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Special Section

D-1 2012 SETC College, University & Training Program Directory
Find the right school for you in this comprehensive directory listing SETC member institutions and the degrees they offer.
(Special section begins after Page 18.)

Cover

This photo of a scene from the University of Florida School of Theatre and Dance production of August Wilson’s Gem of the Ocean was chosen from more than 60 photos submitted by colleges and universities. Pictured are (left to right) Troy McCray, Reggie Lee Wilson and Ryan Johnson-Travis. Director: Dr. Mikell Pinkney. Lighting design: Martha Carter, Kennedy Center/ACTF Outstanding Lighting Design National Finalist. Set design: Jovon Eberhart. Costume design: Susan Bucierro. (Photo by Stan Kaye; cover design by Deanna Thompson; Photoshop work by Garland Gooden)
Anyone who has ever witnessed SETC auditions knows that many lessons and pieces of advice factor into each performer’s moment on stage. Those who get callbacks might describe a subtle bit of preparation or last-minute thoughts offered by a trusted professor. Then there are the basics, the fundamentals, the things that could make the difference between getting attention and getting an entire room full of casting directors to roll their eyes.

Arguably the most basic of the basics is identification. An audition begins and ends with the name and number of the auditionee delivered without equivocation. Pick your terms – big and bold, crisp and clean, or loud and clear. If people don’t know who you are, they probably won’t hire you. If they think that you can’t tell them who you are, they certainly won’t.

This simple concept came to mind recently when I found myself repeatedly confronted by a pet peeve, the garbled identification. The ability to communicate in a variety of ways is both a marvel and a joy of modern life. Doing so poorly, however, quickly returns us to the Stone Age. I should be able to check my voice mail and return calls easily. But lately, calls begin with something like, “Hello this is the name of the person calling that you will never decipher in million years.” Following that I hear, “Let… Me… Tell… You… Every… Minute… Detail… Of… My… Life… At… A… Pace… That… Will… Make… You… Beg… For… The… End… Of… The… World.” Naturally, the return number is not the same as the number on caller ID so the pace quickens and I try gamely to pick out the digits in “One eight six six five five one two three four.”

What is happening demonstrates the gulf between what the speaker is used to saying and what the listener is used to hearing. We know our own names and phone numbers. We can rattle them off without thinking twice. And that’s the problem. It’s easy to forget that someone might not have heard your information before.

Just as is the case in an audition, identification is key in leaving a telephone message, whether you’re touching base with a colleague or contacting a potential employer. Make sure that you present – and represent – yourself well.

Have an opinion you would like to share with your colleagues on a topic related to theatre? Send your column of 400 words or less to deanna@setc.org.
In these challenging times, SETC’s mission, “Connecting you to opportunities in theatre,” resonates on many levels. Those of us who are theatre practitioners need many tools to pursue our goals as skilled artists and entrepreneurs.

In this issue of Southern Theatre, we focus on the basics of marketing yourself – whether you’re applying to schools or seeking a job. Jen Nelson Lane takes an in-depth look at entering the job market in the digital age, providing information from more than two dozen theatres on what they like and don’t like in queries from actors and other job seekers. Barbara Demarest offers tips on acing the interview, whether for college admission or a job. Designers get special attention from Kent Cubbage, who shares details on how to shoot your own portfolio photography based on a program at Ohio University. Actors seeking agents benefit from inside info – from the agents themselves – in a Q&A story by Ray Paolino.

We also offer help to students trying to sort out their degree options. In a series of stories compiled by Hardy Koenig, five professors share the pros and cons of various degrees – Bachelor of Arts (BA), Bachelor of Fine Arts (BFA), and two-year professional training programs – at schools of differing sizes. Recent graduates also weigh in, sharing the benefits their degrees have provided as they move forward in careers.

Students and their teachers will find further help in the center section of the magazine, where we provide a comprehensive resource for selecting a school: the 2012 College, University & Training Program Directory, listing SETC member institutions and details on the degrees they offer.

This issue also includes our regular “400 Words” column, in which David Thompson calls on us all to remember our theatre training in everyday life – speaking clearly and slowly when leaving voice messages.

Training, communication and strategic pursuit of the art form we love – you’ll find it all in these pages. We hope that you’ll end up with more valuable items for your toolbox in this issue. Enjoy!
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The traditional “snail mail” package of materials artists used to submit when looking for work has been largely replaced by the Internet. Each theatre we contacted welcomed electronic submissions of resumes, photos and other materials.

**Final Inquiries:**
**Resumes, Websites, Cover Letters**

The traditional “snail mail” package of materials artists used to submit when looking for work has been largely replaced by the Internet. Each theatre we contacted welcomed electronic submissions of resumes, photos and other materials.

Timothy McCormick, technical director for The Barns at the Wolf Trap Foundation for Performing Arts in Vienna, VA, notes that digital submission “cuts down on paper waste and makes sharing resumes between departments much easier. I will still look at paper resumes and I don’t give one or the other preference, but it’s nice to have a digital package that I can store rather than a stack of 8x10s.”

Company representatives also said they enjoy perusing actors’ and technicians’ websites and encourage artists to set one up when job hunting. “With today’s technology, and how user-friendly it is, there is no reason not to have your own website,” McCormick says.

Each company, however, was adamant that a link to your website in an e-mail does not replace an old-fashioned cover letter. While zapping off an e-mail with a quick, “Here’s my website” or “Here’s my DVD” message may seem adequate, every company we interviewed said it is not.

Think of it this way: You wouldn’t start a formal face-to-face interview by propping your feet up on the table and tossing your packet at the potential employer without so much as a formal introduction, so why allow that to be the first impression of your electronic submission?

Your cover letter presents an opportunity for you to show the company your personality and your strengths. It’s a prime chance for you, the artist, to highlight skills and experiences that fit the specific job for which you are applying.

**Electronic Auditions:**

**Is YouTube for You?**

While companies are happy to receive inquiries digitally, they are more divided on the value of recorded auditions.

Some say that they welcome recorded auditions. “I always seriously consider [recorded auditions],” says Dennis Hitchcock, producer of Circa 21 Dinner Playhouse in Rock Island, IL. “People can’t afford to make callbacks across the country, and electronic submissions have been a godsend for both actors and those of us casting.”

Others still believe that nothing beats a face-to-face audition or interview. “Honestly, I’d love to say that I take recorded auditions just as seriously, but I don’t,” says Tina Torley, artistic director of Theatre Tuscaloosa in Alabama. “Call me old-fashioned, but people give off ‘vibes.’ Someone may be extremely talented, but they just don’t seem to be someone I really want to work with. You can’t tell that very well from video. Also, seeing how actors take direction in a live audition is important, as well as how they relate to other actors.”

Nationally, online auditions are on the upswing. This past summer, online casting calls were put out for two upcoming Broadway productions – Funny Girl and Annie. Ultimately the new Fanny Brice in Funny Girl was not chosen from the unknowns who sent in audition tapes, and the Annie choice still had not been announced as we went to press. But the process of online auditioning for Broadway got coverage in, among other publications, The New York Times and Variety. In addition, several online casting companies – such as ActorCast and Let It Cast – are beginning to serve theatres as well as film and television. Some casting directors even say they browse YouTube videos looking for talent.

At the theatres we interviewed, there’s little extra time for that type of surfing. While they accept links to YouTube videos when casting a show, they don’t peruse YouTube on their own. “I will always wait for a link,” says Hitchcock of Circa 21 Dinner Playhouse. “I don’t have the time for random searches on YouTube.”

Similarly, Brad Watkins, producing director of Olney Theatre Center in Washington, DC, says, “We accept submissions from actors when WE request them. We want them to do the leg work on YouTube. That being said, we recently cast an unknown
actor as Danny Zuko in *Grease* solely on the basis of his YouTube video submission."

Companies also turn to electronic auditions when they are looking for a special talent. “My company has put out electronic feelers through our casting agent in the past, particularly for shows with specific needs, like a large number of actors who could fight well,” says Stephen Burdman, artistic director of the off-Broadway company, New York Classical Theatre.

Meka Doxtator, assistant to the producing director at Cumberland County Playhouse in Crossville, TN, says her company relies on digital auditions when it needs to fill an unexpected opening or runs late in casting. Others note they have used YouTube to view auditions when they have not found the actors they need through local auditions.

Bob Ford, artistic director of Theatre Squared in Fayetteville, AR, says his theatre tends to look at recorded auditions only if it is “stuck. … For example, if we simply can’t get to New York, and an actor comes highly recommended, then we might ask for a Skype or a YouTube audition,” he says.

Others, such as Theatre West Virginia’s artistic director, Marina Hunley-Graham, say, “I will always consider a recorded audition.” Her tip for young professionals: “If it is accompanied by a letter of recommendation from a fellow professional, it does get a better look.”

Paul B. Crook, who served for several summers as associate artistic director of the Oklahoma Shakespearean Festival, says he often used recorded auditions there to assist in casting. “For us, it was simply a matter of efficiency – of both time and money,” Crook says. “Riley Risso Coker, the producing director, lives in Oklahoma, I live in Louisiana, and in any given year another director might live in Alabama or Tennessee. The best way for all of the directors to have an opportunity to see auditions was through video. From friends and colleagues I’ve spoken to, I think that’s more and more common, especially for summer companies. It saves time and money for both the actors and the companies.”

Like Hunley-Graham, he has some advice on submitting a video: “Make sure that you understand framing, lighting and sound, to ensure that you present yourself in the best light possible (literally and figuratively).”

One of the biggest stumbling blocks to casting through a recorded audition is the issue of how to handle callbacks. Companies say they would greatly prefer an “in-person” callback to gauge chemistry, personality and interaction, but actors can’t always travel to a callback. To deal with that, some companies ask for submission of additional materials, such as a different monologue or song. Other companies, particularly those with little time, will sometimes hire without a callback.

At some theatres, personal callbacks are required. “ Callbacks here are ‘in-person only,’ ” says Leah Luker, production manager of Birmingham Children’s Theatre. “We need to see cast chemistry. You may get a callback from a YouTube audition submission, but you will not be able to submit callback material online.” As Luker notes, “In our business, there is still ‘nothing like the real thing.’ That’s why people live in New York. Even the largest companies still want to see you face to face.”

---

**Friending:**

**Is Facebook Your Job Search Ally?**

Nearly every theatre company has a Facebook page these days, but should you use Facebook to try to snag a job? Companies say no. “I do not … welcome submissions for employment via Facebook,” notes Burdman, of the off-Broadway New York Classical Theatre. “People should go through the proper channels to get an audition with a company.”

Others had similar comments, urging applicants to take the time to locate their address and send a personal e-mail rather than a Facebook message. If you ignore that advice and send a Facebook message, remember: This could be viewed as an invitation to look at your Facebook page.

By now, just about every job seeker has heard the advice to remove anything potentially troublesome from their Facebook profile before beginning a job search. But how likely is it that a theatre will really take the time to look? A few company representatives felt as though they were prying into artists’ private lives when they looked at their Facebook pages, but the great majority – 70 percent of the professionals we interviewed – said they DO look.”

(Continued on Page 33)
UNCOMMON EXPERIENCES
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Whether you’re applying for a job or to an academic program, the interview is a critical part of the process. For some people, it’s an exciting chance to position themselves to be selected for a great opportunity. For many others, the interview is an overwhelming obstacle between where they are and where they want to be. Regardless of whether you are enthusiastic and natural or reluctant and uncomfortable, being prepared and practicing will help you land the position you are seeking.

Think of it this way. There are certain mechanics involved in moving from one point to another on stage. Your job hunt, or pursuit of a slot in an academic program, requires the same blocking and staging. Before you get to the interview, you need to do some foundational work:

- **Create your professional identity.** Assess your strengths, challenges and preferences. Be able to describe yourself in a compelling and attractive way. Develop supporting materials such as a portfolio, resume and online profile. Line up strong references.
- **Understand the world of opportunities.** Research positions or schools of interest. Talk with people who can help you. Learn the expectations and realities of the positions and programs that interest you.
- **Pursue opportunities proactively.** Match your professional identity to what is available. Network. Interview. Follow up with people in a position to hire or accept you.
Building the Set: Creating Your Professional Identity

Before you are ready to slay the interview dragon, you need to get clear on who you are as an applicant. Just as you would build a set for a production, you need to map out your plan and make sure the identity you are creating is appropriate for the production you desire. You may have to give this a few tries. Don’t be afraid to experiment and try out several different versions of your “character” until it feels just right.

Doug Brown, with more than 30 years as a technical director in both professional theatre and academia, offers this advice: “We are looking for a desire and drive to work in this profession – what some will call a ‘spark.’ This field does not pay well, and the hours are long – but for most of us, we can’t imagine doing anything else. Often a student has little control over the quality of the productions they have worked on since programs vary greatly. At the same time, they do have control over the quality of their portfolio. Make sure to create a neat, well-put-together portfolio. Showing us you can pursue something you love with drive and passion is what we look for. We can teach you to sew or build scenery – we can’t teach desire to work in this field.”

Researching the Role: Understanding Opportunities

Once you have a sense of who you are and you’ve gotten your portfolio organized, it’s time to find a match. Research will help you find and prepare for the interview you hope to land. Kendra Johnson, an associate professor in Clemson University’s Department of Performing Arts, reminds would-be academic applicants, “Know that all theatre majors are not alike! You have to research and make sure the program fits you and your goals. Also know the pros and cons to conservatory training and a liberal arts training. There is not a right one – it really depends on the student and what he/she wishes for in the future.”

The same perspective holds true in the job search. It is all about the often-elusive “fit.”

The most important research you can do is networking – being in contact with people who can give you a realistic view of jobs or academic programs that interest you. Brown suggests the SETC Convention and state theatre conventions as great networking opportunities. Take advantage of every opportunity you can to learn about your chosen field and talk to people doing the work you would like to someday do.

Auditions & Agents: Pursuing Opportunities Proactively

Much as we might like it, jobs don’t just fall in our laps and getting into a theatre program won’t just happen from our couch. We have to proactively pursue opportunities. Your research will lead you to people, organizations or schools. Keep asking questions and really listening to the answers. People who love their work will share with you and help you get access to opportunities.

Getting auditions or interviews is easier if you have a lot of people acting as your “agent.” Agents, in this case, are people who know you, know your skills and are alert to opportunities on your behalf. Agents can be former teachers, your family and friends, people who have seen and benefitted from your work, people you’ve met and impressed. All of these people can help you get where you want to be.

Lights, Camera, Action: The Actual Interview

Your preparation and research has paid off and you’ve found an opportunity that might fit. Now you need some interviewing tips:

1. Rehearse. The interview is not the time to wing it. Develop your skills through role-play with a friend or family member. Receive advice graciously. You don’t have to act on their suggestions if they don’t feel right, but you do need to accept them without an attitude.

2. Record yourself answering questions. Set your timer for one minute. If you exceed the limit, be more succinct and clear the next time. Note the uhms and pauses. How is your tone?

3. Be early. Being a little bit early is a sign of respect. Allowing enough time to make it to your interview shows that you take things seriously and are organized – attractive qualities in an applicant.

4. Dress professionally. We know you are creative. We know you are special. What do you know about us? If you’ve done your research, you know that we are professionals who expect professional dress and behavior. There will be time later to bring in more of your own style.

Frequently Asked Interview Questions

Prepare answers in advance for the following questions often asked by interviewers:

• Tell me about yourself.
• Why do you want this job? Why do you want to be in this program?
• What do you know about our organization? How did you hear about us?
• Why should we hire you?
• What is your greatest accomplishment?
• Tell us about a time you made a mistake and what you learned from it.
• Tell us about a time you solved a problem.
• What are your strengths and weaknesses?
• What are you looking for in a job/program?
• What does it take for you to do your best work?
• What are your career goals? Where do you see yourself in five years?
• What questions do you have for us?
Choosing to be outlandish at the interview stage is seen by interviewers as a sign of immaturity, not creativity. We’re not asking anyone to hide who they are; we are asking applicants to do their best to respect the opportunity. No jeans, no flip flops, no ripped or dirty clothing. No jewelry that distracts and takes the interviewer away from getting to know you and how wonderful you would be as a student or employee.

5
Drop the jargon and speak clearly. Being competent includes being clear. Make sure you are communicating effectively. You want to be accessible and understandable.

6
Think about stories to showcase your talents and abilities. Being a good story teller is a great skill to use during your interview.

7
Be aware of your body language. You are communicating with your physical self just as loudly as you are with your voice.

8
Be personable, not overly personal. The purpose of an interview is to get to the next stage in the process, not to over-share everything about yourself the first time you meet someone. Kendra Johnson, from Clemson, said that she once had an applicant who struggled through an audition and chose to share that he or she had not taken medication for a mental illness. This kind of disclosure is distracting. There’s time enough to make friends and build relationships later. The interview is about presenting yourself as the best candidate.

9
Be goal-focused in your answers. When an interviewer says, “Tell me about yourself,” don’t respond by saying where and when you were born and then reciting everything that has ever happened to you since. The interviewer is really asking you to share why you are a good fit for this opportunity. Your response should reflect who you are in relationship to the opportunity.

10
Don’t lie. Don’t lie on your resume; don’t lie in the interview. The world is smaller than you think, and you will greatly damage your reputation.

Doug Brown suggests that being a problem-solver is a great skill to share in an interview. Here’s one way you could get across your problem-solving skills in a response to the tell-me-about-yourself question: “I am a problem-solver. Opening night can’t be postponed. I learned from my first theatre experience in high school through all my shows in college and summer programs how to make things happen in a collaborative and creative environment.” What this answer does is share a lot quickly and make the interviewer want to ask for more.

Barbara Demarest is an executive coach and the coauthor of Getting Your Kid Out of the House and Into a Job (available on Amazon). She works as a consultant in philanthropy, higher education and the nonprofit sector. In addition, she has served as an admissions interviewer for her alma mater, Duke University, since 1983.
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Three factors determine the marketability of a director, designer or technician: contacts, resume and portfolio. Of those three, you have the most direct control over your portfolio. For many young artists, a portfolio full of compelling images provides a strong base on which to build the other two. Theatrical employers may overlook a lack of previous experience if your portfolio proves that you’re imaginative, talented and creating wonderful work. Furthermore, the production values represented in your portfolio show that even if the places you’ve worked aren’t nationally known, they do – or don’t – live up to the quality of work your employer is seeking.

As a result, more and more theatrical artists choose to photograph their own work. After all, no one knows better than you what single image best highlights your work on a show. Not only can you capture the key element at the key moment, you can also choose the angle, composition, color balance and exposure. The gulf between having a shot of your work’s key moment
started shooting for the School of Theater and not having a shot of that moment at all, can determine if a show is even worth including in your portfolio.

While many shows might employ an outside photographer, theatre artists will recognize the frustrating feeling of sorting through someone else’s photo disc to discover that there is not a single picture of the scene featuring the most important prop, or costume, or lighting moment or blocking movement.

CAPTURING THE SHOWS:
A model program to help students

Years ago at Ohio University, the late distinguished designer Ursula Belden made a decision in her role as Production Design & Technology (PD&T) Department chair in the School of Theater: In order to compete with schools in the vicinity of the country’s theatrical centers, students coming out of Ohio University with Master of Fine Arts (MFA) degrees in PD&T would have professional-level portfolios.

One result was the creation of a departmental photo office dedicated to capturing shows not just for marketing and public relations, but also for the students. The OU photo office provides on-the-run shots of all mainstage productions (usually shot at the second and final tech/dress rehearsals after scouting the production at first tech/dress) as well as an “archive” photo call where the photographers shoot from a list of six to eight shots chosen by the design/directing staff of the show. The archive call also includes costume and prop plates as determined by the designers/technicians. A master file is stored on the school’s archival external drive and a copy of the DVD master is offered to students for $15.

The photos are shot by students pursuing photography degrees, paid through an innovative work-study program led by School of Theater performance photography supervisor and Professor Emeritus Robert L. Winters. (See sidebar, Page 16.)

Another result of the portfolio initiative is that since 2001, Professor Winters, who started shooting for the School of Theater in 1962, has taught a performance photography class every spring. The recent growth of digital photography made the class both more accessible and more necessary to students’ professional development. It now is a two-credit course titled Performance Photography – Portfolio Development, required for graduate students in the PD&T and Professional Directing programs. In addition, a few undergraduates are admitted by permission. The class provides these students with an opportunity to learn how to shoot professional-quality photos with a digital single-lens reflex (SLR) camera and to practice those skills by photographing productions that quarter at the university.

GETTING STARTED:
A few tips from photo class

Here’s what OU students – and you need to get started:

- A digital SLR camera, most likely a Canon or a Nikon.
- Camera image quality of 16 to 18 mega-pixels.
- Basic lens with 18mm to 200mm zoom. This will give you the ability to shoot full stage shots from a variety of angles as well as close-up “portraits.”
- Zoom lenses. These help you avoid changing lenses in the dark. The faster the lens – indicated by f-stop, with lower numbers being better – the better it will perform in low-light conditions.
- Image stabilization and auto-focus features. These can be invaluable when shooting quickly in the dark.
- Spare secure digital (SD) cards. These are interchangeable, removable, digital storage devices for your camera.
- A mono-pod for low-light shooting. This is not required, but is used by some photographers as a replacement for a tripod, which creates too much clutter and noise for theatrical use.
- Optional: prescription eyepiece for the camera. If you wear glasses, you may prefer to buy and use a camera eyepiece that is equipped with your prescription.

The performance photography class begins by teaching students the fundamentals of SLR photography, assuming that the student has no useful experience in this area. Very beginning students are advised to augment the class with the purchase of the relatively inexpensive Magic Lantern Multi-Media Guide from Adorama.com, specifically designed for their camera, or a similar package from another source.

The first assignments focus on helping students learn how their camera works and the fundamentals of ISO, aperture, shutter speed, white balance and depth of field.

PERFORMANCE PHOTOGRAPHY: Practice to overcome challenges

If you already know the basics of photography, you may think you’re ready to move into shooting performances. However, performance photography is an art and science in and of itself, and requires extra time and practice to perfect new
Many professional photographers are startled to fail dramatically when shooting their first theatrical show.

First off, there are major technical challenges. In some shows, there might be 10 radically different lighting cues in 10 minutes, each one requiring that you re-set shutter speed, ISO, f-stop, and sometimes even white balance. The ability to adjust your camera instantly, quietly and accurately, in nearly total darkness, comes only with practice, and is absolutely vital to performance photography.

Capturing the production presents another set of technical problems. Obviously, no flash or focus lights can be used. Photographers themselves must wear dark clothes, and keep their cameras in silent mode—a way of decreasing shutter noise that does not exist on all cameras but is an important feature to have on a performance photography digital SLR camera.

**FINDING YOUR KEY IMAGE:**

“Learning how to see”

When shooting your own work, the fundamental issue is not just knowing the work— you already designed, directed or teched the show, after all—but also knowing the visual and dramatic essence of the show. You must pick the moments in which the drama (or comedy) can be truly captured in a 2-D image. Professor Winters describes this kind of training as “learning how to see.” It follows mastering the mechanics and physics, and results from a deep familiarity with the show you are shooting. The question is not how to shoot an image, but which images to shoot. Here, you think ahead to the page of your portfolio or website before you even pick up the camera. What is the key shot that will tell potential employers that they really want to look at the rest of the pictures of that show? This stems from your artistic understanding of this particular production. The image should be so compelling that it immediately raises excitement and questions in the viewer about how the rest of the play looked and worked. Effectively, you decide, “This is the one big shot that will be the focus of a portfolio page, and these are the other images I have to have to support it.”

**DIGITAL RETOUCHING:**

**Taking the photo is just the start**

In addition to teaching students how to shoot great photos, the Ohio University course gets students started on digital re-touching tools. One of the more common problems requiring re-touching is lighting. Due to the superiority of the human eye to the camera sensor, quite often when the faces are well-lit, the walls are dark, and when the walls are well-lit, the faces are blown out. Restoring this balance digitally brings the photograph closer to what a person would have seen in the room.

Adobe Photoshop dominated this field for a long time, but there now are excellent, less expensive alternatives, including Adobe Lightroom and Aperture, which also allow extensive photo cataloging.

(Continued on Page 34)

**PACE Program Provides Students with Additional Portfolio Photos**

In addition to teaching students to shoot photography of their own designs, Ohio University also has an unusual program that makes photography of all mainstage shows available to students. Photographers come to the School of Theatre through OU’s Program to Aid Career Exploration (PACE), an endowed program that provides funding for selected students to work on-campus in areas they wish to explore for career opportunities. Photographers hired as performance photographers typically are photojournalism or fashion photography students in the OU School of Visual Communications. They normally have advanced skills as photographers. Under the supervision of Professor Emeritus Robert L. Winters, who also teaches the performance photography class and heads the School of Theater’s photo program, they receive training in the special needs of performance photographers.
Graduates Use Theatre Photography Skills on Broadway

Two former Ohio University performance photography students now use those skills in New York, shooting sets and lighting for Broadway designers while also working as scenic designers and assistants themselves. Below, they share their stories and insights on best practices for performance photography.

G. Warren Stiles’s photos of Broadway’s revival of Promises, Promises were published in Lighting & Sound America.

G. WARREN STILES

2009, MFA, Scenography, Ohio University
2005, BS, Theatre Design, Middle Tennessee State University

Theatrical Career: Works as an assistant to the scenic designer on Broadway; designs off-off-Broadway.

Photo Career: Strictly theatrical.

Key Shows and Shots: Hair, published in Live Design and Lighting & Sound America; Promises, Promises, published in Lighting & Sound America; The Book of Mormon.

Gear: I mostly use an 18-55 zoom lens. I use a monopod so it’s easier to move around. I have a prescription diopter. The next most important thing after a good camera is a good camera bag. It keeps your gear there and accessible and allows you to change lenses quickly.

Shooting Conditions: As a designer, I want to capture a whole picture, not focus in on tighter areas. The challenge is that usually the house isn’t clear, and the front rows will have other photographers in them. My photos for Hair have a camera operator right onstage with everyone else; and The Book of Mormon still had an access ladder onto stage with a big handrail. A lot of times, the photos end up being more archival than for publication as a result. On Speed the Plow and Steady Rain, when I came in, the stagehands ran through every transition in the show, and I just shot each stage of the scenery, click-click-click, so it’s a perfect archive of the scenery.

Employment: I’ve done a lot of work for established Broadway designers. I shoot at the same time as publicity photographers so designers can have something for their websites or folios. For Hair, I was on internship and just happened to have a better camera than anyone else in the room.

Folio: I try to design a complete stage image, so I try to shoot one as well. If I need less, I can crop. I have a digital folio, a website and a physical folio. I keep the digital folio and physical folio up to date with the same images; the hard copy is just a printout of the digital. I own a Canon i9900 printer and do 13” x 19” borderless prints for my folio. My website I update periodically, not as often as I should.

Ryan Trupp’s photos of the Broadway revival of West Side Story were published in Lighting & Sound America.

RYAN TRUPP

2005, MFA, Theatre Lighting and Scenic Design, Ohio University
1999, BFA, Theatre, Nebraska Wesleyan University

2004, 3rd Place Winner, SETC Graduate Scenic Design Competition for A View from the Bridge

Theatrical Career: Assists as a scenic designer on Broadway; designs and assists for events.

Photo Career: Shoots major shows. Also shoots weddings, events, benefits, theatrical products and other freelance work.

Key Shows and Shots: Broadway’s West Side Story, published in Lighting & Sound America; Jerusalem, which had a limited run on Broadway; Rose Brand catalog shots of equipment and materials being used in professional shows, republished every year.

Gear: It’s the same with theatre as everything else: More expensive equipment is better in low light conditions, especially lenses. Depending on the show, I may bring a tripod, but I rarely use it.

Shooting Conditions: A lot of Broadway shows will give you a certain number of rows in the front. Mid-theatre back, there’s an audience. They know there’s going to be a photographer there, so you don’t have to worry too much, but you can’t yell at your assistant.

I shoot with an assistant for weddings as well. It’s helpful to have someone to hand you lenses and help you set up gear.

Employment: Two main photographers in NYC do all the Broadway shows; they have a contract with the producers. It’s nice to have a photographer on hand specifically shooting the set. I tend to be hired directly by scenic designers or get calls from friends to shoot their shows.

Folio: I don’t maintain a physical folio. I show my computer and say “Here’s what I’m up to lately.” The folio was useful in the beginning. It’s all about getting your name out there with online stuff, business cards – and it’s an easy way to get people looking at the work and start the conversation.
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Little Rock, AR 72225-1505
Villa Godiola, Via San Fabiano, 9, 52100 Arezzo, Italy
Profile: Accademia dell’Arte is a study abroad program in the performing and visual arts, located in the heart of Tuscany, Italy. It is a vibrant community of performing artists, musicians, scholars and students working within an environment dedicated to the realization of individual goals and collaborative projects.
Contact: Linda Brown, Managing Director
501-227-5063; 011 39 0575 294 155; lbrown@dell-arte.org
www.dell-arte.org

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

ALABAMA STATE UNIVERSITY
Department of Theatre Arts, PO Box 271
Montgomery, AL 36101-0271
Profile: Upon completion of the four-year program, Theatre Arts graduates are qualified theatre practitioners in the areas of: Acting, Audience Development, Dance, Directing, Dramaturgy, Costume Construction and Design, Set Construction and Design, Light and Sound Design, Theatrical Makeup Application, Theatre History and Theatre Management.
Contact: Dr. Wendy R. Coleman, Chair
334-229-6739; wrcoleman@alasu.edu
www.alasu.edu/CVPA/default.aspx

AMERICAN ACADEMY OF DRAMATIC ARTS
120 Madison Avenue, New York, NY 10016
1336 N. La Brea Avenue, Los Angeles, CA 90028
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Contact: admissions-ny@aada.org; 1-800-463-8990 (NY); admissions-ca@aada.org; 1-800-222-2867 (LA)
www.AADA.edu

AMERICAN MUSICAL AND DRAMATIC ACADEMY (AMDA)
6305 Yuca St., Los Angeles, CA 90028
211 W. 61st St., New York, NY 10023
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Profile: AMDA offers BFA degrees and conservatory programs with campuses in Los Angeles and New York. AMDA’s Los Angeles campus offers four-year BFA programs in Acting, Musical Theatre, Performing Arts and Dance Theatre. Two-year conservatory programs are offered in both locations. Transfer options available for students who wish to study in both New York and Los Angeles.
Contact: Karen Jackson, Director of Admissions
866-374-5300; kjackson@amda.edu
www.amda.edu

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Cuthbert, GA 39840
Degrees: AA: Theatre; Certificates: Musical Theatre, Film Technology
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800-864-9250, curtisyoung@andrewcollege.edu
www.andrewcollege.edu

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

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501-227-5063; 011 39 0575 294 155; lbrown@dell-arte.org

ARMSTRONG ATLANTIC STATE UNIVERSITY
11935 Abercorn St.
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Degrees: BAs: Theatre, Performance, Technical/Design, Management/Marketing; Minor: Theatre
Profile: Armstrong Atlantic State University is a student-driven, production-focused theatre program seeking motivated, hard-working students who thrive in positions of responsibility.
Contact: Megan.Baptiste-Field@armstrong.edu (for students interested in technical theatre and design); Pamela Sears, 912-344-2860 (for students interested in movement, acting and camera acting); Mario.Incorvaia@armstrong.edu (for those students interested in Management and Marketing); Peter.Mellen@armstrong.edu (all others contact).
www.finearts.armstrong.edu
**ATLANTIC ACTING SCHOOL**
76 Ninth Ave., Suite 537
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 Degrees: Certificate Programs: Two-and-a-half-year Conservatory; Two-year Evening Conservatory; Summer Teen Ensemble
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 Contact: Heather Baird, Director of Education and Recruitment
 212-691-5918; hbaird@atlantictheater.org
 www.atlanticactingschool.org

**AUBURN UNIVERSITY**
Telfair Peet Theatre
Auburn, AL 36849-5422
 Degrees: BA: Theatre; BFAs: Acting, Musical 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, Chair
 334-844-4748; philim2@auburn.edu
 http://media.cla.auburn.edu/theatre/

**AVERETT UNIVERSITY**
420 W. Main St.
Danville, VA 24541
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 Profile: Averett has a small, energetic and extremely active theatre department where students are offered a variety of opportunities to learn their craft. Students are guided by a dedicated professional faculty.
 Contact: Jackie Finney
 434-791-5710; jackie.finney@averett.edu
 www.averett.edu

**BELHAVEN UNIVERSITY**
1500 Peachtree St.
Jackson, MS 39202
 Degrees: BA: Theatre, Theatre Performance, Theatre Production, Theatre Ministries
 Profile: Belhaven University Theatre teaches students through training grounded in a Christian Biblical world view, with an emphasis in creating new theatre. Our liberal arts approach aids students in being well-rounded individuals, as well as qualified professionals.
 Contact: Joseph Frost, Chair of Theatre
 601-974-6478; theatre@belhaven.edu
 www.belhaven.edu/theatre/default.htm; http://blogs.belhaven.edu/theatre/

**BELMONT UNIVERSITY**
1900 Belmont Blvd.
Nashville, TN 37212
 Degrees: BA: Theatre; BFA: Theatre (with emphasis in areas in Performance, Directing, Production Design and Theatre Education) (Licensure)
 Profile: Belmont is a Christian university with a practical, professional theatre training program, two new state-of-the-art theatre facilities, and a compassionate, student-centered faculty.
 Contact: Paul Gatrell, Chair
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**BERRY COLLEGE**
2277 Martha Berry Hwy.
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 Degrees: BA: Theatre
 Profile: The Berry College theatre program provides quality theatre arts training in a broad-based liberal arts setting.
 Contact: Dr. John Countryman
 706-236-2258; jcountryman@berry.edu
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**BOB JONES UNIVERSITY**
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 Contact: Ron Pyle; rpyle@bju.edu
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 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.
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 www.bu.edu/eca
BRADLEY UNIVERSITY
Department of Theatre Arts
1501 W. Bradley Ave.
Peoria, IL 61625
Degrees: BA, BS: Theatre Arts (with concentrations in Performance and Production)
Profile: The Department of Theatre Arts at Bradley University, a NAST-accredited comprehensive educational theatre program, is nationally recognized for its commitment to excellence in creative expression and scholarship, especially in the area of intermedial performance, and for providing a multifaceted educational experience in a nurturing, student-focused environment.
Contact: George Brown, Department Chair
309-677-2660; theatre@bradley.edu
http://slane.bradley.edu/theatre-arts/

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1  Brevard College Dr.
Brevard, NC 28712
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Contact: Richard Block
412-268-7219; rblock@andrew.cmu.edu
www.drama.cmu.edu

CATAWBA COLLEGE
2300 W. Innes St.
Salisbury, NC 28144
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www.catawba.edu/academic/theatrearts/

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423-697-3246; theatre@chattanoogastate.edu
www.chattanoogastate.edu/theatre

Clemson university
Department of Performing Arts, Brooks Center
Clemson University
Clemson, SC 29634-0525
Degrees: BA: Performing Arts; Theatre emphasis areas: Acting, Design, Playwriting and Criticism/Dramaturgy; other emphasis areas: Music and Audio Technology
Profile: Clemson offers students individual mentorship, small classes, 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: Mark Charney
864-656-5415; cmark@clemson.edu
www.clemson.edu/performingarts/

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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: Comprehensive small classroom study with several theatre productions annually. Black-box and proscenium theatre spaces.
Contact: Phyllis Fields, Chair
843-383-8013; pfields@coker.edu
www.coker.edu

College of Charleston
66 George St
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Degrees: BA in Theatre (with concentrations in Performance, Costume Design and Technology, Scenic/Lighting Design and Technologies, Theatre for Youth, and General Theatre Studies)
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Department of Theatre, Speech & Dance
Box 8795
Williamsburg, VA 23187

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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 program. Faculty are deeply engaged in student mentoring. No audition is required to become a theatre major.
Contact: Joan Gavaler
757-221-2785; jgavaler@wm.edu
www.wm.edu/as/ted

COLORADO MESA UNIVERSITY
Department of Theatre Arts
1100 North Ave
Grand Junction CO 81501

Degrees: BA: (with concentrations in Acting/ Directing, Musical Theatre, Technical/Design, Dance)
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Contact: Timothy D. Pinnow, Head
970-248-1795; tpinnow@coloradomesa.edu
www.coloradomesa.edu/theatre

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Columbus, GA 31907-5645

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Spartanburg, SC 29302-0006

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Contact: Brent Glenn
864.596.9183; bglenn@converse.edu
www.converse.edu

DAVIDSON COLLEGE
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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, Chair
704-894-2527; shgreen@davidson.edu
www.davidson.edu

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100 Campus Dr.
Elkins, WV 26241

Degrees: BAS: Theatre Arts, Design and Technical Theatre, Theatre Education
Profile: Generous talent scholarships, small class sizes and frequent production/performance opportunities enable Davis & Elkins College theatre students to gain valuable practical experience and build impressive resumes.
Contact: April Daras
304-637-1360; darasa@davisdemingels.edu
www.davisandelingels.edu

DICKINSON COLLEGE
Department of Theatre and Dance
Box 1773
Carlisle, PA 17103

Degrees: BA in Theatre (with emphasis areas in Acting/Directing, Dance, Design/Technology, or 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, Associate Professor
717-245-1239; theatre@dickinson.edu
www.dickinson.edu/academics/programs/theatre-and-dance/

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

Degrees: BFA: Theatre Arts (with concentrations in Professional Actor Training, Musical Theatre, Stage Management, Theatre Design and Production, and Theatre For Youth); BFA: Theatre Arts Education
Profile: Our programs emphasize real-world practical preparation. Our grads are ready to go to work and compete in the professional theatre, film and entertainment world at any level.
Contact: Karen Jarman, Administrative Assistant
252-328-6390; theatre@ecu.edu
www.ecu.edu/theatredance/

ECKERD COLLEGE
Theatre, CRA, 4200 54th Ave. S.
St. Petersburg, FL 33707

Degrees: BA: Theatre
Profile: Eckerd Theatre students develop skills in acting, directing, design and technical theatre. They acquire knowledge of plays, theatrical movements and innovators. They gain real world experience by completing internships, networking at professional theatres and conferences, and producing their own work. This eclectic training produces independent, adaptable, motivated and responsible creative thinkers.
Contact: Jessica Thonen
727-864-8647; thonenej@eckerd.edu
www.eckerd.edu/academics/theatre/

ELON UNIVERSITY
Department of Performing Arts
2800 Campus Box
Elon, NC 27244

Degrees: BAs: Theatrical Design and Production, Theatre Studies; BFA: Acting, Dance, Music Theatre
Profile: Elon offers conservatory-style training and professional-quality productions at a supportive, quality liberal arts institution. Our alumni are extremely successful because we teach “the business” as well as the art.
Contact: Fredrick J. Rubeck, Chair, Professor
336-278-5695; rubeck@elon.edu
www.elon.edu/performingarts/

School of Theatre and Dance

Professional Training at All Levels

Learn more about East Carolina University’s degree programs in theatre:

Bachelor of Fine Arts in Theatre Arts
Concentrations in professional actor training, musical theatre, stage management, theatre design and production, and theatre for youth

Bachelor of Fine Arts in Theatre Arts Education
Our programs emphasize practical “real world” preparation. Our graduates are ready to work and compete in the professional worlds of theatre, film, and entertainment at every level.

Find out more at www.ecu.edu/theatredance.
EUREKA COLLEGE
Division of Fine and Performing Arts
300 E College St
Eureka, IL 61530
Degrees: BA: Theatre
Profile: Our mission is to create theatre artists of the highest caliber who are well educated in all areas of theatre so that they may excel as learners and leaders in the professional arts. Our graduates serve the world through teaching, professional work and a lifelong commitment to the arts.
Contact: Holly Rocke, Associate Professor
309-467-6580; hrocke@eureka.edu
www.eureka.edu/arts/theatre/theatre.htm

FAIRMONT STATE UNIVERSITY
Department of Communication and Theatre Arts
1201 Locust Ave.
Fairmont, WV 26554
Degrees: BAs: Theatre Arts (Performance, Design/Technical), Theatre Education
Profile: Our student-centered production program provides numerous opportunities to perform, design and direct on the main stage and in other venues. A generous endowment provides scholarships, travel subsidies and experiences with professional guest artists. The dedicated and caring faculty provides mentorship in rigorous preparation for a professional career or graduate school.
Contact: Jeffrey Ingman
304-367-4219; Jeffrey.Ingman@fairmontstate.edu
www.fairmontstate.edu/academics/finearts_theatreprogram/default.aspx

FAYETTEVILLE STATE UNIVERSITY
Performing and Fine Arts Department
1200 Murchison Rd.
Fayetteville, NC 28301
Degrees: BA: Theatre, with a minor in Dance
Profile: We are an historically black university (HBCU) and engage in nontraditional casting and cross-cultural casting. Opportunities exist for acting, directing, designing and all jobs associated with the theatre. With four mainstage productions per year plus opportunities for showcases, we produce varied genres annually, from drama to children’s theatre to musical theatre to opera.
Contact: Dr. Earnest Lamb, Chair of Performing and Fine Arts
910-672-2143; elamb@uncfsu.edu
http://www.uncfsu.edu/theatre/

FLAGLER COLLEGE
74 King St.
St. Augustine, FL 32084
Degrees: BAs: Theatre Arts, Theatre Arts Education
Profile: Flagler College, a four-year liberal arts college, has been placed in The Princeton Review and named one of America’s best and most affordable colleges by the best review associations. The program presents a minimum of three faculty-directed and 40 student-directed shows and is unique because of its outstanding faculty, size, beauty and location in the oldest city in North America, and its proximity to the ocean.
Contact: Phyllis M. Gibbs, Chair
904-819-6217; gibbspm@flagler.edu
www.flagler.edu

FLORIDA ATLANTIC UNIVERSITY
777 Glades Rd.
Boca Raton, FL 33431
Degrees: BA: Theatre; BFA: Acting; MFAs: Acting, Design/Production
Profile: We are a professional faculty in a thriving theatre program in the heart of Florida’s professional theatre district.
Contact: Gvozden Kopani
561-297-3810; theatre@fau.edu
www.fau.edu/theatre

FLORIDA INTERNATIONAL UNIVERSITY
11200 S.W. 8th St. WPAC 131
Miami, FL 33199
Degrees: BA: BFA
Profile: We offer both BA and BFA degrees in theatre, and students may focus on acting, costume design, set and lighting design, or technical theatre. We have a broad curriculum taught by experienced faculty who continue to work professionally in acting, directing, design and playwriting.
Contact: Lesley-Ann Timlick
305-348-2895; timlickl@fiu.edu
www.fiu.edu/~thedan

FLORIDA SCHOOL OF THE ARTS
300 E College St
Palatka, FL 32177
Degrees: AA: Acting, Dance; As: Dance Entertainment, Musical Theatre, Production Design (with specializations in Costume Design, Scenic/Lighting Design and Stage Management)
Profile: A two-year professional arts school offering practical, creative and “hands-on” instruction in the classroom and onstage to a small student body.
Contact: Alain Hentschel, Dean
386-312-4300; alainhentschel@sjrstate.edu
www.floraarts.org

FLORIDA SOUTHERN COLLEGE
111 Lake Hollingsworth Dr.
Lakeland, FL 33801-5698
Degrees: BA: Theatre, Arts; BFA: Performance, Musical Theatre (NEW in 2012), Technical Theatre
Profile: FSC is a four-year, private liberal arts college that trains and prepares students for a professional 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 beginning freshman year; design students will see their work produced as early as sophomore year.
Contact: Paul Bawek
860-680-4184; pbawek@fssc.edu
www.fssc.edu

FLORIDA STATE COLLEGE
OF JACKSONVILLE
Wilson Center for the Arts, 11901 Beach Blvd.
Jacksonville, FL 32246
Degrees: AA: Theatre; AS: Theatre Technology
Profile: Whether seeking a two-year degree with an emphasis in performance or an emphasis in technical theatre, students study and perform in a superb facility with one of the best scholarship programs in the Southeast.
Contact: Ken McCulough or Johnny Pettegrew
904-646-2042; 904-646-2421; kmcculou@fscj.edu
www.fscj.edu/mydegree/Community/wilson/wilson_academics.html

FLORIDA STATE UNIVERSITY
School of Theatre
329 Fine Arts Bldg.
Tallahassee, FL 32306-1160
Degrees: BA: Theatre; BFA: Acting, Music Theatre; MFA: Acting, Costume Design, Directing, Technical Production, Theatre Management; MS for Theatre Educators; 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; mdiamonti@admin.fsu.edu
www.theatre.fsu.edu

FRANCIS MARION UNIVERSITY
Department of Theatre
PO Box 100547
Florence, SC 29501-0547
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 Gourley, Director of Theatre
843-661-1538; agourley@fmarion.edu
http://departments.fmarion.edu/finearts/

FURMAN UNIVERSITY
3300 Poinsett Highway
Greenville, SC 29613
Degrees: BA: Theatre Arts
Profile: Furman University is a private liberal arts institution that was founded in 1826 and is nationally acclaimed for its academic excellence, Engaged Learning program, and campus beauty. The Theatre Arts Department offers dynamic course work with the primary goal of producing graduates who excel in all areas of the theatre world.
Contact: Jay Oney, Chair, or Maegan Azar
Acting & Directing
864-294-2128; jay.oney@furman.edu; 864-294-2127; maegan.azar@furman.edu
http://www敷福uremaine.com/~rbryson/dramadept/dramadept.html
Gainesville Theatre Alliance
PO Box 1358
Gainesville, GA 30503
Degrees: BFA: Acting, Design/Tech, Musical Theatre; BA: Theatre; AA: Theatre; MAT: Theatre Education
Profile: The Gainesville Theatre Alliance is a nationally acclaimed collaboration between Gainesville State College, 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.gainesvilletheatrealliance.org

George Mason University
4400 University Drive
Fairfax, VA 22030
Degrees: BA: Theatre (with concentrations in Design & Technical Theatre, Playwriting & Dramaturgy, Theatre Studies, Performance, Teaching Theatre Arts Pre-K-12); BFA: Performance for Stage & Screen, Design for Stage & Screen, Writing & Dramaturgy for Stage & Screen; BA Theatre, with accelerated MA, Arts Management
Profile: George Mason is located in beautiful northern Virginia, adjacent to the vibrant theatre communities in and around Washington, DC. Students benefit from our relationship with a resident professional company, Theatre of the First Amendment, and from our dedicated faculty of working professionals.
Contact: Ken Elston, Department Chair
703.993.1120; theater@gmu.edu
www.theater.gmu.edu

George Washington University
800 21st St. N.W., Suite 227
Washington, DC 20052
Degrees: BAs: Theatre, Dance, Dramatic Literature; MFAs: 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 & 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 Gudenius
202-994-8072; cfg@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 newly renovated historic Campus Theatre in downtown Milledgeville.
Contact: Karen Berman, Theatre Chair
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, crewing, front-of-house, stage management, design skills, production management and dance. We offer affordability, small class size, and excellent instructors who are currently working in professional theatre in the Atlanta area. GPC Theatre is currently pursuing NAST accreditation.
Contact: Sally Robertson, Theatre Program Coordinator
678-891-3564; sally.robertson@gpc.edu
www.gpc.edu

Georgia Southern University
PO Box 8091
Statesboro, GA 30460
Degrees: BA: Theatre
Profile: Georgia Southern’s Theatre & 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, Director of Theatre
912-478-0106; ksberry@georgiasouthern.edu
http://class.georgiasouthern.edu/commarts/theatre.html

Greensboro College
815 W. Market St.
Greensboro, NC 27401-1875
Degrees: BAs or BSs: 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 x243; theatre@greensboro.edu
http://theatre.greensboro.edu/

Guilford Technical Community College
PO Box 309
Jamestown, NC 27282
Degrees: AFA (with concentration in Drama)
Profile: Your stage door opens here! Opportunity for hands-on experience both on-stage and backstage. Small program focusing on individual attention with emphasis on successful college transfer.
Contact: June Guralnick
336-334-4822 ext. 50299; juneguralnick@gmail.com
www.gtcc.edu/services/theatre

Gulf Coast State College
5230 W. Highway 98
Panama City, FL 32401
Degrees: AA
Profile: Transfer program in acting, musical theatre or design/technical theatre, with two excellent venues: a 508-seat proscenium stage and a black box space.
Contact: Jason Hedden
850-769-1551 x2889; jhedden@gulfcoast.edu
www.gulfcoast.edu/arts

Harding University
Theatre Department, PO Box 10765
Searcy, AR 72149
Contact: Britton Lynn
501-279-4125; blynn1@harding.edu
www.harding.edu/Theatre

High Point University
833 Montlieu Ave.
High Point, NC 27262
Degrees: BA: Theatre (with an emphasis in Performance, Design-Technical, Playwriting or Collaborative Theatre)
Profile: The theatre program at HPU offers comprehensive theatre training in a liberal arts setting with highly qualified faculty and staff working professionally in their fields.
Contact: Ed Simpson, Chair of Theatre
336-841-4548; esimpson@highpoint.edu
www.theatre.highpoint.edu

Meredith College
Raleigh, North Carolina
Meredith College offers:
• Bachelor of Arts in Theatre
• K–12 Teaching Licensure
For more, contact Catherine Rodgers
at rodgersc@meredith.edu
or (919) 760-8586
www.meredith.edu

D-7
ILLINOIS STATE UNIVERSITY
School of Theatre
Campus Box 5700
Normal, IL 61790
Degrees: BA or BS: Acting, Dance Education, Dance Performance, Design/Production, Theatre Education, Theatre Studies; MA or MS: Theatre History or Criticism; MFA: Acting, Design/Production, Directing
Profile: The School of Theatre has a 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. The Center for the Performing Arts and Ewing Theatre offer state-of-the-art facilities.
Contact: Janet Wilson, Director
309-438-8783; jmwilso4@ilstu.edu
www.cfa.iwu.edu/theatre/

ILLINOIS WESLEYAN UNIVERSITY
School of Theatre Arts
2 Ames Plaza E.
PO Box 2900
Bloomington, IL 61701
Degrees: BA: Theatre Arts; BFAs: Acting, Design/Tech, Music Theatre
Profile: IWU theatre students receive pre-professional training in a liberal arts setting, and frequently work individually with professors while developing artistry as theatre practitioners. Admission into the Music Theatre BFA is highly selective.
Contact: Cristen Susong, School of Theatre Arts Recruiter
309-556-3944; csusong@iwu.edu
www2.iwu.edu/theatre/index.shtml

INDIANA UNIVERSITY
Department of Theatre and Dance
275 N. Jordan Ave., Suite A300U
Bloomington, IN 47405
Degrees: BAs: Theatre, Theatre Education; BFA: Musical Theatre; MFAs: Acting, Directing, Costume Design, Lighting Design, Scenic Design, Theatre Technology, Playwriting; MAs and PhDs: Theatre History and Criticism
Profile: In addition to an outstanding faculty, the Department of Theatre and Drama at Indiana University has over 25 guest artists and scholars on campus each year. The Department also operates a professional summer theatre.
Contact: Jonathan Michaelsen
812-855-5382; jrmichael@indiana.edu
www.theatre.indiana.edu

JACKSONVILLE STATE UNIVERSITY
Division of Theatre and Dance
100 Beatties Ford Rd.
Charlotte, NC 28216-5302
Contact: Wanda Ebright, Department Chair
704-330-1392; webright@jsu.edu
www.jsu.edu/depart/drama/

JOHNSON C. SMITH UNIVERSITY
100 Beatties Ford Rd.
Charlotte, NC 28216-5302
Contact: Holly Logue, Chair, VE 409A
908-737-4420; hlogue@kean.edu
www.kean.edu/KEU/Theatre

KENT STATE UNIVERSITY
School of Theatre and Dance
2141 Music & Speech Building
Kent, OH 44242-0001
Profile: The School of Theatre and Dance offers individual mentorship, low student/teacher ratio, close proximity to professional theatre, opera and dance companies, and the award-winning summer professional Porthouse Theatre.
Contact: Cynthia Stillings
330-672-2082; cstllin@kent.edu
www.theatre.kent.edu

KEAN UNIVERSITY
Department of Theatre
100 Morris Ave
Union, NJ 07083
Degrees: BA: Theatre (liberal arts degree with theatre focus), Theatre Education (K-12 Theatre certification); BFA: Performance (allows for musical theatre emphasis), Design and Technology; Elementary or Early Childhood teacher certification available
Profile: Twenty minutes from NYC, Kean University is accredited by the National Association of Schools of Theatre. 16,000 diverse men and women attend Kean University, 100-plus in theatre. The department produces a faculty/guest-directed theatre series, a spring tour, student-directed series, cabaret series, and the Equity Theatre-in-Residence, Premiere Stages.
Contact: Cynthia Stillings
330-672-2082; cstllin@kent.edu
www.theatre.kent.edu

KING COLLEGE
Department of Performing and Visual Arts
1350 King College Rd.
Bristol, TN 37620
Degrees: BA: Theatre
Profile: King College’s theatre program offers individual attention and instruction; students can pursue independent study in directing, designing, acting and playwriting in a hands-on environment.

JACKSONVILLE UNIVERSITY
School of Theatre Arts
700 Pelham Rd. N.
Jacksonville, FL 32265
Contact: Carlton Ward
256-782-5447; cward@jsu.edu
http://arts.ju.edu/theatre/

JOHNSON C. SMITH UNIVERSITY
100 Beatties Ford Rd.
Charlotte, NC 28216-5302
Contact: Wanda Ebright, Department Chair
704-330-1392; webright@jcsu.edu
www.jcsu.edu

JACKSONVILLE STATE UNIVERSITY
Division of Theatre and Dance
2800 University Blvd. N., P111
Harrisonburg, VA 22807
Contact: Ben Wilson
904-256-7374; bwilson@ju.edu
http://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 (with concentrations in Dance, Theatre, and Musical Theatre); Theatre concentration offers three tracks: performance, theatre studies, design and technology
Profile: A program that combines a liberal arts orientation with broad and intensive training. Wide variety of courses and comprehensive production program. Numerous student-directed, designed and acted productions in the Studio Theatre complement mainstage faculty and guest-directed productions in the multiple-stage, recently completed Forbes Center for the Performing Arts.
Contact: School of Theatre and Dance
540-568-6342; theatredance@jmu.edu
www.jmu.edu/theatredance

KENNESAW STATE UNIVERSITY
School of Theatre and Dance
249
Kennesaw, GA 30144
Degrees: BA: Theatre, Performance Studies (with concentrations in Acting, Musical Theatre, Performance Studies, Design Tech); BA: Dance (with concentrations in Jazz, Modern, Ballet)
Profile: Our program is dedicated to developing emerging theatre scholars-artists with strong foundations in both the theory and practical knowledge of a broad range of performance forms, including classical and musical theatre, storytelling, dance and performance art.
Contact: Dr. John S. Gentile, Chair
770-499-3123; jgentile@kennesaw.edu
www.kennesaw.edu/theatre/
LAGRAMGE COLLEGE
601 Broad St.
LaGrange, GA 30240
Degrees: BA: Theatre (with concentrations in Performance, Production and Design)
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 and small class sizes offer students a quality education that is unique in the Southeast.
Contact: Ashleigh Poteat apoteat@lagrange.edu
www.lagrange.edu

LANDER UNIVERSITY
320 Stanley Ave.
Greenwood, SC 29649
Degrees: BS: Mass Communication and Theatre (with an emphasis in Mass Communication or Theatre); minors in media, speech and theatre, dance, and musical theatre.
Profile: We offer diverse courses in theatre arts and media that train our students for professional settings. Classes are held in state-of-the-art facilities. Our experienced and award-winning faculty mentor and encourage our students to participate in internships and state and regional organizations.
Contact: Monique Sacay-Bagwell
Landry@lander.edu
www.lander.edu

LEE UNIVERSITY
1120 N Ocoee St
Cleveland, TN 37311
Degrees: BA: Theatre and Theatre Education with Licensure K-12
Profile: The Lee Theatre program is a liberal arts theatre program with an emphasis on educating future theatre practitioners, teachers and scholars. The program's goal is to teach students about all the various aspects of theatre and give them the opportunity to work in the various facets of theatre.
Contact: Christine Williams
423-614-8227; christinewilliams@leeuniversity.edu
www.leeuniversity.edu/theatre

LEE MCCRAE COLLEGE
PO Box 128
Banner Elk, NC 28604-0128
Degrees: BFA: Musical Theatre; BA/BS: Performing Arts Studies (Generalist); BA/BS: Theatre Arts Education (K-12 Teacher Licensure)
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.
Contact: Steve Parrish, Director of Admissions
800-280-4562 or 828-898-3525; parrish@lmc.edu
www.lmc.edu/web/academics/Schools/ProfessionalStudies/PerformingArts/

LIMESTONE COLLEGE
1115 College Dr.
Gaffney, SC 29340
Contact: Tim Baxter-Ferguson
864-488-8234; tbaxter@limestone.edu
www.limestone.edu/academics/art-and-letters/theatre

LINDSEY WILSON COLLEGE
210 Lindsey Wilson St
Columbia, KY, 42728
Contact: Robert Brock
270-384-7382; brockr@lindsey.edu
www.lindsey.edu/academics/majors-and-programs/undergraduate-programs/theatre.aspx

LONG ISLAND UNIVERSITY
C.W. POST CAMPUS
School of Visual and Performing Arts
Department of Theatre, Film, Dance and Arts Management
720 Northern Blvd.
Brooklyn, NY 11548
Degrees: BA: Theatre; BFAs: Acting, Production & Design, Arts Management, Directing, Playwriting, Acting (with concentration in Music Theatre), Dance Studies, Dance Education; MA: Theatre (with concentrations in Pedagogy, Acting, Design, Management)
Profile: Offers students the opportunity to train with professional theatre artists on a beautiful suburban campus 30 miles from Manhattan. With low student/teacher ratios, individual mentoring, and fast performance resources, preparing students to enter the profession with a variety of skills and professional connections. Generous scholarships available.
Contact: Dr. Cara Gargano
516-299-2353; cgargano@liu.edu
www.liu.edu

LOUISIANA TECH UNIVERSITY
School of the Performing Arts
PO Box 8608
Ruston, LA 71272
Degrees: BA: Speech (concentration in Theatre); MA: Speech (concentration in 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 expertise in stage combat, stage management, acting, directing, and playwriting.
Contact: Cherrie Sciro, Coordinator of Theatre;
Paul Bryant Crook, Assistant Professor of Acting and Directing, Director of Recruiting
318-257-2930
lulu@latech.edu; pcrook@latech.edu
www.latechuniversitytheatre.com

LOYOLA UNIVERSITY NEW ORLEANS
6363 St. Charles Ave.
Box 155
New Orleans, LA 70118
Degrees: BAs: Theatre Arts, Theatre Arts and Mass Communications, 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. Affiliation with New Orleans theatre companies provides student internship opportunities.
Contact: Georgia Gresham, Chair
504-865-3840; theatre@loyno.edu
www.loyno.edu/theatrearts

LYNCHBURG COLLEGE
1501 Lakeside Dr.
Lynchburg, VA 24501
Degrees: BA: Theatre (with emphases in performance, design-technical theatre or general studies)
Profile: New TV and dance facilities, as well as a full student Studio Theatre series complement our classical, contemporary and musical training/productions.
Contact: Jeff Wittman, Chair
434-544-8349; wittman.j@lynchburg.edu
www.lynnchburg.edu/theatre

MUW THEATRE
OFFERS
• A BA IN FINE ARTS WITH A THEATRE EMPHASIS.
• MFA IN CONJUNCTION WITH ACCADEMIA DELL’ARTE, AREZZO, ITALY
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• 10-1 STUDENT TO TEACHER RATIO IN THEATRE DEPARTMENT
• FINANCIAL AID, SCHOLARSHIPS, AND WORK-STUDY POSITIONS

For more information, contact
William Biddy, Chair,
M U W Department of Music and Theatre
662-329-7250 or
wbiddy@as.muw.edu
MARIETTA COLLEGE
Theatre Department
215 Fifth Street
Marietta, OH 45750
Degrees: BA: Theatre; BFA: Theatre Directing, Acting, Design, Dramatic Literature and History; Minor: Theatre
Profile: Marietta College provides training both for students who wish to pursue careers in professional theatre and for students who wish to complete a theatre major as part of a liberal arts education. Students are encouraged to challenge themselves as far as their interests, talents, and level of responsibility will take them.
Contact: David Makuch
740-376-4679; david.makuch@marietta.edu
www.marietta.edu/~thea

MARCUS COLLEGE
One John Marshall Dr.
Huntington, WV 25755
Degrees: BFA: Performance/Production
Profile: Tuition scholarships available specifically for out-of-state students auditioning at SETC.
Contact: Julie Jackson
304-696-6584; jacksonju@marshall.edu
www.marshall.edu/cofa/theatre/site.asp

MARY BALDWIN COLLEGE
Frederick St.
Staunton, VA 24401
Degrees: BA: Liberal Arts (with theatre major); BA/MLITT 5-year program; MLITT; MFA: Shakespeare and Performance for men and women in partnership with American Shakespeare 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/

MEREDITH COLLEGE
3800 Hillsborough St.
Raleigh, NC 27607
Degrees: BAs: Theatre, K-12 Teaching Licence
Profile: Meredith creates for students a laboratory for technical skill development, creative exploration and artistic scholarship as we educate women to excel in the arts.
Contact: Catherine Rodgers
919-760-8586; rodgerc@meredith.edu
www.meredith.edu

MIDDLE TENNESSEE STATE UNIVERSITY
Campus Box 43
Murfreesboro, TN 37132
Degrees: BA, BS: Speech and Theatre (with concentration in Theatre; K-12 Teacher Licence)
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. Featuring 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
615-998-2640; jgibson@mtsu.edu
www.mtsu.edu/theatre

MILLSAPS COLLEGE
Department of Theatre
1701 N. State St.
Jackson, MS 39210-0002
Contact: Dr. Stacy DeZutter, Director of Theatre Program
601-974-1355; dezuts@millsaps.edu
www.millsaps.edu/academic_departments/department_of_theatre.php

MISSISSIPPI UNIVERSITY FOR WOMEN
1100 College St., Box W-70
Columbus, MS 39701
Degrees: BA: Theatre, Fine Arts (with Theatre emphasis); MFA: Physical Theatre in cooperation with Accademia dell’Arte in Arezzo, Italy
Profile: The MUW Theatre program offers complete course work in theoretical and practical aspects in 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: William Biddy
662-329-7260; wbiddy@as.muw.edu
www.muw.edu/theatre

MISSOURI STATE UNIVERSITY
Department of Theatre and Dance
901 S. National Ave.
Springfield, MO 65809
Degrees: BFA: Acting, Musical Theatre, Dance; MA: Theatre Training, Management, Dance; BA: Theatre Studies; BS: Theatre Education; MA: Theatre (online)
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: Dr. Bob Willenbrink
417-836-4400; rwilenbrink@missouristate.edu
www.theatreanddance.missouristate.edu

MOREHEAD STATE UNIVERSITY
Department of Music, Theatre and Dance
Baird Music Hall 106
Morehead, KY 40351
Degrees: BA: Theatre, Theatre Education with Certification
Profile: Since the 1930s, our nationally accredited theatre program has provided students with experience in all areas of theatrical production. We will prepare you for a career as a performer, technician, designer or stage manager. We are the only public university in Kentucky to offer a theatre program with teaching certification.
Contact: Department of Music, Theatre and Dance
606-783-2473; p.wing@moreheadstate.edu
www.moreheadstate.edu/theatre

MURRAY STATE UNIVERSITY
106 Fine Arts Bldg.
Murray, KY 42071
Degrees: BA; BS
Profile: We offer hands-on training in all areas of theatre performance, design, and technical theatre; classroom experiences in all areas of performance, tech, design, musical theatre dance, and management; five to six faculty-directed shows per year: study-abroad experiences; student-directed productions; and excellent job placement after graduation.
Contact: David Balthrop, Chair
270-809-1421; david.balthrop@murraystate.edu
www.murraystate.edu/theatre/

NEW YORK CONSERVATORY FOR DRAMATIC ARTS
FILM + TELEVISION + THEATER
39 W. 19th St.
New York, NY 10011
THE NEW YORK CONSERVATORY FOR DRAMATIC ARTS
FILM + TELEVISION + THEATER
www.sft.edu
Degrees: Film and Television Performance Program: two-year Acting Conservatory Certificate with up to 67 transferable college credits; Theatre, Film and Television Performance Program: three-year Acting Conservatory Certificate with additional 31 transferable credits.

Profile: NYCDA finds promising actors and offers them a demanding professional program. The Platform Year integrates the Meisner technique, film studies, improvisation, movement and camera work, while the Film/Television Year studies on-camera media. An optional third year in Theatre deepens work on physical/vocal instruments and furthers impulse-driven exploration of techniques.

Contact: Office of Admission 212-645-0030 x4080; admission@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: AFAs: Acting for Film, Filmmaking; BFAs: Filmmaking and Acting for Film (at the LA campus); MFAs: 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 educational model allows students to achieve more in less time than at all other film or acting schools in the world.

Contact: Roger Del Pozo, Assistant Director of Admissions 212-674-4300; roger@nyfa.edu www.nyfa.edu

NEWBERRY COLLEGE
2100 College St.
Newberry, SC 29108

Degrees: BA: Theatre (with concentrations in 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 & Communications includes Theatre, Visual Arts, & Communications and our faculty are educators with professional credits. Typically 15-20 students are actively involved in theatre per semester.

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

HARTFORD UNIVERSITY
176 Hillhouse Avenue
Hartford, CT 06117

Degrees: BAs: Theatre, Dance, Music, Arts Administration, Musical Theatre

Profile: Offers full range of performance opportunities with coursework in acting, directing, design, dance, and musical theatre. Students fully prepared for professional theatre careers and graduate study. Internships available with award-winning Promethean Theatre, NSU’s professional resident company. State-of-the-art facilities include 500-seat proscenium, 100-seat Black Box Theatre, scene shop, design and rehearsal labs and more. Scholarships: available.

Contact: Mark Duncan, Assistant Director, Division of Performing and Visual Arts/Associate Professor of Theatre 954-262-8094; markdunc@nova.edu www.tcas.nova.edu/divisions/pva

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

Degrees: BFAs: International Theatre Production, Musical Theatre; BA-Theatre; Minor: Dance

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

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

NSU IS A HARD ACT TO FOLLOW.
Performing and Visual Arts Program
Theatre, Art, Arts Administration, Musical Theatre, Dance and Music
Learn about our state-of-the-art facility and ask us about financial aid options.

NOVA SOUTHEASTERN UNIVERSITY
3301 College Ave.
Davie, FL 33314

Degrees: BAs: Theatre, Dance, Music, Arts Administration, Musical Theatre

Profile: Offers full range of performance opportunities with coursework in acting, directing, design, dance, and musical theatre. Students fully prepared for professional theatre careers and graduate study. Internships available with award-winning Promethean Theatre, NSU’s professional resident company. State-of-the-art facilities include 500-seat proscenium, 100-seat Black Box Theatre, scene shop, design and rehearsal labs and more. Scholarships: available.

Contact: Mark Duncan, Assistant Director, Division of Performing and Visual Arts/Associate Professor of Theatre 954-262-8094; markdunc@nova.edu www.tcas.nova.edu/divisions/pva

NOVA SOUTHEASTERN UNIVERSITY
3301 College Ave.
Davie, FL 33314

Degrees: BAs: Theatre, Dance, Music, Arts Administration, Musical Theatre

Profile: Offers full range of performance opportunities with coursework in acting, directing, design, dance, and musical theatre. Students fully prepared for professional theatre careers and graduate study. Internships available with award-winning Promethean Theatre, NSU’s professional resident company. State-of-the-art facilities include 500-seat proscenium, 100-seat Black Box Theatre, scene shop, design and rehearsal labs and more. Scholarships: available.

Contact: Mark Duncan, Assistant Director, Division of Performing and Visual Arts/Associate Professor of Theatre 954-262-8094; markdunc@nova.edu www.tcas.nova.edu/divisions/pva
OHIO UNIVERSITY
School of Theater, 307 Kantner Hall
Athens, OH 45701
Degrees: BA: Theatre; BFAs: Production Design and Technology, Theatre Performance, Playwriting, Stage Management; MA: Dramatic Writing; MFAs: Acting, Production Design and Technology, Directing, Playwriting
Profile: Training program for students who are serious about a life in professional theatre. Four to five mainstage productions, numerous lab shows, play readings and studio productions. Seabury Quinn, Jr., Playwright’s Festival is part of mainstage season. Undergraduates interview/audition for placement in performance/management/playwriting/technical/design programs in spring quarter of freshman year.
Contact: Madeleine Scott, Interim Director
740-593-4818; theater@ohio.edu
www.ohio.edu/theater

THE OPEN JAR INSTITUTE
676A Ninth Ave. #432
New York, NY 10036
Degrees: Summer Intensive (some schools may offer independent study credit for attendance).
Profile: NYC’s most challenging and Broadway-integrated one-week summer actor training program in Musical Theatre. Select students work one-on-one with Broadway’s best professionals – directors, choreographers, agents, casting directors and performers – in a small classroom setting designed to challenge and inspire artists. See a Broadway show each night, tour backstage and meet members of the cast. Be seen and work with casting directors and agents. Admission is by audition only.
Contact: Sue Teater
sue.teater@openjarproductions.com
www.openjarproductions.com

Palm Beach Atlantic University
901 S. Flagler Dr.
West Palm Beach, FL 33416
Degrees: BAs: Theatre, Musical Theatre, Technical Production and Design
Profile: We are one of the few Christian universities that offers majors in theatre arts, musical theatre, and technical production and design.
Contact: Daniel Gordon
561-803-2486; daniel_gordon@pba.edu
www.pba.edu

Piedmont College
PO Box 10
Demorest, GA 30535
Degrees: BAs: Theatre, Musical Theatre, Theatre Education (Georgia Teaching Certificate, grades P-12)
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, Chair
706-778-8500 x1320; wgabelhausen@piedmont.edu
www.piedmont.edu

Point Park University
Conservatory of Performing Arts
201 Wood Street, Pittsburgh, PA 15222
Degrees: BA: Theatre Arts (with concentrations in Acting, Musical Theater); BFA: Theatre Arts (with concentrations in Acting, Musical Theatre, Stage Management, Technical Theatre/Design (focus in Scenic Design, Lighting Design or Costume Design); MFA: Acting.
Profile: The Conservatory of Performing Arts is a powerhouse of creativity and opportunity that enables students to build first-rate portfolios in design, technical production or stage management. Twenty shows in five venues supported by professional faculty, staff, master teachers and directors who are also professional artists, technicians and managers. Scholarships and apprenticeships available.
Contact: Shelly Krepp, Administrative Assistant, Recruitment
412-392-3451; mkrepp@pointpark.edu
www.pointpark.edu/Academics/Schools/CPA

Presbyterian College
503 S. Broad St.
Clinton, SC 29325
Degrees: BA: Theatre Studies
Profile: Theatre at PC focuses on the creation of original works that challenge the audience to think about important issues in the world. If you are interested in creating theatre that has something to say about the world with people who share your enthusiasm, then PC is the place for you.
Contact: Lesley Preston
800-960-7583; lpreston@presby.edu
http://www.presby.edu/theatre/

Radford University
Box 9696 RUSTA
Radford, VA 24142
Degrees: BS and BA: Theatre; BA: Dance; BS: Dance Education; BFA: Dance
Profile: The School of Dance and Theatre offers liberal arts and pre-professional studies culminating in one of six degrees. Students of cinema, dance and theatre receive instruction rich in diverse perspectives and cross-disciplinary experiences. Both divisions are supported by strong production programs which make significant contributions to the cultural life of the university and community.
Contact: Carl H. Lefko
540-831-5012; clefko@radford.edu
www.radford.edu/—theatre/

Randolph College
2500 Rivermont Ave.
Lynchburg, VA 24503-1555
Degrees: BA: Theatre (with emphasis in acting, directing, design, management or technical production); BFA: (Interdisciplinary) in Theatre with 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 mainstage seasons and uniquely earning key production positions in student capstone experiences.
Contact: Ken Parks (Design/Technical Production); 434-947-8564; kparks@randolphcollege.edu; Mace Archer (Performance) 434-947-8563; marcher@randolphcollege.edu
www.randolphcollege.edu/theatre

Regent University
1000 Regent University Dr., Com 221
Virginia Beach, VA 23464
Degrees: BA: Theatre Arts; MA: Theatre (with concentrations in Theatre Studies or Theatre Ministry); MFA: Acting (optional concentration in Directing)
Profile: From our foundational BA program to our Professional Actor Training Program (MFA), our professionally-active faculty offers a cutting-edge education in the synthesis of theatre artistry, culture and faith.
Contact: Office of Admissions
888-777-7729; comadmissions@regent.edu
www.regent.edu/theatre

Rollins College
Department of Theatre and Dance
1000 Holt Ave. #2735
Winter Park, FL 32789
Degrees: BA: Theatre; Minor: Dance
Profile: We offer a liberal arts degree which provides students with a well-rounded education. Students study all aspects of theatre, including directing, performing, musical theatre, design, technical, and history/criticism. We hold auditions once a year for scholarships for high school seniors. The Priscilla Parker Scholarship offers up to $10,000 a year.
Contact: Blair Johnson, Office Manager, Scholarship Coordinator
407-646-2501; bjohnson@rollins.edu
www.rollins.edu/theatre

Rowan University
College of Fine and Performing Arts
Department of Theatre and Dance
201 Mullica Hill Rd.
Glassboro, NJ 08028
Degrees: BA: Theatre (Acting/Directing, Musical Theatre, Dance, Design/Technical, Pre-Teaching); BAMST: Theatre Education
Profile: Educating students in contemporary practice of theatre and dance within a liberal arts curriculum. Accredited by the National Association of Schools of Theatre, offering 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: Melanie Stewart
856-256-4034; stewartm@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:** BAs: Acting, Design (Set, Lighting, Costume Design and Costume Technology), Production and Management (Stage Management and Technical Direction); MFA: Directing, Playwriting, Acting, Design (Set, Lighting, Costume Design and 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 x10; harwanko@rci.rutgers.edu  
www.masongross.rutgers.edu/theater/thea.html

SAVANNAH COLLEGE OF ART AND DESIGN  
PO Box 2072  
Savannah, GA 31402-2072  
**Degrees:** BA; BFA: M.Arch.; MA; MAT; MFA; MUD; BFA or MFA in Production Design, Performing Arts, Dramatic Writing, Film; Minors: Dance, Vocal Performance.  
**Profile:** Prepares talented students for professional careers, emphasizing learning through individual attention in a positively oriented university environment. SCAD performing arts 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  
www.scad.edu

SETON HILL UNIVERSITY  
Theatre and Dance Program  
1 Seton Hill Dr.  
Greensburg, PA 15601  
**Degrees:** BAs: Dance, Theatre Arts, Theatre Performance, Music Theatre, Theatre Design and Technology, Theatre Business  
**Profile:** Theatre and Dance at Seton Hill have an outstanding tradition of excellence. The size of our program provides the best mix of professionalism and personal attention. Our new performing arts center opened in fall 2009.  
**Contact:** Denise Pullen, Associate Professor of Theatre  
724-552-2937; pullen@setonhill.edu  
www.setonhilltheatre.com

SHAKESPEARE THEATRE OF NEW JERSEY  
Summer Professional Training Program  
36 Madison Ave.  
Madison, NJ 07940  
**Degrees:** For Actors, Stage Managers, Administrators, Designers, Technicians and Directors  
**Profile:** The longest-running Shakespeare theatre on the East Coast, STNJ offers an intense 11-week training program from May 27-August 13, 2012, for all areas of theatre.  
**Contact:** Shayna Cooper, Education Associate  
973-408-3806; scooper@shakespearenj.org  
www.ShakespeareNJ.org or  
www.ShakespeareTraining.org

SHENANDOAH 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 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/

SOUTHERN ARKANSAS UNIVERSITY  
PO Box 9217  
Magnolia, Arkansas 71754-9217  
**Degrees:** BAs: Theatre, Digital Cinema, Mass Media  
**Profile:** A four-year program designed to give students rigorous classroom instruction with valuable hands-on experience through four mainstage productions each academic year. We offer competitive scholarships for qualified students. We prepare our graduates to enter graduate school and for careers in performance, design, directing or teaching.  
**Contact:** D. David Murphy, Chairman  
870-235-4257; ddmurphy@saumag.edu  
www.su.edu

SOUTHERN ILLINOIS UNIVERSITY CARBONDALE  
Department of Theatre, Mail Code 6608  
Carbondale, IL 62901  
**Degrees:** BAs: Theatre, Emphasis in Performance/Design/Production; BFA: Musical Theatre; MFA: Directing, Scene Design, Lighting Design, Costume Design, Technical Direction, Playwriting; PhDs: Interdisciplinary with Speech Communication in Theatre History, Criticism, Dramaturgy, Performance Studies  
**Profile:** SIUC blends scholarship with practice in an intensive production program and maintains a professional summer stock theatre company.  
**Contact:** Dr. Ronald Naversen  
618-453-3076; rnav@siu.edu  
www.theater.siu.edu

SOUTHERN UNION STATE COMMUNITY COLLEGE  
PO Box 1000  
Wadley, AL 36276  
**Contact:** Michael Williams  
256-395-2211 x5811; mwilliams@suscc.edu  
www.suscc.edu

SOUTHERN UTAH UNIVERSITY  
351 W. Center St.  
Cedar City, UT 84720  
**Contact:** Shauna T. Mendini, Chair  
435-865-8185; mendini_s@suu.edu  
www.suu.edu/pva

SPECIAL FX 101  
7436 Narcoossee Rd., Suite 320  
Orlando, FL 32832  
**Profile:** Hands-on experience and basic concepts for air, cryogenic, flame and fog Fx. Learn nuts, bolts, hardware and basic skills needed for the Fx side of the entertainment industry and discuss how to get work and the different industries that utilize these skills. For example: film, theatre, TV, sporting events, industrials, theme parks and attractions.  
**Contact:** Andrew Nichols or Ron Keller  
407-648-1867; andy@specialfx101.com; ron@specialfx101.com  
www.SpecialFx101.com

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3-Year MFA Equivalent Conservatory  
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BFA program through NYU  
Summer Intensives  
Parttime Workshops  
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San Francisco, CA: February 11-12, A.C.T.  
Chattanooga, TN: March 8-10, SETC Spring Convention  
Boston, MA: March 17-19, NETC Convention  
London, England: March 16-17, The Actor’s Center
STELLA ADLER STUDIO OF ACTING
31 W. 27th St., 3rd Fl.
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
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

SWEET BRIAR COLLEGE
134 Chapel Rd.
Sweet Briar, VA 24595
Degrees: BAs: Theatre, Dance, Musical Theatre; Minors: Theatre, Dance, Musical Theatre
Profile: Sweet Briar College offers theatre and dance training in the context of a liberal arts education for women. Students have the opportunity to gain experience in performance, design, technical direction, stage management and house management.
Contact: William R. Kershner, chair
434-381-6122; kershner@sbc.edu
www.sbc.edu/theatre

THEATRE OF ARTS
Hollywood Plaza
6755 Hollywood Blvd #200
Los Angeles, CA 90048
Degrees: AOS: Acting; One year certificate: Dance, Music, Theatre
Profile: Founded in 1927, Theatre of Arts is an accredited acting school offering an associate degree of occupational studies. Located in Hollywood, our mission is to prepare the student for a successful career in film, theatre and television. Accredited by the National Association of Schools of Theatre.
Contact: James Warwick, President
323-463-2500; jamesw@tao.edu
www.tao.edu

TOWSON UNIVERSITY
Theatre Department, 8000 York Rd.
Towson, MD 21252
Degrees: BAs: Acting, Theatre Studies, Design and Production; MFA
Profile: Balances a broad liberal arts perspective of theatre with the specifics of professional training. Graduates are prepared 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, Department Chair
410-704-2792; rqquick@towson.edu
www.towson.edu/theatre/
UNIVERSITY OF ALABAMA
Department of Theatre and Dance, Box 870239
Tuscaloosa, AL 35487
Profiles: UA offers comprehensive academic and practical training on a liberal arts foundation to prepare students for professional success.
Contact: Pamela McCray
205-348-5283; pmccray@ua.edu
http://theatre.ua.edu

UNIVERSITY OF ARKANSAS
619 Kimpel Hall
Fayetteville, AR 72701
Degrees: BA; MFA
Profile: Extensive coursework accompanied by a challenging season of plays, a dedicated faculty committed to professional standards and individualization of attention to students, at a university located in a gorgeous setting.
Contact: D. Andrew Gibbs
479-575-2933; dagibbs@uark.edu
www.uark.edu/depts/drama

UNIVERSITY OF CENTRAL FLORIDA
PO Box 162372
Orlando, FL 32816-2372
Degrees: BA: Theatre; BFAs: Acting, Musical Theatre, Design/Tech, Stage Management; MA: Theatre; MFAs: Acting, Youth Theatre
Profile: The MFA programs at UCF are highly selective, rigorous, three-year professional programs emphasizing both theatre theory and practice.
Contact: Kate Ingram
407-823-4872; katherine.ingram@ucf.edu
www.theatre.ucf.edu

UNIVERSITY OF FLORIDA
School of Theatre and Dance
P.O. Box 115900
Gainesville, FL 32611-5900
Degrees: BA: General Theatre; BFAs: Performance (Acting, Musical Theatre), Production (Costume Design, Lighting Design, Scene Design), Dance; MFAs: Acting, Costume Design/Technology, Lighting Design, Scene Design; Minors: General Theatre, Production
Profile: In addition to regular season performances on-campus each year, our students tour one of our productions internationally every summer.
Contact: Paul Favini, Interim Director
352-273-0501; pfavini@arts.ufl.edu
www.arts.ufl.edu/theatreanddance

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

UNIVERSITY OF KENTUCKY
114 Fine Arts Bldg.
Lexington, KY 40506-0022
Degrees: BA; MA; Minor: Dance
Profile: Students get hands-on training and one-on-one mentorship from a professional theatre faculty. Our liberal arts focus is coupled with ongoing career counseling to ensure successful transition from campus to professional life. Students are encouraged to find their passion and pursue it – with most students pursuing internships and study abroad opportunities as a core component of undergraduate experience.
Contact: Nancy C. Jones, Chair
859-257-3297; nancy.jones@uky.edu
www.uky.edu/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, Director of Graduate Studies
502-852-8445; r.frye@louisville.edu
www.louisville.edu/a-s/ta

UNIVERSITY OF MARYLAND
Department of Theatre and Dance
2810 Clarice Smith Performing Arts Center
College Park, MD 20742
Degrees: BAs: Dance, Theatre; MA/PhD: Theatre and Performance Studies; MFAs: Dance, Theatre Design, Performance
Profile: Unique structure of the School of Theatre, Dance, and Performance Studies provides opportunities of a larger community to interconnect and collaborate, while degree programs in dance and theatre disciplines retain their individuality. Dynamic interaction between faculty, staff and students encourages innovative ideas and new initiatives.
Contact: Theatre: Misha Kachman, 301-405-6639, mkachman@umd.edu; Dance: Anne Warren, 301-405-3187; awarren@umd.edu
www.tdps.umd.edu

UNIVERSITY OF MEMPHIS
Department of Theatre & Dance
144 Theatre Building
Memphis, TN 38152-3150
Degrees: BFA: Theatre (with concentrations in Performance, Design and Technical Production, Musical Theatre); MFA: Theatre (with emphasis areas in 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 casting opportunities beginning your first year.
Contact: Kristin Shupe
901-678-2523; kshupe@memphis.edu
www.memphis.edu/theatre
UNIVERSITY OF MIAMI
PO Box 248273
Coral Gables, FL 33124
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: Henry Fonte, Chair of Department of Theatre Arts and Artistic Director of The Jerry Herman Ring Theatre
305-284-4474; rwright@miami.edu
www.miami.edu/tha

UNIVERSITY OF MISSISSIPPI
PO Box 1848
Isom Hall Room 110
University, MS 39677-1848
Degrees: BA: Theatre Arts; BFAs: Acting, Musical Theatre, Design and Production
Profile: Comprehensive training, rigorous academies and great performance and design opportunities prepare students for graduate study or professional employment. Individualized attention from a professional and dedicated faculty. A new interdisciplinary cinema minor offers training in cinema studies and production. NAST accredited.

Contact: Carey Hanson, Interim Chair, Costume Design
662-915-6990; costumes@olemiss.edu
www.olemiss.edu/depts/theatre_arts

UNIVERSITY OF MISSOURI
ST. LOUIS
Theatre, Dance and Media Studies
243 Arts Administration Building
One University Boulevard
St. Louis, MO 63121
Degrees: BA: Theatre and Dance
Contact: Felia Davenport, Assistant Professor
314-516-4581; davenportf@umsl.edu
www.umsl.edu/~theater

UNIVERSITY OF MONTEVALLO
Station 6210 Theatre
Montevallo, AL 35115
Degrees: BA: Theatre; BFAs: Musical Theatre, Acting, Directing, Design - Scenic/Lighting Emphasis and Design - Costume Emphasis
Profile: UM Theatre provides 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

UNIVERSITY OF NEVADA LAS VEGAS
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, Directing
Profile: Department of Theatre offers 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: 702-895-3666; theatre@unlv.edu
http://theatre.unlv.edu

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304-766-3195; minnerly@wvstateu.edu

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270-745-5840; theatreanddance@wku.edu
www.wku.edu/pcal/theatre-and-dance

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Published by Southern Theatre
Quarterly magazine of the Southeastern Theatre Conference
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GETTING AN AGENT
Industry Insiders Share What They Look For in Performers

by Ray Paolino

“Do you have an agent yet?” That’s one of the first and more crucial questions an actor faces when newly arrived and settling into a major media city. Besides decent housing, a stable day job, headshots and resumes, and perhaps a class or two in acting, dance or singing, a performer will quickly find that professional progress creeps frustratingly slowly without the access an agent can provide to the auditions that matter.

Actors need other skills and some elusive intangibles beyond what they studied in school, whether it was in a university, conservatory or private studio setting. Agents say that actors who have a clear understanding of how the profession works and a grasp of how they might fit in the field will stand out among other neophytes. What are agents looking for above and beyond training? How can an actor make a favorable impression on this valuable person who provides a clear and important link to the profession?

We asked those questions and more of five agents – three based in New York, one in Chicago and one in Los Angeles. On the pages that follow you’ll find the insights of Mark Redanty of Bauman Redanty & Shaul in New York City; Lynne Jebens and Chris Nichols of The Krasny Office, also in New York; Michael McCracken of Shirley Hamilton, Inc., in Chicago; and David Shaul of Bauman Redanty & Shaul in Los Angeles, CA.

HOW DOES AN ACTOR GET TO MEET AN AGENT?

Mark Redanty: It’s not a big deal; I meet people every day. They are usually referred to me by someone I know. Sometimes I will meet them based on a headshot and resume sent to me.

Lynne Jebens: Actors have always mailed pictures and resumes to agents. There is no stopping by to drop materials off. Unlike when I started in the business, actors now have chances for meeting agents and casting directors through places like Actors Connection, One on One or The Networks. Other than these ways, it is just getting into a show and hoping that they are attended by agents or casting directors.

Chris Nichols: Showcases out of college or training programs are an important tool for the actor who is new to the city, but it very important to remember they are not the only tool. I see a lot of theatre and a lot of actors at some of the schools/introduction services around town. I also rely on my current clients to steer people in my direction when they think I will respond to the person’s work. Cold mailings are usually a waste of postage unless you have something to tell me.

Michael McCracken: Submitting a headshot and resume to our agency either online or through a hard copy. However, I also keep an eye out for talent at performances I see in Chicago theatres. The headshot is the first thing I see. The more professional your headshot, the more likely I am to take you seriously. After that, brevity and professionalism go a long way when looking at hundreds of submissions. I personally like online submissions as well, because they give me the chance to see more from a talent. You can put a few pictures in an e-mail for free and a link to a YouTube video of that student film you did, or you singing, or your commercial reel.

David Shaul: There are many ways. However, I meet 90 percent through referrals. Those can be from a casting director, client, manager, director or personal friend, to name a few. I also meet by seeing their work and contacting them.

WHAT MAKES A POSITIVE IMPRESSION ON YOU WHEN MEETING A FLEDGLING ACTOR?

Redanty: Someone who understands their strengths and castability, the types of roles they can play. I like actors who know what they can do best, are aware of their uniqueness. I appreciate actors who have a sense of the business and who have met casting people. Actors who can answer my questions intelligibly.

Jebens: Confidence is a big thing. If they are timid and fearful, I am concerned about how they present themselves to the casting directors. If they are too cocky, then that’s a turnoff for most people. I want them to come into my office in the same way they will walk into an audition: prepared, pleasant and thinking!

Nichols: Know what you are selling. We are the “sellers” and we, as agents, push our product, the actors, to the “buyers,” which are the producers. So meeting and knowing what you have to offer the market, and how and what makes you competitive in that market, is a huge plus. Some roles have very specific size requirements and if those do not fit you then it is wise to take those roles off your “wish list” because commercial producers are not going to make an exception just for you, no matter how talented you are.

McCracken: Be prepared, professional and engaging. Bring confidence into the interview room (not cockiness). Actors should already know how we can market them. Know the Chicago market and how you fit into it. I want to work with someone with solid
goals for the year, classes lined up, focus and drive.

Shaul: Honesty and sincerity. I hate the car salesman approach. Be comfortable in who you are and what you want to do. No games or fake airs. I also love a sense of humor.

WHAT QUESTIONS WOULD YOU ASK AN ACTOR IN A FIRST-TIME INTERVIEW?

Redanty: I would ask where did you study? What roles on Broadway are you a good fit for or could replace? Who have you met in the business?

Jebens: Questions vary in each situation. I am not giving away trade secrets, but there are some that are meant to show me how fast you think on your feet.

Nichols: I ask, “Talk to me about five shows that are either currently on the boards or done regularly regionally that you see yourself doing?” I also, inevitably ask about their best theatrical experience – and you would be shocked at how many actors proceed to tell me about their worst theatrical experience.

McCracken: I first want to know your goals and why you are trying to get an agent in Chicago. I also like to ask questions to see how knowledgeable a talent is about the market here in Chicago. I want to know what else you do besides acting. I want to know personally the people with whom I work. I of course will ask about things I see on the resume. Lastly, I’ll ask, “Is there anything I should know that is not on the resume?”

Shaul: Where are they from, their training background, their past (agent) representation history, their ideas about what they want to do.

HOW DO YOU RECOMMEND A YOUNG ACTOR DEVELOP A PROFESSIONAL NETWORK?

Redanty: Put yourself in a community of actors by taking classes or joining a theatre company. Get fellow alumni together and read plays every week.

Jebens: There is this new focus in New York about networking. The commercial studios I mentioned before (Actors Connection, One on One, The Networks) can be helpful. But I don’t need to go to social functions just to mingle with actors. I don’t have enough hours in the day for my own friends.

Nichols: Your job, the first year in NYC, is to make fans of your work. So you should take every opportunity to be seen by people who matter. If you do not have an Equity (Actors’ Equity Association) card, that makes the process far more difficult but not impossible. Every agent and casting director I know takes part in sessions at the training programs like Actors Connection or One on One. Also, be sure you get in class – class is very important as it gives you the chance to network with other working actors. I would be leery of studying in a class that does not have a majority of the class members working.

McCracken: Classes. Classes. Classes. Take a class. Don’t know a good one? Ask around. In Chicago, I recommend on-camera and improvisation as essentials. I still keep in contact with my friends from classes. Since I became a talent agent, the early friends I have made are the first people I want to help get big in the Chicago market. You never know who you are sitting next to.

Shaul: Get out and work the room. This business doesn’t come find you; you’ve got to find it!

DO YOU AUDITION ACTORS IN YOUR OFFICE? IF SO, HOW?

Redanty: We don’t audition actors in the office. But sometimes I will ask an actor to present a song or monologue.

Jebens: I have not done auditions here in the office in a long time, but there is only room now for monologues.

Nichols: No. If I need to see more of their work, I will have them get a studio and I give them the first 30 minutes to warm up, and then they have 30 minutes to show me what they feel shows them off best.

McCracken: Yes, we audition in our office. I have a love/hate relationship with monologues. However, if you can rock a monologue, then I feel more confident you can rock a scene with a partner. I also usually have them pick monologues, because I want to see if a talent knows “who they are” as a performer. Sometimes I will do a commercial cold reading as well to see if they can handle it. Chicago is a heavy commercial market.

Shaul: No.

WHAT WOULD TURN YOU OFF WHEN MEETING A POTENTIAL CLIENT?

Redanty: Someone who doesn’t treat the process like a business. An actor who is flighty, unorganized, late, doesn’t bring a headshot or resume, who is not professional. Those who don’t remember or
know who they have auditioned for. Those who don’t know the type of work I or my office does.

**Jebens:** Being late, not bringing a picture and resume, being boastful and cocky, telling me that there are things you don’t want to do: “I really only want to do film and TV.” Then why did you get a degree in musical theatre? Unrealistic ideas about what you can play are also a turnoff.

**Nichols:** Monosyllabic answers to questions. Arrogance. Tardiness.

**McCracken:** Being unprepared. Being prepared is your best friend. You might not be right for this role, but if you came in prepared, then you are more likely to be seen by casting directors for another project. They see too many actors come in who have never even looked at the script before they get to the office.

**Shaul:** A know-it-all, who has an “it’s everyone’s fault but mine” attitude. Who is unprepared for meetings and knows nothing about what my office does.

**WHAT ELEMENT EXCITES YOU THE MOST UPON MEETING A POTENTIAL CLIENT?**

**Redanty:** The work excites me more than the personality, which is not always enough. I like an actor who improves. It’s always about the work.

**Jebens:** Again, it depends. Sometimes it is just an instinct about who the person is.

**Nichols:** A sense of self. Talent.

**McCracken:** Coming from the theatre myself, I get excited about helping those like me get jobs. I love getting behind the career of someone I like, not only as a performer, but even more as a person. Sometimes you just have to click with a talent. If I don’t, then I cannot market you the best. Another agency might be able to see you and what you do better than I can.

**Shaul:** Marketability, talent, personality. I am in a people business and I like people with whom I can freely discuss issues both professional and personal. I think it makes a closer agent/actor bond.

**WHAT ADDITIONAL SKILLS BEYOND PERFORMANCE TRAINING WOULD YOU RECOMMEND AN ACTOR ACQUIRE?**

**Redanty:** Actors should have common sense. Always bring extra materials; have something ready to perform.

**Jebens:** That will depend on the actor; no one can have everything. There is always room for more training and more skills.

**McCracken:** I would just say live life to the fullest. Every bit of what you do in your life makes you a better and well-rounded actor. You are the conduit through which your art flows. Enjoy the journey, the good as well as the bad.

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WHAT ADVICE WOULD YOU GIVE AN ACTOR CONCERNING BALANCE OF LIFE, MAINTAINING SANITY AND FINDING SATISFACTION IN THIS SOMETIMES DIFFICULT LIFE?

Redanty: An actor needs a life before getting a career. It’s a mistake to have no life other than the career; that’s really an actor with no life. An actor should be in good physical shape. They need a hobby, a personal life and to become a well-rounded person.

Jebens: There is no pat answer. … Everyone will find a different track on which to roll with the punches. I do think it’s important to remember that we are not saving lives! You need to look at the reasons you are doing this. … Selfishness makes it harder to find balance. If you are in this career because of your passion for the craft and a love of the artistry, it is much easier to maintain a balance.

Nichols: A good therapist. This is not an easy life. New York is not an easy city and once you get here you find out very quickly how much you really want to do this.

McCracken: Breathe. Focus. Think. Breathe. It is not easy. Take a break if you need to take a break. Come back with a love for what you do.

Shaul: Show business is just that, a business. Find and focus not only on your career but also on things in life that make you happy. For me it’s my relationship, family, friends, travel, exercise and many hobbies. They keep me sane from the crazy stressful world of show business where I spend most of my time.

HOW MANY CLIENTS WOULD YOU SUBMIT FOR A PARTICULAR ROLE?

Redanty: Depending on the role or project, I submit around six actors per role.

Jebens: That depends on the project and the casting director. Some, you know you can submit more when you have good people because you know that casting director calls in many of your clients. Others, you have to be more discreet. Film and TV submissions, I usually only do a couple per role.

Nichols: Never more than three, and I completely disagree with the necessity of submitting on every role on every breakdown. When you do that it cheapens your taste levels and makes you less and less relevant in the eyes of casting directors. I only submit those who I feel can book the job.

McCracken: It varies wildly. For commercials, we tend to submit more talent. We can be very picky for theatre and film/TV projects.

Shaul: As many as are truly right for it.

DO YOU ATTEND SCHOOL SHOWCASES AND IF SO, WHAT MAKES THEM SUCCESSFUL?

Redanty: Yes, I attend them. I attend showcases of schools where I have a relationship or history. I either know somebody there or they have a record of good talent. A showcase should present that

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I often speak with parents who are lovingly (but forcefully) encouraging their children to major in something “practical.” I assure them that a Bachelor of Arts (BA) degree in theatre, especially at a large comprehensive university, is the most sensible degree to pursue in college! It is perhaps the last remaining genuinely liberal arts degree. One learns the best of multiple disciplines and new ways of thinking and being in the world. Where else are you required to understand history, politics, psychology, the structure of language, applied research, visual and physical composition, emotional intelligence, principles of design and construction, computer applications, engineering, scheduling, communication, collaboration, community engagement, and delivering a product on time?

At a large university, you get the advantages of high-level intercollegiate sports teams, excellent and comprehensive academic programs, a diverse audience and wonderful facilities. And often you find an excellent theatre, where students are encouraged to explore and expand their minds. The classroom experience in theatre at these institutions is often crafted to introduce students to the basic literature, history, technologies, design and performance practices of theatre. Our philosophy is that all students, regardless of interest, need to understand all production areas as well as develop an historical perspective on the art of theatre. This body of information becomes the foundation from which the student builds a fuller understanding of his or her potential and abilities.

Many large universities, like ours, have close-knit theatre departments where students are nurtured and everyone (faculty, staff and students) works together on a first-name basis. This combination offers students both clear personal identity and tremendous educational flexibility. Opportunities abound to apply knowledge beyond the classroom in acting, design, technical theatre, writing, management and directing.

Graduates of BA programs are cross-trained in theatre and that cross-training expands their abilities and their possibilities. Graduates of our program are working everywhere from Broadway to the Pentagon. Among other things they are make-up artists, Disney imagineers, writers, Web designers, actors, casting agents, teachers and producers. Pursuit of a BA at a large comprehensive university allows students the flexibility to pursue their dreams.
Why You Should Choose a BA Degree at a Small College or University

by Jackie Finney
Professor of Theatre
Averett University, Danville, VA

It’s time to choose where you want to go to college, but you can’t decide whether you want to act, direct, design or just work backstage. Maybe the right choice is a Bachelor of Arts (BA) in theatre from a small college or university that allows you to do it all. A small school gives theatre students the opportunity to experience a broad range of classes and build their resumes in both performance and tech. The BA degree not only gives you a broad education in general but also within the theatre degree itself.

The theatre BA usually requires you to take classes in all areas of theatre, allowing you to experience every aspect of theatre before deciding a focus. At my university, for example, all theatre majors have to take acting, stagecraft, design, theatre history and directing classes before they can declare an emphasis within the major. We have many students who start out wanting to be actors and end up as designers or “techies” and vice versa.

One of the most frequently asked questions from students contemplating a BA degree is: Can I double major? The answer is usually yes. We encourage students to double major. I have had theatre students pursue a second degree in such diverse fields as aviation, biology, math, business and equestrian studies. The wider the breadth of knowledge that people have, the more they can bring to the table as theatre artists.

Students also ask: Can I be in productions my freshman year? At a small school, the answer is usually yes. The opportunity to build your resume is great at a small institution because there is less competition for acting roles and production positions. The abstract ideas learned in classes are reinforced with hands-on experience in plays, and small class sizes allow individual attention from professors. Even if your emphasis is acting, you may also have backstage running crew experience and maybe even a design credit by graduation. Our graduates have told us that one thing potential employers comment on is the breadth of their college experience.

What kind of job can you get with a BA from a small university or college? You will be prepared for many jobs, including work at regional theatres, outdoor dramas, national tours, theme parks, cruise ships and children’s theatres. Or you may wish to continue your education with a Master of Fine Arts (MFA) degree in acting, directing, design, children’s theatre or theatre management.

If you like all aspects of theatre and want a broad-based and well-rounded theatre education, then a BA from a small school might be the thing for you.
Why You Should Choose a BFA Degree at a Large Comprehensive University

by Tiza Garland
Associate Professor of Theatre
University of Florida, Gainesville, FL

One of the most exciting reasons to pursue a Bachelor of Fine Arts (BFA) degree at a large university is that you will find yourself submerged in your chosen discipline, allowing you to focus more on theatre. It is often said that BFA programs are conservatory-like. While the specific structure differs from university to university, most BFA programs require studio courses that immerse the student in a specific area of study in theatre, such as design, musical theatre or acting.

One advantage of a “conservatory-like” program is that you get the rigorous training of a conservatory but still receive the broad-based education offered in a university setting. The emphasis is on studio classes that give you in-depth training in the practical and professional aspects of your chosen field, but you are also required to fulfill general education requirements such as sciences, math, history, psychology, diversity courses, languages and literature. These general education requirements educate you about the world around you and provide context for your art in society.

Larger universities offering BFAs often have more faculty members than smaller schools and therefore provide more perspectives in the various fields of theatre. This variety prepares you to work with different approaches as you enter the professional theatre workforce. Large universities often have a variety of performance spaces and present six to eight productions during the academic year, in addition to a summer production season, thereby providing a significant number of opportunities for involvement on the main stage.

Large universities also offer an opportunity for collaboration with departments across campus. For example, the University of Florida’s Digital Worlds Institute writes computer programs and uses other innovative technologies to support theatre and dance productions.

In short, a BFA at a large university provides students who want to immerse themselves in a theatre specialty with many opportunities for production involvement and collaboration in a conservatory-like atmosphere, while also offering opportunities to explore diverse electives in a large university setting.

I Chose... a BFA

NICK MARCUCCI

DEGREE: BFA, Acting
Carnegie Mellon University
Pittsburgh, PA

CURRENTLY: Actor
Los Angeles, CA

Pursuing a BFA is a tough but certainly worthwhile venture. As an acting major, I spent my four years largely in acting studios or rehearsals, consistently working long hours on Shakespeare scenes, play projects or collaborating with students on any number of ongoing independent projects.

Exceptional work ethic is a must. The BFA curriculum is tough and, in addition, practical application of the core curriculum is almost immediately introduced. BFA students not only learn in class, but are expected to perform and hone their craft on stage as well.

If you’re serious about a career in drama and want to be a part of a distinct network of artists, pursuing a BFA is the key.
When it comes to career choices, NSU is a hard act to follow.

With degrees in Theatre, Art, Arts Administration, Musical Theatre, Dance and Music, and an on-campus performing and visual arts center – including performance and black box theatres – NSU couldn’t be more dedicated to the arts. Yet with more than 50 undergraduate degree programs, small class sizes and a distinguished faculty, NSU can prepare you for any role in life you choose. Add more than 80 student organizations and a spectacular 300-acre Fort Lauderdale-Davie main campus offering a variety of on-campus housing options, and it’s no wonder why NSU continues to receive rave reviews.
Pursuing a BFA and a BA in Theatre Arts taught me how to balance my love for design and performing. I look forward to using my degrees to create with a theatre company where I can experience a range of roles.

I’ve been interning the last six months in the La Jolla Playhouse artistic department under Broadway director Christopher Ashley. Every stitch I made in a costume at Elon taught me patience and craftsmanship. My analysis of characters and plays trained me how to ask constructive questions and develop a vocabulary for my ideas.

It also was important for me to study courses outside my major while attending college. Small liberal arts universities with performing arts degrees offer the intensity of conservatory-style training with a broader and more balanced education. A fellow student and friend once said, “You have to have a life outside of the theatre to bring anything new and fresh back into it.”

Why You Should Choose a BFA Degree

by Fred Rubeck

Chair, Department of Performing Arts
Elon University, Elon, NC

The context for my view on this issue is based on my school, which offers a Bachelor of Fine Arts (BFA) training program housed within a small, liberal arts university. I will address the advantages of these factors: a smaller school, a professional BFA training program and the liberal arts tradition.

First, choosing a smaller program, you are likely to get lots of personal attention. You will get to know your faculty – and they will get to know you. This means more opportunity for involvement in productions.

Smaller departments also are more likely to encourage/allow actors to design, designers to write, and stage managers to act. The more you understand about our entire craft, the more effective you will be in your specific corner of it.

A smaller size also means that you develop a strong sense of community – within each major, within the department and within the university as a whole. I think this is very important in training majors to be supportive artists and colleagues who care about one another.

Choosing a BFA at a smaller school also provides many advantages.
at a Small College or University

BFA programs typically restrict the number of students accepted (by some type of audition process), so you will usually have small classes. Often, only students who have earned admission to the BFA program are allowed to take many of the classes. Therefore, you will take acting classes only with students who have demonstrated their talents and desire a professional career.

If you choose a school that provides its conservatory-style training in a liberal arts setting, you can receive top-notch theatre training along with a great college education that will help you better understand the world in which you are creating art. You might also have the chance to explore different subject areas, and perhaps minor in another subject of your choice.

Another byproduct of a liberal arts degree is that it will help prepare you for a higher-paying “survival job” that may keep you afloat as you work to begin your theatrical career.

A final issue to consider in looking at degrees is the structure of the department. If the school focuses exclusively on training undergraduates, then all roles and production jobs will go to undergraduates. In addition, your classes will all be taught by experienced faculty members – not graduate students or teaching assistants.

Ultimately the choice of a degree comes down to you – and which program best fits your goals as a student.

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Why You Should Choose a Two-Year Professional Degree:

GIOIA FAZZINI
Certificate, Professional Actor Training Program, Chattanooga State Community College, Chattanooga, TN

CURRENTLY: Actor, teacher, Atlanta, GA

When I entered the program, I already held a bachelor’s degree in music from Vanderbilt University, had many college and a few professional theatre roles, and had a great film agent in Nashville. But I knew something was lacking in my acting training. The two-year program I attended includes rigorous work in scene study and improvisation, in a culture of free self-expression, self-exploration and emotional generosity. There I was able to fill my toolbox with the essential practical skills that make me feel easily prepared for any performing situation. The best reward, however, is that my perception as an artist and human being was truly cultivated in that time. I pursued the Certificate only (not the Associate’s Degree) because I was looking to simply grow as an actor and artist. Yes, it’s pure idealism, but it’s helped me be a better teacher, musician, writer, and, of course, actor.
Actor Training Program

are no shifts of focus – no required general education classes, biology labs, English papers or math exams. Two-year training programs are all training, all the time.

No matter what training program you choose, you should ask the institution this question, “How do you decide who continues to the second year (or third year in BFA programs)?” You don’t want your first year (or first two years) spent pleasing your instructors and feeling the pressure to be compliant. You need permission to express not only the joy of learning the craft but also the pain, difficulty and struggles that accompany the training without fear of reprisal. Ask the question.

ACTORS AND AGENTS

(Continued from Page 24)

one thing an actor does best. I like unknown or new material, material actors write for themselves as well. I like a showcase that is 90 minutes or less, at a convenient location and partnering with other schools.

Jebens: I attend a lot less now than I used to. What will draw me to showcases is a client of mine being in them.

THE JOB SEARCH

(Continued from Page 8)

at employees’ Facebook profiles to get an idea of how the artist would be viewed as a representative of their theatre.

Some companies say they check Facebook every time they hire. Chris Armbrister, program director at Stagedoor Manor in Loch Sheldrake, NY, and producing director of Thin Air Theatre Company in Cripple Creek, CO, says Facebook “is one of the first places I go to learn a little about the person.” About 60 percent of those responding said they would think twice about hiring an artist if something troubled them about his/her Facebook profile. Turley of Theatre Tuscaloosa says she has “not hired people based on something I’ve seen in their Facebook status. Remember – be kind, even on Facebook!”

Nichols: From January to June, I am at three to five showcases a week. A successful showcase is one that I leave feeling that I have seen what each individual performer can do. Focus less on the show and more on the quality of the material (work) that is being presented.

McCracken: I do attend showcases. I think a successful showcase is one that actually showcases the talent. You might think that is a joke, but I have seen too many showcases where they get caught up in the “gimmick” of the showcase and don’t actually pick pieces that showcase the actors. I enjoy scenes more than monologues. Please do have a variety of scenes. Having what feels like the same scene over and over gets a little old. I think it is important to create a specific space even when you can’t have set pieces. Nothing worse than talking/ floating head actors with nothing to ground them. Don’t sing if you are not looking for musical theatre work.

Shaull: Yes. Successful showcases are efficient, convenient and can show students in suitable scenes in which they might be cast.

Ray Paolino, director of theatre and head of the MFA acting program at the University of Georgia, is a member of the Southern Theatre Editorial Board.

Final thoughts on connecting

Technology is a wonderful resource for artists. It’s easier than ever to connect with potential employers, market yourself and keep up professional contacts. However, you need to remember that online networking is just one way to connect – and that most theatres want to see you in person before inviting you to join their staff or their cast.

“Theatre is a face-to-face medium,” says Ford of Theatre Squared in Fayetteville, AR. “There are so many complex cues that fly back and forth when you are actually in the room with another human being. That said, electronic networking is incredibly helpful in this business, especially for a geographically remote theatre like ours.”

Jen Nelson Lane, production stage manager at Alabama Shakespeare Festival, is a member of the Southern Theatre Editorial Board.
Photography

(Continued from Page 16)

DIGITAL PORTFOLIO:
Displaying your work online

One key element taught in the photo class is how to shoot compositions that will work neatly in a portfolio. For example, you should consider whether an image will be displayed in vertical or horizontal format in the folio before the shot is taken. These compositional techniques remain relevant in the digital age, as no amount of Photoshop work can save a photo that has to fit into a 4” x 4” box on a Web page but was shot as a 6” x 4” composition; in all probability, someone’s feet are going to wind up cut off by the bottom of the frame. Shooting for a Web page or for a digital portfolio requires exactly the same kind of forethought as shooting for print; you must know the aspect ratio of your digital “page” in order to properly compose your shot.

Besides planning for digital composition, the class also touches briefly on the basics of file compression (e.g., shooting in RAW vs. JPEG, and saving JPEGs without losing image quality). It also covers color spaces (e.g., when to use “Web-safe colors,” “Adobe RGB,” and other options).

A second class, taught every winter by PD&T Department chair Michael Lincoln, is devoted to composing both digital and print portfolios. Lincoln emphasizes clean layouts, cropping and captioning, all executed and presented digitally except for a final print version at the end of the course. Designers sometimes embed sound, video and external links in their digital portfolios. Formats include PDF, PowerPoint, Keynote, Quicktime and others, all of which can be attached to an e-mail.

Additionally, the department brings in an alumnus to teach a short course on designing a personal Web page every year. “My philosophy is that we’re rapidly moving to personal portfolios being presented on iPads and similar new devices,” says Lincoln.

As of 2010, all PD&T graduate students finish the program having presented both a physical and a digital portfolio to their faculty and staff.

PHYSICAL PORTFOLIO:
Print lasting images

Despite the popularity of digital media, a physical portfolio is still a necessity for young artists, and that means printing photos. In the class, Winters recommends that students purchase their own printers. This sounds expensive, but a single print at a copy shop can be pricey, and a portfolio may consist of dozens of large pages filled with prints. The other problem with outsourcing your printing, of course, is that your life’s work may rest in the hands of a sullen teenager behind the counter.

The OU theatre photo office uses two Epson Stylus Photo 1400, 13” x 19” carriage printers, which have been running off huge batches of photos for four or five years without needing maintenance, and currently cost $200-$250 each. There are newer and better printers available, by Epson and others, but they can cost more, and the older generation still produces lovely photos.

Regardless of the printer you purchase, the same basic facts hold true. The best photo printers use five or more colors of ink, rather than the standard three found in most inkjet printers. Also unlike standard printers, photo printers should use the same brand of ink and paper as the company that made them, or photos may be smudgy or fade quickly.

If you use the recommended inks on the best recommended paper, your images will last almost indefinitely. There are photos adorning the walls of Ohio University that were taken 10 years ago. They look just as new as when they were taken – and so do their contents, since the photos were taken by someone who had “learned how to see.”

Kent Cubbage completed the Performance Photography - Portfolio Development class while earning his MFA in lighting design at Ohio University. Since graduating in 2010, he has designed for Seattle Shakespeare Company, in addition to assisting on the Tony-nominated The Scottsboro Boys and multiple shows at the Guthrie Theater and Chicago Shakespeare Theater.
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