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4  400 Words
Stage Combat Develops Mind, Spirit as Well as Body
by Robert W. Dillon, Jr.

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D-1  2013 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 Florida State University School of Theatre production of William Inge’s Bus Stop was chosen from 160 photos submitted by colleges and universities. Pictured are (left to right) Jennifer Acker as Grace and Christopher M. Watson as Virgil. Director: Gavin Mayer. Costume designer: Julia Kosanovich. Sound designer: Zach Cramer. Lighting designer: Dan Kimble. Scenic designer: Robert F. Wolin. Technical director: Amy Schneider. (Photo by Jon Nalon; cover design by Deanna Thompson; Photoshop work by Garland Gooden)
I am tired of hearing – from students and teachers – that stage combat is a skill. For one thing, it is a set of skills. For another, stage combat, as author Ken Wilber would say, both transcends and includes mere skill. Yes, an actor can and should use stage combat skill in a pragmatic way, but the practice has value beyond that use.

Stage combat probed deeply melds history, culture, social studies, ethics, morality and psychology. It explores mental and physical fitness. It uses techniques borrowed from martial arts, adapted to theatrical art. At any one time, all or part of this holon (a word coined by author Arthur Koestler, suggesting a whole that is also a part of another whole) may be in play.

I use stage combat to teach an interlocked web of life skills, art skills, theatrical skills, acting skills, movement skills, stage combat skills and martial-combative skills – a skill-set of body, mind and spirit. Stage combat not only trains bodies, but also can sharpen minds and liberate passions.

Students also benefit when we share with them the three aspects of combat and life stressed by the Renaissance martial arts masters: time, distance and proportion.

**Time:** meshing the sense of the “right moment” with the idea of change and movement in physics; measuring-sensing-taking time; pace, tempo, rhythm and tempo-rhythm.

**Distance:** spacing and using space; extension, expansion, contraction, telescoping; bridging gaps, making gaps; negative space and positive; situation-incarnation-integration; relationship, otherness, togetherness.

**Proportion:** the economics of energy; hot, cold and cool feelings and movements; pushing and pulling; turning and entering; the hard and the soft; the resistant and the yielding; the solid and the fluid and the airy.

Learning stage combat can make student actors’ work better and their lives richer. It has the potential to provide plenty of skills for “the work” while transcending that worthy goal to become an element of “The Work” – of life, of art, of theatre, of acting and of being human. As big and scary as that responsibility sounds to us mere teachers, dare we, in this tired old world, want less?
Thoughts, ideas and solutions – these are the tools we use as we search for the best techniques to perfect our craft. In this issue of Southern Theatre, we focus on the next step for emerging professionals involved in that quest. We provide students and educators with information and new ways of thinking about how to move to the next level.

We start with a hard look at the acting showcase, used at many schools to give acting students an entry to the professional world. Ray Paolino explores the value of showcases, including what works and what doesn’t, based on a survey of schools. He also asked agents and casting directors to weigh in with their thoughts on showcases.

For students in design and technical fields, there’s a showcase of sorts, too – the design competition. Doug Brown and Robert O’Leary explain why every design-technical student should enter design competitions and how these events can help them find jobs. Three designers add their insights on why to compete and what makes a winning entry.

Whether they are majoring in acting or design-tech, theatre history or stage management, students need one key ingredient to keep moving forward: money to pay the tuition bills. Patrick Gagliano outlines the more than $20,000 in scholarships available through SETC to help students pursue theatre degrees.

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 2013 College, University & Training Program Directory, listing SETC member institutions and details on the degrees they offer.

When emerging professionals set out in search of that first job, many automatically navigate to New York or Los Angeles and become part of a sea of new faces seeking work. An alternative that many miss? Regional theatre. Jen Nelson Lane explores the opportunities available in regional theatre for artists from actors to stage managers – and from emerging professionals to established artists. An actor who has spent his entire career in regional theatres tells his success story, and a Broadway veteran shares why she works part of the year in regional theatre.

This issue also includes our regular “400 Words” column, in which Robert W. Dillon, Jr., urges educators to view stage combat work as training not just for the stage, but for life as well.

Within these pages, you will find thoughts, ideas and solutions that will enable you or someone you know to work and succeed in the theatre business. I hope you relish your time with this issue of Southern Theatre!
A group of young actors fresh from college theatre programs crane their necks to stare at the skyscrapers and digital billboards of the big city. They quickly consult their crinkled city maps from their back pockets, but nowhere can they find any directions to the “open door” of the entertainment business. But wait, for some students graduating from select programs, there is hope – the showcase for agents and casting directors.

Every year scores of theatre programs bring their new graduates to various cities around the country to perform in showcases for industry professionals who are in positions that can open that elusive door to the first appointment or the first audition or, in very rare cases, the first acting job.

But how successful are showcases in opening those doors? And if your school doesn’t currently offer showcases, should it consider doing so?
Southern Theatre surveyed SETC member schools and programs that produce showcases and asked for details and advice on what makes a successful showcase. We received responses from 28 schools and programs, many with years of experience in producing professional showcases for their actors.

In addition, we sent a different set of questions to a smaller number of agents and casting directors—the people that showcases are designed to reach—to get their perspectives on what makes a successful showcase. (See sidebars throughout article.)

Whether you are a professor planning or contemplating a showcase or a student looking ahead to a showcase, you’ll find helpful information in the experiences and advice offered by these schools and agents.

WHo TYPiCALLy iS iN THE SHoWCASE?

Schools send a mixture of undergraduate and graduate students to their showcases. Of those responding to our survey, 52 percent send only undergrads, 16 percent send only grad students and 32 percent send a mixture of the two.

WHERE DO SCHOOLS SHoWCASE?

The answers vary widely according to the school’s goals. Most of the programs surveyed cited New York City as one of their showcase locations (no real surprise since NYC is the center of the American theatre world). But nearly 24 percent also take their students to Los Angeles, 14 percent to Chicago and 5 percent to Atlanta, and one program cites Washington, DC.

As expected, the New York choice is justified as providing “the most credibility … and most theatrical and film casting agencies have locations there … the best place to start a career.” However, costs for the New York location are generally considered high by most programs. Washington, DC, is cited by one school as “the second largest market in the country.”

Several schools note they are finding showcase success at home—bringing industry professionals to campus for an extended visit with students, offering workshops and getting to know potential clients.

“We have a captive audience,” one of the programs notes. “Agents and casting directors are here for an entire weekend instead of just dropping in for the showcase and leaving (which is what would hap-

(Continued on Page 8)

Agent? Or Casting Director?

Make sure you understand the distinction between the two, as they often are erroneously considered the same thing. A well-organized showcase typically is designed to attract both.

Agents are industry professionals who make their living from their clients (actors), who pay a standard percentage of their salaries to the agent for promoting the actors’ abilities, securing auditions and negotiating contracts.

Casting directors are contracted by the producing agency (such as a Broadway show, touring show, movie producer or TV series) to contact agents, bring actors in for auditions and coordinate the casting process. Some casting directors are permanent staff members of established theatres or TV networks and cast only for that company. Basically, an actor eventually wants to get to the casting director, with the assistance of her/his agent.

What makes a successful showcase? A showcase should be clean and concise, no clapping in between and no attendance by alumni. Material should be appropriate to each actor. If they sing, let them sing as well as act.

Best structure? There shouldn’t be more than 10 actors from a school in a showcase. One program showcasing shouldn’t be more than 30-45 minutes. Schools should make sure they are getting advice from someone in the industry.

Material? I think the selection of material depends on the individual. No original work. I want to see what you do with someone else’s words, not your own. I feel it is dangerous to do film and TV scripts; you hold yourself up to unfair comparisons.

Do you like digital alternatives? We work on computers all day long. If, and that is a big if, there is time, some probably will view media, but it is not like a live audition. This is New York City. We deal with the theatre more than we do with any other medium. I want to see what you bring into the room as well as what you do.

Do you enjoy a “meet and greet”? Some people like a “meet and greet,” but not me. I am there to see the work and if I am interested in meeting them I will have them call to set a meeting.

Are there too many showcases? I’m very much disenchanted with the glut of showcases. There are way too many programs who think they can compete in this market, and they are not there yet. Schools should be weeding through their talent, just like what will happen here in the real world.

Follow-ups? Most showcases include forms with places where I can check to say “call” or “send picture.” The percentage of actors I contact differs from school to school, year to year. I have been known not to call anyone in if I don’t like what I see.
pen in New York). They also get to see our apprentices in a full production as well as the traditional showcase performance. And we create opportunities for our apprentices to socialize with our industry guests.”

**HOW MUCH DOES IT COST?**

Survey results showed that 60 percent of the schools produce their showcases for $10,000 or less, a relative bargain when considering travel, housing, rentals, receptions and publicity. Nearly 30 percent spent between $10,000 and $25,000. On the higher end, two programs came in between $25,000 and $50,000 while only one went over the $50,000 mark.

**WHO PAYS FOR A SHOWCASE?**

For travel and housing, most of the programs make students responsible for their own travel and housing, although many said that students were housed by alumni at no cost in the host city. Several programs noted that they were within commuting distance to the showcase, making housing unnecessary.

For the costs of the showcase itself – including location rental, printing, staff and a reception – roughly two-thirds of the showcases receive support from the theatre department itself or from college deans. Some of those stated that they use a mix of funding from students and the department. The remaining third cited support from students’ personal funds – up to $500 each in one case – and student fundraisers and events. Those programs that claim some support from upper administration (deans, colleges) were roughly half of the respondents.

**WHAT’S THE BEST STRUCTURE?**

Programs that offer showcases are fairly similar in what they include in the actual performance itself. They typically offer:

- A format that includes a mix of scenes, mostly contemporary, with occasional songs and a smattering of dance for musical theatre programs.
- Singing as a strong component of a New York showcase for those students who have a voice “ready for Broadway.” Those showcasing in Los Angeles don’t usually sing.
- Brief showcases, most averaging 30 to 60 minutes maximum. There is widespread opinion that “short” seems to do the trick when it comes to holding the attention of industry professionals.
- Small numbers of participants, usually from 10 to 20 students, with 20 being somewhat high on the scale.
- More than one opportunity for each student to show talent – for example, two very short scenes, or a scene and a monologue, or perhaps a song and dance.
- A “flow” in the showcase, with one presentation...

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Schools Offer Tips for Developing a Successful Showcase

Schools that showcase offer suggestions that are fairly consistent across the board:

• Involve alumni. They are a solid resource for many schools. Some specifically advise that schools contact alumni in the profession at whatever showcase location a school is planning. A variation on that suggestion is to contact the campus development office and alumni association for assistance.

• Get advice. Before venturing on a showcase, one respondent advised that educators “consult with a school that is already doing it. Don’t reinvent the wheel.”

• Build in planning time. Advance work seems important to all schools offering showcases; most work on their showcase at least a year in advance, some as much as four years.

• Consider partnering with another school. Several programs suggested this, noting it works best if you partner with a school that is similar to yours in goals and program.

• Get a point person on the ground in the showcase city to handle logistics prior to arrival.

• Don’t add to the glut during popular times. One program offered this hint: “Choose less popular times during the year for the showcase – more availability and space rentals go down.” That echoes some of the complaints of agents and casting directors regarding the overbooked showcase “season.”

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seamlessly and effortlessly melding to the next.

One school sums up the structure this way: “We pair them, and each pair performs one 2- to 3-minute scene. All actors are on stage the entire time and there are no breaks or interruptions. We also don’t utilize any props, costumes or furniture beyond chairs. We showcase the acting. All material is contemporary – written within the past 10 years max.”

WHO SELECTS SHOWCASE MATERIAL?

A majority of the programs offering showcases say that faculty and students make the decisions together, with faculty involved in a consenting or approval mode for what the student brings in. On either end of that spectrum, two programs noted that they allow students to make choices on their own, and five programs said faculty select the material on their own. The key consideration of all: Select material that is right for each actor and that you expect will be well-received by agents and casting directors.

WHO MANAGES THE SHOWCASE?

The task of directing the showcase usually falls to faculty or staff. About half of the survey respondents said a single performance faculty member directs
Laura Maxwell-Scott, Agent
Collier Talent Agency, Austin, TX

What attracts you to a showcase? When considering which showcases to attend, we consider the reputation of the institution hosting the showcase, our previous experiences attending showcases at that institution, and the likelihood that graduates will reside in our market.

Best structure? About 20 actors in a showcase is my limit if I’m giving each actor the attention they deserve. Between 30 minutes to an hour is optimal time for a showcase.

Material? Keep it simple and let the talent shine. Help students choose the scenes in their wheelhouse, the things they can knock out of the park. As much as possible, avoid scenes from iconic films or material that is inappropriate for the actor. In our market, we are primarily booking for film and television, so contemporary theatre scenes and occasionally monologues work well. Film scenes can work as well, but students may be making it harder for themselves if the role was made famous by an Academy Award-winning actor. We are seeing more shows with singing and dancing, so I wouldn’t discount that.

Do you like digital alternatives? If an actor is submitting to us for representation and has YouTube links, DVDs or a website with a reel that we can consider before bringing them in for a meeting, then we are happy to view those materials when considering that actor. We don’t often have time to view entire showcases on DVD or websites.

Are there too many showcases? We are becoming disenchanted with organizations that churn and burn actors, charging thousands of dollars for actors to be seen by agents and casting directors without providing any real training.

Do you enjoy a “meet and greet”? Some food and drink and a chance to chat with colleagues can be welcome at a showcase! That said, I would much rather meet the talent in our office than at a “meet and greet.”

Follow-ups? A headshot, resume, demo if available, with a note would be a great way for actors to reach out to us. We invite approximately 1 percent to 5 percent of actors in a showcase to contact us.

Of the programs that responded to the survey, 44 percent indicated they have shared a showcase with one or more partners while 56 percent said they produce a showcase alone.

Advantages in partnering for showcases are an easing of the financial burdens of rentals, marketing, printing, musical accompaniment, food and drink; increased attendance; better networking; and in some cases, attracting agents and casting directors to a more critical mass, making it worth their while to attend.

Disadvantages? One school cautions that adding another program to their showcase would lengthen the running time beyond what they feel would be tolerable for the audience of professionals.

HOW CAN YOU CONNECT WITH AGENTS?

In this age of social media and digital technology, some theatre programs are finding less traditional ways to market, distribute or promote the work of their students and respective showcases, with:

• 85 percent of schools surveyed using an e-mail campaign to reach agents and casting directors;
• 27 percent of the schools also incorporating the use of DVD mailings;
• 27 percent utilizing YouTube or Facebook as a

(Continued on Page 12)
location for viewing students’ performances;
• 9 percent noting that they establish a virtual showcase, a specifically constructed website where agents and casting directors can view the entire showcase at their computer at a time of their choice. For example, one school reports that “a yearly showcase website is created that industry can directly link and which has images and limited info on the program and all talent.”

Surprisingly, though, many respondents said that traditional snail mail is the most effective way to reach agents and has the best chance of securing their attendance at the showcase. Some require students to help attract agents. One school notes, “We do traditional mailings, which are still the most successful. Each student participating is required to do their own mailings to alumni and industry, which by far brings the most industry out to see our showcase.”

Both schools and agents suggest involving alumni who can help attract agent interest. One school noted: “Calling industry people directly is not an option for most universities, but I would encourage them to take advantage of their alumni networks. If you have alums living in New York or Chicago who are represented by agents or who have relationships with casting directors, you should get them to ask their industry contacts to attend. They’re more likely to do it if they see the direct connection.”

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HOW DO YOU GAUGE SUCCESS?

What is the barometer for determining whether the showcase was a success? Actors getting jobs? Attaining stardom? Receiving a pat on the head? Schools who participated in the survey had an interesting and wide range of criteria for evaluating whether the showcase was a success for their students and them.

One flat out said that success is the number of actors who gain employment. Another also took a hard-line approach: “Two measures only: signed contracts with agents, and professional employment.”

Others took a more holistic and developmental approach to success. One school respondent confessed to the unpredictability and subjectivity of the entertainment field and to the benefits of the passing of time that increases networking. That respondent also said, “I gauge success by our industry guests’ reaction to the showcase and the material. If they feel that they’ve gotten a good impression of my actors and their impressions of type and marketability match what we think about our actors and what our actors think about themselves, then we’ve been successful. If our industry guests tell me that our showcase is one of the best they’ve seen all year, then we’ve been successful, regardless of whether or not they sign my actors. If our industry guests leave here thinking that we’re an outstanding training program and that our actors are dependable and will show up well in the audition room, then we’ve been successful.”

Some say success is getting strong attendance by industry professionals or a solid number of actors receiving appointments with agents. One school respondent said success was measured “by the...”

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PROFESSIONAL PERSPECTIVE
Linda Gillum, Casting Director
Remy Bumppo Theatre, Chicago

What makes a successful showcase? The two best showcases I’ve seen in Chicago are DePaul and Milwaukee Rep intern showcases. DePaul uses students who play instruments and/or sing for short transitions between scenes and/or monologues. There is a flow to it and it’s entertaining (rather than the traditional conveyor belt of actors). Milwaukee Rep has its interns do material from shows they’ve recently understudied. I thought this was a clever idea.

Best structure? Twenty students would be tops; a dozen would be best. If it’s less than eight, it doesn’t seem worth the trip. I would rather a university choose their top talent or have their students audition for the showcase if they have more than 20. If you’re from out-of-state, we need to know that the students are seriously considering moving to Chicago. It should be no more than 90 minutes, but 60 minutes is preferable.

Material? Contemporary scenes and monologues (especially recent successful titles) are best. Consistent errors in showcase material: 1) casting against type; 2) inappropriate, overdone or old, tired material; and 3) too much serious drama (rape, incest, abortion, etc.). It would be nice to have some humor.

Do you like digital alternatives? There is a casting director in Chicago who has a virtual showcase he e-mails each month. It’s nice because I can view actors at home with a cup of coffee when it’s convenient for my schedule. I use YouTube when an actor I need to see for something specific is out of town during the audition. I recently had a university send a DVD of showcase material rather than bringing their students to Chicago. I’m sure it was more cost-effective for them and easier for me. To be honest, I still haven’t watched it.

Are there too many showcases? There are too many showcases, and I either need to be selective or send my assistants. One consistent problem is the amount of showcases that occur on the same evening! It means that I have to choose which showcase I’m attending and which one I’m sending my assistant to. In Chicago, we are so overwhelmed in April and May with showcases (there are a few in March and June) that every Monday and Tuesday are booked with a showcase. There is a college that does one in December, and that is highly attended because nothing else is going on then.

Do you enjoy a “meet and greet”? Most showcases have a reception afterwards. Some also have one before, with light food and drink. The ones that have two showcases will have the musical showcase at 5, sit-down dinner at 6 and the acting showcase at 7. These showcases are more expensive but highly attended, of course!

Follow-ups? If I’m interested in an actor, I’ll meet them afterwards and give them my card to follow up. I’ve noticed some showcases keep a record of who attended and I will receive a thank you or follow-up note, which is nice. I usually contact about a fourth of the students I see at a showcase.

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student experience and if we helped them make a choice as to where to continue their work.”

HOW IS TURNOUT AT SHOWCASES?

The level of satisfaction with industry turnout at showcases is not particularly high. Just 65 percent of the schools reported that they are pleased with industry turnout at their showcases, while 35 percent said they are not satisfied. Some schools are still in their early years of showcasing and may still be growing their industry audience. Of those responding, 28 percent have been doing showcases for only 1 to 5 years; 44 percent have been showcasing for 5 to 10 years; and 28 percent have been at it for more than 10 years.

SHOULD YOU BRING AGENTS TO CAMPUS?

A good number of schools mentioned that they developed solid relationships with the casting industry by inviting them to campus for a series of workshops and classes, offering them opportunities to see the program firsthand and forge relationships with graduating students. Some also noted they substitute on-campus showcases for New York showcases, flying agents and casting directors to campus rather than taking students to New York. One school advised: “Think outside the box. Nobody wants to see more New York showcases.”

Agent Mark Redanty of Bauman Redanty & Shaul

in New York City is one of those who has participated in on-campus showcases.

“I like them,” he says. “I have met some of my best clients that way. They’re in their home environment, and they are comfortable. I can name people who are now celebrities that I signed based on their work in these types of showcases.”

Redanty notes that he and other agents will come to schools for a small fee and offer workshops and/or advice on the New York casting community and how to produce a showcase. One school in the Southeast brings him to campus for workshops and a showcase annually, rather than taking students to New York. Another school in the Midwest flies Redanty in to select students for its New York showcase.

While on-campus showcases can be a great idea, Redanty notes that traditional showcases – done well – remain the most effective way to reach large numbers of agents. “The numbers game is better if they come to New York,” he says.
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Is Your Next Step Undergraduate or Graduate School?

Apply Now for an SETC Scholarship to Help Pay for Your Education

by Patrick Gagliano

If you are planning to attend undergraduate or graduate school next year, SETC offers more than $20,000 in scholarships that can help ease the financial burden.

As you search for financial assistance – because you will most likely be looking to find as many sources for scholarships as possible – don’t forget to look at SETC!

Scholarships and awards are presented annually to deserving, qualified students who wish to study theatre at both the graduate and undergraduate levels. There are some very specific requirements for some of our awards, because SETC would like to encourage and reward students who study in many specialized aspects of theatre.

Part of our mission is to encourage applications because we want to make sure all the awards are given to deserving students each year. You never know if you could win unless you try, so don’t be one of those left thinking, “If only I had applied!”

Are You a Student Currently in Graduate School or Planning to Enter Graduate School?

SETC offers scholarships for traditional students pursuing master’s degrees in:

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Acting or Musical Theatre: Denise Halbach Award
$2,000 to a student pursuing a graduate degree in acting or musical theatre.
Deadline: January 15, 2013

Theatre: Robert Porterfield Award
$3,400 to a student pursuing a graduate degree in theatre.
Deadline: January 15, 2013

More info: www.setc.org/graduate-studies-scholarships-a-awards-scholarships

Are You a High School Student Who Plans to Major in Theatre?

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More info: www.setc.org/undergraduate-studies-scholarships-a-awards-scholarships

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More info: www.setc.org/graduate-studies-scholarships-a-awards-scholarships/wilson-award

How Do SETC Scholarships Help Recipients?

Kelsey Hunt: 2011, 2012 Marian A. Smith Scholar
Graduate school can be an emotional and financially overwhelming experience. Winning the Marian Smith Award not only offset some of my material costs, it also sent me to the University of Maryland feeling validated, supported and confident.

Francesca Chilcote: 2011 Robert Porterfield Scholar
SETC’s Porterfield Graduate Scholarship was instrumental in supporting me, both financially and psychologically, as I made the life-changing decision to move to Arezzo, Italy, to pursue my master’s in physical theatre at the Accademia dell’Arte, a brand new program accredited through the Mississippi University for Women.
Looking for the best setting to launch your career in theatre? Perhaps you’re seeking the perfect place to pursue an advanced degree in one of the theatre disciplines? To help you make those choices, we have compiled the most comprehensive directory available anywhere listing degrees and special programs offered at SETC member colleges, universities and training programs. Data for the profiles is provided by the institutions.
AGNES SCOTT COLLEGE
Department of Theatre and Dance
141 E. College Ave.
Decatur, GA 30030
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
Degrees: BA in Theatre: Performance, Techni- cal Theatre, Theatre Generalist; BFA in Dance & Dance Minor
Profile: Upon completion of the four-year pro- gram, Theatre Arts graduates are qualified theatre practitioners in the areas of: Acting, Audience Development, Directing, Dramaturgy, Costume Construction and Design, Set Construction and Design, Light and Sound Design, Theatrical Makeup Application, Theatre History and Theatre Management. Graduates who earn the BFA in Dance will be qualified to enter further study in the field or enter professional companies to begin their careers in dance.

ANDERSON UNIVERSITY
316 Boulevard
Anderson, SC 29621
Degrees: BA: Theatre, Theatre (with concentra- tion in Dance), Theatre (with concentration in Theatrical Design), Musical Theatre
Profile: A Christian university providing excellent performance, technical and arts administration opportunities in theatre; four performing venues (large and small proscenium, concert hall, black box); courses in acting, directing, musical theatre, design, dance (ballet, jazz, tap, modern), stage movement, stagewear, theatre history, theatre ministry and theatre forms. Auditions required; scholarships available.
Contact: Elizabeth Nix, Audition Coordinator
864-231-2000; enix@andersuniversity.edu
www.andersonuniversity.edu

ANDREW COLLEGE
501 College St.
Cuthbert, GA 39840
Degrees: AA: Theatre; Certificates: Musical Theatre, Film Technology
Profile: Andrew College offers small classroom and one-on-one theatrical and film training. Whether it’s on stage or in front of the camera, there’s no waiting until your junior or senior year to be there!
Contact: Spencer Curtis Young, Director of the Theatre Program
800-664-9250; curtisyoung@andrewcollege.edu
www.andrewcollege.edu

AMERICAN ACADEMY OF DRAMATIC ARTS
120 Madison Ave., New York, NY 10016
1336 N. La Brea Ave., Los Angeles, CA 90028
Degrees: Associate of Occupational Studies Degree; Acting; Certificate of Completion: Acting; with options to continue on at partnered schools for Bachelor’s Degree.
Profile: Founded in 1884, the American Acad- emy of Dramatic Arts is the first conservatory for actors in the English-speaking world. Since then, its purpose has remained constant: to provide students with the tools needed to make acting their profession. Faculty consists of working professionals and master teachers whose goals are to prepare students for acting careers in theatre, television and film.
Contact: admissions@aada.edu; 1-800-463-8990 (NY); 1-800-222-2867 (LA)
www.AADA.edu

AMDA COLLEGE AND CONSERVATORY OF THE PERFORMING ARTS
6305 Yuca St., Los Angeles, CA 90028
211 W. 61st St., New York, NY 10023
Degrees: BFA and Two-Year Conservatory Programs in Dance, Musical Theatre, Acting, and Performing Arts
Profile: AMDA has an audition process. Students who get accepted might qualify for a scholarship. Students have transfer options available if they wish to study in both New York and Los Angeles.
Contact: Karen Jackson, Director of Admissions
LA: 800-367-7908; kjackson@amda.edu;
NYC: 800-367-7908; cfrancovalle@amda.edu
www.amda.edu

APPALACHIAN STATE UNIVERSITY
Department of Theatre and Dance
PO Box 32123
Boone, NC 28608
Degrees: BAs: Theatre Arts (Design/Technol- ogy, General, Performance), Dance Studies; BS: Teaching Theatre Arts, K-12; Minors: Theatre Arts, Dance
Profile: Appalachian State University Depart- ment 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; adamsmm@appstate.edu
www.theatre.appstate.edu

ATLANTIC ACTING SCHOOL
76 Ninth Ave., Suite 537
New York, NY 10011
Degrees: BFA offered through NYU’s Tisch School of the Arts; Certificate Programs: Professional Conservatory; Evening Conservatory; Summer Teen Ensemble
Profile: Founded by David Mamet and William H. Macy over 25 years ago, Atlantic offers in-depth training in Mamet and Macy’s unique approach to the acting profession: Practical Aesthetics. Located in NYC, the mission is to ensure that each graduate masters essential analytical and physical disciplines of acting and is empowered with skills necessary for success.
Contact: Heather Baird, Director of Education and Recruitment
212-691-5919; hbaird@atlantictheater.org
www.atlanticactingschool.org

AUBURN UNIVERSITY
Telfair Peet Theatre
Auburn, AL 36849-5422
Degrees: BA: Theatre; BFA: Acting, Music Theatre, Design/Technology, Management
Profile: Auburn Theatre offers rigorous practical training in a liberal arts context. A high percentage of graduates proceed to industry employment and graduate theatre training programs.
Contact: Scott Phillips, Chair
334-844-4748; philim2@auburn.edu
www.auburn.edu/theatre

AVERETT UNIVERSITY
420 W. Main St.
Danville, VA 24541
Degrees: BA: Theatre; BA or BS: Theatre with Teacher License; BA: English/Theatre with or without Teacher License; Minor in Musical Theatre
Profile: Averett has a small, energetic and ex- tremely 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

2013 SETC College, University
BALL STATE UNIVERSITY
Department of Theatre and Dance
2000 W. University Ave.
Muncie, IN 47306
Degrees: BFA: Musical Theatre, Acting, Dance; BAs or BSs: Design and Technology, Directing, Stage Management, Theatre Education, Theatrical Studies
Profile: Ball State University offers a totally undergraduate program for the serious theatre and dance student. The nationally recognized degree programs, fully accredited by the National Association of Schools of Theatre and National Association of Schools of Dance, provide quality, pre-professional training in a liberal arts setting, preparing students for professional careers or graduate study.
Contact: Bill Jenkins, Chair/Andrea Sadler, Recruitment Coordinator
765-285-8740; wjenkins@bsu.edu; amsadler@bsu.edu
www.bsu.edu/theatre/

BELHAVEN UNIVERSITY
1500 Peachtree St.
Jackson, MS 39202
Degrees: BAs: Theatre, Theatre Performance, Theatre Production, Theatre Ministries, Musical Theatre
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
http://blogs.belhaven.edu/theatre/

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

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

BERRY COLLEGE
2277 Martha Berry Hwy.
Mount Berry, GA 30165
Degrees: BA: Theatre
Profile: The Berry College theatre program provides quality theatre arts training in a broad-based liberal arts setting.
Contact: John Countryman
706-236-2258; jcountryman@berry.edu
www.berry.edu

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

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 intermediate performance, and for providing a multifaceted educational experience in a nurturing, student-focused environment.
Contact: Steve Snyder, Department Chair
309-677-2660; theatre@bradley.edu
http://blogs.brooklyn.cuny.edu/theatre-arts/

BROOKLYN COLLEGE
Department of Theatre
2900 Bedford Ave.
Brooklyn, NY 11210
Degrees: BA: Theatre; BFAs: Acting, Design and Technical Production; MFAs: Acting, Design and Technical Production, Directing, Performing Arts Management; MA: History and Criticism
Contact: Undergraduate: Laura Tesman, ltesman@brooklyn.cuny.edu; Graduate: Judylee Vivier, jjvivier@brooklyn.cuny.edu
718-951-5666
http://depthome.brooklyn.cuny.edu/theater/

CAP21 Musical Theatre Conservatory
18 West 18th Street, 6th Floor
New York, NY 10011
Degrees: Certificate of Musical Theatre Training
from CAP21 or a Bachelor of Arts or Bachelor of Science Degree in collaboration with the New School for Public Engagement
Profile: CAP21 offers an intense training experience with equal emphasis on acting, singing and dancing. There are seven curricular productions over the course of four semesters. Students earn a total of 72 college credits that can be transferred to the New School for Public Engagement to finish their degree should they so choose.
Contact: Vernon Goodman, Director, Admissions & Recruitment
212-807-0202 ext 21; admissionsinfo@cap21.org
www.cap21.org

CARNEGIE MELLON UNIVERSITY
School of Drama, 5000 Forbes Ave.
Pittsburgh, PA 15213
Degrees: BFA: Acting, Musical Theatre, Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management); Directing; Dramaturgy; MFA: Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management); Directing, Dramatic Writing
Profile: The School of Drama presents an intense conservatory training ground for students who want consistent individual attention leading to a career in professional theatre. A faculty of professional designers and technicians provides a hands-on education. By graduation, students are well-placed to move directly into the industry in all areas.

CARNEGIE MELLON UNIVERSITY COLLEGE OF FINE ARTS
School of Drama, 5000 Forbes Ave.
Pittsburgh, PA 15213
Degrees: BFA: Acting, Musical Theatre, Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management); Directing; Dramaturgy; MFA: Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management); Directing, Dramatic Writing
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School of Drama, 5000 Forbes Ave.
Pittsburgh, PA 15213
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Profile: The School of Drama presents an intense conservatory training ground for students who want consistent individual attention leading to a career in professional theatre. A faculty of professional designers and technicians provides a hands-on education. By graduation, students are well-placed to move directly into the industry in all areas.
Contact: Professor Christopher Zink, Chair
704-637-4340; cdzink@catawba.edu

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

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

Degrees: BA: Theatre Education; BFAs: Musical Theatre, Performance (Acting or Directing), Technical Theatre (Lighting Design, Set Design, Costume Design, Technical Theatre production); BAs: Musical Theatre, Theatre Arts; BS: Theatre Arts Management

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

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

CATHOLIC UNIVERSITY OF AMERICA
Drama Department
Washington, DC 20064

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

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

Contact: Gail S. Beach
202-319-5351; montgomery@cua.edu
http://drama.cua.edu

CENTRE COLLEGE
600 West Walnut St
Danville, KY 40422

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

Contact: Anthony Haigh, Chair; Amelia Groetsch, Auditions Coordinator
859-238-5428, anthony.haigh@centre.edu; 859-238-5424; amelia.groetsch@centre.edu
http://web.centre.edu/drama

CHATTANOOGA STATE PROFESSIONAL
ACTOR TRAINING PROGRAM
4501 Amnicola Hwy.
Chattanooga, TN 37406

Degrees: Certificate and/or AA or AS
Profile: A two-year intensive acting program designed for students who desire to pursue careers in theatre, television and film. The program is modeled after The New Actors Workshop, a training program in New York City founded by George Morrison, Mike Nichols and Paul Sills.

Contact: Rex Knowles, Executive Director, or Sherry Landrum, Artistic Director
423-697-3246; theatre@chattanoogastate.edu
www.chattanoogastate.edu/theatre

CLAFLIN UNIVERSITY
400 Magnolia Ave.
Orangeburg, SC 29118
Contact: Annette Grevious, Associate Professor of Speech & Drama
803-535-5897; agrevious@claflin.edu
www.claflin.edu

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

Degrees: BA: Production Studies in Performing Arts; Concentrations: Theatre, Music, Audio Technology
Profile: Clemson offers students individual mentorship, small classes, and internships at places such as Spoleto, WorldBRIDGE, the O’Neill Theatre Center and KCACTF, among others. Students work in all areas of theatre and help to manage and administrate a road house.

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

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

Degrees: BA: Theatre; Professional Degrees in Musical Theatre, Acting, Design and Technology

Profile: The Department of Theatre Arts is a program of approximately 150 majors, with 11 full-time faculty members and five part-time faculty.

Contact: Kenneth J. Martin, Chair, Department of Theatre
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. Blackbox and proscenium theatre spaces.

Contact: Phyllis Fields, Chair
843-383-8013; pfields@coker.edu
www.coker.edu

COLLEGE OF CHARLESTON
66 George St
Charleston, SC 29424

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

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

Contact: Todd McNerney, Department Chair
843-953-7735; mcnernrey@cofc.edu
www.cofc.edu/theatre

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

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

Contact: Joan Gavaler
757-221-2785; jsgava@wm.edu
www.wm.edu/as/tsd/

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)

Profile: The Department of Theatre Arts is a program of approximately 150 majors, with 11 full-time faculty members and five part-time faculty.
The department produces an ambitious four-show mainstage season of two straight plays and two musicals, in addition to three student-directed shows, four dance concerts and 20-plus one-acts.

**Contact:** Timothy D. Pinnow, Head
970-248-1795; tpinnov@coloradomesa.edu
www.coloradomesa.edu/theatre

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

**Degrees:** BA: Theatre Arts; BFA: Theatre Arts (with concentrations in Acting/Directing or Design/Technical); MEd and BSEd in Theatre Education

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

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

**CONCORDIA UNIVERSITY, CHICAGO**
7400 Augusta St.
River Forest, IL 60707

**Degrees:** BAs: Theatre Arts (Performance or Technical/Design track), Theatre Arts Administration, Theatre Arts Education

**Profile:** Located in one of the premiere theatre cities in America, the CUC Theatre Program is designed to teach students how to succeed in ALL theatrical crafts. Using the store-front theatre model as a basis for our pedagogical process, our majors are involved in production from acting to marketing, design to directing, and much more.

**Contact:** Jason Narvy
708-209-3094; Jason.Narvy@cuchicago.edu
www.cuchicago.edu

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

**Degrees:** BA: Theatre; BA: Musical Theatre

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

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

**CREATIVE STUDIOS OF ATLANTA**
500 Bishop St Suite F8
Atlanta, GA 30318

**Profile:** Creative Studios of Atlanta is a casting company and training facility for professional actors. We provide actors with professional training through classes, master level workshops, summer intensive programs, the highly selective Kids, Teens & Teens Film Academy Company for Film/TV, and for voice-over talent in our new voice-over studio through the CSA Film Academy.

**Contact:** 404-355-4588; info@csatl.com
www.creativestudiosofatlanta.com

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

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

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

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

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

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

**Profile:** Generous talent scholarships, small class sizes and frequent production/performance opportunities enable Davis & Elkins College theatre students to gain valuable practical experience and build impressive resumes.

**Contact:** April Daras
304-637-1560; darasa@davisandelkins.edu
www.davisandelkins.edu

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

**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
Messick 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:** Connie Ballance, Administrative Assistant
252-328-6390; theatre@ecu.edu
www.ecu.edu/theatredance/

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

**Degrees:** BAs: Theatrical Design and Production, Theatre Studies, Arts Administration; BFA: Acting, Dance, Music Theatre; BS: Dance Science

**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:** Frederick J. Rubeck, Chair, Professor
336-278-5695; rubeck@elon.edu
www.elon.edu/performingarts/

**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.

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**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.
Case, University

Contact: Jeffrey Ingman
304-367-4219; Jeffrey.Ingman@fairmontstate.edu
www.fairmontstate.edu/academics/arts-theatreprogram/default.asp

FAYETTEVILLE STATE UNIVERSITY
Performing and Fine Arts Department
1200 Murchison Rd.
Fayetteville, NC 28301
Degrees: BA in Theatre; Minor concentrations in: Dance, Telecommunications, Speech-Theatre, Theatre
Profile: Fayetteville State University is a comprehensive, regional university of nearly 6,000 students. FSU Theatre produces an annual season of several mainstage shows, including children's drama, musical theatre, African-American drama, classics, and the 24-Hour Theatre project. Our program is led by world-class faculty with strong ties to the regional and national professional field.
Contact: Jeremy Fiebig, Theatre Outreach Coordinator
910-672-2574; jfiebig@uncfsu.edu
http://www.uncfsu.edu/arts/fsu-theatre

FLAGLER COLLEGE
74 King St.
St. Augustine, FL 32084
Degrees: BAs: Theatre Arts; Theatre Arts Education
Profiles: 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
5001 St. Johns Ave.
Palatka, FL 32177
Degrees: AS: Acting, Dance, 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@sjurstate.edu
www.flosarts.org

FLORIDA SOUTHERN COLLEGE
111 Lake Hollingsworth Dr.
Lakeland, FL 33801-5698
Degrees: BA: Theatre Arts; BFAs: 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; pbaşek@flsouthern.edu
www.flsouthern.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 McCoulough or Johnny Pettigrew
904-646-2042; 904-646-2421; kmccoulou@fscj.edu; jpettegr@fscj.edu
www.fscj.edu/mydegree/Community/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: Gien Gourley, Director of Theatre
843-661-1538; agourley@fmu.edu
http://departments.fmarion.edu/finearts/

FROSTBURG STATE UNIVERSITY
101 Braddock Rd.
Frostburg, MD 21532
Degrees: BAs or BSs: Theatre (concentrations in Acting, Design/Technology, Theatrical Studies): Minor: Dance
Profile: FSU offers a pre-professional training experience within a liberal arts curriculum. Through diverse courses and a rigorous production season, students participate in real-life collaborative experiences that prepare them for professional careers and the pursuit of graduate studies. Auditions/Interviews are required for Acting and Design/Technology focuses.
Contact: Nicole Mattis
301.687.4145; theatreanddance@frostburg.edu
www.frostburg.edu/theatre_dance

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D-6
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, j.oney@furman.edu; 864-294-2127; maegan.azar@furman.edu
http://eweb.furman.edu/~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 the University of North Georgia, Brenau University and theatre professionals who work together to create a dynamic educational/training program (ACE Award for Academic Excellence), GTA has been showcased at the Kennedy Center (ACTF finalist) as “a model theatre program.”

Contact: James Hammond
678-717-3624; jhammond@gsc.edu
www.gainesvilletheatrealliance.org

GARDNER-WEBB UNIVERSITY
Theatre Department
PO Box 997
Boiling Springs, NC 28017

Contact: Christopher R. Keene
704-406-4371; ckeene@gardner-webb.edu
www.gardner-webb.edu

GEORGE MASON UNIVERSITY
4400 University Dr. MS 3E6
Fairfax, VA 22030

Degrees: BA: Theatre: concentrations in Design & Technical Theatre, Playwriting & Dramaturgy, Theatre Studies, Performance, Theatre Education for Theatre Arts (PK-12); BFA: concentrations in Performance for Stage & Screen, Design for Stage & Screen, Writing & Dramaturgy for Stage & Screen; Accelerated MA allows Theatre BA/ Masters in Arts Management; Post Graduate Certificate in Theatre Education; and, soon, Certificate in Performance for Musical Theatre.

Profile: Students find a home where professional artists of the stage and screen encourage them to engage their artistic and academic skills in regional and global communities. Theatre at Mason blends excellence and academic rigor in area concentrations and tremendous theatre resources, providing a professional approach in a liberal arts environment.

Contact: Kevin Murray, Program Manager
703.993.1120; theater@gmu.edu
http://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 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, front-of-house, technical theatre, stage management, design skills, production management and dance. We offer affordability, small class size, access to Atlanta’s vibrant theatre scene, and excellent instructors who are currently working in professional theatre. GPC Theatre is currently pursuing NAST accreditation.

Contact: Sally Robertson, Theatre Program Coordinator
678-891-3564; sally.robertson@gpc.edu
http://depts.gpc.edu/~clafa/theatre/theatre.htm or www.gpc.edu

GEORGIA SOUTHERN UNIVERSITY
Communication Arts Department
281 Forest Dr., Rm 3000
Statesboro, GA 30458

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/programs-of-study/college-transfer/departments/theatre-(drama)

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

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Richard Rodgers Director of the Drama Division

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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 or BS: Acting, Dance Education, Dance Performance, Design/Production, Theatre Education, Theatre Studies (concentrations in Cinema Studies, Creative Drama, Directing, Dramaturgy/History, Integrated Performance and Theatre Management); MA or MS: Theatre History or Criticism; MFA: Acting, Design/Production, Directing
**Profile:** The School of Theatre and Dance has an over 40-year legacy with many distinguished alumni, including the founders of Steppenwolf Theatre Company. Extensive production opportunities are available in three diverse performance venues and include student-produced work. The Center for the Performing Arts and Ewing Theatre offer state-of-the-art facilities.
**Contact:** Janet Wilson, Director
309-438-8783; jwilso4@ilstu.edu
www.cfa.ilstu.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:** Kristen Sosong, School of Theatre Arts Recruiter
309-556-3944; csusong@iwu.edu
www.w2.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; jrmichae@iu.edu
www.theatre.indiana.edu

**JACKSONVILLE STATE UNIVERSITY**
School of Theatre and Dance
700 Pelham Rd. N.
Jacksonville, AL 36265
**Degrees:** BA in Theatre
**Profile:** JCU theatre programs offer emerging theatre scholars-artists with strong background in theatre production, Design Tech) or MAs and PhDs: Theatre History and Criticism; MFA: Acting, Design/Production, Directing
**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

**JOHNSON C. SMITH UNIVERSITY**
Department of Theatre
1000 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:** Holly Logue, Chair, VE 409A
908-737-4420; hlogue@kean.edu
www.kean.edu/KU/Theatre

**KENNESAW STATE UNIVERSITY**
Department of Theatre
1000 Chastain Rd., 3103 Wilson Bldg. 31, Rm. 249
Kennesaw, GA 30144
**Degrees:** BA: Theatre, Performance Studies (with concentrations in Acting, Musical Theatre, Performance Studies, Design Tech)
**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, and performance art.
**Contact:** John S. Gentile, Chair
770-499-3123; jgentile@kennesaw.edu
www.kennesaw.edu/theatre/
KENT STATE UNIVERSITY  
School of Theatre and Dance
B141 Music & Speech Building
Kent, OH 44242-0001

**Degrees:** BA: Theatre Studies; BFAs: Musical Theatre, Dance Performance, Dance Education, Design and Technology; MFAs: Acting, Lighting Design, Scene Design, Costume Design, Theatre Technology. Acting for the Returning Professional

**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

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.

**Contact:** Elizabeth Lee Dollar, Chair
423-652-4839; eldollar@king.edu
www.king.edu

LAGRANGE 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, small class sizes and professionally active full-time faculty 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:** BSs: 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
864-388-8793; msacay@lander.edu
www.lander.edu

LEE UNIVERSITY
1120 N Ocoe 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

LEES-MCRAE 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:** Tessa Carr, Chair
828-898-3538; carrt@lm.edu
Michael Hannah, Program Coordinator
828-898-3568; hannahm@lm.edu
www.lm.edu/academics/programs/performing-arts_studies/

LENOIR-RHYNE UNIVERSITY
PO Box 7212
Hickory, NC 28603

**Contact:** Mia Self
828-328-7161; mia.self@lr.edu
www.lr.edu

LIMESTONE COLLEGE
1115 College Dr.
Gaffney, SC, 29340

**Contact:** Tim Baxter-Ferguson
864-488-8234; tbaxter@limestone.edu
www.limestone.edu/academics/arts-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/arts-and-letters/theatre

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

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

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

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

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

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

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

**Contact:** Kristin Sosnowsky
225-578-4174; k sosno1@lsu.edu
www.theatre.lsu.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 expert training in stage combat, stage
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: Cherie Roberts; Office Manager
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, Teacher Education, or General Studies)
Profile: We will prepare you for a career as a performer, director, and manager of all aspects in the art of making theatre. Hallmarks of the program are a rigorous production schedule, experience in all areas of theatrical production, and top-notch faculty contribute to the significant success of MSU graduates. Program houses an Equity (AEA) affiliate theatre.
Contact: Stacy DeZutter, Theatre Program Director
601-974-1355; dezuts@msl.edu
www.msu.edu/academic_departments/department_of_theatre.php

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/

MERRITT COLLEGE
3800 Hillsborough St.
Raleigh, NC 27607

Degrees: BA: Theatre, with focus tracks in Performance, Production & Musical Theatre; K-12 License to Teach Theatre; New Professional Performance Certificate in Theatre; Minor in Theatre.
Profile: As a student in Merritt’s Theatre Department, you will learn from and work with faculty who are professional actors, designers, and directors. Our program provides a strong setting for technical skill development, creative exploration and artistic scholarship as we educate women to excel in the arts.
Contact: Catherine Rodgers
919-760-8586; rodgersc@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 Licensure)
Profile: Located 30 miles from Nashville, MTSU offers diverse training options for undergraduates only in areas such as acting, design, directing, youth theatre, playwriting and dance. 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
615-898-2640; jgibson@mtsu.edu
www.mtsu.edu/theatre

MILLSAPS COLLEGE
Department of Theatre
1701 N. State St.
Jackson, MS 39210-0002

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

MISSISSIPPI UNIVERSITY FOR WOMEN
1100 College St., Box W-1619
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 MWW 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 65897

Degrees: BA; Self-Designed Major in Theatre Studies
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: Bob Willenbrink
417-836-4400; rwilenbrink@mssouri.state.edu
www.theatreanddance.mssouri.state.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 270-809-4421; david.balthrop@murraystate.edu www.murraystate.edu/theatre/

**NEW YORK CONSERVATORY FOR DRAMATIC ARTS**
FILM + TELEVISION + THEATER
39 W. 19th St. 2nd Fl
New York, NY 10011

**Degrees:** The New York Conservatory for Dramatic Arts offers two Certificate programs.

**Profile:** Professional Training Program: An intensive, 2-3 year conservatory program culminating in the final year focusing on film, television, emerging media and career preparation. Financial aid and scholarships available. Summer Acting Training Program: 4-week summer acting intensive where students gain on-camera experience and 6 college credit hours. Scholarships available.

**Contact:** Office of Admissions 212-645-0030 x4080; admissions@sft.edu

**NEW YORK FILM ACADEMY**
919-530-6144; johnalston@nccu.edu
Durham, NC 27707

**Degrees:** BFA: Professional Theatre (with two options: Acting or Technology)

**Profile:** The vision is to create theatre that reflects the human experience from, though not limited to, an African-American perspective inclusive of supporting new works and experimental theatre, and to become the premier training program in acting and technology using the arts to impact local, national and international communities.

**Contact:** Frankie Day 336-334-7852; frankie@ncat.edu http://cas.ncat.edu/~vpa/

**NORTH CAROLINA CENTRAL UNIVERSITY**
1601 E. Market St.
Greensboro, NC 27411

**Degrees:** BFA: Professional Theatre (with two options: Acting or Design)

**Profile:** The department’s official producing arm emphasizes the human experience from an African-American perspective inclusive of supporting new works and experimental theatre, and to become the premier training program in acting and technology using the arts to impact local, national and international communities.

**Contact:** Johnny B. Alston 919-530-6144; johnalston@nccu.edu www.nccu.edu/academics/sc/liberalarts/theatre-drama

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

**Degrees:** BA and BS: Theatre Arts; BFA: Design Technology, Performance, Musical Theatre

**Profile:** The department’s official producing arm is a laboratory for learning in which imaginative play and disciplined work are fused in dramatic creations. The course of study is rigorous and realistic, designed to develop, challenge and broaden the skills and attitudes of all theatre students, especially highly motivated students who take responsibility for their own growth.

**Contact:** Katherine Noone 701-231-7834; ndsu.theatre@ndsu.edu

**NORTH GREENVILLE UNIVERSITY**
PO Box 1992
Tigerville, SC 29688

**Degrees:** BA: Theatre Arts

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

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

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

**Degrees:** AA: Theatre

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

**Contact:** Mark A. Webb 256-638-4418 x2218; webbm@nacc.edu www.nacc.edu/nacctheatre/

**NORTHERN ILLINOIS UNIVERSITY**
1425 Lincoln Hwy
DeKalb, IL 60115

**Degrees:** BA: Theatre; BFAs: Acting, Design and Technology, Dance Performance; MFAs: Acting, Design and Technology

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

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

**NORTHWESTERN STATE UNIVERSITY**
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 theoretical study for filmmakers and actors. This educational model allows students to achieve more in less time than at other film or acting schools in the world.

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

**NEWBERRY COLLEGE**
2010 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 and Communications, and our faculty are educators with professional credentials. Typically 15-20 students are actively involved in theatre per semester.

**Contact:** Patrick Gagliano, Director of Theatre, patrick.gagliano@newberry.edu; Matthew Fuller, Director of Technical Theatre, matthew.fuller@newberry.edu; Mandy Butler, Assistant Professor of Theatre, mandy.butter@newberry.edu www.newberry.edu

**Performing and Visual Arts Program**

Theatre, Arts, Arts Administration, Musical Theatre, Dance and Music

Learn about our state-of-the-art facility and ask us about financial aid options.

Profile: Located in historic Natchitoches, NSU offers the education of a large university, outstanding faculty and guest artists throughout the academic year. NSU has competitive tuition and out-of-state tuition discounts. Freshmen have the opportunity to participate in all productions. Three venues and eight productions per year give every student a chance to grow and perform. Summer Dinner Theatre provides additional opportunity. NAST accredited.

Contact: Scott Burrell, Coordinator of Theatre & Dance
318-357-6891; nburrellc@nsula.edu
http://theatre.nsula.edu/

NOVA SOUTHEASTERN UNIVERSITY
Farquhar College of Arts and Sciences
Division of Performing and Visual Arts
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.fcas.nova.edu/divisions/pva

OGLETHORPE UNIVERSITY
4484 Peachtree Rd., NE
Atlanta, GA 30319

Degrees: BA: Theatre, Minor in Shakespeare and Renaissance Studies
Profile: Ogletorpe University is one of the few BA programs in the country with a professional theatre company in residence, Georgia Shakespeare. Students studying theatre at OU engage in an innovative liberal arts curriculum, work on a variety of productions each year and have intimate exposure to the artists and staff of Georgia Shakespeare.

Contact: Matt Huff
404-504-3409; mhuff@ogletorpe.edu
http://ogletorpe.edu/arts/theatre/
www.gashakespeare.org/

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

Degrees: BFAs: Theatre Production, Musical Theatre; BA: Theatre; Minor: Dance, Arts Administration
Profile: ONU offers a dynamic liberal arts education with a strong international focus. The theatre program is supported by a modern, fully equipped theatre complex, 30-35 national and international guest artists, and international study abroad/internship opportunities.

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

THE OHIO STATE UNIVERSITY
Department of Theatre
1089 Drake Performance and Event Center
1849 Cannon Dr.
Columbus, OH 43210

Degrees: BA: Theatre; MFAs: Acting, Design; MA: Theatre, PhD: Theatre
Profile: We are a vibrant, active department committed to teaching and training artist-scholars of the future. We recognize that the creation of new work is the life blood of the theatre and to this end we provide opportunities for students to develop and create new performance work while maintaining connections to our history through productions of classic, modern and contemporary texts.

Contact: Beth Simon, Undergraduate Studies Coordinator, Damian Bowerman, Graduate Studies Coordinator
614-292-5821; simon.286@osu.edu; bowerman.11@osu.edu
http://theatre.osu.edu/

OHIO UNIVERSITY
School of Theater, 307 Kantner Hall
Athens, OH 45701

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

Contact: Michael Lincoln, 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 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@pbu.edu
www.pbu.edu

PIEDMONT COLLEGE
P.O. Box 10
Demorest, GA 30535

Degrees: BFA: Arts Administration; BAs: Theatre, Musical Theatre, Technical Theatre & Design, Theatre for Youth, 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
http://oglethorpe.edu/arts/theatre/

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 Cos-
tume 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/COPA

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: Carl H. Lefko
800-960-7583 x8383; tpreston@presby.edu
http://www.presby.edu/theatre/

RADFORD UNIVERSITY
Box 6969 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: Ken Parks (Design/Technical Production), 434-947-8564; kparks@randolphcollege.edu
Mace Archer (Performance) 434-947-8563, marcher@randolphcollege.edu
www.randolphcollege.edu/theatre
http://faculty.randolphcollege.edu/theatre

REGULAR COLLEGE
Theatre Department, 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 a four-show mainstage season and uniquely earning key production positions as their capstone experience.

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
http://faculty.randolphcollege.edu/theatre

REGULAR UNIVERSITY
1000 Regent University Dr., COM 200
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 407-446-2501; bjohnson@rollins.edu
www.rollins.edu/theatre

ROWAN UNIVERSITY
College of Performing Arts
Department of Theatre and Dance
201 Mullica Hill Rd.
Glassboro, NJ 08028

Degrees: BA: Theatre (Acting/Directing, Musical Theatre, Dance, Design/Technical, Pre-Teaching); BA/MST: 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: BA: Acting, Design (Set, Lighting, Costume Design and Costume Technology), Production and Management (Stage Management and Technical Direction); MFAs: 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: 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, Musical Theatre (Concentrations in Acting, Dance, Voice), Theatre Design and Technology, Theatre Business; BFA: Musical
Theatre
Profile: Theatre and Dance at Selton Hill have an outstanding tradition of excellence. Our program provides an ideal mix of professionalism and personal attention with a liberal arts foundation, in a new performing arts center.
Contact: Denise Pullen, Associate Professor of Theatre
724-448-8433; angelaf@stedwards.edu
www.stedwards.edu

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 summer training program for all areas of theatre.
Contact: Shayna Cooper, Education Associate
973-845-6745; SCooper@ShakespeareNJ.org
www.ShakespeareNJ.org or www.ShakespeareTraining.org

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

SOUTHEAST MISSOURI STATE UNIVERSITY
Department of Theatre and Dance
1 University Plaza; MS 7850
Cape Girardeau, MO 63701
Degrees: BAs: Acting, Dance, Design/Technology, and Musical Theatre; BAs: Theatre and Dance
Profile: Professional training program prepares students for professional theatre/film/television careers. Programming divided into three major areas: Technique Training, Production and Career Preparation. State-of-the-art facilities; 14 fulltime faculty; 169 majors. Productions: six mainstage, two second stage, multiple one-acts and showcases, plus annual Fault Line Film Festival and NYC Showcase.
Contact: Kenneth L. Stilson
573-651-2149; kstilson@semo.edu
www.semo.edu/theatreanddance

SOUTHERN ILLINOIS UNIVERSITY CARBONDALE
Department of Theatre, Mail Code 6608
Carbondale, IL 62901
Profile: SIUC blends scholarship with practice in an intensive production program and maintains a professional summer stock theatre company.
Contact: Ronald Navesen
618-453-3076; mav@siuc.edu
www.theater.siuc.edu

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

ST. GREGORY’S UNIVERSITY
Theatre Department
1900 Macarthur St.
Shawnee, OK 74804
Contact: Ben Wheeler
405-878-5186; ebwheeler@stgregorys.edu
www.stgregorys.edu

STAGECRAFT INSTITUTE OF LAS VEGAS
2232 S Nellis Blvd. #112
Las Vegas, NV 89104 USA
Degrees: Certificat de reussir Certificate Program, which is based on the successful completion of 8 weeks of high level, technical training; program can alternately be taken as individual weeks for individual weekly Certificat de reussir
Profile: SILV offers an alternative, hands-on approach to training technicians for live entertainment production at the level required in today’s arena amid constantly changing state-of-the-art technologies. SILV is dedicated to teaching by doing. Instructors are working professionals dedicated to sharing their experiences. Industry partners ensure that the most current gear is available to support training.
Contact: 702-388-7458; info@stagecraftinstitute.com
http://stagecraftinstitute.com/

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@stellad勒ader.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

TEXAS TECH UNIVERSITY
Department of Theatre and Dance
Box 42061
Lubbock, TX 79409
Degrees: BA: Theatre, Dance; BFAs: Acting,
Design; Minor: Dance; MA; MFAs: Performance and Pedagogy, Design, Playwriting, Arts Administration; PhD: Fine Arts
Profile: We have a ratio of about 15 students to every instructor. Our seasons consist of four mainstage and four lab shows, a one-act festival of new student work and a summer repertory season. We cast undergraduate and graduate students and assign undergraduate and graduate designers/choreographers to mainstage productions. PhD is a unique multi-disciplinary program that combines scholarship and practice.
Contact: Mark J. Charney, Chair of Theatre and Dance
806 742 3061 ext 228; mark.charney@ttu.edu
http://www.depts.ttu.edu/theatreanddance/

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/

TRANSYLVANIA UNIVERSITY
300 N. Broadway
Lexington, KY 40508
Degrees: BA: Theatre
Profile: The Drama Department at Transylvania University offers exposure and training in theatre within a liberal arts context.
Contact: Sullivan Canaday White, Program Director, Department of Drama
swhte@transy.edu
hwww.transy.edu/drama2

TROY UNIVERSITY
Department of Theatre and Dance
Malone Hall 132
Troy, AL 36082
Degrees: BS/BA: Theatre (with concentrations in Performance, Musical Theatre, Design, Technical Theatre, Management, and Dramaturgy); BS: Theatre Education Grades P-12
Profile: Both a demanding and nurturing undergraduate program. Troy offers a competitive program with highly qualified faculty in the framework of three performance spaces. Departmental talent-based scholarships, stipends, student staff opportunities available; Troy offers very lucrative academic, leadership and other opportunity scholarships.
Contact: Adena Moree, Department Chair/Director of Theatre
334-808-6142; theatreanddance@troy.edu
www.troy.edu; troytheatre.org

TULANE UNIVERSITY
Department of Theatre and Dance
215 McWilliams Hall
New Orleans, LA 70118
Degrees: BA or BFA: Theatre, Performance, Design/Tech; MFA: Design, Technical Direction or Newcomb Department of Music
102 Dixon Hall
New Orleans, LA 70118
Degrees: BFA or MFA: Musical Theatre
Profile: Offers academically informed, interdisciplinary, and individually adaptable degree programs in the context of a liberal arts university that allows and encourages study across multiple fields, located in the vibrant arts scene of the city of New Orleans. Host to Tulane Shakespeare Festival and Tulane Summer Lyric Theatre.
Contact: Andrew Farrier, Undergraduate Admission Coordinator for the Arts and Architecture
504-314-2640; afarrier@tulane.edu
Tulane University: 504-314-7760; tutd@tulane.edu
www.tulane.edu; tulane.edu/liberal-arts/theatre-dance
Music Department: 504-865-5267; music@tulane.edu
www.tulane.edu/liberal-arts/music

THE UNIVERSITY OF ALABAMA
Department of Theatre and Dance, Box 870239
Tuscaloosa, AL 35487
Degrees: BAs: Theatre, Dance; MFAs: Acting, Costume Design/Production, Directing, Lighting Design, Scenic Design, Technical Direction, Theatre Management
Profile: UA offers comprehensive academic and practical training on a liberal arts foundation to prepare students for professional success.
Contact: Nancy Calvert
205-348-5283; ncalvert@bama.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 individualized attention to students, at a university located in a gorgeous setting.
Contact: D. Andrew Gibbs
479-575-2953; dagibbs@uark.edu
www.uark.edu/depts/drama

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

UNIVERSITY OF FLORIDA
School of Theatre and Dance
Nadine McGuire Theatre and Dance Pavilion PO Box 115900
Gainesville, FL 32611-5900
Degrees: BA: General Theatre, Dance; 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, Dance.
Profile: In addition to regular season performances on campus each year, our students tour one of our productions internationally.
Contact: Jerry Dickey, Director
352-273-0549; jdickey@arts.ufl.edu
www.ufl.edu/theatreanddance

THE 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...
Profile: Students get hands-on training and one-on-one mentorship from a professional theatre faculty. Our liberal arts focus is coupled with on-going 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 J. Jones, Chair 859-257-3297; nancy.jones@uky.edu

www.uky.edu/arts/theatre/theatre

UNIVERSITY OF MARYLAND
Department of Theatre and 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 MISSISSIPPI
PO Box 1848
Isom Hall Room 110
University, MS 39677-1848

Degrees: BFA: Theatre Arts; BFA: Acting, Musical Theatre, Design and Production

Profile: Comprehensive training, rigorous academics and great performance and design opportunities prepare students for graduate study or professional employment. Individualized attention 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 MEMPHIS
Department of Theatre & Dance
166 University Ctr.
Memphis, TN 38152

Contact: Felia Davenport, Assistant Professor 314-516-4581; davenportf@umsl.edu

www.umsl.edu/theater

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

Profile: It’s an exciting time to join a growing liberal arts program of study in theatre and dance that is centered on a philosophy of cross-disciplinary instruction and experiences in performance, direction, choreography, design, technology, and history. Students can perform and create in the state-of-the-art Blanche M. Touhill Performing Arts Center, which opened on campus in 2003.

Contact: Felia Davenport, Assistant Professor 314-516-4581; davenportf@umsl.edu

www.umsl.edu/theater

UNIVERSITY OF MONTREAL
Station 6210 Theatre
Montreal, 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.
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: Brackley Frayer, Chair 702-895-3666; theatre@unlv.edu

http://theatre.unlv.edu

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

Degrees: BA: Dramatic Art; MFA: Acting, Technical Production, Costume Production
**THE UNIVERSITY OF SOUTHERN MISSISSIPPI**
Department of Theatre
118 College Dr., #5052
Hattiesburg, MS 39406
Degrees: BA: Theatre; BFAs: Performance, Design/Technology; MFAs: Performance, Directing, Costume Design, Scenic Design, Lighting and Sound Design
Contact: Lisa Fortner
601-266-4994; Lisa.Fortner@usm.edu
www.usm.edu/theatre

**UNIVERSITY OF TAMPA**
401 W. Kennedy Blvd.
Tampa, FL 33606
Degrees: BA: Performing Arts, Theatre; Minors: Speech/Theatre, Dance/Theatre, Applied Dance
Profile: The University of Tampa offers BA degrees in Performing Arts (Musical Theatre Performance Program) and Theatre (with focus on Actor Training/Performance).

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**THE UNIVERSITY OF SOUTHERN FLORIDA**
4202 E. Fowler Ave.
TAR 230
Tampa, FL 33620

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**UNIVERSITY OF TAMPA**
401 W. Kennedy Blvd.
Tampa, FL 33606
Degrees: BA: Performing Arts, Theatre; Minors: Speech/Theatre, Dance/Theatre, Applied Dance
Profile: The University of Tampa offers BA degrees in Performing Arts (Musical Theatre Performance Program) and Theatre (with focus on Actor Training/Performance).
THE UNIVERSITY OF THE ARTS
320 S. Broad St.
Philadelphia, PA 19102
Degrees: BFAs: Acting, Musical Theatre, Design/Technology, Directing, Playwriting, and Production, Dance, BMs: Music, Vocal Performance, Music Composition, and a BS in Music Business, Entrepreneurship and Technology
Profile: Students work with faculty who are working professionals to stage productions of professional quality. Students acquire the technique and discipline that distinguishes professional artists.
Contact: Charles Gilbert, Director, Ira Brind School of Theater Arts
800-616-ARTS; admissions@uarts.edu
www.uarts.edu

UNIVERSITY OF THE OZARKS
415 N. College Ave.
Clarksville, AR 72830
Degrees: BA: Theatre (Performance, Design, and Technology)
Profile: University of the Ozarks is a private college with a student/faculty ratio of 12 to 1. We offer full tuition scholarships in theatre.
Contact: Professor Bruce B. Brown
479-979-1349; bbbrown@ozarks.edu
www.ozarks.edu; facebook.com/UniversityOfTheOzarksTheatre

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270-745-5845; theatreanddance@wku.edu
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Designing a Career

Competitions Are the Key to Networking, Landing Jobs

By Doug Brown and Robert O’Leary

As students and young designers look forward to design/tech careers, one of the most important steps they can take is to network and get noticed. Perhaps the best way to get a jump start in the recognition department is to present your work in one of the design competitions organized by the various theatre conferences and organizations.

This article is a primer on how to take that initial step to have your work seen. For simplicity, we will call these “design” competitions even though many include a category for technical production and even stage management. While a few organizations require a pre-screening, most are open to essentially anyone.

Why: Networking

The most important reason to show your work in a design competition is simple: networking. In competitions, your work is seen by many different sets of people, involved in all walks of theatre, and one of them may open the door to opportunity for you. If you have an associate degree and are looking to transfer to an undergraduate program, or if you’ve completed your bachelor’s degree and want to attend graduate school, you will certainly need a portfolio for schools to review. However, entering competitions can take your search for a program to a new level. Seeing your work on display at a competition helps schools get a better idea of your work and artistic process. This is especially true for scenic designers, since a 3-D model cannot be easily carried around to multiple interviews but can be displayed for multiple interviewers at competitions.

For those looking to move into the professional world, there are additional advantages. Some of the people looking at your display may be in a position to hire you on the spot. If not, a director or a producer might recall your design and approach you later. One of the best ways to enter the theatre design-technology world is through working as an assistant to an established designer. Having these designers see your work and hear you talk about its evolution while standing at your competition display can easily lead to these positions. Even fellow students and young professionals may soon be the ones hiring – and will remember excellent design work.

Competitions also present an opportunity to receive feedback on your work. Some of the organizations hosting the competitions set times for you to be at the table outside of judging. These are times when folks walking through can speak one-on-one with each competing designer. Spend as much time at your table as you can so you can talk with these theatre professionals – who may range from designers to directors, actors to producers. Not only are there numerous stories of people getting job offers indirectly from competition entries, but there is the possibility for other important feedback. More than once, we have walked up to some of our students at these events and asked, “Do you know who you spent the last 10 minutes talking about your design with?” Often, to their astonishment, we will tell them, “That is someone who has done that movie, this TV show or that Broadway production, which won these awards.”

The people adjudicating the designs also provide opportunities for your growth as a designer and for high-level networking. For example, at the 2012 SETC Design Competition, entrants had their work reviewed by Tony Walton, Richard Pilbrow and Jennifer Caprio, who between them have an astounding number of awards for design in theatre, movies and television. Getting instant work directly from one of these famous professionals may be unlikely, but the experience of having designers/producers of this renown critique your work and inform your artistic process is invaluable to your education in the field. I would relate this to being a computer programmer and having Bill Gates review your software in person.

The design competitions also provide experience that can help you with job interviews. Discussing your design with the adjudicators or others that come by provides practice that is as close to a design job interview as you can get without actually having “the interview.” You get a chance to explain the details of your work without the pressure of possibly losing the job. The more practice you have explaining

See Page 24 for a list of organizations that offer competitions, and visit their websites for specifics on how to present your entries. Deadline for SETC’s Design Competition is Jan. 28, 2013.
your approach to a design, the better you are able to understand the choices you make.

There is an even bigger reward for the select few who win prizes, recognition and sometimes a small monetary award. But even if you don’t place, you still win. By the simple act of participating, you hone your presentation skills, learn to defend your process and gain experience in putting your artistic self out there for all to see.

**Who: Everyone**

Who should compete? The simple answer is that everyone who designs, builds, creates or, in general, does theatre production should work toward entering one or more of these competitions. It sometimes takes several competitions to learn how to comfortably present, so enter as often as you can. Organizations are striving to find sponsors and open more categories so that all students can enter works in their field. Sound, props and costume crafts are just a few new categories that have been added in recent years to some competitions. Often competitions are divided into undergraduate, graduate and professional levels, so students can compete on an even field.

When you enter a competition, take full advantage of the opportunities. Walk around the room to meet others and see their work. Talk to them about their process, their hurdles and their successes. Inspiration for what we do comes in many forms, and seeing how others produce their designs can provide support for your own work. Never forget, these competition buddies are the fellow collaborators of your future.

**How: Look Professional**

Whatever competitions you choose to enter, your entry needs to be presented in a professional manner. Preparing your design is the most important part of the process – and the one most often rushed. We suggest that students in the tech fields take numerous process shots of their work. Designers should keep their portfolios up to date to avoid a last-minute, frantic rush to get ready for a competition.

Opinions vary on the best composition for a design presentation but the following are important general requirements (if they are applicable to your particular design type):

1. **Craft a concept or design statement.**

   This explains the “why” behind the decisions you made. This is not a summary statement such as, “Romeo and Juliet was written by William Shakespeare and is a play about two lovers.” The only time you might use your valuable statement words to give a synopsis of a play is when it is a new or very unfamiliar work. Otherwise, launch right into why you made the decisions you did for this design. State this succinctly and in the first part of your statement. Remember, you are limited in length not only by the rules but also by the time adjudicators have to review each work. The most important questions to answer are: Why did the play influence you to create what you did? How did that script and your inspirational research become a launch point for the evolution of your design? Also, how did you make decisions based on the director’s vision? We work in a very collaborative art form, and the director is the hub of that collaborative wheel.

2. **Show and be able to discuss visual research.**

   This is especially important if you are doing a play with a specific historical context. The design of a 16th century church door should not come from how you “think” it should look. Back up decisions with proper research. One of the most common comments we’ve heard from judges is: “Why did you pick that?” Your well-reasoned answer says much about your ability.

3. **Spend time creating your display.**

   Your display should be cleanly designed to showcase your process and end result. Neatness and com-

(Continued on Page 22)
Why should students participate in design competitions?

I encourage my students to present their work in exhibitions and have their designs critiqued by experienced, professional artists whenever possible. There are diverse approaches to design, whether in craft, or in dealing with transitions or in lighting a dance piece. Every designer has his or her own methods. I can only provide one perspective. Students need exposure to the breadth of the profession. Exhibitions and competitions allow them to access alternative approaches.

What do you look for as an adjudicator when judging student design competitions?

When I adjudicate design work, I look for a strong point of view. I am far less interested in craft. I don’t mind a sloppy model if the ideas are interesting. I also tend to prefer hand sketches because it shows the signature of the artist, and I can see intention. I also prefer designs that allow the play to evolve in an interesting way. How does the set change, how does it support the arc of the play? Strong design, like a strong performance, is kinetic. To convey this, students must include storyboards in their exhibits (either photographs of the model or sketches).
plenty of time for questions or comments from the judges – after all, their opinions are a big part of why you entered and their response will often bring up ideas you had never thought of. Listen intently to see what the judges, who have until that moment been outside your design, think when they immerse themselves in it.

Be ready to answer questions, defend your choices and show gratitude for critique. Remember that everyone has opinions and that the adjudicators are qualified to form an opinion on your work – that is what they have been brought in to do. Resist the urge to argue your point. You may disagree, and expressing your reason is enough. Learn from their responses.

5. Exhibit professionalism in all ways.

Looking and acting professional goes without saying, but we are going to say it anyway. If you just came off a 16-hour work call, not looking like you did shows professionalism. The neatness you show in your design presentation needs to be seen in everything about you. Remember that theatre is a small world so avoid any negativity concerning others.

We also suggest having lots of resumes and busi-

(Continued on Page 24)
ness cards available at your booth or display for those times you need to be someplace else. This is a great time to start selling yourself. Many people hang on to those cards and resumes. You may be a year out from a competition when someone contacts you because of your good work.

Talk to established theatre professionals and they will all tell you how vital networking is in our field — and there is no better way for you to make those early connections than to show your skills via design/tech competitions.

**DESIGN COMPETITIONS**

**Southeastern Theatre Conference (SETC)**  
**Event:** Design competition for undergrad and grad students. School must be member.  
**Categories:** Costume, Lighting, Scenic, Sound Design; Props, Costume Crafts  
**More info:** www.setc.org/design-competition

**Kennedy Center American College Theater Festival (KCACTF)**  
**Event:** Design competition for undergrad and grad students. School must be member.  
**Categories:** Costume, Lighting, Scenic Design  
**More info:** www.kennedy-center.org/education/actf/actftbarb.html

**United States Institute for Theatre Technology (USITT)**  
**Events:** Young Designers & Technicians (YD&T) Awards; Cover the Walls (odd-numbered years); Design Expo (even-numbered years); Tech Expo  
**Categories:** See website for details.  
**More info:** www.usitt.org/index.asp

**USITT Southeastern Region**  
**Event:** Design competition for undergrad and grad students. Must be members of region.  
**Categories:** Costume, Lighting, Scenic Design; Technology  
**More info:** www.southeast.usitt.org/DESIGN_TECH_EXPO.html

**Educational Theatre Association (EDTA)**  
**Event:** Showcase for high school students with a Thespian troupe.  
**Categories:** Varies – see website for more info  
**Website:** schooltheatre.org/events/festival/nies

**Black Theatre Network (BTN)**  
**Event:** Design competition for African-American undergrad and grad students.  
**Categories:** Costume, Lighting, Scenic Design  
**More info:** blacktheatrenetwork.org/index.php?option=com_content&view=article&id=94&Itemid=353

Doug Brown is technical director at the Florida School of the Arts in Palatka, FL, and a member of the *Southern Theatre* Editorial Board.

Robert O’Leary teaches scenic and lighting design at the Florida School of the Arts in Palatka, FL, and is the vice chair of SETC’s Design-Technology Committee.

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Many artists dream of living in the fast-paced, brightly-lit hub of American theatre – New York City. Others have strong interests in on-camera work and head for Los Angeles. But, as Tony Award winner Roger Robinson pointed out in his 2012 SETC Keynote address, artists don’t have to move to one of the coasts to be a part of great theatre or to make a steady living in the profession. Throughout his acting career, he has worked in regional theatres as well as on Broadway, in film and on television.

“The regional theatre system in this country is second to none,” said Robinson, who was fresh from a stint as Doug in Horton Foote’s Dividing the Estate at the Old Globe Theatre in San Diego, CA, when he came to the SETC Convention.

He encouraged emerging actors to look to regional theatres, as well as New York, for work as they seek to build their resumes and establish their careers.
‘The lifeblood of American theatre’

Southern Theatre recently surveyed regional theatres about the opportunities they offer and interviewed a number of people working in regional theatre about the advantages they have found in working regionally.

Those involved in regional theatre note that it offers opportunities for individuals ranging from emerging artists to experienced professionals – and not just for actors, but also for stage managers, designers, playwrights and other offstage professionals. They note that regional theatre provides a place to do great theatre in a place of your choosing – as well as providing a place to build a resume if you plan to move on.

Many regional theatres allow emerging artists to earn points toward their union status through the Equity Membership Candidacy program. In addition, it’s a second home for many Broadway artists who choose to fill open weeks on their schedule with roles in regional theatre.

What is a ‘regional theatre’?

A regional theatre, by definition, is a professional or semi-professional theatre company that produces its own seasons. The term regional theatre most often refers to a professional theatre outside of New York City. A regional theatre may be a non-profit, commercial, union or non-union house.

Many people associate the term “regional theatre” with the 76 companies that are members of the League of Resident Theatres (LORT). While LORT companies certainly set a great model for resident regional theatres, there are many other theatres operating under a regional model that are not members of LORT. LORT traces its roots to 1963, when the Guthrie Theater in Minneapolis kicked off its inaugural season with a production of Hamlet. This company was built on the premise that the so-called “Broadway model” of production had become too expensive and limiting. The artists embraced the idea that all communities deserve to support and enjoy theatre of the highest possible artistic caliber, not just major cities like New York. In 1966, the Guthrie’s managing director, Peter Zeisler, along with Thomas Fichandler, general manager of Arena Stage, and Morris Kaplan, an attorney, established the League of Resident Theatres. Until this time, resident theatres had negotiated their own contracts individually with the Actors’ Equity Association, many operating under modified versions of commercial or stock contracts. Today, LORT’s member theatres operate on contracts broken into tiers based on box office receipts.

The main difference between LORT theatres and other regional theatres is that LORT theatres pay membership dues to the League of Resident Theatres, which requires its members to operate under specific contracts with not only Actors’ Equity Association, but also with Stage Directors and Choreographers (SDC) and United Scenic Artists (USA). If the theatre is not a LORT theatre, you may work under any of an assortment of other contracts, from the old-time stock contracts (COST, CORST, RMTA) to specialized contracts for specific situations (Dinner Theatre, Cabaret, Outdoor Drama, to unique contracts for Las Vegas and Orlando) to Small Professional Theatre (SPT) or Letter of Agreement (LOA) contracts. It’s worth noting: In a right-to-work state, you can sign and work under any AEA contract without having to join.

Whatever the type of theatre, the influence of regional theatres is immense. Numerous shows have transferred from regional theatres to Broadway, and each year, one regional theatre is recognized for excellence with the Tony Award for Regional Theatre.

Playwright Ken Ludwig, the two-time Olivier Award winner and three-time Tony nominee who will receive SETC’s Distinguished Career Award in 2013, notes that regional theatre is where many Broadway plays get their start – and where they return to enjoy long runs after New York.

“The regional theatre movement started in America way over 50 years ago,” he says. “It caught on and became the lifeblood of American theatre – and it continues to be the lifeblood of American theatre.”

A place to build a resume – or a career

Regional theatres provide numerous opportunities for emerging artists to build their skills through internships, apprenticeships and other opportunities. Steve Scott, associate producer of Chicago’s Goodman Theatre, a League of Resident Theatres (LORT) member which won the 1992 Tony Award for Regional Theatre, says those opportunities are critical for actors and non-performing artists to gain important experience. (Continued on Page 28)

JOBS IN REGIONAL THEATRE INCLUDE:

Actor
Stage Manager
Production Assistant
Production Manager
Scenic Designer
Lighting Designer
Costume Designer
Costume Stitcher
Cutter/Draaper
Wardrobe Specialist
Costume Crafts
Wig/Makeup Artist
Marketing
Grant Management
Education/Outreach
New Play Development
Carpenter
Scenic Artist
Stage Operations
Run Crew
Prop Artist
For younger artists, LORT theatres offer a chance to work that they might not find in New York,” he says. “For example, most LORT theatres are allowed to hire non-union actors for certain productions, something which does not happen in the New York commercial theatre; although the pay is low, the experience is invaluable. Non-performing artists can often start their careers as apprentices, interns or assistants in a LORT theatre, another opportunity which doesn’t exist in the New York commercial world.”

Experienced artists also find opportunities to grow artistically at regional theatres, Scott adds. “I think the LORT circuit contains a lot of possibilities for artists, both new and established, that they might not have in New York, where ‘stars’ may take the best work available,” Scott says. “And certainly most LORT theaters are set up to support the artist, rather than to do things as cheaply as possible so that the production costs won’t mount. So a job in a LORT setting often allows artists the chance to grow and flourish artistically in a way they might not be able to in New York.”

Work in regional theatres also can provide the steady income that New York actors need to survive and thrive while waiting for their big break, notes Michael Evan Haney, associate artistic director of Cincinnati Playhouse in the Park, a LORT theatre which won the 2004 Tony Award for Regional Theatre. “Most actors have months of unemployed time in New York – waiting for a break,” he says. “LORT theatres provide wonderful roles and a decent salary which allows those actors to survive and persevere.”

**Steady work, where you live**

Some artists aspire to do great theatre, but not to live in New York. Regional theatre can be their ticket to steady, creative, professional work.

For example, Brik Berkes and Elizabeth Wells-Berkes are a married couple living in Atlanta. Both are Equity actors who have worked 24 and 14 weeks respectively this season – at LORT and non-LORT regional theatres. Regional theatre has been their artistic home for nearly their entire careers. “After completing a two-year internship at the Alliance Theatre, we both started regularly booking work – mostly in Atlanta, but sometimes out of state. Why go to New York when we can have...”

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(Continued from Page 27)
Michael Edwards: Making a Living in Regional Theatre

Michael Edwards knows it’s possible to have a successful career in regional theatre. He has done it for 46 years. “I took my philosophy from Alfred Lunt and Lynn Fontaine, who advised young actors: ‘If you want to make a living in theatre, avoid both coasts,’” Edwards says.

After growing up in Tennessee, Edwards set off for the West Coast to attend Pasadena Playhouse College of Theatre Arts and then earned a bachelor of fine arts (BFA) degree from the United States International University School of Performing Arts in San Diego. After struggling to make a living in California from 1968 to 1970, Edwards returned to Nashville, which became his base for the next 20 years as he sought jobs through a variety of sources, including SETC auditions.

“I worked Jenny Wiley Summer Music Theatre, Opryland, Theatre Nashville and most of the dinner theatres in the southeast,” Edwards says. “I toured the high school assembly circuit with Meet Ben Franklin and a small, national 13-week tour of Riverboat Ragtime Revue. I also worked television commercials and industrials and the now-defunct Nashville Network.”

He then added director to his resume and also served as managing director for PAPI, a dinner theatre production company which sent shows out to dinner theatres in West Virginia, Alabama, Florida, Tennessee, North Carolina, Louisiana and Kentucky.

After getting his Actors’ Equity Association (AEA) card, he moved to Orlando in 1990. Since then, he has used Orlando as his base, working at theatres around the country. Among them: Charlotte Rep; Flat Rock Playhouse (State Theatre of North Carolina), where he worked 17 seasons; Broadway Palm Theatre in Mesa, AZ; Virginia Musical Stage; and numerous Florida theatres, including Riverside Theatre, Winter Park Playhouse, American Stage Theatre Company and Freefall Theatre. He also appeared on TV and in films.

Since joining AEA, Edwards has accumulated 20 or more work weeks every year — generally in the 30s, he says. This is important, because it qualifies him for health insurance, retirement and other benefits. “I am in my 46th year of making a living almost exclusively as an actor/director,” Edwards says.

Earlier this year, Edwards was honored for his lengthy career with the Gilmor Brown Lifetime Achievement Award, presented by the alumni association of his alma mater, Pasadena Playhouse, a LORT theatre in Pasadena, CA.

Edwards’ advice for young professional actors:
• **Realize the market is extremely competitive on both coasts.**
  “The problem in the New York and Los Angeles markets is there are thousands (yes, thousands) of every type of performer looking for hundreds (yes, only hundreds) of roles. It makes the process of getting a role much more about the games, power plays, connections and willingness than the talent.”
• **Grow where you are planted.**
  “There is work in every state,” he says. “Most states have repertory theatres, regional theatres, small professional theatres, summer stock theatres and storefront theatres, generally doing good work and hiring performers. There is work outside NYC or LA.”
• **Sell yourself.**
  “It takes time to break into any market — going to auditions to get your face known, meeting other actors, meeting directors and proving yourself a dependable commodity. Face it, your product is you and you have to sell it.”
• **Don’t burn bridges.**
  “Building a reputation in the provinces is a solid way to get (or lose) work. Producers talk, they call for references and they listen. It’s a remarkably small circle of working producers and actors, but I believe talent will always prove its mettle.”
• **Choose your battles.**
  “Every theatre has its quirks, its peculiarities — just like families. You take the good with the bad and you choose your battles for disagreement. Never, never let it be over ego. Safe and sanitary is essential — 26 cable channels is not.”
• **Take care of business.**
  “Understand your particular contract — LORT, SPTA, Letter of Agreement, Dinner Theatre or Special Agreement — and your responsibilities and rights. That’s the business of show business. Be informed.”

-Jen Nelson Lane

Michael Edwards portrays Sigmund Freud in Hysteria: or Fragments of an Analysis of an Obsessional Neurosis, the opening production in the 2012-13 season at American Stage Theatre Company, a professional Equity theatre in St. Petersburg, FL.
Regional theatre provides opportunities for extended work to many New York-based artists, who pack their bags and head to distant cities to work for several weeks of the year. Jennifer Barnhart, who spent six years on Broadway with *Avenue Q*, is a New York City-based artist who spends a good deal of time working in regional theatres.

“In 2009, I did seven weeks at Goodspeed Opera House in Connecticut doing an adaptation of Jim Henson’s beloved holiday special, *Emmet Otter’s Jugband Christmas*,” Barnhart says. “In 2010, I worked eight or nine weeks at The Arden Theatre Company in Philadelphia doing *Superior Donuts*; in 2011, I spent eight wonderful weeks at Alabama Shakespeare Festival (ASF) doing their production of *Dracula*; and in 2012, I returned to ASF for nine weeks to do *The Merry Wives of Windsor* as part of their 2012 spring repertory season. So it’s been, on average, eight weeks a year.”

Making the decision to leave New York City for a prolonged amount of time to work in regional theatre was “for me, a no-brainer,” she says. “All of the theatres in question have incredible reputations for quality work, and I was proud to have each and every one of them as a credit on my résumé. There were other motivating factors as well, not the least of which was health insurance, but principally I wanted to diversify my credits and strengthen my CV as an actor.”

“I was extremely fortunate to have been part of the original Broadway company of the Tony Award-winning...
to Take Chances in Regional Theatre

“Avenue Q,” as it combined all of the things I love to do: acting, singing and puppeteering. Prior to my involvement with “Avenue Q,” I had primarily made my living as a puppeteer for television. Being involved in this groundbreaking theatrical production and getting to travel all the way to Broadway with it was an absolute dream come true.”

After “Avenue Q,” though, she was concerned she would be pigeonholed due to her background in television and puppeteering.

“Frankly, there can be the stigma of the ‘one-trick pony,’ or the ‘specialty act’ associated with you and your work (despite the fact that you have to be a strong actor in order to create a believable character, human or nonhuman),” Barnhart says.

“Working in regional theatre enabled me to legitimize myself as an actor (or a ‘human performer,’ as I’ve come to make the distinction), and it has afforded me opportunities I might not otherwise have been allowed to embrace. It’s somewhat ironic that I might have to do that – legitimize myself as an actor – in spite of the fact that I was on Broadway for six years.”

One of the draws of regional theatre for Barnhart is that she has more options and can take more chances as a performer at these theatres.

“In regional theatre, I have found a variety of theatres and directors who get me,” she says. “They are willing to take greater chances, I think, and have more of an open mind to performers who don’t have a television series or a runner-up credit on a reality show to guarantee audience attendance. I am attracted to regional theatre work for the very same reason I was initially attracted to puppetry: It matters less who you are or what you look like; it matters more what you can do, what you can bring to the work.”

- Jen Nelson Lane

‘I am attracted to regional theatre work for the very same reason I was initially attracted to puppetry: It matters less who you are or what you look like; it matters more what you can do, what you can bring to the work.’
a higher quality of life and lower cost of living here in Atlanta,” says Berkes. They both find a very supportive network of theatre artists in Atlanta.

“Working with the same actors in the same town year after year builds relationships and a kind of familial shorthand with our Atlanta colleagues,” says Wells-Berkes. “We still compete for roles, and work very hard to get cast, but we are competing against (and somehow simultaneously rooting for) longtime friends. I’ve heard multiple actors new to Atlanta express surprise at how supportive everyone is of each other.”

A place to develop new plays

Artistic administrators and artists agree – regional theatres are a great place to take chances and develop new works. They also provide artists with an environment that encourages creativity. Haney, of Cincinnati Playhouse in the Park, notes that regional theatres are more likely to take chances you wouldn’t see taken on big commercial shows in New York City.

“An actor can make contacts with theatre artists that he or she would not have the opportunity to make in the highly competitive and commercial world of New York theatre,” Haney says. “Many new scripts are developed in LORT theatres – and then moved to New York. Many take the original casts with them. A New York producer might not take a chance on an unknown actor in a Broadway production – but if they see that actor perform the role in a LORT theatre, they might just bring them in.”

Elyzabeth Gregory Wilder, a playwright based in Mobile, AL, has premiered several of her plays at regional houses.

“While having a play premiere in New York is exciting, there are advantages to producing new work at a regional theatre,” she says. “The main benefit being that a regional theatre usually has the resources available to give a play a chance to grow without worrying as much about money and critic approval. Also, having a play done in a regional theatre gives it a chance to build momentum, so that, when and if it makes it to New York, it has some credibility.”

Ken Ludwig, who has had six shows on Broadway and six in the West End during his career, says regional theatre is the ideal setting for fine-tuning a new play.

“I consider it much more important than New York – Broadway tends to be focused on what is trendy,” says Ludwig. “You have to go out and get your play in front of an audience and work on it. Plays aren’t like novels or poetry or nonfiction. They live in the theatre. The audience tells you everything; that’s how you get it right. And where you do that is in regional theatre.”

Financial security and perks

The majority of regional theatres hire on a show-by-show basis, so actors, and often stage managers, are hired to work on one show at a time with contracts generally running anywhere from seven to twelve weeks. Theatres presenting repertory seasons tend to hire actors who can perform in each show of the rep, usually between three and six shows per rep season.

Not only are longer contracts great for providing a steady paycheck, but for Equity actors and stage managers, each week worked is essential for obtaining retirement and health insurance coverage through the union. If you work 20 weeks a year on most Equity contracts, you earn 6 months of health coverage. The majority of Equity contracts also include contributions toward a pension.

Michael Vigilant, chief operating officer of the Alabama Shakespeare Festival, a LORT member, notes that regional contracts often provide better financial packages than actors may expect.

“We want to be sure that we offer a fair wage, not only because we want an actor to accept our offer, but we also need to offer a fair wage within the structure of the acting company,” he says. “With big projects, we will tier wages based on the actors’ roles, workload and experience. With smaller plays, in which the load is more balanced, there is a tendency to keep wages in the same ballpark. Like it or not, actors talk about money, so we like to keep things up.
front and nip any problems in the bud.”

**More opportunities for a break**

Getting your foot in the door at a regional theatre as an intern or in another position can lead to work in other areas—and also open doors to other regional theatres.

“If an intern has done a good job with us, we will unfailingly put that person at the top of the list when entry-level positions open up,” says Scott of the Goodman Theatre. “At least 10 percent of our current administrative staff began their work with us as interns, and the Goodman interns that we haven’t been able to place in jobs here have gotten jobs at other local or regional theatres on our recommendation.”

Chris Ensweiler, an Equity actor currently living in Seattle, has worked in regional theatres since earning his master of fine arts (MFA) in 2001. Upon graduating, he got a summer job in Atlanta at Georgia Shakespeare Festival. That summer gig led to seven years as an actor with the festival.

“Another actor dropped out of their fall show—he happened to be the young, short clown type,” says Ensweiler. “I moved into that niche in the company.”

That fall, Georgia Shakespeare’s company manager moved on and Ensweiler was offered that position.

“I was the company manager for four years, while also acting in shows whenever possible,” he says. “It was the best of all worlds—the administrative job I was doing helped me to better understand my own union. The knowledge of the contracts and LORT operations I gained doing that job have made me a better Equity deputy when elected. Being able to speak that language is fantastic and helped me to fully understand my rights and responsibilities as an actor.”

Since moving to Seattle, Ensweiler has worked approximately 30 weeks per year, splitting his time between four theatres, including Seattle Rep and Village Theatre. He has worked enough weeks to receive health benefits every year since graduating.

**Professional core group**

The opportunity to work with or around a core group of artists is another attractive aspect of regional theatres. Many companies have several artists “in residence,” particularly those in administrative and production positions. One of the obvious perks of resident artists is their knowledge of the particulars of a theatre company, its practices, spaces, schedules and oddities.

Rebekah Lashof, an Equity stage manager now working at the Fulton Theatre in Lancaster, PA, started out in New York, but found her niche in regional theatre.

“I much prefer this type of theatre that continues to hire the same faces back again,” says Lashof. “As a stage manager working contract by contract, it’s hard to find a theatre that will do this. However, those who do usually have a higher standard of craft than those who don’t. This is mostly because of the people. A smart theatre will keep the good, hard-working people around who know the lay of the land and the way the theatre likes to do things. And when you have a regional theatre filled with that type of people, the work they produce is usually very good. The benefits to the employee are just as good. You find a place you like to work, people you like to work with and, if you’re lucky, they’ll keep you coming back.”

Of the theatres we surveyed, 65 percent employ a mix of seasonal hires and resident artists, and 88 percent prefer long-term relationships with company members.

“We value long-term relationships enormously and have taken care to build many of these in the 30-plus years that I’ve been at the Goodman,” Scott notes. “Several of our associate directors have been with us for 20 years or more; a number of playwrights with whom we work consistently began working with us in the 1990s; and there are actors on our stages right now who first appeared at the Goodman in the 1970s and 1980s. Our master electrician/resident lighting designer has been with us since the mid-’70s, and a number of our senior staff members have been here just as long, or longer.”
Community with company members

Many companies and artists also point to the intimacy of regional theatre as an advantage. Paul Hebron, a Philadelphia-based actor who has worked steadily in regional theatre for four decades, is one of them.

“One of the most valuable lessons I learned early on was the importance of company to the actor, of having the opportunity to work day in and day out with the same group of theatre artists, all committed to shared goals, toward some kind of shared vision for the work,” he says. “One comes to know your fellow actor and how they work on a far more intimate level, so that precious rehearsal time isn’t wasted ‘getting to know you’ or on extraneous details. The work proceeds at a speed and on a level of depth that would take weeks to accomplish, if possible at all, under other, more ordinary circumstances. And when combined with shared assumptions of how to work and why the work matters, whether it’s Shakespeare or Sondheim, the possibilities for creativity and growth become profoundly enhanced.”

A chance to ‘work muscles’ in rep

Another advantage often mentioned about regional theatres is the production schedule. Most regional theatres produce from six to twelve productions per season, many of them in repertory. Rep seems to be regarded as one of the “quirks” of regional theatre, as regional houses are some of the only companies still producing several shows in rep year after year. Whether you want to work in regional theatre for a few weeks, a few years or a lifetime, the experience of working in rep will stretch you and make you a stronger artist.

“It works all of your muscles as an actor, physically, emotionally and intellectually,” notes Hebron, the Philadelphia-based actor. “If I’m in a matinee performance of Shakespeare’s Henry VIII, playing a character about to be beheaded and suddenly facing his own mortality, and then in the evening have to put on a silly wig and even sillier French accent to play the endlessly hoodwinked Dr. Caius in The Merry Wives of Windsor, well, that pushes me in my preparation and craft in ways that performing the same show eight times a week simply doesn’t. Can’t really. You have to be in great physical shape to do it, and prepared to work harder and more consistently at all the demands of one’s craft than one does in more traditional circumstances. I’ve always felt that rep actors, if they accept the challenge inherent in such conditions and work hard at it, are the strongest and most interesting actors working on the stage at any given time.”

Getting started

So how does one get started at a regional theatre? Just like in any other theatre – through interviews and auditions.

Emerging professionals with some experience will find the most opportunities at regional theatres. A little more than 61 percent of the theatres surveyed said that their new hires need at least 1 to 3 years of experience; another 15 percent said they require 4 to 7 years of experience; and 2 percent want 8 or more years of experience. However, 10 percent of responding theatres say their new hires need only academic credits, and another 12 percent say summer job experience is adequate.

All responding theatres say they offer internships, apprenticeships or similar positions, many of them paid, in the following areas:

- 65 percent in acting;
- 80 percent in stage management;
- 50 percent in directing;
- 60 percent in design-tech;
- 80 percent in theatre management-arts administration.

Interns are generally younger artists with 1 to 3 years of theatre experience, much of it often academic. Special opportunities such as observerships, which allow an artist to be a fly on the wall during a rehearsal process, design process or in an administrative position, also offer a way to meet other theatre professionals, test the waters and get your foot in the door.

Of the companies we surveyed, 93 percent said there are opportunities for artists...
who have completed internships or similar programs with their company to move into higher positions.

So, if you’re looking for a new opportunity in theatre, take the time to explore opportunities in regional theatre before automatically packing your bags for New York or LA. Regional theatre may be the perfect setting to start or complete your theatre career.

Jen Nelson Lane worked in New York City before moving to regional theatre as the production stage manager at Alabama Shakespeare Festival. She is a member of the Southern Theatre Editorial Board.

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