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This photo from the October 2013 production of Dancing at Lughnasa at the College of William & Mary in Williamsburg, VA, was chosen from more than 180 photos submitted by colleges and universities in our annual cover contest. Shown left to right are students Sarah Cusenza, Brittany Liu, Rebecca Turner and Madeline Murphy. Director: Christopher Owens. Scenic Designer: Matthew Allar. Costume Designer: Patricia Wesp. Lighting Designer: Steve Holliday. Technical Director: David H. Dudley. (Photo by Geoffrey Wade; cover design by Deanna Thompson)

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## Special Section

D-1  **2015 SETC College, University & Training Program Directory**  
Find the right school for you in this comprehensive directory, which lists SETC member institutions and the degrees they offer.  
(Special section begins after Page 18.)
The Value of Simplicity: What Needs Pruning in Your Life?

from Steve Willis, Actor, Playwright and Professor
Bennett College, Greensboro, NC

“Son...You need pruning. Come inside and write ‘simplicity’ two hundred times without stopping. Perhaps that will improve your style.”

That’s one of my favorite lines from The Fantasticks, the long-running, off-Broadway musical that introduced familiar songs such as “Try to Remember” and “Soon It’s Gonna Rain.” I’ve spent the past eight weeks rehearsing and performing this show for a local theatre company. It’s my third time doing the show, but this time I’m playing a role that’s new to me: Hucklebee, the Boy’s father. (And, yes, as Hucklebee, I get to say the above line at every performance.)

There is something magical about simplicity. Perhaps that’s part of the ongoing appeal of The Fantasticks. It’s an inherently simple show: a boy-meets-girl story, told with minimal scenery and props, scored for only piano and harp, with a cast of only eight actors. At a time when theatrical productions are getting bigger and bigger, simplicity seems more magical than ever.

Early in the show, the audience learns that gardening is one of Hucklebee’s favorite pursuits. “Too much moisture is worse than none at all,” he tells them. “Prune a plant. Avoid water. And go easy on manure.” In other words, keep it simple, and your garden will grow.

In addition to being a theatre practitioner, I’ve been teaching and studying yoga for nearly a decade. Those of us who practice yoga do so for a plethora of reasons – to sweat, to stretch and the list goes on – but we also find it helps us embrace simplicity. Closing your eyes and taking a few breaths with awareness can be the most welcome moment of any given day. Inherently, the practice teaches us to appreciate each moment and each breath. It encourages us to embrace what is important.

As I have watched audiences respond enthusiastically to The Fantasticks over the past several weeks, a thought has occurred to me: Perhaps Hucklebee is right on every level. You probably don’t need to write “simplicity” two hundred times, but you might want to pause for a moment, take a couple of deep breaths, and ask yourself, “What needs pruning in my life?”

Let me know if your style improves.

Have an opinion on a topic related to theatre? Send your column of 400 or fewer words to deanna@setc.org.
Theatre members of the Editorial Board. Criteria for evaluation include: suitability, clarity, significance, depth of treatment and accuracy. Please query the editor via email before sending articles. Submissions are accepted on disk or via email. Stories should not exceed 3,000 words. Color photos (300 dpi in jpeg or tiff format) and a brief identification of the author should accompany all articles. Please note any photos, disks and other materials to be returned and include SASE. Send stories to: Editor, Southern Theatre, 1175 Revolution Mill Drive, Studio 14, Greensboro, NC 27405. Email: deanna@setc.org.

From the SETC President

As many of us end the fall semester and look toward graduation in the spring, the constant question we hear from students is: “What should I do next and what steps should I take?” In this issue of Southern Theatre, we share advice to help actors and offstage workers succeed in their quests to find jobs.

Auditionees and offstage job seekers at the SETC Convention perennially ask two questions: “What makes a company rep flip the page?” and “Why didn’t I get a callback?” What better way to find out the answers than to ask the reps themselves? That’s what Southern Theatre did this past summer through a survey emailed to all company representatives who attended the 2014 SETC Auditions and Job Fair. Kent Brown shares their do’s, don’ts and more in two stories in this issue, beginning on Page 9. Meanwhile, on Page 16, Caleb McMullen provides special tips for gay actors on how to succeed in the audition setting.

“What’s a growing or changing theatre field that I should explore?” That’s yet another question posed often by those who are either beginning a career in theatre or looking for a new avenue to explore. In this issue, we examine two evolving fields that offer opportunities for emerging and established professionals interested in offstage work. On Page 26, Larry Cook outlines the revolution that has occurred in both the practice and teaching of sound design, and Shawn Paul Evans outlines the changes that have occurred in stage management on Page 30.

This issue also includes a comprehensive resource for students and their teachers as they look for the perfect place to begin or continue their study of theatre. In the center section of the magazine, you will find the 2015 SETC College, University & Training Program Directory, which lists SETC member institutions and provides details on the degrees they offer.

Those interested in stage combat will want to read our regular “Words, Words, Words…” book column, which features a review by John Tourtellotte of Academy of Theatrical Combat Basics Level 1. In our regular “Outside the Box” column, George Hillow shares innovative ideas for using the disco ball in the theatre, giving this dance hall icon a 21st century sheen.

All of us who feel as if we have too much on our plates may take some wisdom away from this issue’s “400 Words” column. While acting in a recent production of The Fantasticks, Steve Willis found some key dialogue that has application in our overloaded lives.

I hope that within the pages of this issue we bring some clarity to the burning question on the minds of so many soon-to-be graduates: “Where do I go from here?” Enjoy!
Mirror balls have been around for ages. You probably have seen them in use countless times as they swirl their happy little patterns across the dance floors of discos and across the stages and walls of theatres. However, in our technologically sophisticated world of automated lighting fixtures and computerized projections, mirror balls seem distinctly ho-hum. They feel like a throwback to another era of technical production – but only if you use them traditionally. If you think outside the box about mirror balls, you may be astounded by what they can add to the lighting effects of a play, even one that boasts an advanced lighting rig.

Here are some ideas for how you can obtain surprising effects from an old friend.

**Galaxy of stars for A Midsummer Night’s Dream**

First, recognize that a mirror will reflect whatever it sees, and a mirror ball will do that hundreds of times in every direction. So if you put a cardboard pattern of some sort – perhaps a simple star shape – into the gel slot of a lighting instrument, the mirror ball thinks it is seeing a star and faithfully reflects that image over and over.

That’s exactly what we did for a production of *A Midsummer Night’s Dream* at Christopher Newport University (CNU). We cut out a few different star patterns from pieces of shirt cardboard and inserted them into the gel slots of a few ellipsoidals and focused them onto a 17-inch mirror ball from just a few feet away.

The effect was astonishing. Hundreds upon hundreds of perfect little stars flooded across the stage and all around the auditorium. But the mirror ball was not turning, so the stars were stationary and wonderfully evocative of a magical night in the forest. Obviously, projecting a galaxy of stars will be most dramatic when and where scene light is kept at low levels.

**Swastikas for Cabaret**

Speaking of dramatic, we used the same effect at CNU in a production of *Cabaret*. During the Act I number, “Married,” when Fräulein Schneider and Herr Schultz decide to marry, we used a mirror ball traditionally during their dance break and enveloped them and the entire theatre in colorful
swirls of light – all very romantic, all very predictable.

The drama came at the end of Act I when their engagement party at the fruit shop is broken up with the Nazi anthem. When the Act I lights dimmed to black, instead of bringing up the house lights as the audience was expecting, we brought up a pair of ellipsoids pointed at the stationary mirror ball, but in their gel slots we placed swastikas made from electrician’s tape on clear and red gels. The stage and audience were prophetically glutted with volleyball-sized swastikas, each one red, white and black (the shadow of the tape).

Then we brought the house lights up for intermission, but the swastikas were still visible, some on programs as people sat and read, some on the chests of audience members as they stood to chat in the aisles. Chilling, Creepy-crawly color, or dancing lights

A final example of a more modern use for the venerable mirror ball comes from a recent production of Legacy of Light, also at CNU, but this use was in conjunction with an automated gobo, a film loop with a snow pattern and not a cardboard pattern in the gel slot. Remember, the mirror reflects whatever it sees, and in this case, it was an animated gobo.

Here’s the trick. Play with a snow pattern in a Film FX, not trying to create a snow effect, but just learning what it will do. Slow the loop down to a dead crawl and experiment with the ellipsoidal’s focus. You’ll soon discover that you can create creepy-crawly patterns of mutating, multi-colored prisms of light.

You can use this dancing prism effect however you choose. For our A Midsummer Night’s Dream, we dedicated a 26-degree ellipsoidal with this effect in it as a followspot and used it on Puck whenever he dropped the potion in the lovers’ eyes. Or you can point this effect at a stationary mirror ball and fill the entire stage and theatre with patterns of dancing color, which we did in Legacy of Light – a lovely effect for a play with this title.

So don’t discount the mirror ball as an aged icon from yesteryear. Haul one out, set it up, and play with it. You’ll be surprised by what you can create.

Materials and Costs

Mirror Ball
Most theatres with even modest technical capabilities have mirror balls. If your theatre doesn’t have one, they’re readily available for a few hundred dollars.
Source: www.cheapdjgear.us/16_inch_Mirror_Ball_Party_Kit_p/em-16%20combo.htm

Star Pattern or Swastika
The cost of making a star pattern or swastika to slip into a gel slot is minimal. A scrap of tinfoil or shirt cardboard works fine, along with your scrap color media. Rosco Heat Shield is about $15 per sheet.
Source: www.stagespot.com/rosco-heat-therma-shield.html

Snow Pattern
The cost of the snow pattern in the Film FX is about $100.
Source: www.gamonline.com/catalog/filmfx/

Film FX
The Film FX itself costs about $600 online.
Source: www.stagelightingstore.com

George Hillow is a member of United Scenic Artists Local 829, the union of professional theatrical designers. Since 1991, he has taught, designed and directed at Christopher Newport University in Newport News, VA. He is a regular contributor to Southern Theatre.
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If you are planning to audition or interview at the SETC Convention in the spring, you may wish you could ask hiring companies what they like to see – and what makes them flip the page.

This past summer, Southern Theatre did your legwork for you. We asked professional theatre representatives who attended the 2014 SETC Professional Auditions to share do’s and don’ts for auditionees, and we asked those who participated in SETC’s job fair to provide similar information for offstage applicants.

Thirty-eight company representatives responded. On Page 10, you will find comments for auditionees from hiring company reps who were in the Auditions Room in 2014 – and likely will be there again in 2015. On Page 20, you will find advice from their counterparts who conduct job fair interviews.
Company Reps Share Advice on How to Land a Role

by Kent R. Brown

Long before the SETC Convention, hundreds of actors begin devouring plays and monologue anthologies in a quest to find the elusive answer to an important question: “What do they want?” You may be surprised to learn that “they” – the theatre reps hunkered down in that hiring hall, watching your audition – want nothing more than to hire you!

As Jen Nelson Lane of Birmingham Children’s Theatre noted, “The people you’re auditioning for desperately want you to be the exact actor we’re looking for. We all want you to do well. Even though audition rooms are often full of straight-faced people, we are on your side and are genuinely interested in seeing your work.”

So how do auditioning actors maximize the fleeting seconds they have to reveal their passion for the theatre and their love of performance? Here are 10 key pieces of advice from theatre company representatives who responded to our recent survey on how to make the most of your audition.

1. KNOW YOUR CHARACTER – AND SHOW YOUR PROFESSIONALISM.

All of the company reps are looking for skill sets they can build upon. They are looking for dependable and pleasant people who want to contribute to the success of their theatres. They are looking for talent that will thrill their audiences, night after night. And they are looking for individuals who can demonstrate all of those qualities in a 60-second audition – or 90 seconds if the auditionee sings, too.

“I’m looking for an interior life [and it has to be real]. Far too many actors audition without any idea what [their character] was doing before this particular monologue, what they hope to accomplish by saying these words, and especially who they’re talking to. Find clear and precise answers to all these things. And no, I’m talking to an audience to persuade them to
love me’ isn’t good enough. The stakes in the audition, whether it be spoken or sung, must be real and tangible [for the character].”

- Kevin Hasser, Olney Theatre Center

“In the end, an audition is still acting. Do those things you normally do when in a full production and bring that truth to the audition. People often forget this and the audition comes across as too presentation. Create packages that give you time to relax, sing and act. Most theatre reps have a sense of you in the first 45 seconds of your audition. Make those first 45 count in showing us not only your talent, but who you are and how professional you are.”

- Don K. Williams, Harold Clurman Lab Theater

“Make us care. Be funny, if possible. We don’t get to laugh much, and it brightens the day. Find a way to have your song and monologue work together as a unit. Don’t try to shock us, and don’t think a vest or a red dress will make you memorable. Your performance is what counts. And remember, if we are going to have to work with you, we need to like you. Any ‘attitude’ trumps talent and closes the door.”

- Steven Lloyd, HART Theatre

CHOOSE AUDITION MATERIAL CAREFULLY.

Your monologue should showcase your talent and range. Know what others are doing for their monologues – and choose something different.

“Hidden and alternative [audition] gems are always great. Too often, monologues come out of a monologue book or the best play from the previous four years. Unfortunately, everyone else is looking in the same books, and the best selections get used the most. A relaxed, well-prepared, confident and unrushed presentation is a big plus. Finally, seeing actors who genuinely have a joy for performing, are spontaneous inside the form and seem to be enjoying the ride of ‘just being up there’ is always refreshing.”

- Don K. Williams, Harold Clurman Lab Theater

“The audition needs to show your range – not just [your ability to create] a single character in a single mood, but your ability to bring power, heart, laughter and joy to an audience in various moods, rhythms, styles, volume levels and intensities.”

- Jim Crabtree, Cumberland County Playhouse

“I am not a prude, but excessive language and sexual content shuts me off immediately! The material you choose is a reflection of you!”

- Brian Clowdus, Serenbe Playhouse

AVOID MISTAKES THAT CAUSE THEATRE REPS TO “FLIP” THE PAGE.

We asked theatre reps to share the most common reasons that they will turn the page before you finish your audition. Pay attention now to keep them alert and watching next spring.

“I tune out when they rush through their piece because they are trying to cram so much stuff into the audition. [They] are more focused on beating the timer than they are in presenting a solid characterization with strong choices.”

- Chris Armbrister, Stagedoor Manor/Thin Air Theatre Co.

“I flip actors who are dressed inappropriately – dresses too short or thoughtless outfits that are in contrast to the material they are performing – and who choose material that is overdone, or material with a lot of language. I’m not shocked, just bored.”

- Steven Lloyd, HART Theatre

“I don’t spend time on auditionees who cannot express emotional depth or variety. I’m not looking for “blonde: 5’4, lean.” I’m looking for an actor who can realistically play a variety of characters in a repertory of shows. If an actor walks on stage and can only portray “under-appreciated lovelorn nerd” or “dim and campy bombshell,” I will not give that person a callback.”

- Kevin Hasser, Olney Theatre Center

“It happens in the first five seconds for me. Look sharp, but not over the top. Your strongest piece should be first. If you are a singer – a true singer – then sing first and grab me immediately. If you are not a singer, do not sing. Don’t do crazy shtick or choreograph a song.”

- Brian Clowdus, Serenbe Playhouse

DO’S AND DON’TS FOR AUDITIONEES WHO SING.

Choose songs carefully, and don’t push your voice past its limits.

“Just because you can, doesn’t mean you should! Don’t insist on screeching out your top note. If I like your style, I’ll ask for more.”

- Lee Buckholz, Derby Dinner Playhouse

“Sing legit first and then do the belt after that. We
Some want leads, character or ensemble actors, classically trained actors for their Shakespeare season, or singers and dancers. So, while you may have a great smile and a lovely voice, you may also be too tall or too short, a bit too peppy, or just not the look for their needs, so you may not get called back.

“Physical requirements are first and foremost. If I am looking for a 6-foot-plus male, then I will flip past those who don’t fit the mold.”
- Ken McCabe, Dixie Stampede/Pirates Voyage

Even if you’re not right for today’s part, realize that your audition is still an opportunity to make an impression. The rep may remember you tomorrow.

“Although I usually go in with my season in mind, [I’m] also looking for folks for the future. There have been times when I find an actor I like so much that I actually say to myself, ‘I need to find something for him/her to do.’ If actors seem to truly be enjoying themselves during their audition, meaning they are at ease, know their material well, and have a joyous presence, I will almost always take a second look.”
- Jen Nelson Lane, Birmingham Children’s Theatre

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- Jen Nelson Lane, Birmingham Children’s Theatre

“Theatre reps come to auditions with diverse needs.
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6 PRACTICE AND PREPARATION ARE ESSENTIAL.

There is no excuse for a sloppy monologue presentation. You are demonstrating your potential business habits to hiring companies. Be prepared. Know it cold!

“Standing onstage while fumbling for your lines can be unnerving for the performer, yes, but it also can send out a red flag to the theatre rep. If you are not confident in something you have had months to prepare, how can I trust you to learn a show in two weeks?”

- Annie Bellinger, AEA Stage Manager/Casting Director

“Be prepared, be personable, and remember to have fun! If you make a mistake, own up to it and move forward with confidence. Stay positive, even when you are tired after a long day of auditions and callbacks. Let the hiring companies see the passion you have for performing.”

- Lisa Jones, Cedar Point Live Entertainment

“Look like you know what you’re doing with your piece. Know it backwards and forwards and have people watch. Then tell them to look away from you or [start reading] something. [But you keep working it!] This will help with focus and concentration.

- Julie A. Richardson, Director/AEA Stage Manager

7 BE CAREFUL WHAT YOU WEAR.

Auditions can be grueling affairs. Don’t compound the experience by wearing scratchy woolens or spandex that has lost most of its span! Be wise. You may have to stretch, leap, run or do somersaults in a callback improvisation. Dress for comfort but with a strong sense of self-respect.

“Ladies, heels are great. Make sure you can walk confidently in them. It is scary enough to walk on the stage without giving yourself the extra challenge of not toppling over before you hit your mark. We will not be paying attention to your audition if we fear for you. Gentlemen, learn how to iron your clothes and how clothes should fit on you.”

- Annie Bellinger, AEA Stage Manager/Casting Director

“It’s OK to dress down a bit during callbacks. Comfortable shoes especially – and coats if they are going to be ‘building hopping’ for the callback process. No need to freeze their tails off to look pretty door-to-door. Stay warm! And that’ll keep their voices and bodies in shape!”

- Lara Marsh, Nebraska Theatre Caravan

ADVICE FOR ACTING COACHES from Company Reps

A majority of respondents noted that many actors present the same material. It becomes a bit numbing to listen again and again to the same song from Wicked or to hear the same David Ives monologue a dozen times. They suggest that professors and acting coaches help auditionees find more distinctive pieces, especially ones that showcase their “saleable” skills and talents.

“Encourage your students to embrace their types. SETC is great because [collectively] we are looking at all types. But nothing is more confusing or befuddling than a misused song or monologue. Also, avoid overused pieces. It works against the student when we start stacking up all the girls who sang “I Can Cook” or all the boys who sang “Santa Fe.”

- William Patti, Highlands Playhouse

“[Help them] choose material that works for them! If they can’t play a leading man, don’t [select] a piece about loving girls. The strongest auditions are always [given by] actors who know exactly who they are and what roles they can be cast in professionally.”

- Brian Clowdus, Serenbe Playhouse

“Make sure they are well-versed in the ‘business’ of acting. [They should be] prepared with materials such as a well-organized book of music, a headshot and a clearly [formatted] resume stapled together. They should also be aware of musical styles. When we ask for a legit or classic musical theatre song, the actor should not come up with “Somewhere That’s Green” from Little Shop of Horrors.”

- Nikki Grillos, Joy Dewing Casting
DON'T PLAY ‘BEAT THE CLOCK’ IN YOUR AUDITION.
You have a limited time for your audition. Plan carefully to maximize your impact.

“When putting together the audition, think of it as 15 seconds shorter than it really is so the actor is comfortable that he/she is well within the time period, and therefore it is not a concern.”
- Chris Armbrister, Stagedoor Manor/Thin Air Theatre Co.

“Rehearse slating (stating name and number) when you rehearse auditions. The time clock at SETC (and most other auditions) starts when you start speaking. A long introduction or even a polite ‘good morning’ can eat valuable seconds off your audition time. I’d rather hear you finish your monologue than tell me ‘hello.’”
- Jen Nelson Lane, Birmingham Children’s Theatre

BE PREPARED TO MAKE THE MOST OF YOUR CALLBACKS.
Actors should focus on having a variety of pieces ready for callbacks.

“That old mantra of having two comedic monologues, two classics, two dramas and five songs? Do that. You will be asked to do things [at the callback] you haven’t prepared, and the individuals who actually prepare and come ready to play – those are the guys who get cast. The best thing to do in an audition is say ‘yes.’ If you cannot say ‘yes’ due to your own lack of planning, you’re five steps behind the guy who gets the job.”
- Kevin Hasser, Olney Theatre Center

“This spring, I was shocked at how few auditionees had a Shakespeare or other classical piece prepared: 90 percent of those I called back had checked off Shakespeare on the job interest survey, but over 50 percent did not have a single piece completely prepared, and over 80 percent did not have a second classical piece.”
- Company rep who asked to remain anonymous

“Embrace the callback! I can’t hire you without a productive callback – but I wouldn’t have called you back if I didn’t think you were wonderful. Too many auditionees let their nerves derail callbacks. If I have you sing from a show in my season, I am aware there are limitations – I just want you to do your best and show me some strong choices.”
- William Patti, Highlands Playhouse

DON'T NEGLECT (OR PAD) YOUR RESUME.
Companies want to read detailed information on your resume – but they want facts, not fiction.

“Give me as much information as you can, not a longer list of shows, but more personal information! Many actors are leaving height, current weight, etcetera, off their resumes. I want to know!”
- Lee Buckholz, Derby Dinner Playhouse

“Be honest. Don’t puff up your resume. And take time to learn about the companies you expect to hire you. We want to hire people who want to work for us. Not just people who need a job.”
- Steven Lloyd, HART Theatre

One parting piece of advice: Always keep educating yourself. Ask questions about the “biz” whenever possible. Talk to friends who are actively auditioning. Continue to take classes. And remember to smile like you mean it!

8 QUICK TIPS FOR AUDITIONEES

✔ REALIZE that you are in a room full of people who want you to succeed. Relax and take advantage of it. Command the space with confidence.

✔ DON’T DO the most popular monologues or sing the most popular songs. The theatre reps will go brain dead!

✔ HAVE SEVERAL monologues and songs ready at all times. Switch your monologue or song if people in front of you have the same one.

✔ TAKE TIME to learn about your prospective employers. They want to hire people who want to work for them. Not just people who need a job.

✔ SET VANITY ASIDE. Honestly evaluate your “type” so you can market yourself most effectively. Monologue and vocal selections should work in collaboration to indicate the appropriate range of roles for you.

✔ HAVE SEVERAL audition pieces ready to go. Never say, “Oh, I thought I just needed one piece.” You should have a variety, from classical to contemporary, from comedy to drama. Why? Because you want that job!

✔ IF YOU’RE AUDITIONING for a school touring theatre, your favorite Mamet or Mac Wellman pieces might not be the best fit.

✔ AVAILABILITY DATE does not mean graduation date. Availability date means you can walk into their theatre at 8 a.m. sharp on that day.

Kent R. Brown, Emeritus Professor of Drama at the University of Arkansas, Fayetteville, is an award-winning playwright whose works have been produced around the world. He lives in Simpsonville, SC.
STRAIGHT ACTING FOR THE GAY ACTOR
Advice on ‘Butching It Up’ to Book the Role

by Caleb McMullen

I am a proud homosexual. I like my jeans tight. I like to sing Whitney Houston power ballads at the top of my lungs (Buddha rest her soul). But I am also an actor. And being an actor requires me to be able to present myself as a “white canvas.”

We spend an exorbitant amount of time trying to achieve this neutral state of being so that the director can mold us through our imaginations, so that we can effectively embody a creature completely different than ourselves.

We learn through our training what our habits are. However, for us gay men, these habits are sometimes more distracting than most. How often have you sat in a theatre watching an actor play Macbeth and thought to yourself, “This man is gayer than a Chihuahua wearing a tutu being carried by Elton John?”

When I was in theatre school, one of my directors pulled me into his office after watching me rehearse a scene in which I was playing a heterosexual man.

“Caleb, may I be frank? What is your sexual orientation?” he asked, casually leaning back in his reclining office chair.

I laughed silently in my head. During theatre school, I was a flaming homosexual with an affinity for wearing dresses and silicone boobies and calling myself Trinity DiMarco. I politely told him I was gay, something he clearly knew already.

“Well, here’s the thing,” he said. “When you act, I know you’re gay. And I’m worried for you and for your career. There’re not a lot of gay roles out there, and do you really want to be typecast based on something as personal and irrelevant as your sexuality?”

It took me about 30 seconds to shed my affrontedness and understand that he truly had my best interests at heart. This director did me a huge favor. He pointed out that I act gay when I shouldn’t. He then proceeded to give me practical advice on how I can convincingly play a hetero.

THE VOICE

Stereotypes are stereotypes for a reason, and I was no exception. I had a very lovely, very effeminate...
I watched my silhouette putting one foot in front of the other. I was weighted and grounded and, without focusing or trying, I was walking like a straight man (or at least the way society has dictated that straight men should walk). Of course, after this realization I proceeded to squeal, jump up and down, and then skip all the way home.

The other challenge I faced was an excess of gesticulation in performance. My hands gave me away. It’s almost as though my energy boiled over on stage and found itself dancing through my arms into my wrists, my palms and my fingers. It was this abundance of upward energy that presented me as a gay actor playing a straight role. The excess gesticulation stemmed from an excess of energy, and the answer was simple: Be more tired.

So, I started doing push-ups before making my entrances on stage. I still do this, as many as 100, to make sure that my body is exhausted. When I take the stage, my body only has the energy to gesticulate in a way that is absolutely necessary (and justified). The other side-effect is that after eight shows a week, my chest, shoulders and arms are in fabulous shape.

**THE BIG GAY CONCLUSION**

Look, I love being gay, and I have no problem sounding or acting “gay.” Get two drinks in me and I become the queen of the night (R.I.P., Whitney Houston). However, because I have decided to be an actor, I must know how to manipulate my voice and my body to facilitate the demands that my characters make of me. These are my tools, my crayons, and if I only have pink and purple in my crayon box, how will I ever be able to play blue or red?

There is also an argument that has been thrown around (perhaps a couple of years ago now) that gay men can only play comedic stereotypes of straight men. However, what it really comes down to is this: If you are a good actor, then it doesn’t matter who you are, which gender you are attracted to, or if you took your Metamucil this morning. If you are a good actor, then you can shed your personal physical habits and fully embody the character you have been entrusted to play.

Caleb McMullen, an actor who is the co-founder/artistic producer of Mnemonic Theatre Productions in Vancouver, British Columbia, published an earlier version of this article on his website/e-zine, TheatreisforSuckers.com.
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625 Polk St.
San Francisco, CA 94109
Contact: Admissions
415-618-3741; admissions@academyart.edu
www.academyart.edu

AGNES SCOTT COLLEGE
Department of Theatre and Dance
141 E. College Ave.
Decatur, GA 30030
Degrees: BA: 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. The location in vibrant metro Atlanta helps students launch their careers with access to auditions, internships and employment opportunities in theatre and film.
Contact: David S. Thompson
404-471-6250; dtompson@agnesscott.edu
www.agnesscott.edu

ALABAMA STATE UNIVERSITY
Department of Theatre Arts, PO Box 271
Montgomery, AL 36101
Degrees: BA: Performance, Technical Theatre, Drama
Profile: Graduates are qualified theatre professionals in all facets of the theatre arts. They are prepared for employment opportunities in theatre and film.
Contact: Wendy R. Coleman
334-229-6739; wrcoleman@alsu.edu
www.alsu.edu/CVPA

AMDA COLLEGE AND CONSERVATORY OF THE PERFORMING ARTS (LA)
6305 Yucca Street
Los Angeles, CA 90028
THE AMERICAN MUSICAL AND DRAMATIC ACADEMY (NY)
211 W. 61st Street
New York, NY 10023
Degrees: BFA (at AMDA LA only): Acting, Dance Theatre, Music Theatre, Performing Arts; Two-year Conservatory Program certificates: Studio (Acting for Stage, Film and Television), Dance Theatre (Theatrical, Commercial and Concert Dance), Integrated (Acting, Music Theatre and Dance)
Profile: Founded in 1964, AMDA provides rigorous, performance-based training and an industry-focused education that prepares students for professional careers as performing artists. Three enrollment dates each year: fall, spring or summer semester. Students enjoy the option of studying at both campuses while completing their degrees or certificates.
Contact: Karen Jackson
LA: 800-367-7908; kjackson@amda.edu
www.amda.edu

AMERICAN ACADEMY OF DRAMATIC ARTS
120 Madison Ave., New York, NY 10016
1336 N. La Brea Ave., Los Angeles, CA 90028
Degrees: AOS: Acting; Certificate of Completion: Acting; options to continue at partnered schools for Bachelor's Degree
Profile: The American Academy of Dramatic Arts was the first conservatory for actors in the English-speaking world. Its purpose is to provide students with the tools to make acting their profession. Faculty are working professionals and master teachers whose goals are to prepare students for acting in theatre, television and film.
Contact: 800-463-8990 (NY); 800-222-2867 (LA); admissions@aada.edu
www.AADA.edu

ANDERSON UNIVERSITY
South Carolina School of the Arts
316 Blvd., Anderson, SC 29621
Degrees: BA: Theatre (Acting, Directing, Dance, Theatrical Design), English Education with Theatre Certificate; BFA: Musical Theatre
Profile: A Christian university providing excellence in performance, technical and arts administration opportunities; four venues (large and small proscenium, concert hall, black box); multiple dance spaces; courses in acting, directing, musical theatre, design, dance, stage movement, stage craft, theatre history, theatre minor. Auditions are required. Scholarships are available.
Contact: Meghan Cole
884-760-1170; mcole@andersonuniversity.edu
www.andersonuniversity.edu

ANDREW COLLEGE
501 College St.
Cuthbert, GA 39840
Contact: Nate Gross
229-732-5968; nategross@andrewcollege.edu
www.andrewcollege.edu

APPALACHIAN STATE UNIVERSITY
Department of Theatre and Dance
PO Box 32123
Boone, NC 28608
Degrees: BA: Theatre Arts (Design/Technology, General, Performance, Theatre Arts Education, K-12), Dance Studies; 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 (Dance); Keith Martin (Theatre)
828-262-3028; adamsm@appstate.edu
828-262-8179; martinkt1@appstate.edu
theatre.appstate.edu

ARCADIA UNIVERSITY
450 S. Easton Rd.
Glenaside, PA 19038
Degrees: BA: Theater Arts; BFA: Acting; Minor: Theater Arts
Profile: Arcadia stages productions each year showcasing rigorous study in acting, speaking and singing, dramatic literature, directing, dance, improvisation and other techniques. The program annually earns awards from and performs at the Kennedy Center American College Theater Festival. The university connects students with professionals and professional opportunities in Philadelphia.
Contact: Mark Wade
215-572-2146; wadem@arcadia.edu
www.arcadia.edu/arcadiatheater

ATLANTIC ACTING SCHOOL
76 Ninth Ave., Suite 537
New York, NY 10011
Degrees: BFA with NYU’s Tisch School of the Arts; Certificate Programs: Professional Conservatory, Evening Conservatory, Summer Teen Ensemble
Profile: Founded by David Mamet and William H. Macy, we offer in-depth training in Mamet’s and Macy’s approach to acting: “Practical Aesthetics.” The mission of the school, affiliated with Atlantic Theater Company, is to ensure that graduates master essential analytical and physical disciplines of acting and are empowered with skills for success.
Contact: Brandi-lea Harris
212-691-5919; bharris@atlantictheater.org
www.atlanticactingschool.org

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AUBURN UNIVERSITY
350 W. Samford Ave.
Auburn, AL 36849
Degrees: BA: Theatre; BFA: 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: Scott Phillips
334-844-4748; philmm2@auburn.edu
www.auburn.edu/theatre

AVERYETT UNIVERSITY
420 W. Main St.
Danville, VA 24541
Degrees: BA: Theatre, English/Theatre with or without Teacher Licensure; BS: Theatre with Teacher Licensure; Minor: Musical Theatre
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

BALL STATE UNIVERSITY
Department of Theatre and Dance
2000 W. University Ave., AC 306
Muncie, IN 47306
Degrees: BA or BS: Design and Technology, Directing, Stage Management, Theatre Education, Theatrical Studies; BFA: Musical Theatre, Acting, Dance
Profile: BSU offers a totally undergraduate program for serious theatre and dance students. The degree programs, fully accredited by the National Association of Schools of Theatre and National Association of Schools of Dance, provide quality, pre-professional training in a liberal arts setting, preparing students for professional careers or graduate study.
Contact: Bill Jenkins, Andrea Sadler
765-285-8740; wjenkins@bsu.edu, amsadler@bsu.edu
www.bsu.edu/theatre

BELHAVEN UNIVERSITY
1500 Peachtree St.
Jackson, MS 39202
Degrees: BA: Theatre (Theatre Ministry, Dramatic Writing); BFA: Musical Theatre, Acting
Profile: Belhaven University Theatre teaches students through training grounded in a Christian Biblical world view, with an emphasis on creating new theatre. Our liberal arts approach aids students in being well-rounded individuals, as well as qualified professionals.
Contact: Elissa Sartwell
601-974-6131; theatre@belhaven.edu
www.belhaven.edu/theatre

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

BENNETT COLLEGE FOR WOMEN
900 E. Washington St.
Greensboro, NC 27401
Degrees: BA: Theatre; BFA: Theatre Performance
Profile: Develop your craft at a small, historically black liberal arts college for women that offers an interdisciplinary, student-centered environment with a diverse faculty of working professionals.
Contact: Beth Ritson
336-517-2188; eritson@bennett.edu
www.bennett.edu

BEREA COLLEGE
101 Chestnut St. CPO 2148
Berea, KY 40404
Contact: Shan Ayers
859-985-3426; shan_ayers@berea.edu
www.berea.edu/theatre

BERRY COLLEGE
2277 Martha Berry Hwy.
Mount Berry, GA 30149
Degrees: BA: Theatre
Profile: Recognized nationally for quality and value and ranked the nation’s No. 1 “Up-And-Coming” liberal arts college by the 2014 U.S. News Best Colleges. Students are challenged to embrace firsthand education that unites strong academic programs with opportunities for meaningful work experience, spiritual and moral growth, and significant service to others.
Contact: Alice Bristow
706-290-2174; abristow@berry.edu
www.berry.edu

BOB JONES UNIVERSITY
1700 Wade Hampton Blvd.
Greenville, SC 29614
Contact: Ron Pyle
864-242-5100; rpyle@bju.edu
www.bju.edu

BOSSIER PARISH COMMUNITY COLLEGE
6220 E. Texas St.
Bossier City, LA 71111
Degrees: AA: Performing Arts (Theatre, Musical Theatre, Music)
Profile: BPCP provides its performing arts students with education, training and opportunity for personal growth and development in all aspects of production, in front of, as well as behind, the curtain.
Contact: Paul Belcher
318-478-6591; pbelcher@bpcp.edu
bpcp.edu/performingarts/index.html

BOSTON UNIVERSITY COLLEGE OF FINE ARTS
School of Theatre
855 Commonwealth Ave.
Boston, MA 02215
Degrees: BFA: Acting, Theatre Arts, Design (Scenic, Costumes, Lighting, Sound), Production (Technical, Costume), Stage Management; MFA: Directing, Theatre Education, Design (Scenic, Costumes, Lighting, Sound), Production (Technical Direction, Costume), Production Management; Certificate Program: Scenic Painting, Stage Management; Minor: Theatre, Dance
Profile: A leading conservatory for the study of all aspects of the theatrical profession, the Boston University School of Theatre values the notion of “the new conservatory” and seeks to provide students with opportunities for artistic growth through a rigorous curriculum, professional connections, and an emphasis on collaboration and new work.
Contact: Performance, Directing, Theatre Education: 617-353-3390, theatre@bu.edu
Design and Production: 617-273-1590, design@bu.edu
www.bu.edu/cfa

BREVARD COLLEGE
One Brevard College Dr.
Brevard, NC 28712
Degrees: BA: Theatre, Teacher Licensure
Profile: Brevard College is located in the mountains of Western North Carolina, and offers rigorous training with nationally recognized artists. Students collaborate alongside working professionals to develop skills and connections that propel them into careers in the arts.
Contact: Brandon Smith
828-883-8292; smithbm@brevard.edu
www.brevard.edu/academics/theatre-studies

CAMPBELL UNIVERSITY
149 Davis Dr.
Buies Creek, NC 27506
Degrees: BA: Theatre (Acting, Theatre

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**Profile:** Our small classes ensure individual attention from dedicated professional faculty. Our small energetic department ensures that the number of opportunities you have is limited only by your imagination and drive.

**Contact:** Georgia Martin
910-893-1890; marting@campbell.edu
www.campbell.edu/artsandsciences/theater

**CAP21 MUSICAL THEATRE CONSERVATORY**
18 West 18th St., 6th Floor
New York, NY 10011

**Degrees:** Certificate of Musical Theatre Training; BA or BS: Theatre, through the New School for Public Engagement

**Profile:** CAP21 offers intense training experience with equal emphasis on acting, singing and dancing. There are seven curricular productions over four semesters. Students earn a total of 72 college credits that can be transferred to the New School for Public Engagement to finish their degree should they so choose.

**Contact:** Admissions
212-807-0202, ext. 21;
admissionsinfo@cap21.org
www.cap21.org

**CARNegie MELLon uniVersity**
School of Drama, 5000 Forbes Ave.
Pittsburgh, PA 15213

**Degrees:** BFA: Acting, Musical Theatre, Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management), Directing, Dramaturgy; MFA: Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management), Directing, Dramatic Writing

**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. By graduation, students are well-placed to move directly into the industry in all areas.

**Contact:** Richard Block
412-268-7219; rblock@andrew.cmu.edu
www.drama.cmu.edu

**CATAWBA COLLEGE**
2300 W. Innes St.
Salisbury, NC 28144

**Degrees:** BA: Theatre Education, Musical Theatre, Theatre Arts; BS: Theatre Arts Management; BFA: Musical Theatre, Performance (Acting, Directing), Technical Theatre (Lighting Design, Set Design, Costume Design, Technical Theatre)

**Profile:** Catawba College is ranked 15th among the nation's Best Regional Colleges in the South, 2011 edition of “Best Colleges,” published by U.S. News & World Report. We have a large production season and three wonderful theatres. Scholarships are available.

**Contact:** Christopher Zink
704-637-4340; cdzink@catawba.edu
www.catawba.edu/academic/theatrearts

**CATHOLIC UNIVERSITY OF AMERICA**
Department of Theatre
600 Michigan Ave. NE
Washington, DC 20064

**Degrees:** BA: Drama, Drama Education; MA: Theatre History and Criticism, Theatre Education (MATE); MFA: Acting, Directing, Playwriting

**Profile:** CUA’s BA offers liberal arts education with opportunities for performance and technical work. The MFA provides professional theatre training. The MA provides advanced theatre studies; the MATE provides training for theatre in education. Students work with professional companies as they transition into the professional world. Significant scholarships are available for MFA.

**Contact:** Patrick Tuite
202-319-5351; zurer@cua.edu
drama.cua.edu

**CENTRE COLLEGE**
600 West Walnut St.
Danville, KY 40422

**Degrees:** BA: Dramatic Arts

**Profile:** Whether you seek an education through theatre or in theatre, Centre’s Dramatic Arts Program provides students with opportunities for personal growth and exploration through an in-depth study of theatre within a rigorous liberal arts context.

**Contact:** Anthony Haigh; Sallie Bright
859-238-5428; anthony.haigh@centre.edu
859-238-5424; sallie.bright@centre.edu
web.centre.edu/drama

**CHATTANOOGA STATE PROFESSIONAL ACTOR TRAINING PROGRAM**
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Chattanooga, TN 37406

**Degrees:** AA; AS; Certificate

**Profile:** A two-year intensive acting program designed for students who desire to pursue careers in theatre, television and film. The program is 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 or Sherry Landrum
423-697-3246; theatre@ chattanoogastate.edu
www.chattanoogastate.edu/theatre

**CHIPOLa COLLEGE**
3094 Indian Cir.
Marianna, FL 32446

**Contact:** Charles Sirmon
850-718-2227; sirmonch@chipola.edu
www.chipola.edu/fine-and-performing-arts

**CLAFlIN uniVersity**
400 Magnolia Ave.
Orangeburg, SC 29118

**Contact:** Annette Grevious
803-535-5897; agrevious@clflin.edu
www.cn.edu

**CLEMSON uniVersity**
Department of Performing Arts
221 Brooks Center
Clemson University
Clemson, SC 29634-0525

**Degrees:** BA: Production Studies in Performing Arts (Theatre, Music, Audio Technology)

**Profile:** Clemson offers students individual mentorship, small classes and internships at places such as Spoleto, WordBRIDGE, the O’Neill Theatre Center and KCACTF, among others. Students work in all areas of theatre and help to manage and administrate a road house.

**Contact:** Tony Penna
864-656-6961; tpenna@clemson.edu
www.clemson.edu/PerfArts

**COASTAL CAROLINA uniVersity**
Department of Theatre
PO Box 261954
Conway, SC 29528-6054

**Degrees:** BA: Theatre; BFA: Musical Theatre, Acting, Design and Technology, Physical Theatre

**Profile:** Training by professional actors, designers and technicians. Now accepting a limited number of future theatre artists to train in our four-year, rigorous program. The BFA in physical theatre is the only one of its kind in the United States and culminates with an international internship experience.

**Contact:** Kenneth J. Martin
843-349-6559; kmartin@coastal.edu
www.coastal.edu/theatre

**COKER COLLEGE**
Department of Theatre
300 E. College Ave.
Hartsville, SC 29550

**Degrees:** BA: Theatre

**Profile:** Coker offers comprehensive small classroom study, with several theatre productions
annually. Our facilities include black box and proscenium theatre spaces.

**Contact:** Phyllis Field  
843-383-8013; pfields@coker.edu  
www.coker.edu

**COLUMBUS STATE UNIVERSITY**  
4225 University Ave.  
Columbus, GA 31907-5645

**Degrees:** BA: Theatre Arts; BFA: Theatre Arts (Acting/Directing, Design/Technical); M.Ed and B.S.Ed: 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:** KB Saine  
304-637-1360; sainek@dewv.edu  
www.davisdelkins.edu

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

**Degrees:** BA: Theatre Arts, Design and Technical Theatre, Theatre Education

**Profile:** Strong undergraduate liberal arts theatre training in a vibrant and historical setting is provided in three theatres (approximately 12 productions annually), two acting studios, two dance studios, lighting design laboratory and a design studio. Founded in 1770, the College of Charleston is the 13th oldest college in the U.S.

**Contact:** Janine McCabe  
843-953-8219; mccabej@cofc.edu  
www.cofc.edu/theatre

**COLLEGE OF WILLIAM & MARY**  
Department of Theatre, Speech and Dance  
PO Box 8795  
Williamsburg, VA 23187

**Degrees:** BA: Theatre

**Profile:** We are a thriving theatre program in an intellectually challenging liberal arts environment. Students study a full range of performance, design and theory, and apply classroom knowledge through a dynamic production process. Faculty are deeply engaged in student mentoring. No audition is required to become a theatre major.

**Contact:** Christopher Owens  
757-221-2683; clowen@wm.edu  
www.wm.edu/as/tsd

**COLLEGE OF CHARLESTON**  
66 George St.  
Charleston, SC 29424

**Degrees:** BA: Theatre (Performance, Costume Design and Technology, Scenic/Lighting Design and Technologies, Theatre for Youth, General Theatre Studies); BA: Dance (Performance, General Dance Studies)

**Profile:** Strong undergraduate liberal arts theatre training in a vibrant and historical setting is provided in three theatres (approximately 12 productions annually), two acting studios, two dance studios, lighting design laboratory and a design studio. Founded in 1770, the College of Charleston is the 13th oldest college in the U.S.

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**Contact:** Christopher Owens  
757-221-2683; clowen@wm.edu  
www.wm.edu/as/tsd

**COLUMBUS STATE UNIVERSITY**  
4225 University Ave.  
Columbus, GA 31907-5645

**Degrees:** BA: Theatre Arts; BFA: Theatre Arts (Acting/Directing, Design/Technical); M.Ed and B.S.Ed: Theatre Education

**Profile:** We produce a full season of main stage productions in a 350-seat proscenium and an intimate black box configuration (seats 180). Plus, students have additional design, directing, technical and acting opportunities in a Student Showcase Series. Located on the new and beautiful RiverPark Campus.

**Contact:** Larry Dooley  
706-507-8402; dooley_larry@columbusstate.edu  
theatre.columbusstate.edu

**DAVIDSON COLLEGE**  
PO Box 7141  
Davidson, NC 28035

**Degrees:** BA: Theatre; Minor: Theatre

**Profile:** The Department of Theatre serves students by teaching and creating theatre within the context of a liberal arts education.

**Contact:** Sharon Green  
704-894-2527; shgreen@davidson.edu  
www.davidson.edu

**DICKINSON COLLEGE**  
Department of Theatre and Dance  
Box 1773  
Carlisle, PA 17013

**Degrees:** BA: Theatre (Acting/Directing, Dance, Design/Technology, Dramatic Literature)

**Profile:** Dickinson offers a comprehensive, liberal arts education in theatre. In addition to many performance and production opportunities, students are encouraged to explore connections between theatre and other fields of interest. Dickinson’s program offers students both internship and study abroad opportunities.

**Contact:** Sherry Harper-McCombs  
717-245-1239; theatre&dance@dickinson.edu  
www.dickinson.edu/academics/programs/theatre-and-dance

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

**Degrees:** BFA: Theatre Arts (Professional Actor Training, Musical Theatre, Stage Management, Design and Production, Theatre for Youth), Theatre Arts Education

**Profile:** Accredited by the National Association of Schools of Theatre, 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:** Connie Ballance  
252-328-6390; theatre@ecu.edu  
www.ecu.edu/theatreanddance

**EAST TENNESSEE STATE UNIVERSITY**  
Division of Theatre and Dance  
PO Box 70626  
Johnson City, TN 37614

**Degrees:** BA: Theatre

**Profile:** We prepare students for careers in performing arts and theatre education, providing a broad foundation in theatre and dance through individualized mentoring. Faculty, who are working professionals, offer instruction in performance, dramaturgy, design and technology, aerial dance and entertainment rigging. We focus on addressing each student’s needs.

**Contact:** Pat Cronin  
423-439-6513; cronip@etsu.edu  
www.etsu.edu/theatre

**EMORY UNIVERSITY**  
201 Dowman Dr.  
Atlanta, GA 30322

**Degrees:** BA: Theatre Studies, Playwriting, Dance and Movement Studies, Arts Administration with the Goizueta Business School; Minors: Theatre Studies, Dance and Movement Studies

**Profile:** At Theater Emory, an Equity company, undergraduates can play leading and supporting roles with professional actors and learn by working with professionals in every aspect of theatre. Our focus on innovative productions and new works prepares enterprising students to create the next generation of theatre.

**Contact:** Matt Jordan  
404-727-6751; matt.jordan@emory.edu  
www.theateranddance.emory.edu

**EUREKA COLLEGE**  
Division of Fine and Performing Arts  
300 E College St.  
Eureka, IL 61530

**Degrees:** BA: Theatre

**Profile:** TheaTre arTs

**Contact:** Jordan Jordan  
404-727-6751; matt.jordan@emory.edu  
www.theateranddance.emory.edu

**ILLINOIS WESLEYAN UNIVERSITY**  
The School of Theatre Arts

**Contact:** Jordan Jordan  
404-727-6751; matt.jordan@emory.edu  
www.theateranddance.emory.edu

**Contact:** Matt Jordan  
404-727-6751; matt.jordan@emory.edu  
www.theateranddance.emory.edu

**Contact:** Matt Jordan  
404-727-6751; matt.jordan@emory.edu  
www.theateranddance.emory.edu

**Contact:** Matt Jordan  
404-727-6751; matt.jordan@emory.edu  
www.theateranddance.emory.edu
Profiles: We host the annual Central Illinois Stage Combat Workshop, offering training and certification in five weapon styles. Multiple productions and original student works are staged in historic Pritchard Theatre throughout the year. Grants are available to our students, and theatre professionals are welcome to participate in any of our events.

Contact: Holly Rocke
309-467-6580; hrocke@eureka.edu
www.eureka.edu/academics/theatre

FAIRMONT STATE UNIVERSITY
Department of Communication and Theatre Arts
1201 Locust Ave.
Fairmont, WV 26554

Degrees: BA: Theatre Arts (Performance, Design/Technical), Theatre Education
Profile: The mission of the theatre program at Fairmont State University Department of Communication and Theatre Arts is to provide students with a hands-on experience in the context of a liberal arts education while fostering ethically responsible, professionally-minded theatre artists to become practitioners, scholars and educators.
Contact: John O’Connor
304-367-4817; John.OConnor@fairmontstate.edu
www.fairmontstate.edu/academics/finarts_theatreprogram

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

Degrees: BA: Theatre Arts, Theatre Arts Education
Profile: Flagler, a four-year liberal arts college, placed in The Princeton Review and was named one of America’s best and most affordable colleges by the best review associations. The program presents three faculty-directed and 40 student-directed shows and is unique because of its outstanding faculty, size, beauty and location.
Contact: Phyllis M. Gibbs
904-819-6217; gibbspm@flagler.edu
www.flagler.edu

FLORIDA SOUTHERN COLLEGE
111 Lake Hollingsworth Dr.
Lakeland, FL 33801

Degrees: BA: Theatre Arts, Dance; BFA: Performance, Musical Theatre, Technical Theatre, Dance
Profile: FSC is a four-year, private liberal arts college that trains and prepares students for a career in theatre. We emphasize one-on-one instruction, hands-on experience and a high degree of professionalism. A theatre major has opportunities to perform major roles freshman year; design students will see their work produced sophomore year.
Contact: Paul Bawek
860-680-4194; pbawek@fscsouthern.edu
www.fscsouthern.edu

FLORIDA STATE COLLEGE
AT JACKSONVILLE
Wilson Center for the Arts
11901 Beach Blvd.
Jacksonville, FL 32246

Contact: Kenneth McCullough
904-646-2042; kmcculou@fscj.edu
www.fscj.edu

FLORIDA STATE UNIVERSITY
School of Theatre, 239 Fine Arts Building
Tallahassee, FL 32306

Degrees: BA: Theatre; BFA: Acting, Music Theatre; MFA: Acting, Costume Design, Directing, Technical Production; Theatre Management; MS: Theatre Education; MA: Theatre Studies; PhD: Theatre Studies
Profile: The School of Theatre at FSU offers a comprehensive education in theatre. In addition to its academic offerings, the school presents a six-show season, including two musicals, on its three stages annually. Also, an active student theatre association presents a number of shows annually.
Contact: Michele Diamonti
850-644-7234; mbdiamonti@admin.fsu.edu
www.theatre.fsu.edu

FRANCIS MARION UNIVERSITY
Department of Theatre
PO Box 100547
Florence, SC 29501

Degrees: BA
Profile: We are a small theatre program “big” on giving students experience; students are given the opportunity to participate in all facets of production. Francis Marion University is a fully accredited institution with the National Association of Schools of Theatre (NAST).
Contact: Glen Coury
843-661-1538; agrourley@fmarion.edu
departments.fmarion.edu/finearts

FROSTBURG STATE UNIVERSITY
101 Braddock Rd.
Frostburg, MD 21532

Degrees: BA or BS: Theatre (Acting, Design/Technology, Theatrical Studies); Minor: Dance
Profile: FSU offers a pre-professional training experience within a liberal arts curriculum. Through diverse courses and a rigorous production season, students participate in real-life collaborative experiences that prepare them for the business of theatre. Auditions/Interviews are required for acting and design/technology focuses.
Contact: Nicole Mattis
301-687-4145; theatreanddance@frostburg.edu
www.frostburg.edu/theatre_dance

FURMAN UNIVERSITY
3300 Poinsett Hwy.
Greenville, SC 29613

Degrees: BA: Theatre Arts
Profile: Furman is a private liberal arts institution founded in 1826 and is nationally acclaimed for its academic excellence, Engaged Learning program and campus beauty. The Theatre Arts Department offers dynamic coursework with the primary goal of producing graduates who excel in all areas of the theatre world.
Contact: Jay Oney, Maegan Azar
864-294-2128; jay.oney@furman.edu
864-294-2127; maegan.azar@furman.edu
www2.furman.edu/theatrearts

GAINESVILLE THEATRE ALLIANCE
PO Box 1358
Gainesville, GA 30503

Degrees: AA: Theatre; BA: Theatre; BFA: Acting, Design/Tech, Musical Theatre; MAT: Theatre Education
Profile: The Gainesville Theatre Alliance is a nationally acclaimed collaboration between the University of North Georgia, Brenau University and theatre professionals who work together to create a dynamic educational/training program (ACE Award for Academic Excellence). GTA has been showcased at the Kennedy Center (ACTF finalist) as “a model theatre program.”
Contact: James Hammond
678-717-3624; jhammond@gsc.edu
www.gainesvilletheatricalliance.org

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Richard Rodgers Director of the Drama Division

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juilliard.edu/drama

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juilliard.edu/playwrights

Gainesville Theological Alliance
GARDNER-WEBB UNIVERSITY
Theatre Department
PO Box 997
Boiling Springs, NC 29017
Degrees: BA: Theatre; Minor: Theatre
Profile: Gardner-Webb University provides the necessary information, skills and experiences for theatre majors to pursue successful careers in professional theatre, educational and community theatre and provides meaningful cultural experiences for the university and the community at large. BFA in Musical Theatre is coming in fall 2015.
Contact: Sue Fair; Chris Nelson
704-406-2777; sfair@gardner-webb.edu;
704-406-2355; cnelson2@gardner-webb.edu
www.gardner-webb.edu

GEORGE MASON UNIVERSITY
4400 University Dr. MS 3E6
Fairfax, VA 22030
Degrees: BA: Theatre (Performance, Design/Technical, Playwriting and Dramaturgy, Teaching Theatre Arts PK-12); BFA: Performance for Stage and Screen, Design for Stage and Screen, Writing and Dramaturgy for Stage and Screen; Accelerated MA allows Theatre BA/Master’s in Arts Management; Post-Graduate Certificate in Teaching Theatre Arts PK-12; BA or BFA Certificate in Musical Theatre.
Profile: Students find a home where professional artists of the stage and screen encourage them to engage their artistic and academic skills in regional and global communities. Theatre at Mason blends excellence and academic rigor in area concentrations and tremendous theatre resources, providing a professional approach in a liberal arts environment.
Contact: Kevin Murray
703-993-1120; theater@gmu.edu
theater.gmu.edu

GEORGE WASHINGTON UNIVERSITY
800 21st St. N.W., Suite 227
Washington, DC 20052
Degrees: BA: Theatre, Dance, Dramatic Literature; MFA: Production Design (Costume/Lighting/Scenery), Dance; Certificate in Exhibit Design
Profile: The George Washington University is located in the nation’s capital. The Department of Theatre and Dance enables students to develop and showcase creative talent in the heart of Washington, DC, one of America’s most active professional theatre cities. Students learn from experienced faculty of national and international acclaim.
Contact: Carl Gudienius
202-994-8072; cfq@gwu.edu
www.gwu.edu/~theatre

GEORGIA COLLEGE & STATE UNIVERSITY
Department of Theatre, CBX 119
Milledgeville, GA 31061
Degrees: BA: Theatre; Minor: Theatre, Dance
Profile: Georgia College is Georgia’s designated Public Liberal Arts University. The Department of Theatre produces a variety of theatrical works, hosts acclaimed guest artists, and offers a number of performance, design and directing opportunities for students. The Department of Theatre is located in the renovated historic Campus Theatre in downtown Milledgeville.
Contact: Karen Berman
478-445-1980; karen.berman@gcsu.edu
www.gcsu.edu/theatre

GEORGIA PERIMETER COLLEGE
555 N. Indian Creek Dr.
Clarkston, GA 30021
Degrees: AA: Theatre
Profile: GPC is a two-year, transfer college offering classes in acting, music theatre, front-of-house, technical theatre, stage management, design skills, production management and dance. We offer affordability, small class size, access to Atlanta’s vibrant theatre scene, and instructors who are currently working professionally. GPC Theatre is currently pursuing NAST accreditation.
Contact: Sally Robertson
678-891-3564; sally.robertson@gpc.edu
www.gpc.edu

GEORGIA SOUTHERN UNIVERSITY
Communication Arts Department
2434 Southern Dr., Sanford Hall
Statesboro, GA 30460
Degrees: BA: Theatre
Profile: Georgia Southern’s Theatre and Performance Program is an institutional member of the National Association of Schools of Theatre (NAST) and has a longstanding reputation for excellence in artistic achievement among industry professionals. While studying theatre, students have the opportunity to perform, design and direct in two state-of-the-art performance facilities.
Contact: Kelly Berry
912-478-0106; ksberry@georgiasouthern.edu
class.georgiasouthern.edu/commarts

GREENSBORO COLLEGE
815 W. Market St.
Greensboro, NC 27401
Degrees: BA or BS: Acting, Costuming, Design/Technical, Stage Directing/Management, Teacher Certification
Profile: We provide many undergraduate-only production opportunities each year in a small college environment in a large city in North Carolina.
Contact: David Schram
336-272-7102, ext. 243; theatre@greensboro.edu
theatre.greensboro.edu

HARDING UNIVERSITY
Department of Drama and Dance
Hempstead, NY 11549
Degrees: BA: Drama; BFA: Performance, Production (Costume Design, Set Design, Lighting Design, Sound Design, Directing, Technical Direction, Stage Management); Minor: Drama, Musical Theatre (with BA in Drama or BFA in Performance)
Profile: This exclusively undergraduate program, a half-hour from NYC, features six major stage productions annually, including one musical, and a Shakespeare Festival, now in its 65th year. Student Rep at each semester’s end highlights student directing and playwriting. Production students have the opportunity to design, stage manage or direct multiple projects.
Contact: David M. Henderson
516-463-5444; David.M.Henderson@hofstra.edu

HOFSTRA UNIVERSITY
PO Box 9602
Roanoke, VA 24020
Degrees: BA: Theatre; MFA: Playwriting

HOLLINS UNIVERSITY
PO Box 2640
Searcy, AR 72149
Degrees: BA: Theatre
Contact: Britton Lynm
501-279-4125; blynn1@harding.edu
www.harding.edu/Theatre

HOFSTRA UNIVERSITY
Department of Drama and Dance
Hempstead, NY 11549
Degrees: BA: Drama; BFA: Performance, Production (Costume Design, Set Design, Lighting Design, Sound Design, Directing, Technical Direction, Stage Management); Minor: Drama, Musical Theatre (with BA in Drama or BFA in Performance)
Profile: This exclusively undergraduate program, a half-hour from NYC, features six main stage productions annually, including one musical, and a Shakespeare Festival, now in its 65th year. Student Rep at each semester’s end highlights student directing and playwriting. Production students have the opportunity to design, stage manage or direct multiple projects.
Contact: David M. Henderson
516-463-5444; David.M.Henderson@hofstra.edu

HOLLINS UNIVERSITY
PO Box 9602
Roanoke, VA 24020
Degrees: BA: Theatre; MFA: Playwriting

GULF COAST STATE COLLEGE
5230 West Hwy. 98
Panama City, FL 32401
Contact: Jason Hedden
850-872-3886; jhedden@gulfcoast.edu
www.gulfcoast.edu/arts

GULF COAST STATE COLLEGE
5230 West Hwy. 98
Panama City, FL 32401
Contact: Jason Hedden
850-872-3886; jhedden@gulfcoast.edu
www.gulfcoast.edu/arts

HARDING UNIVERSITY
Department of Drama and Dance
Hempstead, NY 11549
Degrees: BA: Drama; BFA: Performance, Production (Costume Design, Set Design, Lighting Design, Sound Design, Directing, Technical Direction, Stage Management); Minor: Drama, Musical Theatre (with BA in Drama or BFA in Performance)
Profile: This exclusively undergraduate program, a half-hour from NYC, features six main stage productions annually, including one musical, and a Shakespeare Festival, now in its 65th year. Student Rep at each semester’s end highlights student directing and playwriting. Production students have the opportunity to design, stage manage or direct multiple projects.
Contact: David M. Henderson
516-463-5444; David.M.Henderson@hofstra.edu

HOFSTRA UNIVERSITY
Department of Drama and Dance
Hempstead, NY 11549
Degrees: BA: Drama; BFA: Performance, Production (Costume Design, Set Design, Lighting Design, Sound Design, Directing, Technical Direction, Stage Management); Minor: Drama, Musical Theatre (with BA in Drama or BFA in Performance)
Profile: This exclusively undergraduate program, a half-hour from NYC, features six main stage productions annually, including one musical, and a Shakespeare Festival, now in its 65th year. Student Rep at each semester’s end highlights student directing and playwriting. Production students have the opportunity to design, stage manage or direct multiple projects.
Contact: David M. Henderson
516-463-5444; David.M.Henderson@hofstra.edu

HOLLINS UNIVERSITY
PO Box 9602
Roanoke, VA 24020
Degrees: BA: Theatre; MFA: Playwriting
Profile: The Hollins Theatre Institute provides classroom instruction and experiential learning in acting, directing, playwriting, design, stage management, musical theatre and technical production for undergraduate women. Playwright’s Lab is a unique high-intensity/low-residency MFA co-educational graduate program (six-week sessions over four to five summers) also offering professional certificates in directing and performance.

Contact: Anna Goodwin
540-362-6313; agoodwin@hollins.edu
www.hollins.edu/academics/theatre
www.hollins.edu/grad/playwriting

ILLINOIS STATE UNIVERSITY
School of Theatre and Dance
Campus Box 5700
Normal, IL 61790

Degrees: BA or BS: Acting, Dance Education, Dance Performance, Design/Production, Theatre Education, Theatre Studies (Cinema Studies, Creative Drama, Directing, Dramaturgy/History, Integrated Performance, Theatre Management); MA or MS: Theatre History, Criticism; MFA: Acting, Design/Production, Directing

Profile: The School of Theatre and Dance has an over 40-year legacy with many distinguished alumni, including the founders of Steppenwolf Theatre Company. Extensive production opportunities are available in three diverse performance venues and include student-produced work. Student internships are available for the nationally recognized Illinois Shakespeare Festival.

Contact: Janet Wilson
309-438-8783; jmwilso4@ilstu.edu
www.finearts.IllinoisState.edu/theatre

ILLINOIS WESLEYAN UNIVERSITY
School of Theatre Arts
2 Ames Plaza E., PO Box 2900
Bloomington, IL 61701

Degrees: BA: Theatre Arts; BFA: Acting, Design/Tech, Music Theatre; Minor: Dance, Theatre Business

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. Admission into the Music Theatre BFA is highly selective.

Contact: Theatre Recruiting Office
309-556-3944
www.iwu.edu/theatre

INDIANA UNIVERSITY
Department of Theatre, Drama and Contemporary Dance
275 N. Jordan Ave., Suite A300U
Bloomington, IN 47405


Profile: In addition to an outstanding faculty, the Department of Theatre, Drama and Contemporary Dance at Indiana University has over 25 guest artists and scholars on campus each year. The department is housed in state-of-the-art facilities and also operates the Indiana Festival Theatre, a professional summer theatre.

Contact: Jonathan Michaelsen
812-855-5382; jmichael@indiana.edu
www.theatre.indiana.edu

INDIANA UNIVERSITY OF PENNSYLVANIA
401 S. 11th St.
Theatre Department
Indiana, PA 15705-1065

Contact: Brian Jones
724-357-2965; brjones@iup.edu
www.iup.edu/theater

JACKSONVILLE STATE UNIVERSITY
700 Pelham Rd. N.
Jacksonville, AL 36265

Degrees: BA: Theatre (Performance, Design and Technology); Minors: Drama, Film Technology

Profile: JSU Drama is a student-centered department offering undergraduate students main stage opportunities in acting, directing and technology. NAST-accredited since 1994, our department boasts excellent faculty and facilities which help us provide excellent professional training in a liberal arts setting.

Contact: Randy Blades
256-782-5447; rblades@jsu.edu
www.jsu.edu/depart/drama

JACKSONVILLE UNIVERSITY
Division of Theatre and Dance
2800 University Blvd. N., P111
Jacksonville, FL 32211

Degrees: BA: Theatre
Contact: Ben Wilson
904-256-7374; bwilson@ju.edu
arts.ju.edu/theatre

JAMES MADISON UNIVERSITY
School of Theatre and Dance
147 Warsaw Ave., MSC 5601
Harrisonburg, VA 22807

Degrees: BA: Theatre and Dance (Performance, Design & Technology, Theatre Studies, Theatre Practice, Theatre Education, Musical Theatre, Dance); Minors: Theatre, Dance.

Profile: Our program combines liberal arts with intensive training. We offer a variety of courses and a comprehensive production program. Numerous student-directed, student-designed and student-acted productions in the Studio Theatre complement main stage faculty- and guest-directed productions in the Forbes Center for the Performing Arts. Interview/audition or portfolio review is required for admission.

Contact: School of Theatre and Dance
540-568-6342; theatredance@jmu.edu
www.jmu.edu/theatredance

JOHNSON C. SMITH UNIVERSITY
100 Beatties Ford Rd.
Charlotte, NC 28216

Degrees: BA: Visual and Performing Arts (Interdisciplinary) with Theatre concentration; Minor: Theatre

Profile: JCSU takes an interdisciplinary approach to Visual and Performing Arts, with its theatre program focused on theatre for social change. The program offers traditional and contemporary work, an outreach-based performing ensemble, and Charlotte’s only professional black theatre company in residence on campus.

Contact: Wanda Ebright
704-330-1392; webright@jcsu.edu
www.jcsu.edu

KD COLLEGE CONSERVATORY OF FILM AND DRAMATIC ARTS
2600 North Stammens Frwy. #117
Dallas, TX 75207

Contact: 469-384-9638
www.kdstudio.com

KEAN UNIVERSITY
Department of Theatre
1000 Morris Ave.
Union, NJ 07083

Degrees: BA: Theatre, Theatre Education (K-12 Theatre Certification, Elementary or Early Childhood Teacher Certification); BFA: Performance, Design and Technology

Profile: Twenty minutes from NYC, Kean University is accredited by the National Association of Schools of Theatre. About 16,000 diverse men and women attend Kean University, 130-plus in theatre. The department produces a faculty/guest-directed theatre series, student-directed series, cabaret series, and the Equity Theatre-in-Residence, Premiere Stages.

Contact: Holly Logue
908-737-4420; theatre@kean.edu
www.kean.edu/KU/Theatre

For more information, contact David Carter, Chair, The W Department of Theatre
662-329-7353 or dcarter@muw.edu

THE W'S Theatre Program is designed for the serious student with the desire to work in a company atmosphere.

Experience THEATRE at THE W

• A BA in Fine Arts with a Theatre emphasis
• MFA in conjunction with Accademia dell’Arte, Arezzo, Italy
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Productions include classical and contemporary titles of all genres and musical theatre productions.

For more information, contact David Carter, Chair, The W Department of Theatre
662-329-7353 or dcarter@muw.edu
KENNESAW STATE UNIVERSITY
1000 Chastain Rd.
3103 Wilson Bldg. 31, Room 249
Kennesaw, GA 30144

Degrees: BA: Theatre and Performance Studies
(Acting, Musical Theatre, Performance Studies, Design-Tech)

Profile: Our program is dedicated to developing emerging theatre scholar-artists with strong foundations in both theory and practical knowledge of a broad range of performance forms, including classical, contemporary, and musical theatre, performance art, literary performance, storytelling, and original work.

Contact: Karen Robinson
770-499-3123; krobins1@kennesaw.edu
www.kennesaw.edu/theatre

KENT STATE UNIVERSITY
School of Theatre and Dance
B141 Center for the Performing Arts
Kent, OH 44242


Profile: The School of Theatre and Dance offers individual mentorship, low student/teacher ratio, close proximity to professional theatre, opera and dance companies, an established guest director series, and the award-winning summer professional Porthouse Theatre.

Contact: Eric van Baars
330-672-0102; ivanbaar@kent.edu
www.theatre.kent.edu

LAGRANGE COLLEGE
601 Broad St.
LaGrange, GA 30240

Degrees: BA: Theatre (Performance, Production and Design), Musical Theatre

Profile: Our undergraduate program focuses on providing students with the mentorship and production experience they need to succeed in professional and academic theatre after graduation. LaGrange College’s committed liberal arts program, small class sizes and professionally active full-time faculty offer students a quality education that is unique in the Southeast.

Contact: Kim Barber Knoll
kbaru@lagrange.edu
www.lagrange.edu

LIMESTONE COLLEGE
1115 College Dr., Theatre Dept.
Gaffney, SC 29340

Contact: Carrie Ameling
864-488-8234; cameling@limestone.edu
www.limestone.edu

LONG ISLAND UNIVERSITY/POST
School of Visual and Performing Arts, Department of Theatre, Film, Dance and Arts Management
720 Northern Blvd.
Brookville, NY 11548

Degrees: BA: Theatre; BFA: Acting, Musical Theatre, Production & Design, Arts Management, Directing, Playwriting, Dance Studies, Film; MA: Theatre

Profile: We offer students the opportunity to train with professional New York City theatre artists on a beautiful suburban campus 30 miles from Manhattan, with low student/teacher ratios, individual mentoring, and vast performance resources, preparing students to enter the profession with a variety of skills and professional connections. Generous scholarships are available.

Contact: Cara Gargano
516-299-2353; cgargano@liu.edu
www.liu.edu

LOUISIANA STATE UNIVERSITY
Department of Theatre
105 Music and Dramatic Arts Building
Baton Rouge, LA 70803

Degrees: BA: Arts Administration, Design/Technology, Film/Television, Performance, Physical Theatre, Theatre Studies; MFA: Acting, Costume Technology and Design, Properties Technology, Scenic Technology and Design; PhD: Theatre/History/Literature/Criticism

Profile: LSU Theatre is one of only a handful of departments in the country that supports a full-time, year-round professional theatre, Swine Palace. Many students are Equity-eligible by graduation. Our entire physical plant was renovated in 2009.

Contact: Kristin Sosnowsky
225-578-4174; kkosno1@lsu.edu
www.theatre.lsu.edu

LOUISIANA TECH UNIVERSITY
1000 Chastain Rd.
Ruston, LA 71272

Degrees: BA: Communications (Concentration in Theatre); MA: Theatre

Profile: The Department of Theatre, School of the Performing Arts, is one of five unique areas of excellence at Louisiana Tech University, offering specialized expert training in stage combat, stage management, acting, directing and playwriting.

Contact: Cherrie Sciro; Paul Bryant Crook
318-257-2930;
lulu@latech.edu; pcrook@latech.edu
www.lateuniversitytheatre.com

LOYOLA UNIVERSITY NEW ORLEANS
6363 St. Charles Ave.
Box 155
New Orleans, LA 70118

Degrees: BA: Theatre Arts; Theatre Arts with Minor in Business Administration

Profile: The mid-sized department enables close mentorship of students while offering a broad curriculum in theatre arts. Our affiliation with New Orleans theatre companies provides student internship opportunities.

Contact: Office Manager
504-865-3840; drama@loyou.edu
www.loyou.edu/theatre

LYNCHBURG COLLEGE
1501 Lakeside Dr.
Lynchburg, VA 24501

Degrees: BA: Theatre (Performance, Design-Technical Theatre, Teacher Education, General Studies)

Profile: We offer main stage theatre, dance and studio theatre facilities with classical, contemporary and musical productions.

Contact: Jeff Wittman
434-544-8349; wittman.j@lynchburg.edu
www.lynchburg.edu/theatre

MARS HILL UNIVERSITY
100 Athletic St.
Mars Hill, NC 28754

Contact: Bill Gregg
828-689-1377; bgregg@mhc.edu
www.mhc.edu/theatre

LEES-MCRAE COLLEGE
PO Box 128
Banner Elk, NC 28604

Degrees: BA or BS: Performing Arts Studies (Generalist), Theatre Arts Education (K-12 Teacher Licensure); BFA: Musical Theatre

Profile: Lees-McRae is a small, private, four-year liberal arts college located in the beautiful mountains of North Carolina. Through a liberal arts curriculum, the faculty and staff are committed to training well-rounded artists and leaders. Focus of study is on the integration of artistic, technical, performance, management and historical perspectives.
MARSHALL UNIVERSITY
One John Marshall Dr.
Huntington, WV 25755
Degrees: BFA; Performance/Production
Profile: Tuition scholarships are available specifically for out-of-state students auditioning at SETC.
Contact: Jack Colcough
304-696-2511; colcough@marshall.edu
www.marshall.edu/cola/theatre

MARY BALDWIN COLLEGE
Frederick St.
Staunton, VA 24401
Degrees: BA: Theatre; BA/MLitt 5-year program; MLitt; MFA: Shakespeare and Performance, in partnership with American Shake-speare Center
Profile: All women's 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 Southerington
540-887-7192; tsouther@mbc.edu
www.mbc.edu/studies/theatre

MERRITT COLLEGE
3800 Hillsborough St.
Raleigh, NC 27607
Degrees: BA: Theatre (Performance, Production and Musical Theatre); K-12 Licensure to Teach Theatre; Professional Performance Certificate: Theatre; Minor: Theatre
Profile: As a student in Meredith’s Theatre Department, you will learn from and work with faculty who are professional actors, designers, and directors. Our program provides a strong setting for technical skill development, creative exploration and artistic scholarship as we educate women to excel in the arts.
Contact: Steven Roten
919-760-8719; rotenjo@meredith.edu
www.meredith.edu

MICHAEL HOWARD STUDIOS
The Professional Acting Studio for Theatre, Film, and Television
152 W. 25th St., 10th Floor
New York, NY 10001
Degrees: Certificate: Summer, One-Year and Two-Year Conservatories in Theatre, Film and Television
Profile: Michael Howard has guided Meryl Streep, Michael Douglas, Kerry Washington, Lea Michele and others into successful careers in theatre, film and television. Our philosophy is to help actors develop a technique that is their own. Conservatories provide real-world exposure while training actors with the tools for a professional career.
Contact: Jessica Corn
212-645-1525; Jessica@MichaelHowardStudios.com
www.MichaelHowardStudios.com

MIDDLE TENNESSEE STATE UNIVERSITY
Campus Box 43
Murfreesboro, TN 37132
Degrees: BA or BS: Speech and Theatre (Theatre; K-12 Teacher Licensure)
Profile: Located 30 miles from Nashville, MTSU offers diverse training options for undergraduates only, in areas such as acting, design, directing, youth theatre, playwriting and dance. MTSU features 150 undergraduate majors, 17 full-time faculty, two theatres and a full complement of state-of-the-art production facilities and technology.
Contact: Jeff Gibson
615-898-2640; jeff.gibson@mtsu.edu
www.mtsu.edu/programs/theatre

MILLISAPS COLLEGE
Department of Theatre, 1701 N. State St.
Jackson, MS 39210-0002
Degrees: BA: Self-Designed Major in Theatre Studies; Minor: Theatre
Profile: Millsaps College offers a self-designed major in theatre studies, an interdisciplinary major that can be tailored to each student’s individual goals, as well as a versatile minor in theatre. Scholarships in theatre are available to students of all majors who commit to involvement in the program.
Contact: Stacy DeZutter
601-974-1355; dezuts@millsaps.edu
www.millsaps.edu/academic_departments/department_of_theatre.php

MIDWESTERN UNIVERSITY
1100 College St., Box W-1619
Columbus, MS 39701
Degrees: BA: Theatre, Fine Arts (Theatre); MFA: Physical Theatre with Accademia dell’Arte in Arezzo, Italy
Profile: The MUW Theatre program offers complete coursework in theoretical and practical aspects of the art of making theatre. Hallmarks of the program are a rigorous production schedule, individual attention throughout the training process, and first-rate production values. For details on MFA, visit: www.dellarte.it.
Contact: David Carter (Undergraduate); William Biddy (Graduate)
662-329-7353; dbcarter@muw.edu
662-329-7260; wgbiddy@muw.edu
www.muw.edu/theatre

MISSOURI STATE UNIVERSITY
Department of Theatre and Dance
901 S. National Ave.
Springfield, MO 65897
Degrees: BA: Theatre Studies; BS: Theatre Education; BFA: Acting, Musical Theatre, Design/Stage Management, Dance
Profile: Conservatory-style training in a supportive liberal arts setting. Nationally competitive programs and top-notch faculty contribute to the significant success of MSU graduates. Program houses an Equity (AEA) affiliate theatre.
Contact: Christopher Herr
417-836-4400; cjherr@missouristate.edu
theatreanddance.missouristate.edu

MURRAY STATE UNIVERSITY
106 Fine Arts Bldg.
Murray, KY 42071
Degrees: BA; BS
Profile: Our students practice skills in a liberal arts context that will assist them with employment opportunities in the entertainment industry and beyond. The department offers five to six productions each academic year with students participating in all facets of theatre production.
Contact: David Balthrop
270-809-4421; david.balthrop@murraystate.edu
www.murraystate.edu/theatre

NATIONAL MICHAEL CHEKHOV ASSOCIATION, INC.
6101 Iron Horse Dr.
Fort Worth, TX 76148
Contact: Charlie Bowles
972-514-6610; info@chekkov.net
www.chekkov.net

NEW SCHOOL FOR DRAMA
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New York, NY 10011
Contact: Marlon Meikle
212-229-5150; meiklem@newschool.edu
www.newschool.edu/drama

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Contact: Office of Admissions
212-645-0030, ext. 4080; admissions@sft.edu
www.sft.edu

NEW YORK FILM ACADEMY
100 E. 17th St., New York, NY 10003
Gate 4, Barham Blvd., Lakeside Plaza, Los Angeles, CA 91608

Degrees: AFA: Acting for Film, Filmmaking; BFA: Filmmaking and Acting for Film (LA campus); MFA: Acting for Film, Filmmaking, Screenwriting, Producing, Documentary Filmmaking

Profile: The Film Academy was founded on the philosophy that “learning by doing,” combined with best industry practices, is more valuable than years of theoretical study for filmmakers and actors. This model allows students to achieve more in less time than at all other film or acting schools in the world.

Contact: Roger Del Pozo
212-674-4300; roger@nyfa.edu
www.nyfa.edu

NEWBERRY COLLEGE
2100 College St.
Newberry, SC 29108

Degrees: BA: Theatre (Acting, Directing, Technical Production)

Profile: Newberry College is a private, co-educational, four-year, liberal arts Lutheran college of 1,100 students on a beautiful 60-acre campus. The Department of Arts and Communications includes Theatre, Visual Arts and Communications, and our faculty members are educators with professional credits. Typically, 15-20 students are actively involved in theatre per semester.

Contacts: Mandy Butler, mandy.butler@newberry.edu (Acting); Patrick Gagliano, patrick.gagliano@newberry.edu (Directing); Matthew Fuller, matthew.fuller@newberry.edu (Technical Theatre)
www.newberry.edu

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

Degrees: BFA: Professional Theatre (Acting, Technology)

Profile: The vision is to create theatre that reflects the human experience from, though not limited to, an African-American perspective inclusive of supporting new works and experimental theatre, 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
cas.ncat.edu/~vpa

NORTH CAROLINA CENTRAL UNIVERSITY
Department of Theatre and Dance
P.O. Box 19893
Durham NC 27707

Contact: Johnny B. Alston
(919) 530-6242; johnalston@nccu.edu
www.nccu.edu

NORTH DAKOTA STATE UNIVERSITY
Department of Theatre Arts, PO Box 6050
Fargo, ND 58108

Degrees: BA or BS: Theatre Arts; BFA: Design Technology, Performance, Musical Theatre; Minor: Dance

Profile: The department’s official producing arm is a laboratory for learning in which imaginative play and disciplined work are fused in dramatic creations. A high degree of professionalism is consistently displayed. Celebrating the Centennial Season this year includes guest artists and a newly expanded production season through newflagled theatre co.

Contact: Katherine Noone
701-231-7834; ndsu.theatre@ndsu.edu
www.ndsu.edu/performingarts/theatre

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 and applied theatre.

Contact: Dale Savidge
864-977-2081; dsavidge@ngu.edu
theatre.ngu.edu

NORTHEAST ALABAMA COMMUNITY COLLEGE
PO Box 159, 138 AL Hwy. 35
Rainsville, AL 35986

Degrees: AA: Theatre

Profile: We are a community college program that produces professional caliber productions and promotes a sense of family and friendship like few other educational/community theatres.

Contact: Mark A. Webb
256-638-4418, ext. 2218; webbm@nacc.edu
www.nacc.edu/nacctheatre

NORTHERN ARIZONA UNIVERSITY
PO Box 6040 Bldg. 37
Flagstaff, AZ 86011

Contact: Kathleen McGeever
928-523-4500; kathleen.mcgeeever@nau.edu
www.nau.edu/theatre

NORTHERN ILLINOIS UNIVERSITY
School of Theatre and Dance
DeKalb, IL 60115

Degrees: BA: Theatre; BFA: Acting, Design and Technology, Dance Performance; MFA: Acting, Design and Technology

Profile: NIU provides intensive artistic and academic training for students preparing for careers in theatre and theatre-related areas. The course of study is rigorous and realistic, designed to develop, challenge and broaden the skills and attitudes of all theatre students, especially highly motivated students who take responsibility for their own growth.

Contact: 815-753-1334; theatreinfo@niu.edu
www.niu.edu/theatre

NORTHEAST FLORIDA STATE COLLEGE
100 College Blvd. E.
Theatre Dept.
Niceville, FL 32578-1347

Contact: Joseph Taylor
850-729-5382; taylorj@nwfsc.edu
www.nwfsc.edu

NOVA SOUTHEASTERN UNIVERSITY
Farquhar College of Arts and Sciences
Division of Performing and Visual Arts
3301 College Ave., Davie, FL 33314

Degrees: BA: Theatre (Stage and Screen, Musical Theatre), Dance, Arts Administration

Profile: We offer a full range of performance opportunities with coursework in directing, design, dance and musical theatre. Students are fully prepared for theatre careers and graduate study. Professional internships are available to all students. Scholarships are available.

Contact: Mark Duncan
954-262-8094; markdunc@nova.edu
www.fcas.nova.edu/divisions/pva

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

Degrees: BA: Theatre; Minor: Dance, Arts Administration; BFA: Theatre Production, Musical Theatre

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, 30-35 national and international guest artists, and international study abroad/internship opportunities.

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

THE TEXAS TECH UNIVERSITY
College of Visual & Performing Arts
Department of Theatre & Dance

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Undergraduate contact: Beth Scheelke (beth.scheelke@ttu.edu)
Graduate contact: Cory Norman (cory.norman@ttu.edu)

www.theatre.ttu.edu
(806) 742-3601

D-11
OHIO UNIVERSITY
School of Dance, Film and Theater
Theater Division, 307 Kantner Hall
Athens, OH 45701

Degrees: BA: Theater; BFA: Production Design and Technology, Theater Performance, Stage Management; MA: Dramatic Writing; MFA: Acting, Production Design and Technology, Directing, Playwriting

Profile: Our program is for students who are serious about a life in professional theatre, with four to five main stage productions and numerous lab shows, play readings and studio productions. The Seabury Quinn Jr., Playwright’s Festival is part of the main season. Undergraduates interview/audition for performance/management/technical/design programs spring of freshman year.

Contact: Michael Lincoln
740-593-4818; theater@ohio.edu
www.ohio.edu/theater

THE OPEN JAR INSTITUTE
257 W. 52nd St., 4th Floor
New York, NY 10019

Degrees: Summer Intensive (college credit available)

Profile: Challenging Broadway-integrated summer actor training program. Students work with Broadway’s best professionals in a classroom setting designed to challenge and inspire. See a Broadway show each night, tour backstage and meet the cast. Be seen by and work with NYC casting directors and agents. Admission is by audition only.

Contact: Sue Teater
sue.teater@openjarinstitute.com
www.openjarinstitute.com

PIERDONT COLLEGE
PO Box 10
Demorest, GA 30535

Degrees: BA: Theatre, Musical Theatre, Technical Theatre and Design, Theatre for Youth, Theatre Education (Georgia Teaching Certificate, grades P-12); BFA: Arts Administration

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: William Gabelhausen
706-778-8500, ext.1320;
wgabelhausen@piedmont.edu
www.piedmont.edu

POIN T PARK UNIVERSITY
Conservatory of Performing Arts
201 Wood St., Pittsburgh, PA 15222

Degrees: BA: Theatre Arts (Acting, Musical Theatre); BFA: Theatre Arts (Acting, Musical Theatre, Stage Management, Technical Theatre/Design [Scenic, Lighting or Costume]); MFA: Acting

Profile: The Conservatory is a powerhouse of creativity and opportunity that enables students to build first-rate portfolios in design, technical production or stage management. Twenty shows are presented in five venues, supported by professional faculty, staff, master teachers and directors who are also professional artists, technicians and managers. Scholarships and apprenticeships are available.

Contact: Shelly Krehp
412-392-3451; mkrepp@pointpark.edu
www.pointpark.edu/Academics/Schools/COPA

THE POWERHOUSE THEATER AT VASSAR COLLEGE
Box 225, 124 Raymond Ave
Poughkeepsie, NY 12604

Contact: Ed Cheetham
845-437-5907; powerhouse@vassar.edu
powerhouse.vassar.edu

PURDUE UNIVERSITY
Departm ent of Theatre
552 W. Wood St.
West Lafayette, IN 47907


Profile: Communication, collaboration and creativity are the hallmark of the program at Purdue. Students develop relationships with mentors in a nurturing and challenging environment. Faculty and staff are working professional artists and technicians. They share experience in the classroom, on stage, and one-on-one to prepare students for careers in the industry.

Contact: Joel Ebarb
765-494-3074, theatre@purdue.edu
www.cia.purdue.edu/theatre

RADFORD UNIVERSITY
Box 6969 RUSTA
Radford, VA 24142

Degrees: BS or BA: Theatre; BA: Dance; BS: Dance Education; BFA: Dance

Profile: The School of Dance and Theatre offers liberal arts and pre-professional studies. Students of cinema, dance and theatre receive instruction rich in diverse perspectives and cross-disciplinary experiences. Dance, theatre and cinema departments are supported by strong programs which contribute to the cultural life of the university and community.

Contact: Carl H. Lelko
540-831-5012;clefko@radford.edu
www.radford.edu/~theatre

RANDOLPH COLLEGE
Theatre Department, 2500 Rivermont Ave.
Lynchburg, VA 24503-1555

Degrees: BA: Theatre (Acting, Directing, Design, Management, Technical Production); BFA: Theatre; Interdisciplinary (Visual Arts, Dance, Music, Film or Creative Writing)

Profile: Randolph College is a small, liberal arts college nestled in the foothills of the Blue Ridge. with vibrant guest artist programs and personalized instruction. Students explore all areas of theatre, collaboratively producing a three-show main stage season and uniquely earning key production positions as their capstone experience.

Contact: Ken Parks
434-947-8564, kparks@randolphcollege.edu
www.randolphcollege.edu/theatre

REGENT UNIVERSITY
1000 Regent University Dr., COM 200
Virginia Beach, VA 23464

Degrees: BA: Theatre Arts; MA: Theatre (Theatre Studies, Theatre Ministry); MFA: Acting
Students study all aspects of theatre, including directing, performing, musical theatre, design, technical, and history/criticism. We hold auditions once a year for scholarships for high school seniors. The Priscilla Parker Scholarship offers up to $10,000 per year.

Contact: Blair Johnson
407-646-2501, bjohnson@rollins.edu
www.rollins.edu/theatre

ROWAN UNIVERSITY
College of Performing Arts
Department of Theatre and Dance
201 Mullica Hill Rd.
Glassboro, NJ 08028
Degrees: BA: Theatre (Acting, Musical Theatre, Dance-Theatre, Design/Technical, Pre-Teaching), Dance; MA: Arts Administration (online); BA/MST: Theatre Education
Profile: We educate students in contemporary practice of theatre and dance within a liberal arts curriculum. Accredited by the NAST, Rowan offers a broad-based education that integrates physical, vocal, technical and performance skills with intellectual development necessary for lifelong learning, as well as master classes and productions with visiting artists.
Contact: Elisabeth Hostetter
856-256-4500, ext. 3314; hostetter@rowan.edu
www.rowan.edu/theatredance

RUTGERS UNIVERSITY
Theater Department
Mason Gross School of the Arts
2 Chapel Dr.
New Brunswick, NJ 08901-8527
Degrees: BFA: Acting, Design (Set, Lighting, Costume, Costume Technology), Production and Management (Stage Management and Technical Direction); MFA: Directing, Playwriting, Acting, Design (Set, Lighting, Costume, Costume Technology), Stage Management
Profile: Professional conservatory program 45 minutes from NYC. Rutgers Theater Company is a resident company of student artists whose work is guided by master teachers and working professionals. Rutgers is committed to having all roles, designs and stage management accomplished by students in the program. New York internships available in design/tech/SM.
Contact: Barbara Harwanko
732-932-9891, ext. 10; harwanko@rci.rutgers.edu
www.masongross.rutgers.edu/theater

SAVANNAH COLLEGE OF ART AND DESIGN
PO Box 2072
Savannah, GA 31402
Degrees: BA: BFA: Production Design, Performing Arts, Dramatic Writing, Film; M.Arch; MA: MAT; MFA: Production Design, Performing Arts, Dramatic Writing, Film; MUD
Profiles: SCAD prepares students for professional careers, emphasizing learning through individual attention in a positively oriented university environment. Program offers performance opportunities and classroom training in new media, digital media, film, TV and live theatre. SCAD offers an in-house casting office and hosts an annual agent showcase with New York agents.
Contact: Admissions
800-869-7223; admission@scad.edu
www.scad.edu

SETON HILL UNIVERSITY
Theatre and Dance Program, 1 Seton Hill Dr.
Greensburg, PA 15601
Degrees: BA: Dance, Theatre Arts, Theatre Performance, Musical Theatre (Acting, Dance, Voice), Theatre Design and Technology, Theatre Business; BFA: Musical Theatre
Profile: Theatre and Dance at Seton Hill have an outstanding tradition of excellence. Our program provides an ideal mix of professionalism and personal attention with a liberal arts foundation, in a new performing arts center.
Contact: Denise Pullen
724-552-2937; pullen@setonhill.edu
www.setonhilltheatre.com
SEWANEE: THE UNIVERSITY OF THE SOUTH
735 University Ave.
Sewanee, TN 37383
Degrees: BA
Profile: Students of theatre at the University of the South receive a strong foundation in all areas, while studying in a unique liberal arts program.
Contact: Peter Smith
931-598-1226; psmith@sewanee.edu
www.sewanee.edu

SHAKESPEARE THEATRE OF NEW JERSEY
Summer Professional Training Program
3 Vreeland Rd.
Florham Park, NJ 07932
Degrees: Training for actors, stage managers, administrators, designers, technicians and directors
Profile: The longest-running Shakespeare theatre on the East Coast, The Shakespeare Theatre of New Jersey offers an intense 11-week summer professional training program for all areas of theatre.
Contact: Maria Souza
973-845-6745; MSouza@ShakespeareNJ.org
www.ShakespeareTraining.org

SOUTHEAST MISSOURI STATE UNIVERSITY
1460 University Dr.
Winchester, VA 22601
Degrees: BFA: Musical Theatre, Acting, Theatre for Youth, Stage Management, Costume Design, Scenic Design, Lighting Design
Profile: We provide comprehensive, pre-professional, undergraduate training at 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

SHORTER UNIVERSITY
315 Shorter Ave.
Rome, GA 30165
Degrees: BA: Theatre (Performance, Design/Technical Theatre); BFA: Musical Theatre Performance; Minor: Dance, Theatre, Musical Theatre
Profile: Placing an equal importance on academic and artistic excellence, we seek a balance between theoretical and applied material. Because we are a smaller university, we have the ability to focus on every student, giving us a high percentage of professional and graduate placements.
Contact: Kevin Anderton
706-233-7311; kanderton@shorter.edu
su.shorter.edu/theatre-department

SOUTHERN ILLINOIS UNIVERSITY CARBONDALE
Department of Theatre, Mail Code 6608
Carbondale, IL 62901
Profile: SIUC blends scholarship with practice in an intensive production program and maintains a professional summer stock theatre company.
Contact: 618-453-2121; admissions@siu.edu
www.theater.siu.edu

SOUTHERN UNION STATE COMMUNITY COLLEGE
750 Roberts St.
Wadley, AL 36276
Degrees: AS: Performance
Profile: With a curriculum geared toward transferring, our program has excelled in matriculating students into college and university theatre programs. Our small size allows students to immerse themselves in all aspects of theatre, from set construction to performance. Auditions are held in March.
Contact: Michael Williams, Jr.
256-395-2211, ext. 5611; mwilliams@suscc.edu
www.suscc.edu/theater_home.aspx

ST. EDWARD’S UNIVERSITY
Department of Performing Arts
Mary Moody Northern Theatre
3001 S. Congress Ave.
Austin, TX 78704
Degrees: BA: Theatre Arts (Design/Technology, Theatre Management, General Theatre); BFA: Acting; Minor: Music, Musical Theatre, Theatre
Profile: St. Edward’s offers opportunities to study every facet of the industry in one of the most exciting and progressive cities in the country. We are the only undergraduate theatre department in the U.S. providing an Equity Membership Candidate program during its regular academic season. Low student to teacher ratio.
Contact: Angela Flowers
512-448-8487 or 512-448-8433; angelafl@stedwards.edu
www.stedwards.edu/academics/bachelors/theaterarts

STAGECRAFT INSTITUTE OF LAS VEGAS
2232 S. Nellis Blvd. #112
Las Vegas, NV 89104 USA
Degrees: Certificat de reussir: technical training; Seal of Qualification: Audio, Lighting Technology, Lighting Systems and Programming
Profile: SILV offers an alternative, hands-on approach to training for live entertainment at levels required today amid constantly changing state-of-the-art technologies. SILV is dedicated to teaching by doing. Instructors are working professionals dedicated to sharing their experiences. Industry partners ensure that the most current gear is available to support training.
Contact: 702-388-7458;
info@stagecraftinstitute.com
stagecraftinstitute.com

STATE UNIVERSITY OF NEW YORK AT FREDONIA
280 Central Ave.
212 Rockefeller Art Center
Fredonia, NY 14063
Contact: Lisa Schrantz
716-673-3598; lisa.schrantz@fredonia.edu
www.fredonia.edu/department/theatredance

STELLA ADLER STUDIO OF ACTING
31 W. 27th St., 3rd Floor
New York, NY 10001
ART OF ACTING STUDIO
1017 N. Orange Dr.
Los Angeles, CA 90036
Degrees: Certificates: Three-year Conservatory Program, Two-year Evening Conservatory Program, One-Year Musical Theatre Conservatory, Summer Training
Profile: Since 1949, the Stella Adler Studio has trained some of the most important American
actors and has evolved into one of the most culturally rich environments in New York City and now Los Angeles. Training programs include Professional Conservatory, Summer Intensives and Seasonal Part-Time Workshops.

**Contact:** Ryan Chittaphong
212-689-0087; ryan@stellaadler.com
www.stellaadler.com; www.artofactingstudio.com

**STETSON UNIVERSITY**
421 N Woodland Blvd.
Unit 8318
DeLand, FL 32723
**Contact:** Krista Franco
386-822-7024; kfranco@stetson.edu
www.stetson.edu

**TENNESSEE STATE UNIVERSITY**
PO Box 9537
Nashville, TN 37209
**Contact:** Lawrence James
615-963-5809; ljames@tnstate.edu
www.tnstate.edu/index.asp

**TEXAS TECH UNIVERSITY**
Department of Theatre and Dance
Box 42061
Lubbock, TX 79409
**Degrees:** BA: Theatre, Dance; BFA: Acting, Design; MA: MFA: Performance and Pedagogy, Design, Playwriting, Arts Administration; PhD: Fine Arts; Minor: Dance
**Profile:** Seasons consist of four main stage and six lab shows, festival of new student work and, in the summer, Wildwinds Performance Laboratory. We cast undergraduate and graduate students, and assign undergraduate and graduate design/ers/choreographers to main stage productions. Fine Arts PhD is a unique multi-disciplinary program that combines scholarship and practice.

**Contact:** Mark J. Charney
806-742-3061, ext. 228; mark.charney@ttu.edu
www.depts.ttu.edu/theatreanddance

**THE THEATRE LAB**
733 8th St. NW
Washington, DC 20001
**Contact:** Dane Petersen
202-824-0449; dane@theatrelab.org
www.theatrelab.org

**THEATRE OF ARTS**
Founded in 1927, Theatre of Arts' actor training programs for theatre, television and film are taught by currently working and experienced actors, directors, and casting directors. Conservatory training offers 700 hours of on-camera scene work designed to prepare the student for professional casting and auditions.

**Contact:** Leslie del Moro
323-463-2500; leslied@toa.edu
www.toa.edu

**TOWSON UNIVERSITY**
Theatre Department
8000 York Rd.
Towson, MD 21252
**Degrees:** BA/BS: Theatre (Theatre Studies, Design and Production); BFA: Acting; MFA
**Profile:** Balancing a broad liberal arts perspective of theatre with the specifics of professional training, Towson prepares graduates for placement in professional theatres and graduate school. MFA program is for artists dedicated to exploring all aspects of contemporary theatre-making while developing individual social, political and aesthetic perspectives.

**Contact:** Robyn Quick
410-704-2792; rquick@towson.edu
www.towson.edu/theatre

**TROY UNIVERSITY**
Department of Theatre and Dance
Malone Hall 132
Troy, AL 36082
**Degrees:** BA: Theatre (Performance, Musical Theatre, Design, Technical Theatre, Management, Playwriting/Dramaturgy); BS: Theatre (Theatre Education Grades P-12); BFA: Dance
**Profile:** Troy offers a competitive undergraduate program that is both demanding and nurturing, with highly qualified faculty in the framework of three performance spaces. Departmental talent-based scholarships, stipends and student staff opportunities are available. Troy offers very lucrative academic, leadership and other opportunity scholarships.

**Contact:** Department of Theatre and Dance
334-808-6142; theatreanddance@troy.edu
www.troy.edu; www.troytheatre.org

**THE UNIVERSITY OF ALABAMA**
Department of Theatre and Dance, Box 870239
Tuscaloosa, AL 35487
**Degrees:** BA: Theatre, Dance, Musical Theatre Track; MFA: Acting, Costume Design/Production, Directing, Lighting Design, Scenic Design, Technical Direction, Theatre Management
**Profile:** UA offers comprehensive academic and practical training on a liberal arts foundation to prepare students for professional success. The major in Musical Theatre includes a variety of courses that focus on the performing, technical, and managerial aspects of musical theatre.

**Contact:** Nancy Calvert
205-348-5283; ncalvert@bama.ua.edu
theatre.ua.edu

**UNIVERSITY OF ALABAMA AT BIRMINGHAM**
ASC 255, 1200 10th Ave. S
1720 2nd Ave. S
Birmingham, AL 35295-1263
**Degrees:** BA: Theatre (General, Performance, and Design/Technology); BFA: Musical Theatre Performance
**Profile:** A production-oriented program with a liberal arts foundation. We provide professional training in musical theatre, acting, design/technology and management while expanding students' cultural and aesthetic awareness, developing their research and communication skills, and fostering critical thinking, discipline, and collaboration through practical application of learned skills and theoretical study.

**Contact:** Kelly Allison, Chair
205-934-8776; kallison@uab.edu
www.uab.edu/theatre

**UNIVERSITY OF ARKANSAS**
Department of Theatre
619 Kimpel Hall
Fayetteville, AR 72701
**Degrees:** BA: Theatre (Performance, Design and Technology, Education/Generalist); MFA (Acting, Set Design, Lighting Design, Costume Design/Technology, Directing, Playwriting)
**Profile:** The Department of Theatre offers a well-crafted training program with extensive coursework accompanied by individualized attention, a dedicated and passionate faculty, a vibrant guest artist series, a challenging season of plays, professional standards, and a working partnership with TheatreSquared, a national award-winning professional regional theatre.

**Contact:** Michael J. Rih
479-575-2953; marha@uark.edu
theatre.uark.edu

**UNIVERSITY OF CENTRAL FLORIDA**
Box 162372
Orlando, FL 32816
**Degrees:** BA: Theatre; BFA: Acting, Musical Theatre, Design/Technology, Stage Management; MA: Theatre; MFA: Acting, Youth Theatre
**Profile:** BFA and MFA programs are highly selective, rigorous, professional training programs that emphasize theatre theory, practice and preparation for a successful career in theatre. UCF is the country’s second largest university, and productions occur year-round.

**Contact:** Sam Waters
407-823-2862, theatre@ucf.edu
www.theatre.ucf.edu

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& Training Program Directory

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**Department of Theatre**
UNIVERSITY OF FLORIDA
School of Theatre and Dance
Nadine McGuire Theatre and Dance Pavilion
PO Box 115900
Gainesville, FL 32611
Profile: The school stages 8-10 theatre and dance productions during the academic year, in addition to its Summer Repertory Theatre and Swamp Dance Fest. In addition to regular season performances on campus each year, our students frequently tour one of our productions internationally.
Contact: Jerry Dickey
352-273-0549; jdickey@arts.ufl.edu
wwwarts.ufl.edu/theatreanddance

THE UNIVERSITY OF GEORGIA
Department of Theatre and Film Studies
Fine Arts Building
Athens, GA 30602
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
706-542-2836; saltz@uga.edu
www.drama.uga.edu

UNIVERSITY OF KENTUCKY
114 Fine Arts Bldg.
Lexington, KY 40506
Degrees: BA: Theatre (Performance, Design/Technology, Playwriting); Minor: Dance; Certificate: Musical Theatre
Profile: Students get hands-on training and one-on-one mentorship from professional theatre faculty. Our liberal arts focus is coupled with career counseling for successful transition to professional life. Students are encouraged to find their passion and pursue it – with most students pursuing internships and study abroad opportunities.
Contact: Nancy C. Jones
859-257-3297; nancy.jones@uky.edu
www.uky.edu/finarts/Theatre

UNIVERSITY OF LOUISVILLE
Department of Theatre Arts
2314 S. Floyd St.
Louisville, KY 40292
Degrees: BS: Theatre, Production, 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
502-852-8445; r.frye@louisville.edu
www.louisville.edu/a-s/ta

UNIVERSITY OF MARY WASHINGTON
Department of Theatre and Dance
DuPont Hall, 1301 College Ave.
Fredericksburg, VA 22401
Degrees: BA: Theatre; Minor: Musical Theatre; Pre-K Teacher Licensure in Theatre Arts
Profile: Program allows you to concentrate on the area in which you have the greatest interest, while pursuing a double major or obtaining a teaching license. Whether you intend to work professionally, pursue a related field or continue your studies, the education you receive will prepare you for the future.
Contact: Greg Stull
540-654-1980; gstull@umw.edu
cas.umw.edu/theatre

UNIVERSITY OF MEMPHIS
Department of Theatre & Dance
144 Theatre Building
Memphis, TN 38152-3150
Degrees: BFA: Theatre, Design and Technical Production, Musical Theatre; MFA: Theatre (Directing, Design and Technical Production)
Profile: We offer quality mentoring, dedicated individual advisors, a richly varied production program, a state-of-the-art design lab, a new musical theatre curriculum, and offering opportunities beginning your first year.
Contact: Kristin Shupe
901-678-2523; kshupe@memphis.edu
www.memphis.edu/theatre

UNIVERSITY OF MIAMI
1235 Dickinson Dr., Room 200
Coral Gables, FL 33146
Degrees: BA: Theatre; BFA: Musical Theatre, Acting, Stage Management, Theatre Management, Design/Production
Profile: The Department of Theatre Arts at the UM offers intensive degree programs within a world-class liberal arts university to prepare individuals for professional careers and advanced training.
Contact: Robert Wright
305-284-4474; rwright@miami.edu
www.miami.edu/tha

UNIVERSITY OF MISSISSIPPI
PO Box 1848
Isom Hall Room 110
University, MS 38677
Degrees: BA: Theatre Arts; BFA: Acting, Musical Theatre, Design and Production
Profile: Comprehensive training, rigorous academics, and great performance and design opportunities prepare students for graduate study or professional employment. Individualized attention is provided by a professional and dedicated faculty. A new interdisciplinary cinema minor offers training in cinema studies and production. The school is NAST-accredited.
Contact: Rene Pulliam
662-915-6981; rpulliam@olemiss.ms
www.olemiss.edu/depts/theatre_arts

UNIVERSITY OF MONTEVALLO
Station 6210 Theatre
Montevallo, AL 35115
Degrees: BA: Theatre; BFA: Musical Theatre, Acting, Directing, Design (Scenic/Lighting, Costume)
Profile: UM Theatre is a department of over 100 majors providing numerous, hands-on training opportunities, including a very diverse production season and guest artist workshops on and off campus. We train students for professional careers within the context of a first-rate liberal arts education.
Contact: David Callaghan
205-665-6210; callaghan@montevallo.edu
www.montevallo.edu/thea

THE UNIVERSITY OF MOUNT UNION
1972 Clark Avenue
Alliance, OH 44601
Degree: BA: Theatre (Acting, Musical Theatre, Design/Technology)
Profile: Recognized as the No. 1 college in the Great Lakes region for “return on investment,” Mount Union combines small school accessibility with opportunities of larger institutions. An $11.7 million performing arts center opens in January 2015, with two theatres, costume and scenic shops, and recital hall. Performance and technical scholarships are available.
Contact: Kevin P. Kern
330-823-3875; kerrnp@mounion.edu
www.mounion.edu/theatre-major

UNIVERSITY OF NEVADA LAS VEGAS
Department of Theatre
4505 Maryland Pkwy
Box 455036
Las Vegas, NV 89154
Degrees: BA: Stage and Screen Acting, Design Technology, General Studies; MFA:
### Performance, Design-Technology, Stage Management

**Profile:** UNLV offers a diversified curriculum that allows students to immerse themselves in all aspects of theatre, while taking advantage of the entertainment richness of Las Vegas. Whether in the classroom, on the stage or behind the camera, we foster creative development and growth that prepares students for the world's stage.

**Contact:** Brackley Frayer
702-895-3666; theatre@unlv.edu
theatre.unlv.edu

**UNIVERSITY OF NORTH CAROLINA CHAPEL HILL**
CB 3230
Center for Dramatic Art
Chapel Hill, NC 27599

**Degrees:** BA: Dramatic Art; MFA: Acting, Technical Production, Costume Production

**Profile:** UNC is the second oldest theatre department in the country, with many distinguished alumni in theatre and beyond. The graduate programs work closely with PlayMakers Repertory Company, a professional (LORT/AEA) theatre named by the Drama League of New York as one of the 50 best regional theatres in the country.

**Contact:** Jeffrey Blair Cornell
919-843-9857; cornell@email.unc.edu
drama.unc.edu

**UNIVERSITY OF NORTH CAROLINA CHARLOTTE**
Department of Theatre
9201 University City Blvd.
Robinson Hall 364
Charlotte, NC 28223

**Degrees:** BA: Theatre (Performance, Design and Production, Theatre Studies), Theatre Education (Licensure in grades K-12 for North Carolina Public Schools); Minor: Theatre

**Profile:** The Department of Theatre at UNC Charlotte strives to inspire our students to expand their vision of the world and themselves through the study and practice of the craft of theatre, preparing them for leadership as practitioners, the study and practice of the craft of theatre, preparing them for leadership as practitioners, the study and practice of the craft of theatre, preparing them for leadership as practitioners, the study and practice of the craft of theatre, preparing them for leadership as practitioners, the study and practice of the craft of theatre, preparing them for leadership as practitioners, the study and practice of the craft of theatre, preparing them for leadership as practitioners, the study and practice of the craft of theatre, preparing them for leadership as practitioners, the study and practice of the craft of theatre, preparing them for leadership as practitioners.

**Contact:** James Vesce
704-687-3590; jvesce@uncc.edu
www.theatre.uncc.edu

**UNIVERSITY OF NORTH CAROLINA GREENSBORO**
PO Box 26170, 406 Tate St.
201 Taylor Theatre Bldg.
Greensboro, NC 27402

**Degrees:** BA: BFA; MFA; M.Ed

**Profile:** UNCG offers programs in Acting, Directing, Theatre for Youth, Design, Stage Management, Theatre Education and Technical Theatre.

**Contact:** David Sullivan
336-334-4112; desullivan@uncg.edu
theatre.uncg.edu

**UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS**
Schools of Drama and Design & Production
1533 S. Main St.
Winston-Salem, NC 27127-2188


**Profile:** UNCSA is 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@uncsa.edu
www.uncsa.edu

**UNIVERSITY OF PITTSBURGH**
1617 Cathedral of Learning
4200 Fifth Ave.
Pittsburgh, PA 15260

**Degrees:** BA: Theatre (Performance, Technical Theatre, History/Literature/Criticism); MA: Theatre; MFA: Performance Pedagogy; PhD: Theatre

**Profile:** On stage, backstage, behind the scenes or in the director’s chair, our program helps you find the role that’s right for you. Our program is geared towards integrating students into the extensive history of theatre and its vibrant modern community.

**Contact:** Gianni Downs
412-624-3459; gdowns@pitt.edu
www.play.pitt.edu

**THE UNIVERSITY OF SAINT FRANCIS**
2701 Spring St.
Fort Wayne, Indiana 46808

**Degrees:** BA: Communication (Theatre); Minor: Theatre

**Profile:** The University of Saint Francis is a private, Catholic university offering small classes, personal attention and freedom to explore career options. The School of Creative Arts is a collaborative environment providing personalized education with practical, hands-on experiences. We present three major productions annually and have recently purchased a 2,000-seat performing arts center.

**Contact:** Aaron Willoughby
260-399-7700, ext. 8021; awilloughby@sf.edu
www.sf.edu/sf/art/undergrad/communication

**UNIVERSITY OF SOUTH ALABAMA**
5751 USA South Dr.
Laidlaw Performing Arts Center
Room 1052
Mobile, AL 36688

**Degrees:** BA: Dramatic Arts; BFA: Theatre (Performance, Design & Technology, Music Theatre)

**Profile:** We offer distinctive options for degrees within a department devoted exclusively to a balance between production experience, training and achieving pre-professional skills and expectations.

**Contact:** Lars Tatom
251-460-6305; tatom@southalabama.edu
www.southalabama.edu/drama

**UNIVERSITY OF SOUTH CAROLINA AIKEN**
471 University Pkwy.
Aiken, SC 29801

**Degrees:** BA: Fine Arts (Theatre)

**Profile:** Dedicated to giving students a comprehensive theatre education, we offer the opportunity to explore all areas of theatre, both on and off stage. A professionally active faculty, strong classes, internships and a cutting-edge production program prepare students for the theatre of the 21st century.

**Contact:** Jack Benjamin
803-641-3327; jackb@usca.edu
www.usca.edu/visualandperformingarts

**UNIVERSITY OF SOUTH CAROLINA COLUMBIA**
Department of Theatre and Dance
Longstreet Theatre
1300 Greene St.
Columbia, SC 29208

**Degrees:** BA: Theatre, Dance (Performance and Choreography, Dance Education); MFA: Acting, Scene Design, Costume Design, Lighting Design; MAT: Theatre; MA: Theatre

**Profile:** We offer professionally active faculty in a nationally competitive department with strong graduate and undergraduate programs, a guest artist program and relationships with significant professional theatres. Our school is NAST-accredited and a U/RTA member.

**Contact:** Lisa Martin-Stuart
803-777-6498; theatre@sc.edu
www.cas.sc.edu/thea

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Department of Theatre and Dance
Box 7264 Reynolds Station • Winston-Salem NC 27109
336-758-5294
theatre@wsu.edu
www.wsu.edu/theatre
UNIVERSITY OF SOUTHERN INDIANA
8600 University Blvd.
Evansville, IN 47712
Degrees: BS or BA: Theatre Arts (concentrations in Performance and Design and Technology); Minor: Music Performance
Profile: The department has five full-time faculty members who actively work in theatre. Facilities include a 299-seat main stage teaching theatre (four-show season, including one musical), and a 100-seat blackbox (student-produced work). USI manages and partners with New Harmony Theatre, where students gain professional experience and membership in Actors’ Equity’s EMC.
Contact: Erica Altheide
812-464-1750; eaaltheide@usi.edu
www.usi.edu/liberal-arts/usitheatre

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
Department of Theatre, 118 College Dr. #5052
Hattiesburg, MS 39406
Degrees: BA: Theatre; BFA: Performance, Design/Technology; MFA: Performance, Directing, Costume Design, Scenic Design, Lighting and Sound Design
Contact: Lisa Fortner
601-266-4894; Lisa.Fortner@usm.edu
www.usm.edu/theatre

UNIVERSITY OF TAMPA
401 W. Kennedy Blvd.
Tampa, FL 33606
Degrees: BA: Performing Arts, Theatre, Applied Dance
Profile: The University of Tampa offers BA degrees in Performing Arts (Musical Theatre Performance Program), Theatre (Actor Training/Performance Program) and Applied Dance (Preparation Program in Dance Instruction for Community Settings and Diverse Populations).
Contact: Michael Staczar
813-257-3987; mstaczar@ut.edu
www.ut.edu/speechtheatredance

UNIVERSITY OF TENNESSEE
CHATTANOOGA
615 McCallie Ave.
Fine Arts Center
Chattanooga, TN 37403
Degrees: BA: Theatre
Profile: Located in the beautiful city of Chattanooga, UTC Theatre offers students an opportunity to work closely with faculty and staff in fully equipped shops and performance facilities in an active, challenging, hands-on theatre program within the context of a liberal arts education. Our school is NAST-accredited.
Contact: Steve Ray
423-425-4374; Steve-Ray@utc.edu
www.utc.edu/Academic/TheatreAndSpeech

UNIVERSITY OF TENNESSEE
KNOXVILLE
Department of Theatre
206 McClung Tower
Knoxville, TN 37996
Degrees: BA: Theatre; MFA: Acting, Costume Design, Lighting Design, Scene Design
Profile: The department is affiliated with a LORT (professional) theatre, the Clarence Brown Theatre Company.
Contact: Terry Weber
865-974-6011; tweeber@utk.edu
www.utk.edu

UNIVERSITY OF WEST GEORGIA
1100 University Pkwy.
Pensacola, FL 32514
Degrees: BA: Acting, Design-Technology, Performance Studies; BFA: Musical Theatre
Profile: Because we are exclusively undergraduate, there are no graduate students to take resources away from our undergraduate students. With five shows per season, UWF provides extensive opportunities for student design and performance to complement your classwork, creating the perfect model for learning your craft.
Contact: Charles Houghton
850-474-2146; choughton@uwf.edu
www.uwf.edu/theatre

UNIVERSITY OF WEST VIRGINIA
206 McClung Tower
Knoxville, TN 37996
Degrees: BA: Theatre; MFA: Acting, Costume Design, Lighting Design, Scene Design
Profile: The department is affiliated with a LORT (professional) theatre, the Clarence Brown Theatre Company.
Contact: Terry Weber
865-974-6011; tweeber@utk.edu
www.utk.edu

THE UNIVERSITY OF THE ARTS
320 S. Broad St.
Philadelphia, PA 19102
Degrees: BFA: Acting, Musical Theatre, Design/Technology, Directing, Playwriting, Production, Dance; BM: Music, Vocal Performance, Music Composition; BS: Music Business, Entrepreneurship and Technology
Profile: Students work with faculty who are working professionals to stage productions of professional quality. Students acquire the technique and discipline that distinguish professional artists.
Contact: Charles Gilbert
800-616-ARTS; admissions@uarts.edu
www.uarts.edu

UNIVERSITY OF THE OZARKS
415 N. College Ave.
Clarksville, AR 72830
Degrees: BA: Theatre (Performance, Design, and Technology)
Profile: We are a private liberal arts college with a student/faculty ratio of 12:1. We educate students in all aspects of theatrical arts. Analytical skills, problem solving and cooperative endeavors are promoted through the creative process of theatre productions. An active program with four to six productions per year, we offer full-tuition scholarships.
Contact: Bruce B. Brown
479-979-1349; bbrown@ozarks.edu
www.ozarks.edu

UNIVERSITY OF WISCONSIN
Theatre and Drama
821 University Ave.
Madison, WI 53706
Degrees: BA or BS: Theatre (Individual Emphasis or Acting Specialist); MA or MFA: Acting/Directing, Scenic Design, Costume Design, Lighting Design, Theatre Technology; PhD
Profile: Undergraduate students have the unique opportunity to train and perform alongside MFA performance and design students and are closely mentored by a faculty of active theatre artists who work at the highest levels of professional theatre. Our graduates are well-prepared to enter the profession, teach or continue their studies.
Contact: Gail Brassard
608-263-2329; gmbrassard@wisc.edu
www.theatre.wisc.edu

VALDOSTA STATE UNIVERSITY
1500 N. Patterson St.
Valdosta, GA 31698
Degrees: BFA: Dance, Theatre (Performance, Production and Musical Theatre)
Profile: Our NAST-accredited program has a seven-production season and produces Peach State Summer Theatre, “The Official Musical Theatre of the State of Georgia.” Scholarships are
**Training Program Directory**

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<thead>
<tr>
<th><strong>WAKE FOREST UNIVERSITY</strong></th>
<th>Box 7264 Reynolds Station Winston-Salem, NC 27109</th>
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<tbody>
<tr>
<td>Degrees: BA: Theatre</td>
<td>Profile: With high academic standards, professional faculty and staff, numerous guest artists, exceptional production values, numerous production opportunities and low student-teacher ratio, WFU equips theatre and dance students for future success in theatre or another profession. Study abroad, interdisciplinary programs and multiple major/minor courses of study offer additional value.</td>
</tr>
<tr>
<td></td>
<td>Contact: J.K. Curry; John Friedenberg 336-758-5294; <a href="mailto:theatre@wfu.edu">theatre@wfu.edu</a> <a href="http://www.wfu.edu/theatre">www.wfu.edu/theatre</a></td>
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<tr>
<th><strong>WAYNE STATE UNIVERSITY</strong></th>
<th>Maggie Alleeese Department of Theatre and Dance 4841 Cass Ave., Suite 3226 Detroit, MI 48202</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degrees: BA: Theatre; BS: Dance; BFA: Acting, Dance, Design and Technology; MFA: Performance, Scenic Design, Costume Design, Lighting Design, Theatre Management, Stage Management; MA: Theatre and Dance Pedagogy</td>
<td>Profile: Comprehensive, hands-on training in theatre and dance, with 19 productions in four venues on campus and throughout the Detroit metropolitan area. Students' experiences includes interaction with artists visiting Detroit's five Broadway touring theatres, guest directors and choreographers working with the students, and master classes offered by renowned alumni.</td>
</tr>
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<td>Contact: 313-577-3508; theatreanddance.wayneu.edu</td>
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<tr>
<th><strong>WEST VIRGINIA STATE UNIVERSITY</strong></th>
<th>Department of Communications P.O. Box 1000 Institute, WV 25112</th>
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<tbody>
<tr>
<td>Degrees: BS: Communications (Theatre, Film, Broadcasting, Public Relations, Visual Media, Journalism)</td>
<td>Profile: An HBCU, WVSU now serves a diverse student population. Performance spaces are a proscenium theatre and a black box. Our small, but active and energetic program provides students with many opportunities to work in all areas of theatre. Our goal is to challenge the students theatrically, intellectually, socially and culturally.</td>
</tr>
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<td>Contact: Susan Marrash-Minnerly 304-766-3195; <a href="mailto:minnerly@wvstateu.edu">minnerly@wvstateu.edu</a> <a href="http://www.wvstateu.edu/ArtistSeries">www.wvstateu.edu/ArtistSeries</a></td>
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<tr>
<th><strong>WEST VIRGINIA UNIVERSITY</strong></th>
<th>School of Theatre &amp; Dance Creative Arts Center, PO Box 6111 Morgantown, WV 26506</th>
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<tbody>
<tr>
<td>Degrees: BA: Theatre; BFA: Theatre (Acting, Design &amp; Technology, Puppetry/Creative Dramatics); MFA: Theatre (Acting, Costume Design, Lighting Design, Scene Design); Minors: Dance, Theatre</td>
<td>Profile: Fully NAST-accredited, WVU offers undergraduate and graduate training in acting, theatre studies, and design and technology with a challenging production season that includes theatre, opera, musical theatre and dance. The faculty members are dedicated industry professionals teaching a rigorous curriculum in modern and well-equipped facilities.</td>
</tr>
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<td></td>
<td>Contact: Joshua B. Williamson 304-293-2020; <a href="mailto:theatre@mail.wvu.edu">theatre@mail.wvu.edu</a> theatre.wvu.edu</td>
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<tr>
<th><strong>WEST VIRGINIA WESLEYAN COLLEGE</strong></th>
<th>59 College Ave. Buckhannon, WV 26201</th>
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<tbody>
<tr>
<td>Degrees: BA: Musical Theatre, Theatre Arts (Acting/Directing, Technical Theatre/Design, Pre-Drama Therapy); MBA: Arts Administration/Theatre</td>
<td>Profile: Freshmen regularly perform on the main stage. We offer personalized classroom instruction, and a major emphasis on marketing skills ensures that our graduates have an edge.</td>
</tr>
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<td>Contact: Thomas Schoffler 304-473-8810; <a href="mailto:schoffler_t@wwc.edu">schoffler_t@wwc.edu</a> <a href="http://www.wwc.edu">www.wwc.edu</a></td>
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<tr>
<th><strong>YOUNG HARRIS COLLEGE</strong></th>
<th>Department of Theatre 1 College St. Young Harris, GA 30582</th>
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<tbody>
<tr>
<td>Degrees: BA: Theatre (Performance, Design and Tech, Musical Theatre)</td>
<td>Profile: Low student to faculty ratios, personal attention and abundant production opportunities are key to our program’s success. We aim to turn our students of today into theatre professionals of tomorrow.</td>
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<td></td>
<td>Contact: Chris Crawford 706-379-5144, <a href="mailto:cbcrawford@yhc.edu">cbcrawford@yhc.edu</a> <a href="http://www.yhc.edu">www.yhc.edu</a></td>
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<tr>
<th><strong>WINTHROP UNIVERSITY</strong></th>
<th>Department of Theatre and Dance 115 Johnson Hall Rock Hill, SC 29733</th>
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<tr>
<td>Degrees: BA: Theatre Performance, Theatre Design/Tech, Theatre Education, Dance, Dance Education, Musical Theatre</td>
<td>Profile: Our program fosters students’ aesthetic, intellectual and creative development within the context of a liberal arts education. We afford opportunities for students to develop significant levels of competency in one emphasis in theatre or dance. Production program includes 10-12 shows per year, including musicals. Scholarships are awarded annually based on audition/portfolio review.</td>
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<td>Contact: Daniel Gordon 803-323-2287; <a href="mailto:theaterdance@winthrop.edu">theaterdance@winthrop.edu</a> <a href="http://www.winthrop.edu/cpva/theatredance/default.aspx">www.winthrop.edu/cpva/theatredance/default.aspx</a></td>
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<tr>
<th><strong>VIRGINIA COMMONWEALTH UNIVERSITY</strong></th>
<th>922 Park Ave., PO Box 842524 Richmond, VA 23284</th>
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<tbody>
<tr>
<td>Degrees: BA: Theatre; BFA: Performance, Scene Design, Lighting Design, Costume Design, Stage Management; MFA: Pedagogy, Scene Design, Costume Design</td>
<td>Profile: The theatre program at VCU offers pre-professional training in a liberal arts setting with highly qualified faculty and staff working professionally in their field.</td>
</tr>
<tr>
<td></td>
<td>Contact: Bonnie McCoy 804-828-1923; <a href="mailto:bsmccoy@vcu.edu">bsmccoy@vcu.edu</a> arts.vcu.edu/theatre</td>
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<tr>
<th><strong>VIRGINIA TECH</strong></th>
<th>School of Performing Arts, Department of Theatre 250 Henderson Hall E (0141) Blacksburg, VA 24061</th>
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<td>Contact: Susanna Rinehart 540-231-5335; <a href="mailto:theatre@vt.edu">theatre@vt.edu</a> <a href="http://www.theatrecinema.vt.edu">www.theatrecinema.vt.edu</a></td>
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OPPORTUNITIES FOR STUDENTS THROUGH SETC

Apply for a Scholarship
SETC awards more than $20,000 in scholarships to individuals pursuing undergraduate and graduate degrees in theatre.
SETC’s Endowment Fund supports each award. Application deadlines are in January.
More info: www.setc.org/scholarships-a-awards

Audition for Graduate or Undergraduate School
Students seeking admission or transfer to graduate or undergraduate theatre schools can audition and participate in design-tech interviews for multiple programs in one location at the March 4-8 SETC Convention in Chattanooga, TN. Application deadline is January 28, 2015.
Graduate school auditions and design-tech interviews also are offered in the fall at LiNK.
More info: www.setc.org/auditions

Find a School at Education Expo
Still looking for a school? Meet representatives of more than 100 theatre schools at the Education Expo at the SETC Convention.
More info: www.setc.org/exhibits-convention

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<td><a href="http://www.ecu.edu/theatredance">www.ecu.edu/theatredance</a></td>
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<td>Illinois Wesleyan University</td>
<td><a href="http://www.iwu.edu/theatre">www.iwu.edu/theatre</a></td>
<td>D-5</td>
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<td>Juilliard Drama</td>
<td><a href="http://www.juilliard.edu/drama">www.juilliard.edu/drama</a></td>
<td>D-6</td>
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<td>Meredith College</td>
<td><a href="http://www.meredith.edu">www.meredith.edu</a></td>
<td>D-7</td>
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<tr>
<td>Mississippi University for Women</td>
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Your success in interviewing with employers depends on much more than the resume, portfolio and skill set you bring to the interview table, although, of course, all of those are important. What’s just as vital—and often forgotten—is the importance of doing your homework before you arrive, handling yourself professionally and realizing that the “interview” begins the moment you walk in the door.

“Whether they are interviewing for a summer stock position, an internship or full-time, year-round work, they have to carry themselves in a professional manner,” says Michael McCurdy, managing director of Arkansas Repertory Company. “They are not talking to their friend or a buddy at the table—they have to know that they are on a job interview. If they take themselves seriously, I will take them seriously.”

Here are six key pieces of advice from the theatre company representatives who responded to our recent survey on how to make the most of your job interview at the SETC Convention.

1. RESEARCH COMPANIES IN ADVANCE OF THE INTERVIEWS.

When searching for colleges, most applicants spend considerable time researching their prospective colleges before deciding to apply for admission. Unfortunately, far too many of those same applicants fail to research prospective employers they will interview with at the Job Fair. In this digital age, there is no excuse for that. Google potential employers in advance of the convention. Know key facts about them before you sit down. Remember, there’s not a lot of time to chit-chat at the interview table. You must maximize every second!

“Candidates who are asking us to consider them for a position while they know nothing of our operations are difficult to take seriously. One of the first questions I ask during an interview is, 'Why are you interested in working for us?' If that question...
is answered well, it fosters good conversation going forward. If answered poorly, the interview is typically going to be very short.”

- Kyle L. Toth, Omaha Theater Company

“Know what shows the [companies are] doing. Make lists; no one expects you to memorize everyone’s season. Go to their website to read about their [open] positions. If a theatre is doing Henry V, they’re going to need some weapons from props and chain mail from costumes, so if you’ve got skills in those areas you are two steps ahead of any competition.”

- Christopher Owens, Virginia Shakespeare Festival

“We aren’t here to court you. We have hundreds upon hundreds of resumes to pick from. I don’t have time [in an interview] to tell you why you should work for us or to teach you what we do. You should be telling me why I should hire you.”

- Evan Rooney, NETworks Presentations

“Go with a purpose. Seek out the job openings that fit your skill set – and your availability. If you are only looking for summer work, or haven’t graduated yet, don’t sit with a theatre that is hiring full-time graduates.”

- Michael McCurdy, Arkansas Repertory Theatre

Ah, the resume! How to make it stick out from hundreds of others? How to make it memorable? The answers, unfortunately, are not that simple. Yes, the companies responding to the survey all agreed that resumes need to be neat, easy to read and devoid of typos, quirky fonts and colors. Beyond that, one size or format does not fit all. Some theatres are looking for eager generalists whom they can train on-site, while others want seasoned specialists who can display artistic leadership from the beginning. Many company reps recommended that applicants have several distinct resumes so they can highlight their skills and accomplishments in each area of job interest. Whatever the decision, make it easy for the theatre rep to quickly find and evaluate your technical or managerial strengths.

“Detail is important. If you don’t care enough to represent yourself [with clarity and precision], then I will not have confidence that you will care about representing me or the theatre I work for. And no typos – especially for stage managers and manager/leadership positions! Nothing will get a stage manager applicant put into the ‘no’ pile faster for me than typos!”

- Lara Marsh, Nebraska Theatre Caravan

“Bulletpoint lists are great. I can quickly see where you worked and what you did. [And] for lighting and audio technicians, it’s also good to list the consoles or systems you’ve worked on.”

- John Guglielmetti, Carnival Cruise Lines

“Most theatres have moments when they need all hands on deck. If I know you are multi-capable, I can create a better team.”

- Annie Bellinger, AEA Stage Manager/Casting Director

“Applicants sometimes leave out an equipment list, and that’s vital to evaluating the depth of their technical knowledge. I also love to see job-related extra-curricular activities that show goal-setting, achievements and relevant experience. Being an Eagle Scout, a ropes course instructor, even deck building with Dad – it all counts.”

- Ann Fitzgerald, Busch Gardens Williamsburg

“If you’re going for a props job, don’t make me wade through a lot of costume credits or acting roles to get to [your props experience.] If you are seeking different jobs, create a resume for each one – a props resume, a costume resume, an administrative resume. They may all have the same total information on them but I want to see up top what you’ve done that’s in direct relation to what I need. And a resume doesn’t have to be organized by date. It’s often better organized by complexity of project.”

- Christopher Owens, Virginia Shakespeare Festival

“My personal preference is that their skill sets are grouped by skill experience rather than chronologically. It’s easier for me if all their props work is together, then their carpentry, then their scenic painting, and so on.”

- Chris Armbrister, Stagedoor Manor/Thin Air Theatre Co.

Theatre is a visual collage of sights, sounds and human utterances. And, in a frustratingly short period of time, prospective employers want to see and hear what your skill sets can create. In addition to seeing a print portfolio, many want to view digital portfolios. Be sure to have your digital portfolio on a flash drive or on your computer – don’t count on the Internet.
“Photo and video selections showing the overall production standard [the applicant] is accustomed to [are very helpful]. [I also like to see] specific examples of the applicant’s own creative and technical work: images of lighting, scenery, costumes designed or executed, furniture built, wigs created, painterly skills, and illustrative scenic art or renderings showing execution of quality design elements, [as well as] sound design excerpts and projection designs and sequences.”

- Jim Crabtree, Cumberland County Playhouse

“I know they are large and bulky and hard to travel with, [but students] should invest the time and effort it takes to put together the best portfolio possible. It doesn’t have to [contain] 500 pictures, but it should [illuminate] the applicant’s abilities in the field. The best [portfolios] usually move the applicants’ resumes to the top.”

- Michael McCurdy, Arkansas Repertory Theatre

“Have visual examples (including process shots) of the four best projects you’ve done that relate to this application. For example, if you are applying for a properties position – pick four very different things you have done (e.g., a piece of furniture upholstery, a weapon, a period newspaper and a statue) and then show a couple of process shots, along with a shot of the finished project. I may only have time at first to look at one or two, but it will pique my interest. Ideally, the prop photo would be from the first show listed on your resume.”

- Christopher Owens, Virginia Shakespeare Festival

“An online portfolio can be delivered well in person [during the interview] and can be easily shared electronically in an email. I include a link to my website in my signature and I encourage my students to share their [websites] with as many people as possible. You never know where that next job might come from and who might lead you there.”

- Steven Lewis Warner, University of Virginia

DEMONSTRATE CONFIDENCE AND PASSION.

Your demeanor in the interview is just as important – or maybe even more important – than your resume and the projects you showcase in your portfolio.

“For Carnival, we look to the resume to outline your
experience and skills, but we look to the candidate’s personality to bring it all to life. We’re in the hospitality and service industry, so all our employees need to interact with guests. So, we’re looking for that to come across in an interview.”

- John Guglielmetti, Carnival Cruise Lines

“Confidence in the interview is crucial. I only have three months to work with most of my staff, and I need to know that they are going to come in on day one and be able to interact with a new group of people on a professional and confident level.”

- William Patti, Highlands Playhouse

“In making hiring decisions, I [look for] those who took an active role in the interview, those who seemed interested in hearing about the theatre, who asked questions about the shops, the theatre space, the environment and the build time. I want people who are proactive, not passive.”

- Shan Jensen, New Harmony Theatre

“To actually have me look at the resume a second time depends on their personal comportment and presentation at the table.”

- Michael McCurdy, Arkansas Repertory Theatre

5 DO THE EXTRAS THAT MAKE YOU STAND OUT IN A GOOD WAY.

Attach a headshot to your resume and the other materials that you leave with the interviewer.

“It does not have to be like an actor’s photo. But when I look at 500 resumes/portfolios, a photo helps remind me who I was talking with.”

- Jude Thomson, Bigfork Summer Playhouse

Show some of your personality on your resume. Include some interests that make you memorable.

“Add a small amount of personal flair to the resume. List a few hobbies, put an unusual skill in the skills section of the resume. Anything eye-catching and memorable will bring that resume back into hiring conversations. ‘Hey, what about the young man who was a juggler – we liked him, didn’t we?’”

- Kyle L. Toth, Omaha Theater Company

Follow up after the interviews by sending a personal thank-you note to each company rep.

“Persistence is always an advantage. Sending a thank-you note is appreciated. It cements the experience in the interviewer’s mind and keeps that
particular prospective employee on the top of the list of candidates with equal experience.”

- Ann Fitzgerald, Busch Gardens Williamsburg

AVOID BEHAVIORS THAT MAKE YOU STAND OUT IN A NEGATIVE WAY.

Don’t use bad language, don’t complain, and don’t make sexist or other inappropriate comments.

“Cursing in an interview does not read ‘cool and casual.’ It reads as ‘unprofessional.’ And [applicants] should not wave ‘red flags.’ An interview is no place to gripe.”

- Ann Fitzgerald, Busch Gardens Williamsburg

“I have had interviews with people [who made] snide or sexist remarks they thought made them look knowledgeable or relaxed. Those people go immediately in the ‘no’ folder. This is theatre!”

- Katie McCreary, Chautauqua Theater Company

Don’t send your cover letter to an anonymous person.

“Always address a cover letter to a specific person at a theatre. ‘To Whom It May Concern’ shows a lack of effort, as almost all theatres have websites that will list the right person to contact. With so many applicants, it is easy to eliminate people.”

- Thomas Quinn, Walnut Street Theatre

Don’t talk money first in a follow-up phone call after the interview.

“It’s an immediate turn off when applicants lead [off] with [a discussion about] the price point. We want to see if we can do with personalities, time constraints, and piecing the skill sets that we need. Money is the flexible thing, and if he or she is deserving of more money, we’ll find it if they are a match.”

- Dawn Drake, Lyric Theatre of Oklahoma

OK. You’re ready. Stay in the hunt. And smile like you mean it!

To prepare applicants for their SETC interviews, a number of respondents noted that coaches should encourage job seekers to work on campus and off campus to build skills. They also noted that many applicants need help understanding the skills they have acquired and how to present them to a potential employer. Finally, applicants can benefit from practice sessions where they learn to sell themselves to employers.

“To prepare for theme park interviews, I would recommend mock interviews. I experience more applicants under-selling themselves than the opposite. They need to understand the relationship between what they’ve done in school and how it could translate into a career.”

- Ann Fitzgerald, Busch Gardens Williamsburg

“Professors should be encouraging their students to get outside the campus setting and work at other local theatres, even if it is volunteering at a community theatre. This alone shows me this person wants to experience as much as possible in their field.”

- Michael McCurdy, Arkansas Repertory Theatre

“Work with [your] students on describing what they are most passionate about in theatre and what they’ve done. A single project can sometimes make the difference if it can be conveyed in a way that translates the passion they have for the craft of theatre-making. For example, a student explaining that they painted two drops and an intricate wood grain parquet floor with a team of three artists might lead me to want to request an interview with the [applicant], while if they had only pointed out that they were a scenic artist for A Midsummer Night’s Dream, I would not.”

- Steven Lewis Warner, University of Virginia

“[Don’t let students] ‘upsell’ or embellish a resume with questionable credits. [For] internships and summer positions, minimal experience is not always a bad thing. If a student has few shows under their belt, don’t be afraid to focus on course work or practical skills. A long list of shows on which a student did very little work is less impressive than a well-laid-out overview of what an applicant can do.”

- Kyle L. Toth, Omaha Theater Company

“Expose [applicants] to the numerous summer stock [experiences] and help them get work there as early as their first collegiate summer! Those experiences are invaluable and will put their resume far beyond anyone with just collegiate work. They don’t have to [complete] their degree to start working in the field.”

- Evan Rooney, NETworks Presentations
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11 QUICK TIPS FOR INTERVIEWEES

✓ DRESS COMFORTABLY in clothes that are clean, neat and pressed: not too snug, too low or too short.
✓ LEAVE HIGH HEELS behind, along with the keyring and the huge bags.
✓ ARRIVE AT THE INTERVIEW alert and focused, rather than gulping a cappuccino and chatting into your smartphone.
✓ BE ON TIME = arrive five minutes early.
✓ HAVE YOUR EASY-TO READ, typo-free resume in hand so the theatre rep doesn’t have to ask for it and wait while you dig for it.
✓ COME PREPARED TO ASK QUESTIONS – because you have researched each theatre you will be talking with, right? And be ready to take notes.
✓ DON’T WASTE TIME applying for jobs that you are unqualified or unavailable to handle.
✓ THE THEATRE REP WANTS to sense your competence and your passion. The interview is not the time to ask, “Hey, dude, what do you have open that I might be able to fill?” Be proactive – highlight your strengths and your interests.
✓ BE SURE YOUR REFERENCES have proofed your resume and agree with everything you will say about your qualifications.
✓ DON’T LIE about your achievements. You will be found out. Employers verify.
✓ RELAX and enjoy the experience. Be personable.

Katie McCreary
Chautauqua Theater Company
Chautauqua, NY

Thomas Quinn
Walnut Street Theatre
Philadelphia, PA
A lot has changed since Broadway sound design developed in the 1970s with shows such as *Hair* and *Jesus Christ Superstar*. The last 20 years ushered in the most dramatic of those changes, as digital audio revolutionized the way we teach live sound mixing and the manner in which we produce live sound in the theatre. These changes also have created new opportunities for faculty, students and emerging professionals who are interested in sound design.

**What makes this a growth field?**

One key reason for the growth of sound design as a career field is the advance of technology itself. The amount of equipment, the complexity of the equipment and the capability of the equipment has changed exponentially – as has the rate at which the technology advances.

“New technology comes out just about every day,” says Michael Smith, coordinator of design and production at Elon University in Elon, NC.

The task of keeping up with all of the advances in equipment, software, networking, file formats and protocols is a massive one – and that opens opportunities for people who stay at the cutting edge of technology.

In addition, Jason Romney, sound designer and associate professor at the University of North Carolina School of the Arts in Winston-Salem, NC, notes that sound design is one of the few careers today that is not offshored.
“Live entertainment in general is a growth area because it’s one of the few things here in the USA that we don’t outsource,” Romney says. “The majority of our live entertainment is produced domestically, and those shows need skilled labor.”

**What are the main differences between analog audio and digital audio? And how has this evolution opened up growth opportunities?**

To say that analog sound and digital sound are completely separate is a bit of a fib. Both begin with natural sound that is converted by a microphone to an electronic – or analog – signal. The divergence comes when that analog signal is encoded by an Analog to Digital Converter, or ADC, into a digital signal. The same process takes place in reverse on the output side.

“In an analog system, we are dealing with electrically changing the signal (an electronic waveform with frequency and amplitude), whereas in a digital system we are converting that electrical signal into 1’s and 0’s and applying computer algorithms to it,” says Benjamin G. Stickels, audio engineer and assistant production manager at the University of North Carolina at Charlotte.

In the analog world, each input – such as a microphone or a playback device – needs its own set of wires. In the digital world, the encoded information of multiple inputs can be relayed on the same wires, or wireless network, with all of the information (including which audio signal goes with which channel) untangled by manipulating the data with a software algorithm. If all of that sounds complicated, that’s because it is, from an engineering standpoint. However, this complex system has actually simplified the process, making advanced sound available to more theatres.

“The digital revolution in sound has made what was once only possible in million-dollar studios now achievable by anyone with a laptop, a USB microphone and an Internet connection,” says Chris Moore, consultant and director of operations at Baker Audio in Norcross, GA.

Romney says greater efficiency is another major benefit of the move from analog to digital audio.

“The digital technology is more efficient from almost every perspective (cost, physical space, flexibility, etc.),” he says. “With the enhanced flexibility also comes the ability to automate to an extent not possible with analog technology.”

Romney, Moore and Smith all agree that the greatest change from analog to digital is the increased ease with which one can now manage and manipulate an audio signal.

“One of the big things is ease of operation,” says Smith. “Digital audio has become easier and easier to navigate and to edit, thanks to software and the availability of free programs. Gone are the days of splicing tape or even using vinyl records to produce sound effects during a live theatre event. Now all you have to do is click a ‘go’ button.”

Like lighting designers and lighting console programmers, sound designers and sound board operators now can make edits on the fly and make changes during rehearsals as a result of the changes produced by digital advances.

**What is different today in training opportunities as a result of the digital audio revolution?**

Training has changed significantly with the advent of digital sound.

“I think the biggest difference from a training point of view is that we have to spend a lot more time training the students in computer skills,” says Romney. “You basically need the computer skills of an IT professional to operate all this digital equipment. You need to understand computer networking to the extent that you can create your own managed networks.”

The number of computers, programs and networks running in a fully digital sound rig today is astounding. However, in contrast to the sometimes imposing physical presence of analog signal paths and equipment, all of the digital signal paths and processing take place in the virtual space of a computer.

“The good news is, in general, the gear is becoming cheaper, and more high schools and colleges are making a transfer to digital,” says Smith.

Although digital is the way of the future, Smith says that knowledge of analog systems is still of great value.

“There is still something about the knowledge of analog gear that is crucial to developing your ear and your skill set,” Smith says. “Although digital gear makes it easier, analog develops a solid knowledge of signal flow.”

**How can students get training in this field?**

A good amount of training is required to become proficient with digital audio, and the good news is there are lots of places to get that training.
Beth Parthum, sound designer and director of theatre at Kentucky Wesleyan College, advises would-be audio engineers to look for a college or university program with a full-time professor in the field of sound design and engineering. She also suggests finding a program that can provide access to good gear, and plenty of it. Romney agrees that any program needs “a solid curriculum with ample opportunities for hands-on learning.” Chris Moore recommends a program with versatility that includes a hybrid of electrical circuitry, physics, computer science and music theory.

In addition to schooling at the university level, on-the-job training is critical, Moore says. “I highly recommend internships and entry level jobs for college students,” Moore says. “Get in with a company that has senior-level technicians and engineers. You will learn more from industry professionals and on-the-job training than anywhere else. I also recommend looking up manufacturers’ websites for training events and industry shows.”

Romney says opportunities for networking – the people kind, not the IT kind – should be a consideration in choosing a program. Look for a school that has an established network of graduates and professionals working in a variety of companies within the field, he suggests.

“You want to go somewhere for your training where they will be able to tap you into an existing network of professionals who can help you find work,” Romney says.

**What are the career opportunities? Where can you find jobs in this field?**

Opportunities for sound designers skilled in state-of-the-art techniques are available across the spectrum, from theatres to other entertainment venues to the larger world of software and applications.

“Most theatres, at least mid-size regional and above, have a sound engineer or supervisor as staff,” says Stickels. “Smaller theatres need designers who can also engineer.”

Romney says graduates from his school have landed jobs in a variety of settings.

“Most of our graduates are finding good work in Broadway shows and their corresponding national tours, on cruise ships, in regional theatre, in Vegas shows (mostly Cirque du Soleil) and at A/V consulting firms,” he says.

Other venues, such as churches and schools, are growing markets for sound designers and engineers.

Moore notes that students will find even more opportunities in the digital video and sound world.

“Everything involves digital sound and video these days,” he says. “When you wake up in the morning to your cell phone alarm clock, an engineer dealt with digital audio to make that alarm work. When you get into your car and plug in your MP3 player for music on the way to work, an engineer dealt with digital audio to make that car stereo work. When you take an online class with people from all over the world talking and sharing content, an engineer dealt with the digital audio and video that make that work … My point here is that digital audio and digital video is in everything we do, so digital sound engineers are needed in every industry. Whether it is computer software, live events, theatre, movies, corporate presentations, video games, cell phones or tablet and smart phone applications, digital audio is in everything.”

So should you be a generalist in this field or specialize? Rather than trying to become an expert at all areas of digital audio, Moore suggests a narrower approach. Figure out what makes you passionate about digital audio and chase your passions.

“Is it the gear you love to set up and work with?” he asks. “Then system design and engineering with a firm is the way to go. Do you like editing sound effects? Then head towards movie or video sound design or Foley artist work. Do you like working with computers? Maybe you have the next great show control software in your head.”

From engineering the gear, to writing the software, to running it all in a myriad of applications, the opportunities for growth are wide open. The ever more complex personal devices coming to market every year herald a new horizon of applications for entertainment and digitally managed sights and sounds.

“The real trick is not to limit yourself to only theatre or live sound,” says Moore. “If you understand how digital audio works, a company like Apple or Microsoft could need your skills to help develop the latest application or game. The possibilities are endless.”

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**Larry Cook** is director of design and technology for the Department of Theatre at the University of North Georgia in Gainesville, GA, and editor of *Southern Theatre* magazine’s Outside the Box column.
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INTERVIEW LOCATIONS
In addition to the changes in production technology, stage managers also have seen their jobs altered by the development of new technology that helps them do their jobs. Apps, digital call boards and tablets for digital prompt books are increasingly being used to aid the stage manager in providing a safe and collaborative environment.

**STAGE MANAGEMENT**

*High-Tech Shows, Apps Have Changed the Field – and Opened Up New Career Opportunities*

by Shawn Paul Evans

The job of the stage manager remained essentially the same for many years. However, in the past 20 to 30 years, the field has undergone a major transformation. The core abilities needed by a stage manager – to communicate, organize, and use interpersonal skills to safely lead and manage a group of diverse artistic personalities toward the collaborative creation of a theatrical event – remain the same, but today’s stage manager needs additional team-building and high-tech skills as well. The job market also has grown, as more stage managers are needed for increasingly complex shows and in fields outside theatre. *Southern Theatre* talked with stage management professionals about the revolution they have seen – and the opportunities it creates for emerging and established artists who are trained in the latest techniques.
What changes in theatre have led to changes in the field of stage management?

The changing technological face of theatre is one of the driving forces of change in stage management. As the scale of productions— and the technology used in them—has increased, stage managers have needed to learn new skills, adapt their strategies for managing shows, and embrace a team concept for management of the actors and the production.

Cherrie A. Sciro – coordinator of theatre at Louisiana Tech University, Equity stage manager and nationally recognized production coordinator—points to Starlight Express, Miss Saigon, Wicked and Spiderman as examples of productions that spurred a re-envisioning of the stage manager’s role.

“One of the things that has made stage management come into its own is the realization that when you have this kind of automation, this kind of rigging, and this kind of technology on stage, someone has to keep people safe,” says Sciro.

Theatre using new technologies, such as scenic automation, moving lights and video projection, requires much more coordination than productions using older technology. These types of shows can’t be managed by a couple people working backstage. Rather, ittakes a whole stage management team, working together, to ensure safety with technology and to coordinate the larger casts in these types of shows.

What additional technology changes had an impact on the field?

In addition to changes in production technology, stage managers have also seen their jobs altered by the development of new technology that helps them do their jobs. Email, cellphones, texting, apps, digital call boards and tablets for digital prompt books are increasingly being used to aid the stage manager in providing a safe and collaborative environment.

That means that students, teachers and professionals who become familiar with the latest technology can gain a competitive edge over others in the field. As Patricia Crotty, professor of acting and stage management at the Florida School for the Arts, notes, “There are a lot more technological tools to help you organize the show and communicate on a show, so there is a steep learning curve faced by the people using the tools. This technology has changed training programs, because I spend more time teaching students how to use these new tools to communicate and to organize their productions.”

There is an overall consensus from the experts that these new technology tools can improve a stage manager’s efficiency, but that managers can’t let these bells and whistles overshadow their core job: taking care of the cast and helping to make the show better.

“These new technologies offer the stage manager more tools, but it is important that stage managers know how to use the tools effectively,” says George Hamrah, production manager for the Orlando Shakespeare Company and an Equity stage manager. “Students can send emails, but [they] need to know how to write and to edit what they send. They need to know how everyone receives and reads the email, and they need to know that talking to someone in person is still the most direct form of communication.”

What training is needed to be an effective stage manager?

The experts interviewed for this article emphasized the importance of four core concepts rather than specific skill sets. When people have a solid foundation, Hamrah said, that allows him to teach the specific skills related to his company more quickly.

- Core element 1: Stage managers need to have good communication skills.
  - The ability to communicate in written and oral forms and effectively convey ideas and intentions in a clear, concise, tactful and positive manner is essential. Sciro emphasized that “communication means listening it out rather than talking it out. An important part of communication is listening.”
- Core element 2: Stage managers need to be open-minded and have an affinity for life-long learning.
  - The changes that have occurred due to advances in technology are evidence of the need for stage managers who are effective learners – flexible and willing to adapt to the changing processes.
- Core element 3: Stage managers need to be able to think creatively and problem-solve.
  - They need to recognize the challenges presented in a production and develop possible solutions for successfully meeting those challenges.
- Core element 4: Stage managers need to be aware of their personal strengths and weaknesses.
  - Through training, they need to develop trust in their choices. As a stage manager, you need “to know yourself and have confidence in your abilities and the decisions you make as stage manager,” says Emily Clinger, an Equity stage manager for regional theatres.
Where can aspiring stage managers find the best training?

The experts interviewed for this article note that there are good programs across the United States that teach stage management, including some high schools, BA and BFA undergraduate programs, MFA graduate programs, internships and apprenticeships. Their recommendations:

• Look for a training program that provides hands-on opportunities to stage manage.

Julie A. Richardson, a freelance Equity stage manager, says it is important for stage managers to learn “by watching and working with other stage managers.” Students should look for work as an assistant stage manager, she suggests, and learn to be part of a team.

Seeing multiple stage managers use their individual techniques of stage management can be helpful, according to Stacy A. Blackburn, associate production manager for the J. Scheidegger Center for the Arts at Lindenwood University in Saint Charles, MO, and an Equity stage manager.

“There is no one way to stage manage,” she says, noting that students can learn by observing and working alongside others.

• Make sure you connect with someone who might be a mentor.

Both Sciro and Crotty say students should look for a mentor within the program – someone whom the student can get along with and respect. The people a student trains with can lead him/her to the next career step, so mentors should be chosen carefully and wisely.

• Consider your eventual goal.

When choosing a training program, aspiring stage managers need to weigh their goals – where in the world they want to be and what type of stage management they hope to be doing in the future. Weighing the merits of how each program might help students achieve their goals of “where” and “what” will help narrow down their program choices.

What are the career opportunities and where can you find jobs in this field?

Someone who possesses good skills and the core elements of stage management has many opportunities from which to choose.

Jen Nelson Lane, director of production and education at Birmingham Children’s Theatre and

Julie A. Richardson
Director and AEA Stage Manager

Jen Nelson Lane
Birmingham Children’s Theatre, AL

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an Equity stage manager, says there are more theatre job opportunities for stage managers today because of the increase in high-tech productions. For example, she notes that Broadway’s Spiderman: Turn Off The Dark required a seven-person stage management team due to the vast amount of flying and other technology used.

“Most Broadway shows have three to four stage managers, so this is a huge increase,” Lane says.

In addition to growing opportunities in theatre and musical theatre, stage managers are in demand to oversee and coordinate musical concerts, cruise ship entertainment, corporate functions, fashion shows, theme park attractions, weddings, videos, films and TV episodes. Stage managers can also move on to other positions, such as company manager, production manager, tour manager and director of education.

Resources available to search for positions include SETC’s Job Board and Job Fair, ArtSearch, Academic Keys, Backstage Jobs, Playbill and USITT, just to name a few.

Shawn Paul Evans is an associate professor of theatre at Washington and Lee University in Lexington, VA, and the chair of SETC’s Stage Management Committee.

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Writing a book about practices and training for theatrical violence, or stage combat, is a daunting task. Jan Bryant, Dan Speaker and Kim Turney, the Sword Masters of Los Angeles’ Academy of Theatrical Combat (ATC), have bravely undertaken that task in their book, *Academy of Theatrical Combat Basics Level 1*.

The Sword Masters of ATC have developed a training system primarily designed for actors fighting on screen. Their film resumes are indicative of their knowledge of such a system and how to make it an effective and exciting mode of storytelling.

The book is organized into four sections, based on the four weapon disciplines discussed: Cutlass, Broadsword, Hand to Hand and Quarterstaff. Each section except Hand to Hand begins with a brief explanation of the weapon’s history, its physical design and how to handle it safely for the purpose of fighting. Each section also contains detailed photographs targeting areas for practice and a selection of step-by-step technique drills for students.

The Cutlass section includes a description of footwork movements common to stage sword fighting, as well as recommendations on distance and targeting. These points are returned to in the Broadsword and Quarterstaff sections, but treated more as review.

As the introduction makes clear, the book is designed to supplement classroom instruction, not to stand alone as a primary source of instruction and training. However, texts such as this one are very useful for students who wish to review techniques covered in classes with ATC or other stage combat training programs. It is also a useful book for those in theatre or film who are unfamiliar with the philosophy and rigor of this art form and who wish to learn more about it before enrolling in a course of study.

My one criticism of the book concerns the pictures of Speaker and Bryant demonstrating techniques. While their weapons handling and targeting are spot on, their bodies are not fully engaged in either the demonstration of the attack or the demonstration of the defense. Instead they show only the relationship of the weapons to each other. This likely has to do with issues of framing for camera work, making sure the actors are hitting their marks during the fight. However, such immobility in the torso could be a detriment to theatre actors, who may be performing for large houses and must fully engage their bodies to help tell the story for the benefit of audience members, many of whom are too far away to follow any intricate blade work.

This issue, however, does not invalidate the manual, either as an insight into the training and methodology of ATC or as a reference point for fellow practitioners of theatrical violence on stage or screen.
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