomington, IL 61701
Degrees: BA: Theatre Arts; BFAs: Design/Technology; BS: Music Theatre
Profile: IWU theatre students receive pre-professional training in a liberal arts setting, and frequently work individually with professors while developing artistry as theatre practitioners.
Contact: Curtis C. Trout
309-556-3315; c trout@iwu.edu
www2.iwu.edu/theatre/index.shtml

INDIAN RIVER COMMUNITY COLLEGE
3209 Virginia Ave.
Fort Pierce, FL 34981
Degrees: AA: Theatre; AS: Technical Theatre
Profile: Recognized by Florida Leading Magazine as the Best Fine Arts Department in Florida because we offer students many performance opportunities in two state-of-the-art facilities.
Contact: Rebecca Staley
772-462-7695; r staley@ircc.edu

JACKSONVILLE UNIVERSITY
2800 University Blvd. N.
Jacksonville, FL 32211-3321
Degrees: BA, BFA: Theatre Arts
Profile: Focus is on experiential learning, with student-centered small classes.
Contact: Ben Wilson, Mary West
904-256-7374; b wilson@ju.edu
www.ju.edu

JAMES MADISON UNIVERSITY
School of Theatre and Dance
MSC 5601
Harrisonburg, VA 22807
Degrees: BAs: Theatre, Dance, Musical Theatre
Profile: A liberal arts program with a wide variety of courses and a comprehensive production program.
Contact: William J. Buck
540-568-6342; buckwj@jmu.edu
www.jmu.edu/theatre/

KEAN UNIVERSITY
1000 Morris Ave.
Union, NJ 07083
Degrees: BA; BFA; BA with teacher certification
Profile: Small, selective program, 18 miles from NYC. Equity theatre in residence, master classes, scholarships, low tuition, opportunities in all areas of theatre.
Contact: Holly Logue
908-737-4420; hlogue@kean.edu, theatre@kean.edu
www.kean.edu

GEORGIA SOUTHWESTERN STATE UNIVERSITY
800 GSW State University
Americus, GA 31709

Degrees: BA: Dramatic Arts
Profile: Study of live and mediated performance, including theatre, film, television and new media, all within the same degree! Professional partnership with the historic Rylander Theater!
Contact: Wade S. Hughes, Chair of Fine Arts 336-841-9012; whughes@canes.gsu.edu

GEORGIA SOUTHWESTERN STATE UNIVERSITY
5230 W. Highway 98
Panama City, FL 32405

Degrees: AA
Profile: Transfer program in acting, musical theatre or design/technical theatre, with two excellent venues: a 540-seat proscenium stage and a black box space.
Contact: Rosemarie O’Bourke, Chair 850-872-3387; robourke@ircc.edu
www2.iwc.edu/theatre/index.shtml

INDIAN RIVER COMMUNITY COLLEGE
2800 University Blvd. N.
Jacksonville, FL 32211-3321

Degrees: BA, BFA: Theatre Arts
Profile: Focus is on experiential learning, with student-centered small classes.
Contact: Ben Wilson, Mary West 904-256-7374; b wilson@ju.edu
www.ju.edu

JAMES MADISON UNIVERSITY
School of Theatre and Dance
MSC 5601
Harrisonburg, VA 22807

Degrees: BAs: Theatre, Dance, Musical Theatre
Profile: A liberal arts program with a wide variety of courses and a comprehensive production program.
Contact: William J. Buck 540-568-6342; buckwj@jmu.edu
www.jmu.edu/theatre/

KEAN UNIVERSITY
1000 Morris Ave.
Union, NJ 07083

Degrees: BA; BFA; BA with teacher certification
Profile: Small, selective program, 18 miles from NYC. Equity theatre in residence, master classes, scholarships, low tuition, opportunities in all areas of theatre.
Contact: Holly Logue 908-737-4420; hlogue@kean.edu, theatre@kean.edu
www.kean.edu
Renaissance Literature in Performance for men and women

Profile: All roles in five undergraduate productions annually are filled by students. Graduate productions often use the Blackfriars, the only reproduction of Shakespeare’s indoor theatre in the world.

Contact: Terry Southerton
540-887-7192; tsouthter@mbs.edu
http://academic.mbs.edu/theatre/

MARYMOUNT MANHATTAN COLLEGE
221 E. 71st St.
New York, NY 10021

Degrees: BFA: Acting; BA: Theatre Arts
Profile: MMC offers intensive theatre education and training at a small liberal arts college in New York City: small classes, mentoring, and incredible internship opportunities.

Contact: David Mold, Director of Theatre Recruitment and Admissions
212-774-0767; theatre@mman.edu
www.mmm.edu

MILLIGAN COLLEGE
One Blowers Blvd
PO Box 500
Milligan College, TN 37601

Degrees: BA Theatre
Contact: Richard Major, Chair
423-861-8700; rmajor@milligan.edu
www.milligan.edu

MEREDITH COLLEGE
3800 Hillsborough St.
Raleigh, NC 27607

Degrees: BA: Theatre, Musical Theatre, K-12 Teaching Licensure
Profile: Meredith creates for students a laboratory for technical skill development, creative exploration, and artistic scholarship as we educate women to excel in the arts.

Contact: Catherine Rodgers
919-760-8586; rodgersc@meredith.edu
www.meredith.edu

MISSISSIPPI STATE UNIVERSITY
Communication Department
Box PF
Mississippi State, MS 39762

Degrees: BA: Communication, with concentration in Theatre, one of several concentration areas; Minor: Theatre
Profile: MSU Theatre is unique because our size allows our students a wide variety of opportunities to participate in our productions. While small, we do a full season of mainstage and lab shows, and we are active in KCACTF and SETC.

Contact: Wayne Durst
662-325-3320; wduration@msstate.edu
www.msstate.edu

MISSOURI STATE UNIVERSITY
Department of Theatre and Dance
901 S. National Ave.
Springfield, MO 65807

Degrees: BFAs: Acting, Musical Theatre, Design, Dance; BS: Theatre Education; BA: Performance Studies; MA: Theatre
Profile: Conservatory-style training in a supportive liberal arts setting. Highly competitive performance programs and top-notch faculty contribute to the significant success of MSU graduates.

Contact: Dr. Kurt Gerard Heinlein
803-417-5442; kurt.heinlein@missouristate.edu
www.theatreanddance.missouristate.edu

MURREN STATE UNIVERSITY
106 Fine Arts Building
Murray, KY 42071

Degrees: BA; BS
Profile: We offer hands-on training, varied classroom experiences, six faculty-directed shows per year, study-abroad experiences, student-directed productions, and excellent placement after graduation.

Contact: David Balthrop, Chair
270-809-4421; david.balthrop@murraystate.edu
www.murraystate.edu

NAZARETH COLLEGE
4245 East Ave.
Rochester, NY 14618

Degrees: BA: Theatre Arts; BS: Musical Theatre
Profile: An independent, co-educational college in upstate New York that features an exciting musical theatre program boasting intimate class sizes and mentoring through the entire theatrical process, from preparation to the final production.

Contact: Beth LaJoie
585-389-2789; elajoie0@naz.edu
www.naz.edu

NEW WORLD SCHOOL OF THE ARTS
25 N.E. 2nd St., Room 5901
Miami, FL 33132

Degrees: BFA from the University of Florida, for New World School of the Arts: Acting, Music Theatre
Profile: The BFA Theatre Division at NWSA offers courses in performance, production, and theatre research toward a conservatory training program.

Contact: Frankie Richter
Frankie-Day@dadearts.gov
305-237-3541; pbailey@mdc.edu
www.mdc.edu/nwsa/

NEW YORK FILM ACADEMY
100 E. 17th St.
New York, NY 10003

Degrees: Masters programs
Profile: The New York Film Academy is the world’s leading institution for intensive hands-on training in acting for film, filmmaking, documentary filmmaking, producing, screenwriting and animation.

Contact: Jack Newman
212-674-4300; jnewman@nyfa.edu
www.nyfa.edu

NEWBERRY COLLEGE
2100 College St.
Newberry, SC 29108

Degrees: BAs: Theatre, Acting, Directing, Technical Theatre; Minors: Theatre, Speech
Profile: Newberry College offers a small student/teacher ratio, multiple stage opportunities, subsidized student travel and ability to work in the state-of-the-art Newberry Opera House as well as on campus.

Contact: Patrick Gagliano, Director of Theatre
803-321-5620; patrick.gagliano@newberry.edu
www.newberry.edu

NORTH CAROLINA AGRICULTURAL AND TECHNICAL STATE UNIVERSITY
1601 E. Market St.
Greensboro, NC 27411

Degrees: BFA: Professional Theatre
Profile: The vision is to create theatre that reflects the human experience from, though not limited to, an African-American perspective, and to become the premier training program in acting and technology using the arts to impact local, national and international communities.

Contact: Frankie Day
336-334-7852; frankie@ncat.edu
http://ncattheatre.org

A NEW STAGE IS SET FOR YOU

Nova Southeastern University in South Florida offers courses in performance, production, and theatre research toward a
• B.A. in theatre
• minor in theatre
• minor in arts administration

NSU does several productions each year from our main campus’s state-of-the-art facilities. We are partnered with the Broward Center for the Performing Arts and the Promethean Theatre, a professional company. Performing arts grants are available.

Contact the Office of Undergraduate Admissions
www.nova.edu/undergrad
admissions@nsu.nova.edu
954-262-5000 or 800-338-4723, ext. 8000

Nova Southeastern University admits students of any race, color, sexual orientation, and national or ethnic origin.

Nova Southeastern University is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools (1866 Southern Lane, Decatur, Georgia 30033-4097, Telephone number: 404-679-4501) to award associate, baccalaureate, masters, educational specialist, and doctoral degrees.
NORTH CAROLINA SCHOOL OF THE ARTS
1533 S. Main St.
Winston-Salem, NC 27127-2188


Profile: A conservatory that trains the whole artist for professional careers in dance, design and production, drama, filmmaking, music, and visual arts.

Contact: Admissions Office
336-770-3290; admissions@ncarts.edu
www.ncarts.edu

NORTH GREENVILLE UNIVERSITY
Department of Theatre
PO Box 1892
Tigerville, SC 29688

Degrees: BA: Theatre Arts

Profile: We offer a liberal arts-oriented theatre degree in a Christian college setting. Students can concentrate in performance, design/tech, playwriting or theatre ministry.

Contact: Barbara George, Chair of Fine Arts
918-540-6302; bgeorge@neo.edu
www.neo.edu

NORTHERN MICHIGAN UNIVERSITY
1401 Presque Isle
Marquette, MI 49855

Contact: James Panowski
906-227-2553; jpanowski@nmu.edu
www.nmu.edu/theatre/

NOVA SOUTHEASTERN UNIVERSITY
3301 College Ave.
FT. Lauderdale, FL 33314

Degrees: BA: Theatre; Minor: Theatre

Profile: The theatre major and minor at NSU are generalist programs. As a student, you will have the opportunity to study all aspects of theatre. We take pride in creating a challenging and rewarding environment for theatre students wanting a strong liberal arts education.

Contact: Mark Duncan
954-262-8094; markdunc@nsu.nova.edu
www.nova.edu

OHIO NORTHERN UNIVERSITY
525 S. Main St.
Ada, OH 45810

Degrees: BFA: International Theatre Production, Musical Theatre; BA: Theatre; Minor: Dance

Profile: ONU offers a dynamic liberal arts education with a strong international focus. The theatre program is supported by a modern, fully-equipped theatre complex, 12-18 national and international guest artists and international study abroad/internship opportunities.

Contact: Kathe DeVault
419-772-2049; k-devault@onu.edu
www.onu.com

OHIO UNIVERSITY
307 Kantner Hall
Athens, OH 45701

Degrees: BA: Theatre; BFAs: Production Design and Technology, Theatre Performance, Playwriting, Stage Management; MA: Theatre; MFAs: Acting, Design, Directing, Playwriting, Theatre History and Criticism

Profile: Training program that attracts students who are serious about a life in the profession. Five to six mainstage productions and an exciting array of lab shows, readings and studio productions. Seabury Quinn, Jr., Playwright’s Festival is part of mainstage season. Undergraduates interview/audition/apply for placement in performance/management/playwriting/technical/design programs.

Contact: Robert St. Lawrence, Director
740-593-4818; theater@ohio.edu
www.ohio.edu/theater/

OKLAHOMA CITY UNIVERSITY
2501 N. Blackwelder Ave.
Oklahoma City, OK 73106

Contact: Dr. David Herendeen
405-208-5000; dherendeen@okcu.edu
www.okcu.edu/theater/

THE O’NEILL NATIONAL THEATER
305 Great Neck Rd.
Waterford, CT 06385

Degrees: Study-abroad program offering a semester of course credit in the fields of acting, voice and movement, design, directing and playwriting

Profile: NTI is a 14-week, intense theatre immersion based in Connecticut, with two weeks spent abroad. MATS is a semester of study at the Moscow Art Theater.

Contact: Michael Cadman
860-443-7139; nti@theoneill.org
www.theoneill.org/nti/

PALM BEACH ATLANTIC UNIVERSITY
901 S. Flagler Dr.
West Palm Beach, FL 33416

Degrees: BAs: Theatre, Musical Theatre, Technical Production and Design

Profile: We are one of the few Christian universities that offer majors in theatre arts, musical theatre, and technical production and design.

Contact: Daniel Gordon
561-803-2496; daniel_gordon@pba.edu
www.pba.edu

PIEDMONT COLLEGE
PO Box 10
Decomest, GA 30535

Degrees: BAs: Theatre, Theatre Education

Profile: We are a small private college located 60 miles north of Atlanta in the northeast Georgia mountains. Our students experience rigorous academic training as well as professional training. We offer four to six shows a year plus various student showcases.

Contact: Dr. Rick Rose, Chair
706-778-8500 x1332; rose@ piedmont.edu
www.piedmont.edu

2008 SETC College, University
& Training Program Directory

POINT PARK UNIVERSITY
Conservatory of Performing Arts
201 Wood St.
Pittsburgh, PA 15222-1984
Degrees: BA: Theatre Arts; BFAs: Technical Direction, Design, Stage Management, Acting, Musical Theatre
Profile: Point Park produces 16-18 plays each season, affording our students numerous opportunities to practice the skills learned in the classroom and to hone their craft.
Contact: Joseph McGoldrick, Director of Artistic Recruitment
412-392-3452; jmcgoldrick@pointpark.edu
www.pointpark.edu

RADFORD UNIVERSITY
Box 6969 RUSTA
Radford, VA 24112
Degrees: BA, BS: Theatre and Cinema
Profile: The theatre program is a comprehensive, four-year undergraduate program covering all aspects of theatre, with an added cinematic arts component.
Contact: Carl H. Leftko
540-831-5012; clefko@radford.edu
www.radford.edu/-theatre/

REGENT UNIVERSITY
1000 Regent University Dr.
Com 200
Virginia Beach, VA 23464
Degrees: MFA: Acting (General and Directing concentrations)
Profile: Learn your craft in state-of-the-art facilities, and be challenged by professors who are experts in the theatre industry.
Contact: Office of Admissions
888-777-7729; admissions@regent.edu
www.regent.edu/communication/

ROLLINS COLLEGE
1000 Holt Ave. # 2735
Winter Park, FL 32789
Degrees: BA: Theatre; Minor: Dance
Profile: We offer a liberal arts degree which provides students with a well-rounded education. Students study all aspects of theatre, including directing, performing, musical theatre, design, technical and history/criticism.
Contact: Olivia Horn
407-646-2501; ohorn@rollins.edu
www.rollins.edu/theatre/

ROSE BRUFORD COLLEGE
Lamorbey Park, Burnt Oak Ln.
Sidcup, Kent, England DA15 9DF
Profile: Leading UK theatre school, 30 minutes from London’s West End. Professional, practical training from experienced theatre professionals with close links to the industry.
Contact: Sue McTavish, International Officer
+44 (0) 20-8308-2600; enquiries@bruford.ac.uk
www.bruford.ac.uk

RUTGERS UNIVERSITY
Mason Gross School of the Arts, 2 Chapel Dr.
New Brunswick, NJ 08901-8527
Profile: Rutgers is a professional conservatory program 45 minutes from New York. Classes taught by working professionals. New York internships available in design/tech areas. All BFA students have option for a semester at the Old Globe Theatre. Actors have showcases in NY and L.A. (MFA only)
Contact: Barbara Harwanko
732-932-9891 x10; harwanko@rci.rutgers.edu
www.masongross.rutgers.edu/theater/thea.html

SAVANNAH COLLEGE OF ART AND DESIGN
PO Box 3146
Savannah, GA 31402
Degrees: BA, MFA; MA; MArch (Master of Architecture)
Profile: Media and performing arts students develop their skills within an arts environment that emphasizes visual creativity, advanced design technologies, hands-on production and cultural dialogue.
Contact: Jeffrey DeVincen
912-525-6936; jdevince@scad.edu
www.scad.edu

SEMINOLE COMMUNITY COLLEGE
100 Weldon Blvd.
Sanford, FL 32773
Degrees: AA
Profile: In addition to excellent foundational training in the classroom, students collaborate with guest artists and companies from the central Florida region.
Contact: Paul Luby
407-708-2408; lubyp@scc-fl.edu
www.scc-fl.edu

SETON HILL UNIVERSITY
1 Seton Hill Dr.
Greensburg, PA 15601
Degrees: BAs: Theatre Arts, with emphases in Theatre Performance, Music/Theatre, Technical Theatre, Theatre/Business and Theatre/Education
Profile: Seton Hill Theatre is built on an out-of-town metaphor. Actors have options for a semester at the Old Globe Theatre. Players have showcased in NY and L.A. (MFA only)
Contact: Barbara Harwanko
732-932-9891 x10; harwanko@rci.rutgers.edu
www.masongross.rutgers.edu/theater/thea.html

SHAKESPEARE THEATRE COMPANY/ ACADEMY FOR CLASSICAL ACTING (ACA) AT GEORGE WASHINGTON UNIVERSITY
516 8th St. S.E.
Washington, DC 2003
Degrees: MFA: Classical Acting
Profile: The ACA is a one-year MFA program intended for professional actors. The focus is on the emotional, physical and imaginative role of a actor in Shakespeare and other classical texts.
Contact: Christy McDonald
202-547-3230x2402
cmcdonald@shakespearetheatre.org
www.shakespearetheatre.org

SHENANDOAH UNIVERSITY
1460 University Dr.
Winchester, VA 22601
Degrees: BFAs: Acting, Costume Design, Scenic and Lighting Design, Theatre for Youth, Musical Theatre
Profile: Comprehensive undergraduate training in one of the country’s leading conservatories, with a dedicated faculty of active professionals in theatre, music and dance.
Contact: William Bozman
540-665-4558; mbozman@su.edu
www.su.edu/conservatory/scon/academics/theatre/index.htm

Study theatre in London England
Wide range of technical, design & performance BA (Hons) degrees
1 year MA Theatre Practices
Rose Bruford College will be auditioning & interviewing at SETC Chattanooga in March 2008
Find out more: www.bruford.ac.uk
enquiries@bruford.ac.uk
Rose Bruford College
making tomorrow’s performances
SHORTER COLLEGE
315 Shorter Ave., SC Box 39
Rome, GA 30165

Degrees: BAs: Theatre, Dance; BA: Theatre
Profile: Shorter College is private, offering conservatory-like training within a liberal arts education. Focus is producing collaborative artists with a strong work ethic. Alumni have Off-Broadway and national tour credits.
Contact: Ronald Naversen
618-453-3076; rnav@shorter.edu
www.shorter.edu

SOUTHERN METHODIST UNIVERSITY
PO Box 750356
Dallas, TX 75275-0356

Degrees: BFA; MFA
Profile: SMU offers an intensive conservatory curriculum within a liberal arts environment.
Contact: Tommy Newton
214-768-4067; tnewton@smu.edu
www.smu.edu/meadows/theatre/

SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE
Department of Theatre, Mail Code 6608
Carbondale, IL 62901

Contact: Dr. Anna Filippo, Chair, Theatre Department
706-239-7311; aflippo@siu.edu
www.siu.edu

SOUTHERN UTAH UNIVERSITY
SOUTHERN UTAH UNIVERSITY
90 S. 200 West, Burch Mann House
Cedar City, UT 84720-2470

Degrees: BAs/BSs: Theatre Arts, with emphasis areas in Acting/Directing and Design/Technical; Theatre Arts/Drama Teacher Education; Dance, Performance; Dance Education; MFA: Arts Administration
Profile: MFA is a two-year, year-round program including assistantship assignments in the offices of The Utah Shakespearean Festival, The Braithwaite Fine Arts Gallery and/or CPVA Dean’s Office
Contact: Jacques Marchant/ Tina Stevenson
435-865-8663, 435-586-7746
marchanjf@suu.edu or stevenson@suu.edu
www.suu.edu/pva/

SPELMAN COLLEGE
350 Spelman Ln. S.W., Box 1499
Atlanta, GA 30314-4399

Degrees: BA: Drama; Minors: Drama and Dance with concentration in Dance
Profile: The Department of Drama and Dance offers conservatory-like training in a liberal arts environment.
Contact: R. Paul Thomason, Asst. Professor of Theatre
404-270-5475; rthomaso@spelman.edu
www.spelman.edu/academics/programs/drama/index.shtml

ST. EDWARDS UNIVERSITY
301 S. Congress Ave.
Austin, Texas 78704

Degrees: Theatre
Contact: Ev Lunning Jr., Coordinator
512-448-8400; ev@stedwards.edu
www.stedwards.edu/hum/thtr/index.html

TENNESSEE WESLEYAN COLLEGE
Box 40, 204 E. College St.
Athens, TN 37303

Degrees: Minor: Theatre.
Profile: We are a small Methodist college with a theatre program that provides a creative and technical challenge to students who are willing to put in long hours.
Contact: Patricia Sutherland
423-746-5308; psutherland@twcnet.edu
www.twcnet.edu

THE UNIVERSITY OF THE ARTS
200 S. 13th St., Philadelphia, PA 19102

Degrees: BAs: Acting, Musical Theatre, Design/Technical, Dance, Music, Vocal Performance, Music Composition
Profile: Students work with faculty who are working professionals to stage productions of professional quality. Students acquire the technique and discipline that distinguishes professional artists.
Contact: Gene Terruso, Director, School of Theatre Arts
800-616-2787; admissions@uarts.edu
www.uarts.edu

TROY UNIVERSITY
School of Art, Design and Theatre
Troy, AL 36082

Degrees: BS: BA
Profile: Both demanding and nurturing for the undergraduate, Troy offers individualized programs in performance, design, technical theatre, management and education.
Contact: Adena Moree
334-670-3224; troytheatre@troy.edu
www.troy.edu

TVI ACTORS STUDIO
165 W. 46th St., Suite 509
New York, NY 10036

Profile: TVI Actors Studio offers classes taught by industry professionals, assisting actors in making the transition from the university into the world of a professional actor.
Contact: Susan Sleeper
212-302-1900; susans@tvistudios.com
www.tvistudios.com

UNIVERSITY OF ALABAMA
BIRMINGHAM
Department of Theatre
ASC 255, 1500 10th Ave. S.
Birmingham, AL 35294-1263

Degrees: BA
Profile: Exclusive focus on the undergraduate student by professional faculty in state-of-the-art facilities with opportunities for undergraduate students to perform and design in mainstage productions.
Contact: Will York, Department Chair
205-934-3236; yorkwill@uab.edu
http://theatre.hum.uab.edu

2008 SETC College, University
Training Program Directory

UNIVERSITY OF ALABAMA
Department of Theatre and Dance
PO Box 870239
Tuscaloosa, AL 35487
 Profile: Multiple MFA programs are taught in partnership with the Alabama Shakespeare Festival, offering a practical and professional experience to graduate students.
 Contact: Pamela McCray
 205-348-5283; pmcrray@bama.ua.edu
 www.as.ua.edu/theatre/

UNIVERSITY OF ARIZONA
PO Box 162372
Orlando, FL 32816-2372
 Degrees: BA; MA; MFA
 Profile: The School of Theatre Arts at the University of Arizona provides professional training and education for careers in acting, musical theatre, design and technology, education and outreach, and theatre history and dramaturgy.
 Contact: Justine Collins
 520-621-7007; jcollins@email.arizona.edu
 www.theatre.arizona.edu

UNIVERSITY OF ARKANSAS
PO Box 619
Fayetteville, AR 72701
 Degrees: BA; MFA
 Profile: Extensive coursework accompanied by a challenging season of plays, a dedicated faculty committed to professional standards and individualized attention to students, at a university located in a gorgeous setting.
 Contact: D. Andrew Gibbs
 479-575-2953; dagibbs@uark.edu
 www.uark.edu/depts/drama/

UNIVERSITY OF CENTRAL FLORIDA
PO Box 162372
Orlando, FL 32816-2372
 Degrees: BA: Theatre; BFAs: Acting, Musical Theatre, Design/Tech, Stage Management; MA: Theatre; MFAs: Acting, Musical Theatre, Design, Youth Theatre
 Profile: The MFA programs at UCF are highly selective, rigorous, three-year professional training programs emphasizing both theatre theory and practice.
 Contact: Georgia Culp
 407-823-4458; gculp@mail.ucf.edu
 www.cas.ucf.edu/theatre/

UNIVERSITY OF DAYTON
Department of Theatre
300 College Park Ave.
Dayton, OH 45469-0291
 Degrees: BAs: Theatre, Communications with a Theatre Concentration; Minor: Theatre
 Profile: A small liberal arts program with good student-teacher ratios. The opportunity to work with professional directors and mentors.
 Contact: Darrell Anderson
 937-229-3905; Darrell.Anderson@notes.udayton.edu
 http://artstsciences.udayton.edu/Theatre/

UNIVERSITY OF DELAWARE
413 Academy St.
Newark, DE 19716
 Degrees: MFAs: Acting, Technical Production, Stage Management
 Contact: Sanford Robbins
 302.831.2201; srobbins@udel.edu
 www.udel.edu/theatre/

UNIVERSITY OF FLORIDA
School of Theatre and Dance
Nadine McGuire Theatre and Dance Pavilion
PO Box 115900
Gainesville, FL 32611-5900
 Degrees: BA: General Theatre; BFAs: Performance (Acting, Musical Theatre), Production (Costume Design, Lighting Design, Scene Design), Dance; MFAs: Acting, Costume Design, Costume Technology, Lighting Design, Scene Design; Minors: General Theatre, Production, Dance
 Profile: In addition to our regular season performances on-campus each year, our students tour one of our productions internationally every summer.
 Contact: Kevin Marshall, Director
 352-273-0500
 www.arts.ufl.edu/theatreanddance/

UNIVERSITY OF GEORGIA
Department of Theatre and Film Studies
Fine Arts Building
Athens, GA 30602-3154
 Degrees: BA; MFA; PhD
 Profile: The department offers rigorous training in all traditional areas of theatre performance, design and scholarship, coupled with training in cutting-edge technologies such as 3-D computer animation and motion capture.
 Contact: David Z. Saltz, Head
 706-542-2836; saltz@uga.edu
 www.drama.uga.edu

UNIVERSITY OF ILLINOIS
URBANA-CHAMPAIGN
500 S. Goodwin Ave.
4-122 Krannert Center
Urbana, IL 61801
 Profile: Resident at the Krannert Center for the Performing Arts, the department offers professional training programs under the guidance of active professional theatre artists and scholars.
 Contact: David Swinford
 217-244-6189; theatre@uiuc.edu
 www.theatre.uiuc.edu

UNIVERSITY OF DELAWARE
Department of Theatre Arts
2314 S. Floyd St.
Louisville, KY 40292
 Degrees: BS: Theatre, production or performance; MFA: Acting/Performance; Graduate Certificate: African-American Theatre
 Profile: The department trains students in the fine art of theatre, voice, movement, scene study and design, and also teaches the historical and literary context of the theatre as a humanist and liberal art.
 Contact: Rinda Frye, Acting Chair
 502-852-8444; r.frye@louisville.edu
 www.louisville.edu/a-s/theatre/
UNIVERSITY OF MARY WASHINGTON
Department of Theatre
1301 College Ave.
Fredericksburg, VA 22401
Degrees: BA; Theatre
Contact: Gregg Stull, Chair, Department of Theatre and Dance
540-654-1980; gstull@umw.edu
www.umw.edu/theatre

UNIVERSITY OF MARYLAND
Department of Theatre
2810 CSPAC
College Park, MD 20742
Degrees: BA; MA; MFA; PhD
Profile: A balanced, liberal arts education, integrating production, design and scholarship, where students gain a strong theatre foundation yet tailor their degree to strengths and interests.
Contact: Rita Phelps
301-405-6676; thetinfo@umd.edu
www.theatre.umd.edu

UNIVERSITY OF MEMPHIS
Department of Theatre and Dance
144 Theatre Communication Building
University, MS 38152-3150
Degrees: BFAs: Performance, Design and Technical Production; MFAs: Directing, Design & Technology
Profile: Comprehensive training, rigorous academics and great performance and design opportunities prepare students for graduate study or professional employment. Individualized attention from a professional and dedicated faculty. NAST accredited.
Contact: Rhona Justice-Malloy, Chair
662-915-5816

UNIVERSITY OF MISSISSIPPI
PO Box 1848, Isom Hall Room 110
University, MS 38677-1848
Degrees: BA: Theatre; BFA: Musical Theatre, Acting/Directing, Design/Technology
Profile: Lots of practical opportunities, and we train students for professional careers within the context of a first-rate liberal arts education.
Contact: David Callaghan
205-665-6210; callaghan@umontevallo.edu
www.montevallo.edu/thea/default.shtm

UNIVERSITY OF MONTEVALLO
Station 6210 Theatre
Montevallo, AL 35115
Degrees: BA; Theatre; BFA: Musical Theatre, Acting/Directing, Design/Technology
Profile: The department is the home of Play Makers Repertory Company (LORT/AEA). “One of the 50 best regional theatres in the country” - Drama League of New York, 2003.
Contact: Betty Futrell
919-962-1132; bfruitell@email.unc.edu
www.unc.edu

UNIVERSITY OF NORTH CAROLINA CHAPEL HILL
Department of Dramatic Art
Country Club/Paul Green Dr.
Center for Dramatic Art, CB#3230
Chapel Hill, NC 27599-3230
Degrees: BA; MFA
Profile: The department is the home of Play Makers Repertory Company (LORT/AEA). “One of the 50 best regional theatres in the country” - Drama League of New York, 2003.
Contact: Betty Futrell
919-962-1132; bfruitell@email.unc.edu
www.unc.edu

UNIVERSITY OF NORTH CAROLINA GREENSBORO
201 Taylor Bldg.
Greensboro, NC 27402-6170
Degrees: BA; BFA; MFA; MEd
Contact: Jim Fisher
336-334-4112; ajfisher@uncg.edu
www.uncg.edu/the/
UNIVERSITY OF SOUTH CAROLINA

UPSTATE
800 University Way
Spartanburg, SC 29303

Degrees: BA: Theatre; Minor: Theatre
Profile: The theatre department installed AutoCAD and WYSIWYG to both spaces in the fall of 2004. The mainstage theatre includes the ETC Emphasis control system.
Contact: Jimm Cox, Chair, Fine Arts and Communication Studies; Rich Robinson, Professor of Design
864-503-5697; cox@uscupstate.edu (Jimm)
864-503-5621; robinson@uscupstate.edu (Rich)
www.uscupstate.edu

UNIVERSITY OF SOUTH FLORIDA

4202 E. Fowler Ave., TAR 230
Tampa, FL 33620

Degrees: BAs: Design, Performance, Theatre Arts; BFA: Design
Profile: LEARN in an environment dedicated to undergraduates; DISCOVER in an intensive honors program; CREATE with internationally renowned guest artists in our British International Theatre Program.
Contact: Marc Powers, Director, School of Theatre and Dance
813-974-2701; mpowers@arts.usf.edu
http://theatreanddance.arts.usf.edu

UNIVERSITY OF SOUTHERN MISSISSIPPI

118 College Dr. #5052
Hattiesburg, MS 35946

Degrees: BA: Theatre; BFAs: Performance, Design/Technology, Dance Performance and Choreography, Dance Education; MFAs: Performance, Directing, Costume Design, Scenic Design, Lighting Design, Sound Design
Contact: Erin Sessions
601-266-4994; erin.sessions@usm.edu
www.usm.edu/arts/

UNIVERSITY OF TAMPA

401 W. Kennedy Blvd.
Tampa, FL 33606

Degrees: BAs: Performing Arts, Theatre; Minors: Speech/Theatre, Dance/Theatre, Applied Dance
Profile: The University of Tampa offers a BA in Musical Theatre Performing Arts (courses in theatre, music and dance) as well as a new BA in Theatre focused on actor training.
Contact: Michael Stazcar
613-257-3987; mstazcar@utk.edu
www.utk.edu Follow links to Academics, College of Arts and Letters, to Department of Speech, Theatre and Dance.

UNIVERSITY OF TENNESSEE

Department of Theatre, 206 McClung Tower
Knoxville, TN 37996

Degrees: BA: Drama; MFAs: Acting, Design, Dramaturgy
Profile: The department is affiliated with a LORT (professional) theatre, The Clarence Brown Theatre Company.
Contact: Terry Weber, Director of Graduate Studies
865-974-6011; tweber@utk.edu
www.utk.edu

UNIVERSITY OF THE OZARKS

415 N. College Ave.
Clarksville, AR 72830

Degrees: BA: Theatre (Design, Performance, & Technology)
Profile: Ozarks is a private school with a student/faculty ratio of 10 to 1. We offer full tuition scholarships in theatre. Learn more online at http://theatre.ozarks.edu
Contact: Professor Bruce B. Brown
479-979-1349; bbbrown@ozarks.edu
http://theatre.ozarks.edu

UNIVERSITY OF VIRGINIA

P O Box 400128
Charlottesville, VA 22904-4128

Degrees: BA: Drama; MFAs: Acting, Costume Design and Technology, Lighting Design, Scenic Design, Technical Direction
Profile: Undergraduate majors in drama at the University of Virginia enjoy the unusual combination of a superb intellectual climate and a vital, engaging production program.
Contact: LaVahn Hoh
434-924-3326; lgh2b@virginia.edu
www.virginia.edu/drama/

UNIVERSITY OF WEST FLORIDA

11000 University Pkwy.
Pensacola, FL 32514

Degrees: BAs: Theatre, Theatre/Musical, Theatre/Acting
Profile: UWF is focused on undergraduate training. Our faculty members are working professionally with a strong understanding of what it takes for students to succeed after graduation.
Contact: Charles Houghton
850-474-2149; choughton@uwf.edu
www.uwf.edu/theatre/

UNIVERSITY OF WEST GEORGIA

Theatre Program, Martha Munro Bldg.
1600 Maple St.
Carrollton, GA 30118

Degrees: BA: Theatre
Profile: The UWG theatre program seeks to train and inspire students in all areas of theatre arts. UWG offers students outstanding facilities, technology and opportunities. NAST-accredited.
Contact: Shelly Elman
678-839-4700; theatre@westga.edu
www.westga.edu/~theatre/

VALDOSTA STATE UNIVERSITY

1500 N. Patterson St.
Valdosta, GA 31698

Degrees: BFAs: Theatre, with emphasis areas in Performance, Production and Musical Theatre; Dance
Contact: Professor Jacque Wheeler
229-333-5820; jwheeler@valdosta.edu
www.valdosta.edu

VIRGINIA COMMONWEALTH UNIVERSITY

Department of Theatre-Theatre VCU
922 Park Ave., PO Box 842524
Richmond, VA 23284-2524

Profile: Theatre VCU provides an environment of quality education and training with an intensive and highly individualized approach, offering classes and studio work that provide ample opportunity for students to refine their craft and define their career objectives.
Contact: Glynn Brannan
804-828-2695; gmbrannan@vcu.edu
www.pubinfo.vcu.edu/artweb/theatre/
Multiple - Numerous - Scholarships

PO Box 7264
www.theatre.vt.edu
540-231-5335; theatre@vt.edu

Contact: Bonny Gable
276-466-7973; bonnydavidson@vic.edu

WAKE FOREST UNIVERSITY
PO Box 7264
Winston-Salem, NC 27109

Wake Forest
Highly Competitive
Academically Rigorous
Nationally Ranked

- 4 major productions & 2 dance concerts yearly
- Multiple student producing groups
- Numerous student directed productions.
- Integrated classes, production and performance
- Small Classes, individual attention
- Scholarships for performance & production

Come see us for yourself!

For Information, contact:
Mary Wayne-Thomas, Chair
Department of Theatre and Dance
Box 7264 Reynolda Station
Winston-Salem NC 27109
336-758-5294

www.wfu.edu/theatre

WESLEYAN COLLEGE
4760 Forsyth Rd.
Macon, GA 31210

Degrees: BA: Theatre

Profile: Wesleyan offers an extraordinary education to the women who attend. The small size and one-to-one faculty/student ratio ensure that every student makes a difference. Recognized for a diverse student body and a strong international presence.

Contact: Gayle Chaffin or Patty Gibbs
478-757-5259; gchaffin@wesleyan college.edu
or pgibbs@wesleyan college.edu
www.wesleyan college.edu

WEST VIRGINIA UNIVERSITY COLLEGE OF CREATIVE ARTS
PO Box 6111
Morgantown, WV 26506-6111

Degrees: BA: Theatre Studies; BFAs: Acting, Theatre Design and Technology, Puppetry and Creative Dramatics; MFAs: Acting, Theatre Design and Technology

Profile: WVU offers undergraduate and graduate training in acting, theatre studies, and design and technology with a rigorous production season and a dedicated faculty in modern facilities.

Contact: Joshua B. Williamson, Interim Chair
304-293-4841x3120; Joshuawilliamson@ mail. wvu.edu
www.wvu.edu/-theatre/index.htm

WEST VIRGINIA WESLEYAN COLLEGE
59 College Ave.
Buckhannon, WV 26201

Degrees: BAs: Musical Theatre, Theatre Arts (Acting/Directing or Technical Theatre/Design tracks); BFAs: Musical Theatre, Acting/Directing; MFA: Arts Administration/Theatre track

Profile: Freshmen regularly perform on the mainstage. We offer personalized classroom instruction, and a major emphasis on marketing skills ensures that our graduates have an edge.

Contact: Gregory Mach, Chair
304-473-8855; mach@wvwc.edu
www.wvwc.edu

WESTERN ILLINOIS UNIVERSITY
101 Browne Hall
Macomb, IL 61455

Degrees: BA: Theatre (options in Acting, Directing, & Design); BFA: Musical Theatre; MFAs: Acting, Directing, Design

Profile: Western Illinois University's Department of Theatre and Dance offers a dynamic curriculum and ambitious production program aimed at developing skilled and creative student artists. We produce up to 25 theatre and dance productions a year and have a professional summer music theatre, regional touring theatre, specialized training in stage combat and professional internships available.

Contact: Dr. Jeanie M. Woods, Chairperson
309-298-1543; jm-woods@wiu.edu
www.wiu.edu/theatre/

WESTERN KENTUCKY UNIVERSITY
Department of Theatre and Dance
1906 College Heights Blvd. #71086
Bowling Green, KY 42101-1086

Degrees: BAs: Theatre, Dance, Performing Arts Administration; BFAs: Performing Arts: Acting, Dance, Drama/Playwriting, Directing, Music Theatre, Theatre Design and Technology

Profile: WKU’s Department of Theatre and Dance offers conservatory-style training in a liberal arts environment.

Contact: Scott Stroot, Department Head
270-745-5845; scott.stroot@wku.edu
www.wku.edu/Theatre

WILLIAM CAREY UNIVERSITY
498 Tuscan Ave.
Hattiesburg, MS 30401

Degrees: BA: Theatre

Profile: William Carey offers small classes taught by caring professionals during an academic year that includes three mainstage productions followed by summer dinner theatre.

Contact: Charles Bosworth
601-318-6218; charles.bosworth@wmcarey.edu
www.wmcarey.edu

YOUNG HARRIS COLLEGE
PO Box 68
Young Harris, GA 30582

Degrees: AFA: Theatre

Contact: Elizabeth Brackin
706-379-5312; bbrackin@yhc.edu
www.yhc.edu
THEATRE VCU OFFERS

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

BFA IN THEATRE
Professional Training Program
- performance
- design/technology
- stage management

BA IN THEATRE

MFA IN THEATRE PEDAGOGY

- dramatic literature & dramaturgy
- voice & speech
- acting/directing
- movement & physical theatre

MFA IN SCENIC DESIGN

MFA IN COSTUME DESIGN

Theatre VCU MFA program offers
- 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
Kathleen Legault
Theatre Administrator
804.828.1514
klegault@vcu.edu

www.pubinfo.vcu.edu/artweb/theatre/

VCU Department of Theatre
922 Park Avenue
PO Box 842524
Richmond, Virginia
23284-2524

VCU
Virginia Commonwealth University
Department of Theatre

Virginia Commonwealth University is an equal opportunity/affirmative action institution providing access to education and employment without regard to age, race, color, national origin, gender, religion, sexual orientation, veteran’s status, political affiliation or disability.
So You Want to... 
**Go into Film/Television**

by Patrick Cronin

How many times have you watched a TV show or a commercial and said to yourself, “That could be me – I could do that”? Most of us stop right there. We fantasize for a moment or two about being in the arms of Brad Pitt or dancing with Madonna and then we finish our Big Macs and get on with our lives.

For some, however, the thought, “I could do that,” will not go away and it becomes the center of our lives. That is what separates the people who actually become television and film actors from those who daydream.

Think this sounds like you? No matter who you talk to in the business – actors, directors, managers or agents – you’ll hear one universal truth: If you could possibly in your mind and heart do something else, then don’t pursue a career as a professional actor in any venue.

What jobs are there in this field?

Once you have decided that you don’t want to do anything else with your life but act in film and television, then you’ll discover that the possibilities are truly becoming endless. Many actors are now acting on MySpace or YouTube and creating their own “heat.” Acting for commercials can pay a lot of money. Industrial films, essentially training films for industries, are another avenue that pays very well.

Of course, there are jobs acting in daytime dramas, or soaps, as well as in television series and in feature films produced for movie theatres and for cable enterprises such as HBO and Showtime.

In addition to acting jobs, there are many ancillary jobs in the industry, such as director, assistant director, location scout, script person, casting director, agent, manager, makeup artist and public relations director.

Finally, many professionals, at various times in their careers, coach and teach on academic and professional levels.

What degree/training do you need?

What makes mentoring so difficult in acting is that there is no prescribed path. You can be a waiter in L.A. out of high school and an agent from International Creative Management (ICM) can walk in and sign you. Voila! You are on your way.

In film/TV, there is a greater emphasis on youth than in the theatre. If you are drop-dead gorgeous, male or female, and you are a recognizable “type” – for example, a Brad Pitt or a Jennifer Aniston – then it might be wise to go directly to L.A. from high school with a marketing plan.

But for most of us, training is a better option because of the nature of the competition. Most of the actors I know today that have successful, long-term careers have an undergraduate degree and a Master of Fine Arts (MFA) degree in acting. My preference is for an actor to earn a solid liberal arts undergraduate degree and then go on to the intense training of a professional MFA program.

Whichever route you choose, you must never stop growing as an actor – and that usually means taking classes for the life of your career.

Randi Rubenstein, head agent for Sonjia Warren Brandon’s Commercials Unlimited,
whom I interviewed for this article, says that the actors she represents who continue to “book” the callback are the ones who are constantly in classes. So there is no “terminal” degree really for those who want to continue to be the best actors they can be.

Reuben Canon, a casting director and producer, once told me that the saddest auditions he saw when casting were of actors who “once had the chops” but who stopped training and could no longer compete at the highest levels.

Other casting directors I’ve talked to regarding training, including Mark Palidini, Danny Goldman and Judy Elkins, all sing the same song: Take classes, go to school, take some more classes, get more training and then take more classes. You are competing today for roles against some of the best trained professionals in any field. Looks alone won’t do it; talent alone is not enough. You must be trained not only as an actor but as a singer and a dancer and in the martial arts and in combat work. If there are 300 actors competing for one job, it will go to the person who is best prepared. Stay in school and get ready before you move to L.A. or New York.

What are the job opportunities and what is the income potential?

As is the case in theatre, there are very few “middle-class” earners in TV/film. Screen Actors Guild (SAG), which represents more than 100,000 actors working in television, film, commercials, industrial films and new media, has kept statistics for the last 50 years and it never varies: 50% of actors in the union earn less than $2,500 (yes, that is hundred, not thousand) per year and 50% earn more.

Note: You can’t make a professional living without belonging to at least one, if not all three, of the major unions. In addition to SAG, these are Actors’ Equity Association (AEA), which handles professional stage work, and the American Federation of Television and Radio Artists (AFTRA), which represents performers, journalists and others working in entertainment and news.

Members of these unions pay dues

SELECTED CREDITS:
• Four prime-time series: Good & Evil (ABC), Mommies (NBC), Woops! and The Crew (both Fox Television)
• Recurring roles as the psychopathic time-traveler Tempus on Lois & Clark - The New Adventures of Superman, as Chancellor Duncan on 3rd Rock from the Sun, as Kyle Barrett on The Practice and as Dr. Simon Reid on Scrubs
• Television credits also include seven pilots and some 50 guest-star appearances, including such shows as Seinfeld, Working, The Nanny, Ellen, Clueless, Married with Children, The Golden Girls, Just Shoot Me and Complete Savages
• Was the original Mason Capwell on NBC’s Santa Barbara and played Cameron Lewis on General Hospital.
• Recently finished a film Steam with Ally Sheedy and Ruby Dee
• Founder/artistic director, Santa Susana Repertory Company, Thousand Oaks, CA
• On stage has performed such roles as Hamlet, Macbeth, Petruchio, Benedick, Henry V and Cyrano de Bergerac. Visit www.lane-davies.com for more information.

ADVICE:
“Before one even considers a career as an actor, read Richard Cohen’s Acting Professionally – far more helpful, complete and incisive than any advice I’d give. My own advice is more of an admonishment: Remember that acting is a service profession. As soon as it becomes all about you, it becomes infinitely more difficult. There is no secret to breaking in to film and television. Persistence, patience and talent will help, but there are no guarantees. It’s why I always emphasize acting rather than its media – theatre will keep you sane whether you’re waiting for a break, or waiting for the phone to ring after your break.”

Lane Davies
Actor

Degree in Speech and Theatre, cum laude
Middle Tennessee State University,
Murfreesboro, TN

The Stars Align
Successful Artists
Share Advice on Finding Your Place in the Theatre Universe

Davies, shown here performing as King Lear in a 2006 production at the University of Georgia, says it’s important for actors to continue working in multiple genres.
based on earnings, so you can get a good idea of earnings potential – and it’s not high. Only about 10% of the membership makes $25,000-100,000 per year. Another 5% makes $100,000 or more annually.

All the professional actors I’ve talked to recently, including Jack Cirillo and Gene Anthony of Marshall University (who both had major professional acting careers before turning to teaching) tell the same story: Don’t limit yourself! The actor who will make a living as a professional is the one who has trained to do it all – voice-over work, industrials, commercials, print work (including hand modeling), soap operas and dramas.

If you reach the top of the film/TV game, there is no limit to how much money you can make. By contrast, the highest-paid stage actors in the history of the theatre so far are Matthew Broderick and Nathan Lane, who made $100,000 weekly for The Producers. That would be lunch money for Tom Cruise working a feature!

My best advice? Look at the numbers realistically, know what it is possible to earn – and then try to be successful in the middle earning levels. You can become that rarity – the working actor – by knowing what is out there and going after it.

Some numbers to keep in mind: A day part on a soap opera will pay about $500-1,500 for the day with a residual unlikely. If you guest star on a sit-com, you will make about $3,500 for the week – and if it is a hit show, you’ll make about $25,000 from that show in the next decade. Commercials pay about $500 for a day. If the commercial runs nationally, you can make about $7,000 in residuals. Check SAG’s website (www.sag.org) to find the minimums for each type of job.

What are the advantages/disadvantages of this career?

If this job is truly the only one you can be happy doing, then the advantage is clear: You will be living a life that is true to itself. I know numerous doctors and lawyers whom I count as friends, and many of them are sorry that they followed the money and the prestige rather than their dreams. Actors live their dreams regardless of their earnings. This is not always true of other professions.

An actor friend of mine, Annie O’Donnell, told me that when she decided to live her life as an actor, she never worked another day in her life. When you do what you love, it isn’t work at all, is it?

Disadvantages are many, of course. I have many actor friends who came close to “hitting it big,” but didn’t, and now feel disappointed in their careers.

Dan Lauria, who portrayed the father on the TV series The Wonder Years, said to me on the set one day that the only difference between him and dozens of other equally gifted actors was simple: He got the series, and they did not.

Even if you make a decent living as an actor, your income will fluctuate in ways that would give “civilians” a heart attack.
One year, I made $120,000 acting primarily in commercials. The next year, I made $35,000 because I was focusing on theatre work. Most of my friends in other walks of life could not handle this uncertainty. Make sure you can.

**What else should you know?**

Follow the Boy Scout rule: Be prepared! Know your craft. If you don’t follow the degree path, and I think you should, then make sure you are taking classes somewhere.

Also, “have your house in order.” Don’t try to be a professional actor while dealing with drug and alcohol problems. If you have a history of emotional issues, and if you actually start to make it, these emotional issues will destroy not only your career but also your life. Several of the young stars in the news these days for their personal problems will find that they are not insurable. If film or theatre companies can’t insure you, they can’t hire you no matter how good you may be.

Assuming you are trained and are emotionally as well as physically ready to do the work, there are practical things you can do to help you succeed.

Jack Batman, a Broadway producer, offers this advice: “Always be ready to do something new. If you’re not succeeding in theatre, try television. If you can’t find work in New York, then head for L.A. The race is won not by the fastest runner but by the runner who knows how to pace themselves and vary their run.”

Back in 1975, Ellis Raab, the late, great Broadway director, allowed me to sit in on his casting sessions for an upcoming Broadway show. At the session I attended, there were 50 actors reading for one leading role, which was going to pay a handsome salary. Of the 50 actors, all of whom had good resumes and good agents, only 25 had “bothered” to read the material. Of the 25 who were prepared to audition with some good choices, only five had dressed properly for the role. So, of the 50 actors “lucky” enough to get an audition, only five really had a shot at getting the job. Be one of the five, not one of the 50. Always be prepared! And always have your materials – pictures, resumes, wardrobe and demo reels – in top-notch order.

“I’d like to leave you with a quote from my agent of 30 years, Sonjia Warren Brandon. She passed on the following advice when I signed with her in October 1976, but her words are as full of wisdom today as then.

“Pat,” she wrote, “press on. Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful people with talent. Genius will not; unrewarded genius is almost a proverb. Education alone will not; the world is full of educated derelicts. Persistence and Determination alone are omnipotent.”

Patrick Cronin is the artist-in-residence at East Tennessee State University’s Department of Theatre. He has appeared in more than 200 films and TV shows, including recurring roles on *Seinfeld* (as the Bra Guy) and on *Home Improvement* (as Sparky).

**Create/Run Your Own Theatre**

*(Continued from Page 18)*

be other benefits to starting your own theatre. Yelavich notes that “the payoffs are unmatched in the ultimate recognition, the envy (I wish I were that guy) and the civic betterment of your community.”

**What are the advantages of starting your own theatre?**

It’s yours: your vision and your company. But it can be an experience shared with other founders and artists who contribute to your productions.

You can start a theatre with little or no money. To do it this way you need a lot of sweat equity from yourself and others who are willing to support your dream.

Finally, you can gain great satisfaction from your plays’ impact on others, Garner says, recalling a rowdy high school group that came to see *Richard III* recently.

“By the end of the play, they cheered Richmond killing [Richard],” Garner says. “They were glued to the story and the character the whole way. When you can draw a rowdy crowd into the work in that way, it’s all worth it.”

**What are the disadvantages of starting your own theatre?**

It’s yours. “Your theatre can easily take your time, your energy and your resources,” according to Josh Sherman of Impetuous Theater Group. You can’t keep a theatre going forever on little or no money.

**What do the experts say?**

TCG has lots of good advice in its guide, available on its website at www.tcg.org. In the January/February 2007 issue of *Drama Biz* magazine, Yelavich gives good general information and specifics on the founding of Arts on Real Theatre. Recommended books include Stephen Langley’s *Theatre Management and Production in America*. David M. Conte has updated Langley’s text with the new book *Theatre Management: Producing and Managing the Performing Arts*.

**What else should you know?**

Garner recommends learning as much as possible about all aspects of running a theatre, from marketing to administration.

Before starting Georgia Shakespeare, Garner says, “I wish I had been more savvy about marketing and branding. I wish I had known more about fundraising. I wish I had more experience in all the business sides of an arts organization.”

Burning Coal’s Davis says would-be theatre owners should read and see as many plays as possible.

“A good artistic leader has to know what came before, what is happening now and, to some degree, what is going to happen,” he says. “You can’t fake that. I also love reading biographies and history books and books about current events. I find that those kinds of books fuel my work and, in some profound way, lead my work, as well. If an artist doesn’t know what’s going on, how can that person expect to have anything to say that is worth listening to?”

H. Duke Guthrie is area chair for theatre and dance at Valdosta State University in Georgia and the managing director of the Peach State Summer Theatre (PSST!).
So You Want to …

Work as a Designer

by Steve Taylor

So you want to be a designer! How much do you want it? Are you willing to work for it? Are you willing to try, sometimes fail and try again? Are you willing to spend tireless nights working on demanding projects when your friends take off for that massive party everyone’s been talking about? Are you ready to become a lifelong learner and the best creator you can be? Are you willing to collaborate as a member of a creative team, even if it means abandoning your latest brilliant idea? If you are ready to work hard, sacrifice and pour yourself into your art and craft, you will find that designing can be an incredibly rewarding profession. If all of this sounds too hard or like too much work, please be thankful that you have discovered this now and stop reading. If, on the other hand, you are intrigued, interested and challenged by these questions, please continue to read on and discover the wonderful and exciting career that awaits those who choose to become a theatrical designer.

What jobs are there in this field?

The field of entertainment design has never been as exciting as it is today. Today’s designers have a widening variety of titles to describe their functions and positions.

The principal designers, who deal primarily with the creation of the visual environment of a play or event, are the scenic designer, the costume designer and the lighting designer. In recent decades, we have seen a host of additional careers in entertainment design open up. These include sound designers, video and graphics designers, special effects designers, hair and makeup designers, properties designers and others.

Another trend in the field is diversity. Although all of the positions listed above describe specific creative jobs in the entertainment industry, we now see many jobs beyond the four walls of the theatre.

These other jobs make use of the training and background of theatrical designers as applied across our culture and society. Some positions may be in entertainment, such as working as an art or creative director in film or television. However, many designers have found very lucrative and complementary positions designing for corporate events or church services or even consulting with architects to design themed attractions and environments.

What degree do you need?

There is a robust debate about the type and level of training required to succeed as a professional designer.

Historically, there was very little formal education or university training for designers. Instead, young would-be designers worked as journeymen and apprenticed with their more established counterparts. This was strictly a professional training...
environment. Now, many colleges have created conservatory training programs aimed at recreating the benefits of this process.

There are three primary models of college training for design:

- The conservatory-style degree program listed above usually culminates in a Bachelor of Fine Arts (BFA) degree. In these programs, you take many design and art classes and few general education courses. There are two main challenges to universities which adopt the conservatory training model. First, many conservatories have turned out technically adept artists and designers who have been criticized as knowing very little about the world. Second, many universities seem to have forgotten that conservatory training is not just about designing a great deal, but about learning to design in a structured, mentored environment. One critical element for a successful conservatory program is a faculty of working professional designers. If you are going to apprentice with someone, make it someone successful!

- The second, and recently more common, approach to training designers is a liberal arts degree, or Bachelor of Arts (BA) degree. With courses in the humanities, history, science, math, religion and philosophy, these programs are designed to foster well-rounded, well-educated artists who will have a firm grasp on the world and their place in it. With more credit hours devoted to general education course work, students take fewer courses in design than those pursuing a conservatory-style BFA degree.

- The third (and newer) trend in the training of designers can be found at several universities around the country. Structured to achieve the professional standards of a conservatory, these challenging programs also emphasize the importance of a general education for students. Schools using this model are issuing both BAs and BFAs. These programs are distinct because they have specific learning objectives geared toward – hold your breath – creating employable graduates. The faculty in these

**SELECTED CREDITS:**

- Designed dozens of plays and musicals for off-Broadway, regional and summer stock theatres since 1974
- Designed over 100 corporate meetings, exhibits and special events for clients such as IBM, Ford/Lincoln-Mercury, Volvo, Janssen, Pfizer, Hyundai and Glaxo-Smith-Kline, as well as events for Goodwill Games and U.S. Olympic Festivals
- Designer of studio sets: CBS SportsCenter, XVI Olympic Games in Albertville (1992) and current ESPNNews studio
- Assistant designer to Tony Walton, Robin Wagner, William Ritman, David Mitchell, Steve Rubin, Tom Schwinn on Broadway, off-Broadway and regional productions
- Assistant art direction on films Girlfriends (for Patrizia Von Brandenstein), The Manhattan Project (for Bran Ferren and Phil Rosenberg) and The Wiz (for Tony Walton and Joel Schumacher)

**ADVICE:**

“As important as I believe it is to get a degree in your category of design at a respected university – and those lessons are crucial in building the basic skill levels a designer needs to draw, paint, draft and build models – an even more important source of learning is as an assistant. I would never have learned what I did without seeing the work and working processes of the designers I assisted during my first 10 years in New York. You learn not only different ways of conceiving and presenting a project, but also about time management and dealing with producers and budgets and finessing the best out of the artists and craftspeople in the shops who make your designs come to life. Nobody springs from a grad program as a fully-formed designer, ready to tackle a Broadway show or feature film … and assisting can be the bridge to that ultimate goal.

As well as learning to draw and paint and draft by hand, you need to become friends with the computer. It is just a tool, after all, but in this day and age it’s one that we scenic designers need to master. We used to be driven by the fax machine, then overnight delivery … and now everything is by e-mail. You need to “get it done” instantly – often without having much of a chance to think about whatever “it” is – and you need to deliver it as a digital file to the TD, the LD, the audio designer. AutoCAD (or a similar 3-D drafting/designing program) and Photoshop are invaluable tools that need to be mastered. But first you have to know how to do it all by hand … a sheet of drafting needs to look good and be accurate and have the necessary information whether it was done by hand or on a computer.

Be comfortable with down time. There are very few full-time jobs as a designer. You will spend a lot of time looking for the next job, so be prepared for that. Every year there are more and more designers out there looking to get the jobs that exist, so competition is intense. … You have to really shine in order to stand out. Have an individual vision but be able to work on a team. Being talented is great. … Being someone who others like to work with is a joy.”
schools is made up of working professionals, and many of the schools also bring in guest artists and designers to work with students on a regular basis.

One final word on training: If you attend a quality four-year university program and earn your BA or BFA, you should be able to get a job in the field upon graduation. It’s not likely to be your dream job but you should be able to work.

However, if you want to continue honing your craft after graduation, you may want to consider seeking a Master of Fine Arts (MFA) degree from one of the many graduate programs. Apart from the advanced training and networking you will receive, the only practical benefit of earning an MFA is if you see yourself at some point as a professional educator.

What are the job opportunities and what is the income potential?

Working as a professional designer is not likely to make you rich quickly. However, there are many who make a great living working in design. The more you work, the more you make. Most professional designers work from show to show or project to project. Typically they work on multiple designs at the same time. This means that the designer with the most flexibility and skill is the one who is most continually employed.

Designers working in educational or regional theatre environments can expect annual incomes of $30,000-50,000. Those that work in corporate and industrial settings can expect to double that amount.

What are the advantages and disadvantages of this career?

After working many years in the business, Carl Baldasso (see profile, Page 25) says, “Designing is still fun. It’s great that every project is different and you get to see your creations realized. … My job has allowed me to travel a bit and work in different environments.”

Disadvantages? The work can be feast or famine. Occasionally you will go weeks or months between shows. Then, suddenly, you may find yourself working on five projects in various stages of development.

What do experts say?

My scene design colleague Jason Foreman encourages students to design as many realized projects as possible as they are being trained. Baldasso echoes this thought, saying, “Take every opportunity you can to design. … You will learn an incredible amount in a short period of time.”

Once you are out of school, working as an assistant designer is a great way to jump-start your career. You may have to be persistent to get the job. Once you begin, you will work very hard, but at the same time you will be honing your skills and expanding that ever-important network.

What else should you know?

As you look for a school to study design be sure to consider the following:

• Where is the school? If it is in New York City, Chicago, Los Angeles or another major city, it may be a great place for you to
study with working professionals and/or get professional experience while you are going to school. However, do not assume that the geography will automatically equate to quality or professionalism. Many great designers work from remote locations and are connected to faculties all over the country.

- **Who designs?** There are many universities where undergraduates very rarely – or never – design real projects. These programs typically reserve design assignments for faculty and graduate students. It is possible to get a four-year degree in design without ever designing anything.

- **How’s the network?** What are the alumni of the program doing? Are they working? Does the faculty work in the industry? Can your relationships with other students – performers, directors, writers and filmmakers – help you as you build your career?

As you consider a career as a theatrical designer, search for the school that fits you well. It may be a little more expensive than the in-state school you’ve been thinking of. Consider school and class size, making sure you will have ample access to great faculty. Finally, make sure you talk to students who are in or have completed training in the school you are considering. They can give you honest reviews and information from a student’s viewpoint.

Steve Taylor is an associate professor of theatre and head of design and production at Oklahoma City University.

---

**Musical Theatre**  
*(Continued from Page 14)*

Ross says persistence is a key trait to develop. “Luck plays a big part, but when ‘luck’ comes your way, be ready,” he says. “Be persistent, courageous, study hard, work wherever you can, learn from the people who have trod the boards before you, and never take ‘no’ for an answer.” Ross also echoes the “veteran” quoted at the beginning; “If you can be happy doing any other kind of work, do it. If you are ambivalent about this field, forget about it. Become a doctor.”

Seaton says actors’ chance of success in the field of musical theatre will be increased with on-the-boards training in addition to class study. “[Training should] be coupled with summer stock performing experiences, particularly in professional companies ... where the apprentices have classes, perform leading roles in the children’s shows, and are full participants in the other shows, working with professional Equity actors.”

If you’re sure this is for you, don’t give up, advises the South Florida veteran actor: “Never stop working and never settle. Sometimes ambition and sheer determination can succeed over talent.”

Jerry Lapidus, who has been company manager at Seaside Music Theater in Daytona Beach, FL, since 1997, previously worked for Actors’ Equity Association, the actors’ union, in New York.

---

Nova Southeastern University in South Florida offers courses in performance, production, and theatre research toward a

- B.A. in theatre
- minor in theatre
- minor in arts administration

- 4 to 5 productions yearly from a wide repertoire
- state-of-the-art facilities in three locations on main campus
- performing arts grants available
- the Promethean Theatre as resident professional company
- partnership with Broward Center for the Performing Arts

Contact the Office of Undergraduate Admissions  
www.nova.edu/undergrad  
admissions@nsu.nova.edu  
(954) 262-8000 or 800-338-4723, ext. 8000

---

A NEW STAGE IS SET FOR YOU

Nova Southeastern University in South Florida offers courses in performance, production, and theatre research toward a
Imagine you’re in a theatre seeing a live performance.

*House Lights Out – GO!** Then the houselights dim. There is a hush in that magical moment, an anticipation and expectation that something special is about to happen.

*Main Drape – GO!** Then the “house curtain” opens!

*Light Cue #2 – GO!** The stage lights come up revealing the set and a new world.

*Light Cue #3 – GO!** A flash of lighting fills the stage.

*Sound A – GO!** Thunder fills the theatre.

And so it goes throughout the performance. Somewhere backstage or hidden in a booth is a person orchestrating the technical aspects of the performance, combining the technical component with the performers. This unseen person, the stage manager, serves as the invisible performer smoothly connecting each element of the show.

So often the role of the stage manager is thought to be only “the person calling the cues.” Although most stage managers agree that calling the show is the fun part of the job, it only represents a small part of the duties and responsibilities of this role. The stage manager is not only managing the stage and the backstage but also the production process – from before rehearsal begins to the closing of the production. The stage manager is said to be the “center of a wheel,” where all the spokes connect.

The stage manager’s job blends art and science. He or she must have a sense of timing and a sensitivity to the tempo of the show according to the vision of the director. The stage manager also must have a willingness to help others and a dedication to ensuring safety in the rehearsal and performance areas.

**What jobs are there in this field?**

Stage managers work in theatres, managing the stage and the rehearsal process, and also in many other settings.

One of the best entry-level jobs for a stage manager is that of a production assistant. In this job, the aspiring stage manager gets to view and take part in the production process, receiving a great deal of direction.

The next step is to become an assistant stage manager, a position that carries a number of independent responsibilities, performed under the direction of a more experienced stage manager.

Once you have mastered that position and the production team has confidence in you, it may be time to move up to stage manager.

Finally, the most senior role is that of production stage manager, a position where you oversee much of the production process, as well as manage and maintain the production once the creative team is no longer available.

Training in stage management also is highly recommended for those individuals that have aspirations to fill other roles in the production process. Directors benefit greatly from learning the skills of stage management because they learn how to best use the resources of the production team.
Often directors not working in that role will be found stage managing, as it is a great “fall-back” job and keeps them working in theatre. Designers also can benefit from working in stage management because they gain insight into how their contribution to the production interconnects with all the other elements. Production managers and producers can see how the various creative forces work together developing a project. Decisions regarding the show or event can be made much more effectively when there is a clear understanding of the process.

In addition to the theatre, stage managers can find many opportunities for jobs in the growing special events industry. In this industry, the stage can be almost anywhere.

Although many degree programs are now being offered in the special events area, one area that seems to be overlooked in the training is management of the show and the personnel associated with that production. That makes individuals trained as theatre stage managers valuable, because they know how to call show cues and deal with stagehands, actors, singers, dancers and all other types of performers.

Corporate theatre is a big part of the special events industry. These events use the vehicle of show production to deliver a message to a select targeted market. The “industrial” event generally is a show with a large budget and only one chance to get it right! It is a very high-pressure position for the stage manager, who must continuously change and adjust to the constantly evolving program. It is very exciting, but also very demanding. Being able to stay cool and in control is of primary importance.

Another possible job avenue is the animated feature film industry. Stage management skills are prized in this area because the making of an animated feature film (one frame at a time) takes a great deal of organizational skills. Stage management is all about getting things organized.

Carefully consider the move before shifting from stage to film and video, though. Different skills are required in filming and

---

**The Stars Align**

**Successful Artists**

**Share Advice on Finding Your Place in the Theatre Universe**

Ken Davis
Production Stage Manager
Monty Python’s Spamalot National Tour

**BFA, Design and Production**

**University of Cincinnati,**

**College Conservatory of Music Theatre**

**SELECTED CREDITS:**

- Regional: Stage Manager (SM), Kings Island Theme Park, Cincinnati OH; Production Stage Manager (PSM), Mill Mountain Theatre, Roanoke, VA; SM Intern, Goodspeed Opera House; SM, Swingin’ on a Star, Goodspeed
- Off-Broadway: Assistant. Stage Manager (ASM), Aven’u Boys; PSM, Juno (Vineyard Theatre Co.)
- Broadway: SM, Sally Marr and Her Escorts; ASM, Cats; SM, The Scarlet Pimpernel
- National Tours: ASM, Cats; SM, Applause; SM/PSM, Chicago; SM, The Scarlet Pimpernel; SM, Ragtime; SM, The Full Monty; PSM, Hairspray; PSM, Spamalot

**ADVICE:**

“First off, don’t burn any bridges! This business is very small and the old expression is true: Everyone does know everyone, and they talk to each other. In my personal case, I can directly trace my current job back to my internship at Goodspeed 16 years ago. I met a director there who hired me to work on a show in NYC. The PSM that I assisted on that show used me for two other shows. Another PSM got my name as a reference and hired me for a show with her. I assisted her for five years and then took over the show. From there, a director recommended me to another director, and so on. … A wise stage manager once said, ‘A monkey can do about 90 percent of what we do. The other 10 percent – demeanor, personality, etc. – is what will get you work.’ My personal addition to that is this: When starting a new job in the theatre, come in with a sense of humility. The theatre is steeped in tradition and ‘old-timers’ who know the ropes. Learn from them. Observe them. Absorb their wisdom. … Remember you are probably not going to know more than the people you are working with (and even if you do, don’t let on). If you think about it, movies are only 100 or so years old, TV is 50 – but live theatre is thousands of years old. Respect the history that surrounds our art (and please know that stage managing is an art!).

Work! Work! Work! Theme parks, regional, non-union, union, no pay, big pay. It is all experience and all valuable. … Not every career path ends in NYC or on Broadway. Exciting and fulfilling theatre is happening around the country. If you want stability and a sense of regularity, perhaps regional theatre is for you. Broadway and moving to New York are big commitments. Only do it if you must do it. You’ll know!

Study. Learn. Observe. A good stage manager must have a background in (or at least passing knowledge of) all aspects of the theatre. You don’t need to know how the light works (that’s what electricians are for!) but you should know the vocabulary and basics of the equipment. The same for wardrobe, hair, scenery, props. …

Am I a director? The stage manager serves the director (and producer and designers, etc.). If you have aspirations to be a director, you should pursue that field. The art and craft of stage managing is knowing how to work as and for the director.

Most important of all: Keep your sense of humor! Nothing in this business will get you further or make you more successful!”
recording. Traditional stage management training can be helpful but if that is your primary interest, you may want to explore the training programs available in a film school.

**What degree/training do you need?**

Many colleges and universities offer degrees in stage management. If this is your career goal, attend a college that has a focused training program in this area. The more training, knowledge and experience you receive in college, the more it enhances your chance of finding employment.

Stage management students should learn as much as possible about every aspect of theatre because the role requires continuous interaction and communication with those that make up the production team. Learning the language of the theatre is a key to good communication. An additional benefit is that this knowledge can help provide additional employment opportunities in the industry.

Most colleges that have theatre or drama departments offer opportunities to learn the craft of stage management. It is helpful to have a "master craftsman" to guide the apprentice in the journey of learning.

Training programs may lead to a Bachelor of Arts (BA) degree, which provides a liberal arts education, or a Bachelor of Fine Arts (BFA) degree, focusing more on the craft. Experts disagree on which is best. Most BFA programs require the stage management student to take classes in lighting, sound, scenic, props and costume design and even be an assistant director (AD). I personally believe the BFA degree provides the best overall exposure to all of the aspects of production.

You may find it helpful to serve an internship; many theatres offer opportunities to learn the stage manager’s job as an intern.

If you plan to work in the field rather than teach, I recommend gaining some professional experience before going on for a master’s degree – if you choose to get one. Of course, if you plan to teach, most teaching positions with colleges and universities require a graduate degree.

**What are the job opportunities and what is the income potential?**

People with stage management training will find opportunities at organizations ranging from small community theatres to large national touring companies.

Summer theatre companies provide a great opportunity to gain skills and experience, but you should not expect to make a lot of money. You may receive only housing and a few hundred dollars per week – and the stage manager works long hours.

Theme parks are also a great place to get experience working with a high volume of audience members and multiple shows daily. In theme parks, the wages or salaries are much better, generally $500 per week and up. Full-time stage management jobs pay $600 per week and up, depending on the organization.

The pay scale for stage managers is often based on Actors’ Equity Association contracts, and rates vary widely. Go to the website (www.actorsequity.com) to find the current rates for the various contracts. As an example, on the “Production Contract,” weekly salaries range from $1,638 for the assistant stage manager to $2,480 for the stage manager (SM). Looking only at SM wages, the “League of Resident Theatres” (LORT) rate ranges from $670 to $1217 per week, depending on the theatre size. The “Small Professional Theatre” (SPT) rate for the SM ranges from $213 to $610 per week, with the rate based on numbers of performances and hours worked. In “Business Theatre,” the SM rate is $823 for the first day and $435 for each of the following days. “Dinner Theatre” contracts for stage managers start at about $780 a week.

**What are the advantages/disadvantages of this career?**

As is the case with other careers in theatre, stage managers will be in demand at times and not in demand at other times. Get a broad base of training so that if there are no job opportunities in stage management, you have the skills to work in another phase of the industry, such as being a stage-hand or working front of house. Working as a production assistant can put a stage manager in a place to get connections and build a network.

**What do experts say?**

Students need to know that a stage manager is held to a higher standard than others working on a production. Stage managers should never do anything that would cause cast, crew or faculty to question their integrity and purpose. They cannot ask performers to be on time while being late themselves! Causing strife with the company and picking sides is not an option. It must be always “do as I do” not just “do as I say!” Show interest and respect in every aspect of the production process and each individual involved. Not only are they the qualities that will make you successful in college, they are the same qualities that will make you successful in the industry.

**What else should you know?**

The better prepared stage managers are, the better their chances for opportunities. At the SETC Convention, stage management students sometimes bring poorly prepared “prompt books” or other materials to show as samples of their work. When a student’s materials are messy and not well-organized, one must assume that this is the type of work this student does on projects. On the other hand, some students bring extremely well-planned books with lots of details showing they are organized – and those students end up with the greatest number of offers.

Remember that the people, the show and the audience are the priority for the stage manager, from the first day of rehearsal to the final closing of the curtain. The time between those events is the focus. The stage manager’s job is to make it the best it can be and a positive experience for everyone.

**Houselights UP – GO!**

Gene Columbus, manager of entertainment staffing for Walt Disney World, also is an associate professor teaching stage management courses at the University of Central Florida. Active in stage management throughout his 37-year career with the Disney organization, he previously served in jobs ranging from assistant stage manager of an international “Disney on Parade” tour to manager of entertainment for the Magic Kingdom.
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

www.virginia.edu/drama
Do you imagine yourself in the middle of a group of enthusiastic young people, all of them awaiting the next tidbit of advice from your lips? Do you feel you have something you want to give back, a need to offer similar opportunities that you were given as a student? Do you want to make a difference in young, impressionable souls? Or have you been changed or moved by your experience in theatre but choose not to enter the commercial arena because of the risk or instability?

These and many other rationales could be leading you toward a career in teaching theatre. Thousands of others have made this choice and are today enjoying a rewarding, busy, challenging, meaningful and sometimes stressful life shaping the artistic sensibilities of young people in colleges, high schools and elementary schools throughout the nation, providing those students with a clearer sense of self and giving them the skills to work creatively and collectively. If you are considering a career in teaching theatre, the following information may help you determine how to best prepare yourself for that choice.

What jobs are there in this field?

Teaching jobs are available in a wide range of settings, from universities, colleges and community colleges to high schools, middle schools and elementary schools. Job responsibilities vary greatly.

Generally, the higher levels of education (universities and colleges) will require more specialization while grades K-12 will offer positions that are known more as generalists. For instance, at a large research university such as the University of Virginia, faculty positions are available in specialty areas such as acting, voice, movement, playwriting, technical theatre and theatre history. At high schools and in grades K-8, each teacher is expected to be generally trained in theatre and be able to handle all aspects of teaching and theatre production.

Margaret F. Johnson says in her book *The Drama Teacher’s Survival Kit* that the high school drama teacher is a director, a designer and a producer, as well as a classroom instructor. That description alone offers potential teachers a hint at the jack-of-all-trades nature of teaching high school theatre.

What degree/training do you need?

The degree requirements are also different, depending on whether you plan to teach at a college/university level or in grades K-12.
At most colleges and universities, you need to have a terminal degree if you hope to secure a tenure-track position. A tenure-track position is one that leads to permanent employment after a probationary period of usually six years.

The terminal degree (a graduate degree beyond the bachelor’s) is the most advanced degree available for a graduate student – and varies depending on your field. A Doctor of Philosophy (PhD) is typical for those teaching theatre history, theory or dramatic literature. A Master of Fine Arts (MFA) is often accepted for teaching acting, directing, design and sometimes dramaturgy. Some smaller colleges or community colleges will hire instructors or lecturers (non-tenure-track) without the terminal degree and will accept a Master of Arts (MA) degree. In rare instances, a university will hire a professional with an outstanding national reputation without any graduate degree at all, F. Murray Abraham at Brooklyn College in New York being a recognizable example.

High school and K-8 theatre teachers have different degree requirements. In most cases, school districts will require a BA in theatre plus teacher certification. Individual states and school districts may vary requirements so be sure to check the websites of school districts you are considering as you apply for jobs. For example, Jane Dewey, director of arts education in Danville, KY, says that it is possible in Kentucky to teach high school theatre with a teaching certification in English, as long as the candidate has practical theatre experience. Trecina Green, director of the Office of Curriculum and Instruction at the Mississippi Department of Education, says that in grades K-8 theatre can be taught by the regular classroom teacher. However, Mississippi does allow a teacher licensed in drama to teach grades K-12.

Also, at the middle school and high school levels, a teacher needs the broader knowledge of theatre production mentioned above and should be able to not only teach the performance aspects but

Sarah Barker  
Movement Educator/Author  
Associate Head, MFA Acting Program  
University of South Carolina

SELECTED CREDITS:
• Head, MFA Acting Program, University of South Carolina, 1998-2005  
• Finalist for University of South Carolina Mungo Graduate Teaching Award  
• Head of movement training, BFA acting program, Webster University (MO), for 10 years  
• Head of MFA Acting Program, University of Pittsburgh for eight years.  
• Past president, Association of Theatre Movement Educators  
• Member, training faculty, Shakespeare and Company (Lenox, MA) for 18 years.  
• Choreographer and movement coach, multiple productions, Shakespeare and Company  
• Choreographer, *Steel City*, Three Rivers Shakespeare Festival, Pittsburgh

ADVICE:
“You should find partners and colleagues who share your passion for teaching. Team teach. Create projects that test your own attitudes and approaches to the art. Sometimes you will find your best allies outside of your own school. Conferences such as SETC and ATHE have been great resources for me to find those partners. They keep challenging me and bringing me to new discoveries in how to teach and what to teach as we all dedicate ourselves to nurturing theatre artists of the future.”

DeRante Parker (right) learns the Alexander Technique from Sarah Barker
also guide the students through the design, construction and management of theatre production.

So, bottom line, applicants should do their homework early on, perhaps upon entering college, deciding what type of teaching job they want and choosing the appropriate training and degree.

**What are the job opportunities and what is the income potential?**

The job market for teachers of theatre is fairly competitive. An applicant should be prepared to relocate to increase the chances of being hired.

At the college and university level, a single job opening may get scores of applications. In the performance areas (acting/directing), the number of applicants can easily swell to over a hundred. Professor Richard Warner of the Department of Drama at the University of Virginia warns that anyone considering a career in academic theatre should know that there may be years of adjunct or part-time teaching before a permanent position is secured.

At the college or university level, it is very difficult to target a particular institution or state and succeed in securing a job there. Applicants need to expand their job searches and subscribe to various periodicals or online sources to find job openings. The Chronicle of Higher Education and Artsearch are important sources for open positions in higher education on a national level.

For teachers wishing to work at the high school and elementary school level, the employment picture is a bit more optimistic. Andrea Verdis, chair of the theatre department at Savannah Arts Academy in Georgia, says that if the applicant has the proper degree in theatre education that she or he will most likely find work.

Salaries are an issue for teachers at all levels. As an example, the Danville, KY, school district website lists annual starting salaries for teachers in the arts with zero years of experience at $35,250 for applicants who have a BA degree with certification. For applicants with a master’s degree, the salary is slightly higher at $37,830. A recent CNN report listed the starting salaries for bachelor’s degree students in computer engineering, chemical engineering or mechanical engineering at $60,000. A career choice in teaching the arts will hardly ever lead to the financial rewards that many other career choices can provide.

University and college teachers of theatre don’t fare much better in the salary game. According to figures posted in spring 2007 in The Chronicle of Higher Education, new assistant professors in the performing and visual arts average a starting salary of $46,917. Compared to similar positions in business ($81,842) and engineering ($69,510), theatre professors are very near or at the bottom rung of the compensation ladder. Several respondents for this story cited starting salaries a good deal lower than the published average above.

**What are the advantages and disadvantages of this career?**

Most teachers polled on this question mention the many intangible rewards of a teaching career – making an impact on students’ lives, finding an artistic home and creative freedom, sharing your love of theatre with other enthusiastic people, deeply satisfying personal work, and working with first-rate colleagues.

Others cite more practical advantages. Barry Pearson, dean of fine arts at Millikin University in Decatur, IL, points out that faculty at the college level can obtain job security (tenure) and benefits, have access to a system of artistic support and a ready community available for participation. Shelly Elman, director of theatre at the University of West Georgia in Carrollton, notes that “teaching theatre … allows us to give our audience a glimpse of the 3-D world. … We can extend our reach to potential audiences and potential artists.”

Almost universally, at all education levels, teachers note that they appreciate the opportunity to do something they love and have a passion for, while making a modest living. Dewey reports meeting a former student’s mother at an art gallery years after the student had graduated. Dewey was overwhelmed when the parent offered heartfelt thanks and a gift of a piece of art for having done so much for her child.

There are downsides to the profession at all levels, however. High school teachers almost uniformly cite long hours and the struggle to increase support from administrators or the community. Verdis of Savannah Arts Academy hits the raw nerve shared by most high school teachers when she notes, “You will work really hard without adequate compensation for your after-school hours. … People will not always appreciate what it takes to do produc-
tions.” She also mentions difficulty in gathering community support to finance productions. Others mention a lack of artistic autonomy and a sometimes difficult bureaucracy.

Some professors repeat the refrain of long hours and inadequate compensation noted by high school teachers. In some cases, academic structures and bureaucracy are seen as impediments to progress and a source of tension. Elman speaks of the devaluing of theatre compared to other disciplines in academia. She poses that “we train very diligently to make theatre look like magic; yet by doing this, we make it look like anyone can do it.”

What do experts say?

Clearly, the consensus of advice paints a mixed picture – lots of spiritually enriching work, the opportunity to touch both students and audience, and a life of exciting and challenging choices balanced by some hard realities in a sometimes not so hospitable climate. Passion for the art and for teaching seems to be the enduring theme. The choice to become a teacher provides many rewarding connections with students, colleagues and community, but carries with it minimal financial compensation and long, hard hours.

Ray Paolino heads the BA and MFA acting programs at the University of Georgia, where he also is director of theatre. He is a member of the Editorial Board of Southern Theatre.

Correction

A photo accompanying Kendra Johnson’s “Hair!” story in the Fall 2007 issue of Southern Theatre was credited to the wrong theatre. The photo (left) is from a production of Quilting the Sun presented by Centre Stage - South Carolina in Greenville, SC. The photographer was Guy Perticone.
Volume XLVIII, Number 1, Winter 2007

Young, Jack
Rants & Raves
Beyond Cash: The Perfect Gifts for Theatre Majors
XLVIII/1/2007/4

Brannan, Glynn
Marketing/Fundraising
Show Publicity:
Will Your Next Poster Be a Hit or a Flop?
XLVIII/1/2007/6

Cuomo, Amy
All the World's a Stage
Acting and Advocacy:
How to Put Your Skills to Work in the Field of Law
XLVIII/1/2007/8-9

Balthrop, David
So You Want to Study Theatre?
You're Choosing a Major that Will Prepare You for Life (as well as a Career)
XLVIII/1/2007/10-12

Crook, Paul B.
The Stars Align:
Southeastern Successes Share Advice on Finding Your Place in the Theatre Universe
XLVIII/1/2007/11

Koenig, Hardy
Making Sense of An Alphabet Soup of Degrees:
from AA to PhD
XLVIII/1/2007/12-13

Collins, Carrie Ann
10 Things Students Need to Know When They Arrive on Campus
XLVIII/1/2007/14-18

Delaney, Dennis
100 Essential Plays: How Many of These Have You Read?
XLVIII/1/2007/16

Delaney, Dennis
100 Great Plays You Probably Haven't Read, but Should
XLVIII/1/2007/16-17

(Unbylined)
2007 SETC College, University & Training Program Directory
XLVIII/1/2007/19-30

Gagnon, Pauline
You Need to Be a Triple Threat to Succeed in Theatre?
XLVIII/1/2007/32-43, 47

Marks, Michael
Winning Strategies for Teaching High School Theatre
XLVIII/1/2007/44-46

Freeman, Roger
Words, Words, Words …
A Review of Building Better Theatres by Michael Mell
XLVIII/1/2007/47

Volume XLVIII, Number 2, Spring 2007

Boyd, J. Caleb
All the World's a Stage
Drama Therapist:
Put Your Skills to Work Helping Others Overcome Personal Problems
XLVIII/2/2007/6-7, 9

Brannan, Glynn
Marketing/Fundraising
10 Tips to Boost the Flow of Money into Your Theatre
XLVIII/2/2007/8-9

Elman, Rochelle
The Collision Project: Innovative Program at Atlanta’s Alliance Theatre Links High School and College Students with Professionals
XLVIII/2/2007/10-18

(Uunbylined)
2007 SETC Professional Theatre Directory
XLVIII/2/2007/19-26

Stilson, Kenneth L.
Romeo and Juliet (I explained to the police)
Is NOT Pornography
XLVIII/2/2007/28-33

Lee, Teresa
Children’s Theatre of Charlotte Joins Hands with Public Library to Create ImagInOn:
Learning Center Is Groundbreaking Model Linking Theatre, Literature and Technology
XLVIII/2/2007/34-43

Qualls, Christopher
Words, Words, Words …
A Review of Letters to a Young Actor: A Universal Guide to Performance by Robert Brustein
XLVIII/2/2007/44

Volume XLVIII, Number 3, Summer 2007

Raun, Patty
400 Words
Theatre Provides ‘a Place of Sanctuary for Those who Grieve’
XLVIII/3/2007/4

Boardman, Liz
Marketing/Fundraising
Coconuts and More:
10 Ways to Promote Your Play on a Budget
XLVIII/3/2007/6-7

Cuomo, Amy
All the World's a Stage
Voice-Over Artist: Put Your Skills to Work in Ads, Animation, Narration
XLVIII/3/2007/8-9

Thompson, David S.
'I’m … Marsha Norman’
Behind the Scenes with the Pulitzer Prize-Winning Playwright
XLVIII/3/2007/10-14

Wemm, Dennis
Joe Filippo Honored with Suzanne Davis Filippo, Anna
Award
XLVIII/3/2007/15

Boyd, J. Caleb
George Lowe, Voice Artist (and Comic):
‘About Every 10 Years, You Have to Reinvent Yourself’
XLVIII/3/2007/18-19, 22

St. Peter, Richard
One Hour in a Room with Tom Key:
Atlanta Keynoter’s Address Revitalizes Artistic Director
XLVIII/3/2007/20-22

Gillman, Denise
Science Theatre:
Why the Drama of Discovery Is Captivating Playwrights, Audiences
XLVIII/3/2007/24-27, 31-32

Awori, Jonathan
Mask and a Flask:
Mix Science and Theatre for a Powerful Explosion of Learning
XLVIII/3/2007/28-30, 32

Volume XLVIII, Number 4, Fall 2007

Booth, Susan V.
400 Words
When the Alliance Won a Tony Award, New Playwrights Won, Too
XLVIII/4/2007/4

Cuomo, Amy
All the World's a Stage
Business Improvisation Artist:
How to Put Your Skills to Work in Corporations
XLVIII/4/2007/6-7

Shafer, John Wayne
Distance Theatre
How Digital Technology Is Revolutionizing Drama
XLVIII/4/2007/8-14

Johnson, Kendra
Hair!
Everything You Wanted to Know About Styling African-American Actors but Were Afraid to Ask

2007 Charles M. Getchell Award

Soland, Lisa
The Playwright:
Intellect or Heart?
Don LaPlant's Riveting Drama Makes Us Choose
XLVIII/4/2007/19-20

LaPlant, Don
The Play:
TWO BODY PROBLEMS by Don LaPlant

Phillips, Scott
Words, Words, Words …
Review of Theatre Histories: An Introduction by Philip B. Zarrilli, Bruce McConachie, Gary Jay Williams and Carol Fisher Sorgenfrey
XLVIII/4/2007/32
Priscilla Parker Talent Scholarships

Presenting awards up to $40,000 each (renewable awards of $10,000 per year)

- Performance and Tech/Design scholarships available
- Final auditions/interviews on Rollins College Campus, Spring semester

Rollins College is a small liberal arts college in Central Florida. Our guiding principles are excellence, innovation, and community. The Department of Theatre and Dance believes that theatrical productions and classroom study are of equal and complementary value. The Theatre and Dance Department produces 7 shows per season in the historic Annie Russell Theatre and the intimate and flexible Fred Stone Theatre.

For further information, application forms and dates, write to:

The Priscilla L. Parker Scholarship Committee
Box 2735, Rollins College, Winter Park, FL 32789-4499 rollins.edu/theatre
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.