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Cover
This photo from a November 2015 production of Endgame by Samuel Beckett at Hofstra University in Hempstead, NY, was chosen from more than 50 photos submitted by colleges and universities in our annual cover contest. Pictured are Justin Chevalier as Nagg (in trashcan) and Justin Valentino as Hamm (in wheelchair). Both are senior BFA acting students at Hofstra. Director: Christopher Dippel. Set/Costume Design: David M. Henderson. Lighting Design: Rychard Curtiss. (Photo by Carol Rosegg; cover design by Deanna Thompson)
ER or RE? Take a Stand for American TheatER

There aren’t many jobs where the name of your profession or the place of your work is subject to debate. But those of us who work in the dramatic arts must make a very specific choice when confronted with how to spell theater.

See, I just made that choice. It’s easy for me these days because I’ve finally realized what making that choice reveals about you. But it hasn’t always been so easy. I started work on the ER side at Great Lakes Theater, spent my grad school years quite proud of the RE at Yale Repertory Theatre, and then it was back to ER at Dallas Theater Center.

When I finally founded Triad Stage, I must confess I was an Anglophile. I loved all things English. It was natural for me to embrace the RE in theatre. But eventually I began taking a serious look at how my Anglophilia was connected to an inherent colonial inferiority complex. How odd that when we declared independence back in 1776, the American theater just wasn’t listening. Someone once said all you need to be considered a genius in the American theater is an English accent. We prove the truth of that statement when we spell our art form in a bad British dialect.

My good friend and theater colleague Tom Humphrey was adamant about the need for us to reject the British Colonial Theatrical Empire. When Tom passed away, I decided to change Triad Stage’s institutional policy and make us an ER theater to honor him.

We’ve looked to the British stage for inspiration and frequently failed to foster the aggressive, passionate and uniquely American theater that we deserve. Sure, you can go to London and see amazing work at The National, Young Vic, RSC or the Royal Court, and you think maybe we should bow down. But that work isn’t great because they are superior to us. That work is great because their government believed in arts investment. The difference is money, not talent. American theater doesn’t need to show obsequiousness to any country; it just needs to be funded. We need to stand up proudly and demand a spelling worthy of a theater as boldly American as O’Neill, Williams, Hansberry, Kushner, Wilson and Parks.

Have an opinion on this? Send a letter to deanna@setc.org or share your thoughts on Southern Theatre’s Facebook page.
In introducing the contents of this edition of *Southern Theatre*, I would like to acknowledge our editor and editorial team. Each issue of the magazine is the result of their work in curating material and encouraging others to write articles for the SETC membership. Thanks to the Editorial Board, the Publications Committee, the proofreaders and the individual writers for their work in providing the contents of this issue of *Southern Theatre*.

The focus in this issue is on helping emerging artists navigate college, professional auditions and careers. We begin with letters from three working theatre artists to their undergraduate selves, outlining what they would do differently if they were once again in college. Stefanie Maiya Lehmann shares their reflections.

If acting is your passion, then you probably have spent countless hours selecting the perfect monologue for your next audition. But how much thought have you put into your attire? What you wear to your audition can be critical to your success, helping you win or lose a role. Scott LaFeber shares inside advice from his years of experience.

This issue also includes a comprehensive resource for students and their teachers as they look for the perfect place to begin or continue their study of theatre. In the center section of the magazine, you will find the 2017 SETC College, University & Training Program Directory, which lists SETC member institutions and provides details on the degrees they offer.

"Hot off the Press," our regular column on new plays and musicals, takes you on an international tour, providing information on newly licensable works set in locations around the world.

Green theatre takes center stage in our “Outside the Box” column. Professors by Martha Ruskai and Allison Lowery.


Finally, in our “400 Words” column, Preston Lane explains why he has become an "ER" proponent in the long-standing debate over the spelling of theatre.

Again, many thanks to the editorial staff for selecting and producing the various articles that are presented in this issue of *Southern Theatre*. 

Tiza Garland, SETC President
Upcycled
Creating a Eurydice Backdrop from Plastic Bottles

by Matthew Leckenbusch, Kendra Johnson and Shannon Robert

In the fall of 2014, the Clemson University theatre department set a goal of producing at least one upcycled/green show each season. The department kicked off its commitment with a production of Sarah Ruhl’s Eurydice in the spring of 2015. The objective was to promote recycling on campus by increasing awareness of plastic waste, which is substantial on college campuses across the country. Faculty, staff, theatre majors and nonmajors gathered materials that would otherwise end up in a landfill and integrated them into the play’s costume and lighting design, scenic construction and stage management for a completely upcycled production.

SCENE/LIGHTING DESIGN

This modern-day retelling of the Orpheus myth was staged in the 968-seat Brooks Theatre. The scenic plan, developed by professor and scenic designer Shannon Robert, was to transform plastic water bottles into an enormous backdrop, lit by ethereal colored lights that would transition seamlessly from one setting to the next. Technical director Matthew Leckenbusch and student carpenters began work early in the fall semester on a small-scale proof of concept. They experimented with stringing plastic bottles on recyclable fishing line, with quarter-inch reusable washers to secure them. After four or five strings were created, they hung them on a welding screen. The lights were turned off. Shining a flashlight through the gel onto the bottles revealed the potential of the project.

Collection: The first step in creating the design was to collect bottles. Students in three theatre classes were invited to compete in a friendly contest to see which group could collect the most bottles. The students hauled in roughly 12,000 bottles, more than half of the final total. Collection boxes were also set up around the Brooks Center, with the only stipulations being that containers must be clear and relatively clean.

Planning: Back in the scene shop, team members got advice from the university’s environmental health and safety department on how to prepare and clean the bottles. Then volunteers were recruited to help clean, cut and hang the bottles. Student Liz Haynes served as assistant technical director, keeper of statistics and unofficial ambassador for the project. She helped mobilize Saturday work calls, jokingly referred to as Bottlepaloozanzas.

The team originally thought 12,000 bottles would be sufficient, so three Saturdays of work, in addition to the normal work week, were scheduled. This estimate ballooned by 40 percent and workdays were added, as well as volunteers. Faculty members and their children, the department chair, cast members and students from many majors pitched in, some also recruiting their friends and roommates.

At the end, team members determined, by counting bottle caps, that about 20,000 bottles were processed by 124 volunteers. Of those, 17,814 were used in the final product. Total hours to complete the work came in at 584. That was less than the 800 hours Haynes had expected based on the test strings she and Leckenbusch assembled.

Cleaning: The first step in readying the collected bottles for the project was to remove caps and labels. (Some of these were used in the costumes.) Then the team used 295 gallons of tap water to wash and rinse the bottles in five-gallon buckets with nontoxic cleaner.

Scene Construction/Load-In: Next, volunteers cut the bottles into small, randomly shaped pieces. These smaller shards were affixed to 500 to 600 strands.
INTERESTED IN UPCYCLING YOUR NEXT PRODUCTION?

- Set rules and best practices to ensure the sustainable production remains truly green.
- Ask yourself: What makes an upcycled show different from a regular production that just reuses parts of the set?
- Once the commitment is made to think beyond the traditional method of building, stay the course.
- Involve others. For example, our university’s environmental health and safety department gave us advice on how to prepare and clean the bottles – and we got the whole campus involved in recycling bottles.

PAPERWORK

The lighting and stage management teams also wanted a more sustainable paperwork system. Tony Penna created a collection box for scrap paper in the copy room. These discarded sheets were then used to print scripts and other production documents.

STRIKE

Tearing down the set was much simpler than assembling it. Steel platforms were deconstructed, fishing line was unstrung, and bottles were placed in a 40-yard recycling dumpster supplied by the university’s recycling services department. Bottles were then shipped to a processing plant. All of the fishing line was sent off to a recycling company that will create new line from it. An exquisite set, half a year in the making, took six to eight hours to come down.

LESSONS LEARNED

Through this project, we learned an entire world of recycling. Despite the nontraditional process, our approach to this play was not terribly different from a typical Clemson Players show. We were just more collaborative and cognizant of what we were doing. We designed by what we had rather than what we wanted. Thrift was not the ultimate goal, but the show’s production price tag was 25 to 30 percent less than similar Clemson Players productions, and Kendra Johnson’s costume expenditures were down by 80 percent. The technical students were made aware of an alternative way of constructing shows and gained an understanding that you have to think outside the box. We not only believe this project was worth doing, but also will continue to make our shows sustainable. We aim to produce at least one show each year that is a completely upcycled show.

Matthew Leckenbusch is the technical director for the Department of Performing Arts at Clemson University.

Kendra Johnson is an associate professor of theatre in the Department of Performing Arts at Clemson University, specializing in costume design and costume technology.

Shannon Robert is an associate professor of theatre in the Department of Performing Arts at Clemson University, where she teaches scene design.

Do you have an idea for an Outside the Box column?

Email Outside the Box Editor F. Randy deCelle at rdecelle@ua.edu.
REGRETS, I HAVE A FEW...
A Letter to My Undergraduate Self

by Stefanie Maiya Lehmann

When students begin their college experience, the whole world is up for grabs. Four years can feel like an eternity, with plenty of time to take advantage of all the opportunities available. Graduates, however, know the reality: In the blink of an eye, you will be out of school and thrust into your adult life. As Søren Kierkegaard, an existentialist philosopher, wrote, “Life can only be understood backwards; but it must be lived forwards.” So Southern Theatre asked three young professionals successfully working in the theatre industry to take a moment to look “backwards” on their college careers. Knowing all they know now, if they could send a letter to their college selves, what would they say? Although we cannot go back in time to deliver their letters, perhaps these artists’ wisdom, advice – and yes, even regrets – will inspire current students to seize the day.

Hannah-Jean Farris
AEA Stage Manager
PlayMakers Repertory Theatre, Chapel Hill, NC
BFA, Technical Theatre (concentration in Stage Management),
University of Montevallo, Class of 2012

Dear Undergraduate Self:

If someone asked you now if you are utilizing your time and resources to the fullest, you would absolutely say yes! However, after four years in the work force, I realize the many opportunities you are missing.

If I were you – my undergraduate self – I would take the time to ask more questions about the fields outside of my concentration. I would be so much more willing to try new things. I would seek opportunities to be a part of a production in any capacity. I know that you would love to have more knowledge about working in a scene shop or to know more about production management. Take it from your future self: It is so much easier in college to take an extra class or show up in the shop to acquire those extra skills.

The more skills you have, the better theatre artist you will become. This goes for all theatre artists. If you are an actor and you understand what a stage manager does or how the stage crew works, you will appreciate each job that makes the show possible. You never know when having an extra skill could open the door to what you’re truly passionate about.

Now I beg of you, please do not hear: “Once you graduate, you cannot explore any other interests.” That is not true. However, it is more difficult because you have to be an “adult” and pay bills. My advice to you is this: Use every tool you have and take every chance you can. There’s no time like now to learn and grow.

Your Future Self,

Hannah-Jean Farris
James Taylor Odom  
Professional Actor  
BA, Theatre, Brenau University-  
Gainesville Theatre Alliance, 2012  
MFA, Acting, University of Arkansas, 2015

Dear Undergraduate Self:

First off, know that you have what it takes to make it! You have the instincts and the makings of a successful theatre career. However, don’t think that instincts will suffice after graduation.

One day soon you will ask yourself, “Why didn’t I take more advantage when I could?” Although school is expensive and exhausting, now is the time to make it count. Once you begin your career, you will realize that all those resources and mentors lying around in college are infinitely more difficult to find, unless of course you have a large bank account or second career to help pay for those things – neither of which you will have, by the way.

To be fair, you are a dedicated and aggressive student, but if you are honest with yourself, you are conveniently allowing yourself to avoid the hard stuff. Trust me. Even though you hate taking those dance classes, trust an older and wiser you. Although it’s hard at first, you will get better. And to make it in this profession, you will continuously have to get better.

In this vocation, many of your peers have had private vocal training since an early age. You already know you need coaching, strengthening and control. So all those times you could have signed up for a voice class, practiced on the university piano, or dialed the number on the callboard of a vocal coach offering student discounts, why did you choose not to? Finances? You’re already in student loan debt (as is most of this generation) – might as well use it to your greatest advantage.

Oh, to go back and do it all again. I wouldn’t take a single class, project or assignment for granted. Every scene or song I worked on, every piece of choreography I learned, every industry reading, every chance to connect with the valuable mentors that surround me, I would have attacked with much more intensity. My eyes would look ahead for how each of these would directly help me to be the performer I want to be.

But here I am today knowing we can’t go back. Instead, I’ll make up for lost time, looking for ways to embrace everything I do with that passion. I certainly don’t feel like it’s too late because it’s never too late. Your training doesn’t end, but know that opportunities like you have in college won’t always be there for you, free and available.

Your Future Self,
Dear Undergraduate Self:

Oh, young Mike. So many things to tell you, so little time.

It’s perfectly fine to not know what is going to happen next. The sooner you embrace the uncertainty, the happier you’ll be. This business is full of uncertainty, and the more you try to plan things out, the more you’ll find yourself disappointed when things don’t go the way you envisioned them. It’s important to realize that there is no one path to success in this career – almost as important as realizing that there is no one true definition of success.

You’re going to have plenty of times in the coming years when you want to quit and don’t want to do this anymore. You’re going to feel frustrated, you’re going to feel like you’re not getting work, and you’re going to feel defeated. Just as quickly as those feelings set in, you’ll get offered a project. Then another, then another, then another. Before you know it, you’re too busy.

Share your work with others. Bring other people onto your team early. If it means making a little less money, that’s okay. Having good people working with you makes you better and leads to more work. Being able to focus on the artistic design of the production and not on the formatting of page margins in your paperwork makes your work better. Plus, you get to build relationships and experiences with more people who love doing this as much as you do.

Take care of yourself. It’s easy to get in the “Well, I’ve been in tech for 30 hours this week, looks like fast food…” mindset, but try to fight it as much as you can. You’re worthless to the rest of the team if you’re not well-rested, well-fed and clear-minded. It’s incredibly easy to allow bad habits to flourish. Get ahead of them, and it will do wonders for your mental and physical health.

Finally, take the time to enjoy the people you meet and the experiences you create together along the way. That’s where happiness in theatre comes from. Sure, creating the final product is fun—but when you start looking back on your experiences, it’s the people you remember, not the shows. It’s also okay to move on from personal and professional relationships. Don’t burn bridges, but don’t stay in situations where you are unhappy or unfulfilled.

Your Future Self,
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What to Wear?
10 Do’s for Your Next Audition
The first thing that’s judged when you enter an audition room isn’t the monologue you’ve carefully chosen or the song you’ve worked hard to perfect. It’s your appearance: how you look and act from the minute you enter the audition space. What you wear and how you present yourself can help open a door – or possibly cost you a job before you say the first word of your monologue. Therefore, you need to choose your clothing carefully.

So, what is the best attire for an audition? This past summer, SETC asked that question of the company representatives who attend SETC Professional Auditions. Sixteen company reps responded to the survey, offering their advice on what to wear (and what not to wear – see Page 16). The responding companies represented a diverse mix of producing theatres, including Hershey Entertainment, American Shakespeare Center, Missoula Children’s Theatre, Stella Adler Studio (NY), Matt Davenport Productions, Florida Repertory Theatre, Bigfork Summer Playhouse and the outdoor drama Unto These Hills. Despite the diversity of the theatres, responses from the company reps were tellingly similar.

Here are 10 of their suggestions for your next audition, along with a few additional pointers gleaned from my own experiences as a New York actor, a company rep and now a professor.

1 Think of your audition as a job interview.

Director Joe Clark notes that theatre is “called show business, not show art.” He urges auditionees to “dress like a professional going to a job interview for your dream career, because you are!”

Auditionees also need to realize that their clothing choices and their demeanor are being observed throughout their time at the audition location, says Marina Hunley-Graham, artistic director of Unto These Hills, the outdoor drama in Cherokee, NC.

“Auditions and callbacks are job interviews from the time you arrive at the site to the time you leave,” she says. “Remember to always look and behave professionally. Someone will be watching you.”

2 Make your audition – not your clothes – the focus.

Often, auditionees think they should choose clothing that will stand out, but several company representatives say it’s you and your audition – not your clothing – that should be center stage.

“I like it when I don’t notice what the actor is wearing,” says Jay McClure, associate artistic director/casting director for American Shakespeare Center in Staunton, VA.

J. Steven White, supervising producer for Harold Clurman Lab Theater at the Stella Adler Studio of Acting in New York, agrees: “I want to be free to focus on your face, your body’s ability to relax and be flexible, and the choices which you are making regarding the material.”

Jason Parrish, associate director for Florida Repertory Theatre in Ft. Myers, FL, also discourages distracting clothing choices: “Don’t wear clothes that get between me and getting to know who you are.”

Patrick Burns, resident musical director for Redhouse Arts Center in Syracuse, NY, notes that auditionees should keep in mind the point of the audition: “We want to see who you are, if we want to work with you, and if there’s a spot for you in our production or season.”

3 Know your goals for the audition, and let your clothing choices reflect them.

At unified auditions such as SETC’s – where there are many different companies and types of shows being cast – auditionees need to do some careful thinking before selecting what to wear, says Matt Davenport, executive producer/creative director of Matt Davenport Productions and chair of SETC’s Professional Theatre Division.

“The auditionee must determine what his/her goals are for this ‘group’ audition,” Davenport says. “Am I open to any job anywhere or am I only or mostly seeking a very targeted role? (For example, if you are only interested in Rock of Ages, then jeans, long hair or a ‘rock star’ look would probably be in your favor, along with targeted musical selections.) This needs to be a strategic decision and one that the auditionee understands the consequences of.”

Matt Loehrke, education director at Missoula Children’s Theatre in Missoula, MT, has similar advice: “Know your audience and what you want. Showing off your hard work at the gym may not be ideal for children’s theatre, but it may catch the eye of someone producing more mature content.”

4 Choose clothing that shows you at your best.

McClure urges auditionees not to “obsess over what you think the auditors might like. Wear something that looks great on you, something that complements your shape/silhouette, something that you are comfortable wearing/walking in, something that fits. We want to see you – you on a good day.”

Hunley-Graham recommends that auditionees “dress to impress. That does not mean to spend a lot of money on audition attire, but find your style and items that flatter your body type.”

Michael Baker, casting director for The Gateway Playhouse in Bellport, NY, spins it another way: “For an open call or general season call, wear something that helps you look attractive and feel comfortable. Not as formal as a job interview... but almost there – then get a little more specific for specific show auditions or callbacks.”

Many of the respondents suggested business casual attire – slacks and bright...
Dwayne Ague
Michael Baker
Joe Clark
Matt Davenport
M. Hunley-Graham
Matt Loehrke

T-shirts or dress shirts for the men and dresses, nice tops and skirts, or even slacks for women.

Hershey Entertainment’s Andrea Lowe likes business casual clothing because it “gives me a sense of [the auditionees’] personality and professionalism, as well as allowing them to perform required movement.”

For men, a general rule could start with a “tucked-in” look for most auditions except rock and roll/contemporary material. But “tucked-in” doesn’t necessarily mean literally a shirt that is tucked in; it can mean a relatively clean line from top to bottom and clothes that fit you well.

Davenport says he is open to men wearing “flattering, stylish, well-fitted jeans and nice fitting T-shirts or dress shirts.”

For men, Baker says he likes “a neutral business casual type outfit... nice jeans or slacks (depending on role, blue-collar or white-collar) and a nice shirt (or sport coat).”

Women often feel like they must wear dresses or skirts rather than slacks, but Davenport disagrees: “For females, I am very open to flattering jeans or pants and a simple, stylish top in addition to dresses.”

He concludes that “what someone would wear to a dressier social gathering with friends would typically be great with me. The most important aspect regarding attire is that the choices must work for you, not against you.”

Along those lines, several respondents note that women should avoid cocktail attire and clothes that are too tight.

Dress in colors that flatter, but don’t distract.

White cautions against wearing anything that might cause a producer to spend time “studying the flowers on your shirt and not you.” For men, he favors “neutral colors like black and brown, because then it throws focus to your face.”

Ginger Poole, producing artistic director at Mill Mountain Theatre in Roanoke, VA, recommends solids rather than prints in general, and for women, “a bright color that works with your skin tone and hair color. You and your talent should be the showcase, not a distracting outfit.”

Lara Marsh, general manager for Nebraska Theatre Caravan in Omaha, NE, notes that some people recommend light-colored shirts to “draw the attention to your face. My thought on that is, it depends on your skin and eye color. If you have a shirt that is dark, but it draws out the color of your eyes, then that can be just as much of an asset.”

Based on my own time as a professional theatre director, I generally encourage actors not to wear black on the top half of their bodies. Remember, we use black in the theatre to make things disappear. I don’t think that’s what you want to accomplish with your acting despite the thinking that black makes you thinner.

As far as specific colors, red works well on the upper body. Bright light is often focused on auditionees during an audition. Therefore, anything with red in it, reflected from the shirt/blouse onto your face, tends to flatter more than colors that make you look pale or washed out. However, this can vary depending on your hair color (especially you, redheads) or skin tone.

Ira David Wood III, executive director of Theatre in the Park in Raleigh, NC, notes another factor to consider in selecting the color of your clothes: the curtains behind auditionees. “If you can, find out what color those curtains will be,” he says. “If the curtains are going to be blue, a blue shirt or dress may not be the best choice for you… unless you’re auditioning for the lead role in The Invisible Person.”

Hint at a role – but that’s all.

When you know what role you are auditioning for, don’t wear a costume. But “a hint at the role is okay – just nothing over the top,” says Baker.
White also advises against anything that looks too much like a costume, sharing the cautionary tale of an actor who auditioned for the part of Huck Finn: “He came in with a straw hat, the short jeans, a flannel shirt and bare feet. The hat and his feet took all my focus away from him. He could have made the same impression in a T-shirt and modern jeans and sneakers.”

Avoid trendy choices.

Many auditionees set out to dress in what they perceive as the latest style for auditions, whether it’s a particular color, a bow tie or a vest. Marsh cautions against this: “Don’t worry about what is trending. When you go with what is trending, well, so does everyone else – and so, after a while, you all look the same.”

She recalls one audition weekend when a red dress was the trend: “I saw over 100 red dresses that weekend. That in itself became distracting for the wrong reasons. If you like to wear a bow tie, then wear it. But don’t wear it because everybody else is. At the end of the day, your job is to give us a reason why you stick out (in a positive way) and why we should employ you above all the others.”

Wood agrees: “Dress differently from the rest. Beige out. Wear solid black. Even a white shirt and dark pants are better than the same repeated fashion statement on everybody.”

Present a groomed appearance.

Dwayne Ague of Bigfork Summer Playhouse notes that auditionees’ “attire should be ironed and fit correctly, not undersized as if it was borrowed.”

Lowe reminds auditionees to assess their hair and face as well as their clothing: “Whether you are male or female, it is important to think about grooming before going to an audition. Whether it’s your hairstyle or your facial hair, remember to put your best face forward.”

Choose shoes that you can move in.

In general, aim for shoes that are flattering and don’t inhibit movement. Character shoes, on the whole, are trending out. Women who choose to wear heels should generally make sure they are no higher than 2 ½ to 3 inches.

“Shoes should be simple,” says McClure. “Very high heels or flats can be distracting.”

Also make sure you can move in your shoes, says White: “If you are standing like a statue because you are afraid to move for fear you might fall, we pick up on it.”

Heels generally are considered best for the look of the leg in women, but Davenport notes that “if someone cannot successfully walk with them, it can be a detriment.” He also notes that heels aren’t always the best choice for an audition. “Some ‘looks’ may look best with heels but some are better with boots or even Converse depending on the look you are going for,” he says.

For men, comfortable shoes or designer sneakers are generally appropriate. Men can also “dress down” a pair of dress shoes with jeans.

Schedule a dress rehearsal.

So you feel like you have the perfect outfit for your audition? Loehrke suggests trying out your audition outfit at home before taking it on the road: “Practice your audition in the attire and shoes you plan to wear at the audition. This improves your audition as it takes away any variables about how you feel and move in your attire.”
DON’T be extreme.
Avoid very tight pants, low-cut shirts/blouses and other extremes of dress. Jay McClure, associate artistic director/casting director for American Shakespeare Center in Staunton, VA, says he once had an actor show up for a Cleopatra audition in a lace body stocking.

DON’T short yourself.
Short skirts and dresses can thwart your audition. Andrea Lowe, resident show coordinator for Hershey Entertainment in Hershey, PA, remembers one audition where a few women “wore dresses (without leggings underneath) that were so short, I thought if they breathed wrong, their bits were going to be showing.” Director Joe Clark puts it succinctly: “Show off your assets, not your ass.”

DON’T wear outfits that upstage you.
Outfits that are louder than you get all the attention – and that may cost you a role. Ginger Poole, producing artistic director at Mill Mountain Theatre in Roanoke, VA, describes an actor who arrived wearing a strapless sequined cocktail dress, high clunky heels, large/loud jewelry and too much makeup: “She completely upstaged herself.” Similarly, Michael Baker, casting director for The Gateway Playhouse in Bellport, NY, tells of an actress who auditioned for *Anything Goes* wearing a red sequined crop top and tight workout shorts (midriff showing) and yellow high-heeled shoes. He notes the problem isn’t “in how she physically looked, it was that her clothing was very distracting… The outfit was making it difficult to really pay attention to her audition. Easy to remember the outfit – tough to remember what she sang or how she performed.”

DON’T send the wrong message.
Provocative clothing can send a message that most auditionees don’t intend. “Be really clear on the fact that low-cut dresses and very tight pants show more than acting talent,” says Ira David Wood III, executive director of Theatre in the Park in Raleigh, NC. “[They send] a clear message to those who like to occasionally become biblically familiar with certain people they cast.”

DON’T remove clothing during the audition.
Changing from one outfit to another in mid-audition is not easy – or a good idea. Jason Parrish, associate director of Florida Repertory Theatre in Ft. Myers, FL, recalls an audition where a woman came in wearing a normal dress “and when she transitioned from her monologue to her song, ‘Roxie’ from *Chicago*, she ripped off her dress and had on a very revealing sequin dance outfit. It was not a good choice for many reasons.” McClure agrees: “I’ve seen actors strip off shirts and pants in auditions. Please keep them on.”

- Scott LaFeber
What’s in Your Audition Bag?

Whether you carry it around or wear it on a shoulder, your bag is an important component of your audition wardrobe at unified auditions such as SETC’s Professional Auditions. You need to be strategic in packing your bag. At the SETC Convention, you may spend the entire day away from your hotel room, riding up and down elevators, going to auditions, dance calls and callbacks – hurrying up and waiting. Your bag should be packed carefully to include:

• Wrinkle-free clothing to wear and change into. Many times you won’t have time to go to your room to change from a dance call to a scheduled callback. You’ll need to be able to duck into a changing area and slip on your acting/singing clothes. These need to be in an unwrinkled shape that doesn’t betray the fact they’ve been sitting in a bag for a few hours.

• Comfortable walking shoes that change to audition shoes. Since you may be logging considerable distances between hotel rooms and even going to different venues for callbacks, your shoes to get from audition to audition should be practical and comfortable. Your audition shoes need to fit the context of what you’re auditioning for – dance, character shoes, heels, etc. – and should be clean from the elements.

• Grooming supplies. Include a comb, brush, small mirror, touch-up makeup, other practical hair supplies, and a stain removal product such as Tide to Go.

• An extra sweater or scarf. This can be helpful in highly air-conditioned interiors.

Above all, be smart about anticipating the day with your preparation. You – and your bag – should be fully ready for anything, so that you can stay focused on the work.

- Scott LaFeber

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Plays Around the World

by Megan Monaghan Rivas

Written during the Olympic Games in Rio de Janeiro, this edition of our regular column on newly available plays and musicals invites you to venture past the boundaries of the United States. All of these newly licensable works are set in locations around the world, but they are not translations. These magic-carpet plays and musicals will sweep you away to places you may never have been. With each play, you’ll find the cast breakdown and a referral to the publisher who holds the rights.

The Invisible Hand, by Ayad Akhtar
Set in present-day Pakistan, The Invisible Hand gives an American investment banker an unlikely economics student: his captor, who requires that the banker raise his own ransom by trading online. As the account balance mounts, so does the tension. Within the drama, Akhtar – winner of the Pulitzer Prize for Disgraced – also plants a keen lesson on the powerful tools of capitalism.
Cast breakdown: 4 males
Publisher: Dramatists Play Service, Inc.
www.dramatists.com

The Hunchback of Seville, by Charise Castro Smith
Christopher Columbus has just returned to Spain, bringing gold and fantastic stories from the New World. But Queen Isabella is dying and has put the nation into the hands of her brilliant adopted sister Maxima Terriblé Segunda. This fast-moving Tarantino-style comedy takes aim at colonialism, history, politics and religion.
Cast breakdown: 5 females; 3 males
Publisher: Dramatists Play Service, Inc.
www.dramatists.com

The Painted Rocks at Revolver Creek, by Athol Fugard
Inspired by outsider artist Nukain Mabusa, this play tells the story of a manual laborer who has single-handedly metamorphosed a rocky riverbank into a fantastical garden of painted flowers. The very last rock, a would-be buyer, and a young mentee named Bokkie force the artist to reckon with his legacy – complicated by his being a black man in 1980s South Africa.
Cast breakdown: 1 female; 2 males; 1 boy
Publisher: Samuel French
www.samuelfrench.com

A Happy End, by Iddo Netanyahu
A Jewish physicist and his family in 1930s Berlin teeter on the razor’s edge: should they stay in the city they love, or set out for terra incognita? They know the stakes are high: Mark’s university position, Leah’s cosmopolitan engagements, teenage Hans’ potentially brilliant future. This intermissionless drama concludes with their decision, guaranteed to leave you breathless.
Cast breakdown: 3 females; 3 males
Publisher: Playscripts, Inc.
www.playscripts.com

Phoebe in Winter, by Jen Silverman
Set in a nameless war-torn nation, this deliciously weird and challenging drama begins with three brothers returning to their father’s home. Soon a stranger joins them: Phoebe, who lays responsibility at their feet for the war deaths of her own three brothers. She insists that having taken her family from her, the father and brothers must be her new family. But can you ever truly go home again?
Cast breakdown: 2 females; 4 males
Publisher: Playscripts, Inc.
www.playscripts.com

El Nogalar, by Tanya Saracho
Maite Galvan, a matriarch in northern Mexico, has spent her family’s funds down to the bone. Trying to restore herself and her daughters to solvency, she brings them back to reclaim the family’s pecan orchard. But while they were away, the drug war took over the area, establishing a new claim that only bloodshed can work out. Saracho’s resetting of Chekhov’s The Cherry Orchard sheds brilliant light on the class pressures and social turmoils of contemporary Mexico.
Cast breakdown: 4 females; 1 male
Publisher: Samuel French
www.samuelfrench.com

Megan Monaghan Rivas is an associate professor of dramaturgy in the School of Drama at Carnegie Mellon University. Recipient of the Elliott Hayes Prize in Dramaturgy, she served as literary manager of South Coast Repertory Theatre, the Alliance Theatre in Atlanta, and Frontera @ Hyde Park Theatre in Austin, TX. She is a member of the Southern Theatre Editorial Board.
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.
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ACCADemia DELL’ARTE
PO Box 251505
Little Rock, AR 72225-1505
Contact: 501-227-5063; info@dellarte.it
www.dellarte.org

ALABAMA STATE UNIVERSITY
Department of Theatre Arts
PO Box 271
Montgomery, AL 36101
Degrees: BA: Performance, Technical Theatre, Theatre Generalist; BFA: Dance; Minor: Theatre, Dance
Profile: Graduates are qualified theatre practitioners in 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 are qualified for further study or professional companies to begin dance careers.
Contact: Wendy R. Coleman
334-229-6739; wrcoleman@alasu.edu
www.alasu.edu/CVPA

ALMA COLLEGE
614 W. Superior St.
Alma, MI 48801
Degrees: BA: Theatre (Acting, Technical Theatre, Design, Management)
Profile: Theory in class is combined with extensive experience in production. Liberal arts are emphasized while the fine arts of theatre are practiced – a meaningful cooperation. Alma is completely undergraduate-driven, which means you will be given every opportunity to be involved right away with one of four mainstage productions.
Contact: Kristen Bennett
989-463-7242; kbennett@alma.edu
www.alma.edu/academics/theatre

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

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

ANDERSON UNIVERSITY
South Carolina School of the Arts
316 Boulevard
Anderson, SC 29621
Degrees: BA: Theatre (Directing, Dance, Theatrical Design); BFA: Theatre (Acting), Musical Theatre
Profile: A Christian university providing excellence in performance, technical and arts administration opportunities; four venues (large and small proscenium, concert hall, black box); multiple dance spaces; courses in acting, directing, musical theatre, design, dance, stage movement, stagecraft, theatre history, theatre ministry and theatre forms. Auditions are required. Scholarships are available.
Contact: Stephanie Dentino
864-760-1170
sdentino@andersonuniversity.edu
www.andersonuniversity.edu

APPALACHIAN STATE UNIVERSITY
Department of Theatre and Dance
PO Box 32123
Boone, NC 28608
Degrees: BA: Theatre Arts (Design/Technology, General Theatre, Performance, Theatre Education/K-12), Dance Studies; Minor: Theatre Arts, Dance Studies
Profile: Appalachian State University Department of Theatre and Dance offers a dynamic co-curricular production program in a liberal arts setting. It provides exemplary theatre and dance experiences to departmental students, as well as outreach opportunities within the university community and the region.
Contact: Kevin Warner (Dance); Keith Martin (Theatre)
828-262-3028; warnerks@appstate.edu
828-262-8179; martinkt1@appstate.edu
theatre.appstate.edu

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

ARKANSAS STATE UNIVERSITY
Department of Theatre
Fowler Center, PO Box 2309
State University, AR 72467
Degrees: BA: Theatre (Acting, Design and Technology, Directing)
& Training Program Directory

Profile: We offer rigorous theatre training situated within a liberal arts environment. Through practical application, our students develop a foundation of skills essential for work or graduate study in theatre or many other fields. The beautiful Fowler Center houses four productions each academic year, plus two summer theatre shows for young audiences.

Contact: Tim Bohn
870-972-2818; tbohn@astate.edu
www.astate.edu

ATLANTIC ACTING SCHOOL
76 Ninth Ave., Suite 537
New York, NY 10011

Degrees: BFA (with NYU’s Tisch School of the Arts); Certificate: Professional Conservatory, Evening Conservatory, Spring Comprehensive, Summer Intensive, Summer Teen Ensemble

Profile: Founded by David Mamet and William H. Macy, we offer in-depth training in Mamet’s and Macy’s approach to acting: “Practical Aesthetics.” The mission of the school, affiliated with Atlantic Theater Company, is to ensure that graduates master essential analytical and physical disciplines of acting and are empowered for success.

Contact: 212-691-5919
admissions@atlantictheater.org
www.atlanticactingschool.org

AUBURN UNIVERSITY
Telfair Peet Theatre
350 W. Samford Ave.
Auburn, AL 36849

Degrees: BA: Theatre; BFA: Acting, Music Theatre, Design/Technology, Management

Profile: Auburn Theatre offers rigorous practical training in a liberal arts context. A high percentage of graduates proceed to industry employment and graduate theatre training programs.

Contact: Scott Phillips
334-844-4748; phillm2@auburn.edu
www.auburn.edu/theatre

AUBURN UNIVERSITY MONTGOMERY
PO Box 244023
Room 351 Liberal Arts
Montgomery, AL 36124

Contact: Katie Pearson
334-244-3379 x351; kpearso2@aum.edu
liberalarts.aum.edu

AVERETT UNIVERSITY
420 W. Main St.
Danville, VA 24541

Degrees: BA: Theatre, Musical Theatre, English/Theatre with or without Teacher Licensure; BS: Theatre with Teacher Licensure; Minor: Musical Theatre

Profile: Averett has a small, energetic and extremely active theatre department where students are offered a variety of opportunities to learn their craft. Students are guided by a dedicated professional faculty.

Contact: Jackie Finney
434-791-5710; jackie.finney@averett.edu
www.averett.edu

BALL STATE UNIVERSITY
Department of Theatre and Dance
2000 W. University Ave., AC 306
Muncie, IN 47306

Degrees: BA or BS: Theatre (Dance, Design and Technology, Directing, Stage Management, Theatre Education, Theatrical Studies); BFA: Acting, Dance, Musical Theatre

Profile: BSU offers an undergraduate-only program that allows students to learn experientially beginning freshman year. Our low student-to-faculty ratio encourages the individuality of each student. Students receive hands-on advising and mentoring from a faculty of working professionals with an emphasis on developing and nurturing each student’s creativity, curiosity and collaborative skills.

Contact: Andrea Sadler
765-285-8740; amsadler@bsu.edu
www.bsu.edu/theatre

BELHAVEN UNIVERSITY
1500 Peachtree St.
Jackson, MS 39202

Degrees: BA: Theatre (Theatre Ministry, Dramatic Writing); BFA: Musical Theatre, Acting

Profile: Belhaven University Theatre teaches students through training grounded in a Christian Biblical world view, with an emphasis on creating new theatre. Our liberal arts approach aids students in being well-rounded individuals, as well as qualified professionals.

Contact: Elissa Sartwell
601-974-6131; theatre@belhaven.edu
www.belhaven.edu/theatre

BELMONT UNIVERSITY
1900 Belmont Blvd.
Nashville, TN 37212

Degrees: BA: Theatre; BM: Musical Theatre; BFA: Theatre (Performance, Directing, Production Design, Theatre Education with Licensure), Musical Theatre

Profile: Belmont is a Christian university with a practical, professional theatre and musical theatre training program, three state-of-the-art theatre facilities, and a compassionate, student-centered faculty.

Contact: Paul Gatrell
615-460-6012; paul.gatrell@belmont.edu
www.belmont.edu

BENNITT COLLEGE FOR WOMEN
900 E. Washington St.
Greensboro, NC 27401

Degrees: BA: Theatre; BFA: Theatre Performance

Profile: Develop your craft at a small, historically black liberal arts college for women that offers an interdisciplinary, student-centered environment with a diverse faculty of working professionals.

Contact: Beth Ritson
336-517-2188; eritson@bennett.edu
www.bennett.edu

BEREA COLLEGE
101 Chestnut St., CPO 2148
Berea, KY 40404

Degrees: BA: Theatre; Minor: Theatre

Profile: The theatre major provides an introduction to all aspects of theatre: the literature of the drama, theatre history, acting, directing, design, production and management. The program supports a full season of plays each academic year, as well as individual student projects and original works.

Contact: Deborah Martin
859-985-3419
Deborah_Martin@berea.edu
www.berea.edu/thr
BOB JONES UNIVERSITY
1700 Wade Hampton Blvd.
Greenville, SC 29614
Degrees: BA: Theatre Arts; MA, Theatre Arts; Minor: Theatre
Profile: Bob Jones University is a private Christian liberal arts university that offers a BA and an MA in Theatre Arts as well as a theatre minor. The department stages six to eight shows per year and emphasizes the classics as well as new works.
Contact: Ron Pyle
864-242-5100; rpyle@bju.edu
www.bjutheatrearts.com

BOSSIER PARISH COMMUNITY COLLEGE
6220 E. Texas St.
Bossier City, LA 71111
Degrees: AA: Performing Arts (Theatre, Musical Theatre, Music, Church Music)
Profile: BPCC provides its performing arts students with education, training and opportunity for personal growth and development in all aspects of production – in front of, as well as behind, the curtain.
Contact: Paul Belcher
318-678-6591; pbelcher@bpcc.edu
www.bpcc.edu/performingarts

BREVARD COLLEGE
1 Brevard College Dr.
Brevard, NC 28712
Degrees: BA: Theatre Performance, Design/Technology, Teacher Licensure
Profile: Brevard College is located in the mountains of Western North Carolina and offers rigorous training with nationally recognized artists. The BA in Theatre encourages creative problem-solving, collaboration, resiliency, and vibrant artists who value passion and integrity. We offer students guided independent growth to craft meaningful careers.
Contact: Brandon Smith
828-883-8292; smithbm@brevard.edu
www.brevard.edu/academics/theatre-studies

CALIFORNIA UNIVERSITY OF PENNSYLVANIA
250 University Dr.
California, PA 15419
Profile: Our program allows for one-on-one study in your chosen area with your professors. The family nature of the department ensures that you are not just a number. First-year students participate in a show all their own their first semester with us. Accredited by the National Association of Schools of Theatre.
Contact: Michele A. Pagen
724-938-5578; pagen@calu.edu
www.calu.edu

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1 University Dr. #872
Campbellsville, KY 42718
Degrees: BA or BS: Theater (Performance, Technical Theater)
Profile: A unique partnership with a local production company offers six opportunities a semester where students can gain performance or design experience. CU offers hands-on engagement with your craft and a personalized approach from faculty. CU offers a diverse campus and provides opportunities to visit and study around the world.
Contact: Starr Garrett
270-789-5266
sgarrett@campbellsville.edu
www.campbellsville.edu/theater

CARNEGIE MELLON UNIVERSITY
School of Drama
5000 Forbes Ave.
Pittsburgh, PA 15213
Degrees: BFA: Acting, Musical Theatre, Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management), Directing, Dramaturgy; MFA: Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management), Directing, Dramatic Writing
Profile: The School of Drama presents an intense conservatory training ground for students who want consistent individual attention leading to a career in professional theatre. A faculty of professional designers and technicians provides a hands-on education. By graduation, students are well-placed to move directly into the industry in all areas.
Contact: Patrick Tuite
202-319-5358; cua-drama@cua.edu
drama.cua.edu
CENTRE COLLEGE
600 W. 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: Matthew Hallock; Sallie Bright 859-383-8378; jwebb@coker.edu
843.383.8381; agallo@coker.edu
Angela Gallo; Joshua Webb
www.coker.edu/academics/programs/dept-theatre

CHIPOLA COLLEGE
3094 Indian Cir.
Marianna, FL 32446
Contact: Charles Sirmon 850-718-2227; sirmconc@chipola.edu
www.chipola.edu/fine-and-performing-arts

CHRISTOPHER NEWPORT UNIVERSITY
1 Avenue of the Arts
Newport News, VA 23606
Degrees: BA: Theatre (Acting, Arts Administration, Design/Technical Theatre, Directing/Dramatic Literature, Music Theatre/Dance, Theatre Studies); Minor: Dance
Profile: Dedicated to undergraduate, professional-level training, CNU offers a dynamic, challenging program of theatre study. Located in the Ferguson Center for the Arts, Theater CNU enjoys state-of-the-art facilities. All instructors are professionals in their fields. Small class sizes ensure one-on-one attention. Scholarships available for all grade levels, including incoming freshmen.
Contact: Gregg Lloyd 757-594-8793; glloyd@cnu.edu
www.theater.cnu.edu

CLAFLIN UNIVERSITY
400 Magnolia Ave.
Orangeburg, SC 29118
Contact: Annette Grevious 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 (Theatre, Music, Audio Technology)
Profile: Clemson offers students individual mentorship, small classes and internships at places such as Spoleto, Rose Bruford, the O’Neill Theatre Center and KCACTF, among others. Students perform and work in all areas of theatre including the university’s road house.
Contact: Tony Penna 864-656-6961; tpenna@clemson.edu
www.clemson.edu/PerfArts

COASTAL CAROLINA UNIVERSITY
Department of Theatre
PO Box 261954
Conway, SC 29528-6054
Degrees: BA: Theatre; BFA: Musical Theatre, Acting, Design and Technology, Physical Theatre
Profile: Training by professional actors, designers and technicians. Now accepting a limited number of future theatre artists to train in our rigorous four-year program. The BFA in physical theatre is the only one of its kind in the United States and culminates with an international internship experience.
Contact: Kenneth J. Martin 843-349-6559; kmartin@coastal.edu
www.coastal.edu/theatre

COKER COLLEGE
Department of Dance, Music and Theatre
300 E. College Ave.
Hartsville, SC 29550
Degrees: BA: Theatre (General, Performance, Technical Theatre), Music (Piano, Voice, Musical Theatre, Music Education), Dance (Dance Education, General); BFA: Dance (Performance, Choreography, Dance/Movement Therapies); Minor: Dance, Music and Theatre
Profile: A major in the arts isn’t a choice – it’s a calling. If you want to succeed, it also takes dedication, practice and training. Coker’s Department of Dance, Music and Theatre is designed to help you put all these pieces together, so you can turn your passion into a career!
Contact: Angela Gallo; Joshua Webb 843.383.8381; agallo@coker.edu
843.383.8378; jwebb@coker.edu
www.coker.edu/academics/programs/dept-dance-music-theatre

COLLEGE OF WILLIAM & MARY
Department of Theatre, Speech and Dance
PO Box 8795
Williamsburg, VA 23187
Degrees: BA: Theatre
Profile: We are a thriving theatre program in an intellectually challenging liberal arts environment. Students study a full range of performance, design and theory, and apply classroom knowledge through a dynamic production program. Faculty are deeply engaged in student mentoring. No audition is required to become a theatre major.
Contact: Christopher Owens 757-221-2683; clowen@wm.edu
www.wm.edu

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100 Campus Dr.
Elkins, WV 26241
Degrees: BA: Theatre Arts, Design and Technical Theatre, Theatre Education
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Contact: Larry Dooley 706-507-8402
dooley_larry@columbusstate.edu
theatre.columbusstate.edu

DILLON PERRY UNIVERSITY
Dillon Perry University
Dillon, NC 28434-8700
Degrees: Minor: Music (Performance, Composition, Education)
Profile: Dillon Perry University’s School of Music is home to the Second Line of the Pioneers, a marching band that performs at all football and basketball games. Students have the opportunity to perform with local community bands and ensembles, as well as with the University’s own chamber orchestra and band.
Contact: Sarah Helms 828-262-5181; shelms@dp.edu
www.dp.edu/academics/music

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D-5
& Elkins College theatre students to gain valuable practical experience and build impressive resumes.

**Contact:** KB Saine
304-637-1360; sainek@dewv.edu
www.davisandelkins.edu

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

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

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

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

**EAST CAROLINA UNIVERSITY**
School of Theatre and Dance

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

**Degrees:** BA: Theatre

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

**Contact:** Karen Brewster
423-439-5827; brewster@etsu.edu
www.etsu.edu/thesatre

**EASTERN KENTUCKY UNIVERSITY**
521 Lancaster Ave., Campbell 306
Richmond, KY 40475

**Contact:** Alana Ghent
859-622-1315; alana.ghent@eku.edu
theatre.eku.edu

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

**Degrees:** BA: Theatrical Design and Production, Drama and Theatre Studies, Arts Administration; BS: Dance Science; BFA: Acting, Dance Performance and Choreography, Music Theatre

**Profile:** Elon offers conservatory-style training and professional-quality productions at a supportive liberal arts institution. Our alumni are extremely successful because we teach “the business” as well as the art.

**Contact:** Fredrick J. Rubeck
336-278-6595; rubeck@elon.edu
www.elon.edu/perarts

**EMORY & HENRY COLLEGE**
P.O. Box 947
Emory, VA 24327

**Degrees:** BA: Theatre; BFA: Acting, Musical Theatre, Directing, Production & Design

**Profile:** Our program is for students serious about pursuing a theatre career. We offer conservatory-inspired training, embedded in a rigorous liberal arts school environment. Our small class sizes mean personal attention and more opportunities for you – on stage and off. We operate in official association with the Barter Theatre.

**Contact:** Jeremiah Downes
276-944-6164; jdownes@ehc.edu
theatre.ehc.edu

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

**Degrees:** BA: Theatre

**Profile:** We host the annual Central Illinois Stage Combat Workshop, offering training and certification in five weapon styles. Multiple productions and original student works are staged in historic Pritchard Theatre throughout the year. Grants are available to our students, and theatre professionals are welcome to participate in any of our events.

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

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

**Degrees:** BA: Theatre (Performance, Design/Technical), Theatre Education

**Profile:** The mission of the theatre program at Fairmont State University Department of Communication and Theatre Arts is to provide students with a hands-on experience that incorporates theory and practice in the context of a liberal arts education while fostering ethically responsible, professionally-minded theatre artists to become practitioners, scholars and educators.

**Contact:** John O’Connor
304-367-4817
John.OConnor@fairmontstate.edu
www.fairmontstate.edu/academics/finearts_theatreprompt

**FAVETTEVILLE STATE UNIVERSITY**
1200 Murchison Rd.
Fayetteville, NC 28301

**Contact:** David Griffie
910-672-1006; dgriffie@uncfsu.edu
www.uncfsu.edu
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, designing, directing, and playwriting.
Contact: Lesley-Ann Timlick
305-348-2895; timlickl@fiu.edu
carta.fiu.edu/theatre

FLORIDA SCHOOL OF THE ARTS
5001 St. Johns Ave.
Palatka, FL 32177
Profile: Florida School of the Arts is Florida’s only two-year, SACS-accredited, state-supported professional arts school. We offer intense creative instruction in the classroom, combined with many practical opportunities available during our rigorous production schedule of plays, musicals, dance events and exhibitions. Admission is by audition or portfolio review only.
Contact: Kitty Clarke
386-312-4304; kittyclarke@sjrstate.edu
www.flarts.org

FLORIDA SOUTHERN COLLEGE
111 Lake Hollingsworth Dr.
Lakeland, FL 33801
Degrees: BA: Theatre Arts, Dance; BFA: Performance, Musical Theatre, Technical Theatre, Dance
Profile: FSC is a four-year, private liberal arts college that trains and prepares students for a career in theatre. We emphasize one-on-one instruction, hands-on experience and a high degree of professionalism. A theatre major has opportunities to perform major roles freshman year; design students will see their work produced sophomore year.
Contact: Paul Bawek
860-680-4184; pbawek@fisouthern.edu
www.fisouthern.edu

FLORIDA STATE COLLEGE
239 Fine Arts Building
Tallahassee, FL 32306
Degrees: BA: Theatre; BFA: Acting, Music Theatre; MFA: Acting, Costume Design, Directing, Technical Production, Theatre Management; MS: Theatre Education; MA: Theatre Studies; PhD: Theatre Studies
Profile: The School of Theatre at FSU offers a comprehensive education in the arts. 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
Degrees: BA
Profile: We are a small theatre program “big” on giving students experience; students are given the opportunity to participate in all facets of production. Francis Marion University is a fully accredited institution with the National Association of Schools of Theatre (NAST).
Contact: Glen Gourley
843-661-1538; agourley@fmarion.edu
departments.fmarion.edu/finearts

FRED-HARDEMAN UNIVERSITY
158 E. Main St.
Henderson, TN 38340
Degrees: BA: Theatre (Performance, Design/Production)
Profile: FHU Theatre provides a creative space in which believer-artists prepare to impact the culture. Subsidized student travel combined with leadership training supplement a broad range of course offerings. Focus on both professional and spiritual training in a Christ-centered environment.
Contact: R. Clifft Thompson
731-989-6780; cthompson@fhu.edu
www.fhu.edu/theatre

FURMAN UNIVERSITY
3300 Poinsett Hwy.
Greenville, SC 29613
Degrees: BA: Theatre Arts
Profile: Furman is a private liberal arts institution founded in 1826 and is nationally acclaimed for its academic excellence, Engaged Learning program and campus beauty. The Theatre Arts Department offers dynamic coursework with the primary goal of producing graduates who excel in all areas of the theatre world.
Contact: Jay Onley, Maegan Azar
864-294-2128; jay.onley@furman.edu
864-294-2127; maegan.azar@furman.edu
www.furman.edu/theatrearts

GAINESVILLE THEATRE ALLIANCE
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Gainesville, GA 30503
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Juilliard.edu/playwrights

As Five Years Pass
Photo: Jessica Katz
Acting, Design/Tech, Musical Theatre; MA: Teaching in Fine Art 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: Jim Hammond
678-717-3624; jim.hammond@ung.edu
www.gainesvilletheatrealliance.org

GARDNER-WEBB UNIVERSITY
Theatre Department
PO Box 997
Boiling Springs, NC 28017
Degrees: BA: Theatre; Minor: Theatre
Profile: Gardner-Webb University provides the necessary information, skills and experiences for theatre majors to pursue successful careers in professional, educational and community theatre, and provides meaningful cultural experiences for the university and the community at large.
Contact: Chris Nelson
704-406-2777; 704-406-2355
cnelson2@gardner-webb.edu
www.gardner-webb.edu

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

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

GEORGIA SOUTHERN UNIVERSITY
2434 Southern Dr.
Statesboro, GA 30460
Contact: Kelly Berry
912-478-0106; ksberry@georgiasouthern.edu
www.gsu.edu/arts/theatre

GEORGIA STATE UNIVERSITY, PERIMETER COLLEGE
555 N. Indian Creek Dr.
Clarkston, GA 30021
Degrees: AA: Theatre
Profile: Perimeter College of GSU offers freshman- and sophomore-level classes in acting, music theatre, front-of-house, technical theatre, stage management, design skills, production management and dance. We offer affordability, small class sizes, access to Atlanta’s vibrant theatre scene, and instructors who are currently working professionally.
Contact: Sally Robertson
678-891-3564; srobertson@gsu.edu
sites.gsu.edu/perimetercollege/theatre

GRACELAND UNIVERSITY
1 University Pl.
Lamoni, IA 50140
Degrees: BA or BS: Theatre (Acting, Arts Administration, Costuming, Design/Technical, Musical Theatre, Stage Directing/Management, Teacher Certification)
Profile: We provide many undergraduate-only production opportunities each year in a small college environment downtown in a large city in North Carolina, including hosting the state theatre festival on campus and working at the local Equity theatre.
Contact: Perry Morgan
336-272-7102
perry.morgan@greensboro.edu
theatre.greensboro.edu

GUILFORD TECHNICAL COMMUNITY COLLEGE
PO Box 309
Jamestown, NC 27282
Degrees: AFA: Theatre
Profile: Your stage door opens here! Opportunity for hands-on experience both onstage and backstage. Small program focusing on individual attention with emphasis on successful college transfer.
Contact: Joshua Waterstone
336-334-4822, ext. 50299
jswaterstone@gtcc.edu
www.gtcc.edu

HOFSTRA UNIVERSITY
Department of Drama and Dance
Hempstead, NY 11549-1000
Degrees: BA: Drama; BFA: Performance or Production (Costume Design, Set Design, Lighting Design, Sound Design, Directing, Technical Direction, Stage Management, Dramaturgy); Minor: Drama, Musical Theatre (with BA in Drama or BFA in Performance)
Profile: Exclusively undergraduate program, half-hour from NYC. Six main stage productions a year, including one musical and annual Shakespeare Festival, now in its 68th year. Student Rep at the end of every semester highlighting student directing and playwriting. Production students have the opportunity to design, stage manage or direct multiple projects.
Contact: Royston Coppenger
INDIANA UNIVERSITY
OF PENNSYLVANIA
Theater and Dance Department
401 S. 11th St.
Indiana, PA 15705-1065
Degrees: BA: Theatre (Performance, Design/Tech/Management, Theory/Criticism), Musical Theatre, Dance Arts; Minor: Theatre and Dance
Profile: Offering breadth and depth of study with great individual attention, IUP’s programs balance classroom learning with active participation in Theater-by-the-Grove and IUP Dance Theater. Freshmen are eligible to audition for mainstage productions. Approximately 20 studio productions each year provide opportunities for student playwriting and directing.
Contact: Brian Jones
724-357-2965; brjones@iup.edu
www.iup.edu/theater

JACKSONVILLE UNIVERSITY
Division of Theatre and Dance
2800 University Blvd. N.
P111
Jacksonville, FL 32211
Degrees: BA: Theatre (Performance, Technology); BFA: Theatre (Performance, Technology)
Profile: The Theatre Program is housed in the College of Fine Arts, which includes a SACS-accredited, rigorous BFA pre-professional degree. Our students enjoy small class sizes, one-on-one instruction, hands-on experience, the opportunity to perform major roles in their freshman year, individual mentoring, and a high degree of professionalism.
Contact: Deborah Jordan
904.256-7349; djordan@ju.edu
www.ju.edu/cfa

JAMES MADISON UNIVERSITY
School of Theatre and Dance
147 Warsaw Ave.
Harrisonburg, VA 22807
Degrees: BA: Dance, Musical Theatre, Theatre (Performance, Design & Technology, Theatre Studies, Theatre Education); Minor: Dance, Theatre
Profile: We provide professionally focused training within the context of a broader university liberal arts experience. Numerous student-directed, student-choreographed, student-designed, student-acted and student-danced productions complement mainstage faculty- and guest-directed/ choreographed productions in the Forbes Center for the Performing Arts. Interview/audition or portfolio review is required for admission to the majors.
Contact: School of Theatre and Dance
540-568-6342; theatredance@jmu.edu
www.jmu.edu/theatredance

HOLLINS UNIVERSITY
School of Theatre Arts
2 Ames Plaza E.
PO Box 2900
Blacksburg, VA 24060
Degrees: BA: Theatre; BFA: Acting, Design/Tech, Music Theatre; Minor: Theatre Arts, Dance, Arts Management
Profile: Hollins theatre students receive pre-professional training in a liberal arts setting and frequently work individually with professors while developing artistry as theatre practitioners.
Contact: Theatre Recruitment Office
309-556-3944; theatre@iwu.edu
www.iwu.edu/theatre

ILLINOIS WESLEYAN UNIVERSITY
School of Theatre Arts
2 Ames Plaza E.
PO Box 2900
Bloomington, IL 61701
Degrees: BA: Theatre Arts; BFA: Acting, Design/Tech, Music Theatre; Minor: Theatre Arts, Dance, Arts Management
Profile: Students receive professional training in a liberal arts setting and frequently work individually with professors while developing artistry as theatre practitioners.
Contact: Theatre Recruitment Office
309-556-3944; theatre@iwu.edu
www.iwu.edu/theatre

INDIANA UNIVERSITY
Department of Theatre, Drama, and Contemporary Dance
275 N. Jordan Ave., Suite A300U
Bloomington, IN 47405
Profile: In addition to an outstanding faculty, the department of Theatre, Drama, and Contemporary Dance at Indiana University has over 25 guest artists and scholars on campus each year. The department is housed in state-of-the-art facilities and also operates the Indiana Festival Theatre, a professional summer theatre.
Contact: Jonathan Michaelson
812-855-5382; jrmichael@indiana.edu
theatre.indiana.edu

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7916 Williamson Rd.
HOLLINS UNIVERSITY
2017 SETC College, University & Training Program Directory
Contact: Anna Goodwin
540-362-6313; agoodwin@hollins.edu
www.hollins.edu/grad/playwriting
www.hollins.edu/academics/theatre
www.hollins.edu/grad/playwriting

JUILLIARD SCHOOL
Theatre Department
60 Lincoln Center Plaza
New York, NY 10023
Contact: Helen Taynton
212-799-5000, ext. 621
htaynton@juilliard.edu
www.juilliard.edu

KD CONSERVATORY COLLEGE OF FILM AND DRAMATIC ARTS
2600 N. Stemmons Fwy.
Suite 117
Dallas, TX 75207
Degrees: AA: Acting Performance, Musical Theatre Performance, Motion Picture Production
Profile: KD gives students a fast-paced path into the world of professional acting, musical theatre or film production. Our faculty of working professionals provides the same passion and desire that we ask of all our students. In 15 months, students prepare for a successful career in the entertainment industry.
Contact: 214-638-0484
www.kdstudio.com

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KEAN UNIVERSITY
Department of Theatre
1000 Morris Ave.
Union, NJ 07083
Degrees: BA: Theatre, Theatre Education (K-12 Theatre Certification, Elementary or Early Childhood Teacher Certification); BFA: Performance, Design and Technology
Profile: Twenty minutes from New York City, Kean University is accredited by the National Association of Schools of Theatre. About 16,000 diverse men and women attend Kean University, 130-plus in theatre. The department produces a faculty/guest-directed theatre series, a student-directed series, a cabaret series, and the Equity Theatre-in-Residence, Premiere Stages.
Contact: Holly Logue
908-737-4420; theatre@kean.edu
www.kean.edu/KU/Theatre

KENNESAW STATE UNIVERSITY
471 Bartow Ave. NW
MD 3101
Kennesaw, GA 30144
Degrees: BA: Theatre and Performance Studies (Acting, Design-Tech, Musical Theatre, Performance Studies)
Profile: Our program is dedicated to developing emerging theatre artist-scholars with strong foundations in both theory and practical knowledge of a broad range of performance forms, including classical, contemporary and musical theatre, performance art, literary performance, storytelling, and original work.
Contact: Rick Lombardo
470-578-3123; rlombar1@kennesaw.edu
www.kennesaw.edu/theatre

KENT STATE UNIVERSITY
School of Theatre and Dance
B141 Center for the Performing Arts
Kent, OH 44242
Profile: The School of Theatre and Dance offers individual mentorship; low student/teacher ratio; close proximity to professional theatre, opera and dance companies; an established guest director series; and the award-winning summer professional Porch House Theatre.
Contact: Eric van Baars
330-672-0102; ivanbaar@kent.edu
www.kent.edu/theatredance

LAGRANGE COLLEGE
601 Broad St.
LaGrange, GA 30240
Degrees: BA: Theatre (Performance, Production and Design), Musical Theatre
Profile: Our undergraduate program focuses on providing students with the mentorship and production experience they need to succeed in professional and academic theatre after graduation. LaGrange College’s committed liberal arts program, small class sizes and professionally active, full-time faculty offer students a quality education that is unique in the Southeast.
Contact: Kim Barber Knoll
kbarer@lagrange.edu
www.lagrange.edu

LEE UNIVERSITY
1200 N. Ocoee St.
Cleveland, TN 37312
Degrees: BA: Theatre; BAT: Theatre Education, K-12
Profile: Our theatre program is designed to educate the whole theatre student for a variety of options in the theatre world. Because we provide students with many opportunities both onstage and offstage, including opportunities for leadership, design and directing, graduates from our program are well-equipped to move on to the next step in their theatre careers.
Contact: Christine Williams
423-614-8227; theatre@leeuniversity.edu
www.leeuniversity.edu/theatre

LEES-MCRAE COLLEGE
PO Box 128
Banner Elk, NC 28604
Degrees: BA or BS: Theatre; BFA: Musical Theatre, Performing Arts Studies, Theatre Arts Education (K-12 Teacher Licensure); Minor: Performing Arts Studies, Technical Theatre
Profile: Lees-McRae is a small, private college located in the beautiful mountains of North Carolina. Lees-McRae educates and inspires students to approach life and work from a creative, collaborative and critical perspective. Focus of study is on the integration of artistic, technical, performance, management and historical perspectives.
Contact: Danielle Curtis, Michael Hannah
828-898-3478; curtisd@lmc.edu
828-898-3568; hannahm@lmc.edu
www.lmc.edu/academics/programs/musical-theatre/index.htm

LIPSCOMB UNIVERSITY
1 University Park Dr.
Nashville, TN 37204
Degrees: BA (Theatre Education, General Theatre); BFA (Musical Theatre, Acting, Directing, Design/Tech)
Profile: We are a Christian university in the heart of the Nashville arts scene. With 50-60 students in the department and 5-6 productions a year, our students are given ample opportunities to perform in the main stage and in our second stage seasons. Minors include dance, playwriting, directing, acting and more.
Contact: Kari Smith
615-966-7111; Kari.smith@lipscomb.edu
www.lipscomb.edu/theater

LONDON ACADEMY OF MUSIC & DRAMATIC ART
155 Talgarth Rd.
London, W14 9DA
United Kingdom
Degrees: BA: Professional Acting; MA: Classical Acting for Professional Theatre; Semester Programme: Classical Acting (study abroad); LAMDA Short Courses: 4-week and 8-week summer Shakespeare Intensives
Profile: A world leader and pioneer, LAMDA provides exceptional vocational training in the dramatic arts. Located in West London, LAMDA is the UK’s oldest drama school and has been training artists since 1861.

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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: Eric van Baars
330-672-0102; ivanbaar@kent.edu
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Contact: Brian Nocella  
310-592-3641; brian.nocella@lamda.org.uk  
www.lamda.org.uk

LONG ISLAND UNIVERSITY/POST  
College of Arts, Communications and Design, Department of Theatre, Film, Dance and Arts Management  
720 Northern Blvd.  
Brooklyn, NY 11548  
Degrees: BA: Theatre; BFA: Acting, Musical Theatre, Production & Design, Arts Management, Directing, Playwriting, Dance Studies, Film; MFA: Acting, Directing, Playwriting  
Profile: We offer opportunities to train with professional New York City theatre artists on a beautiful suburban campus 30 miles from Manhattan, with low student/teacher ratios, individual mentoring, and vast performance resources, preparing students to enter the profession with a variety of skills and professional connections. Generous scholarships are available.  
Contact: Cara Gargano  
516-299-2353; cgargano@liu.edu  
www.liu.edu

LOUISIANA STATE UNIVERSITY  
School of Theatre  
105 Music and Dramatic Arts Building  
Baton Rouge, LA 70803  
Degrees: BA: Arts Administration, Design/Technology, Film/Television, Performance, Physical Theatre, Theatre Studies; MFA: Acting, Costume Technology and Design, Properties Technology, Scenic Technology and Design; PhD: Theatre/History/Literature/Criticism  
Profile: LSU Theatre is one of only a handful of departments in the country that supports a full-time, year-round professional theatre, Swine Palace. Many students are Equity-eligible by graduation. Our entire physical plant was renovated in 2009.  
Contact: Kristin Sosnowsky  
225-578-4174; kzosno1@lsu.edu  
www.theatre.lsu.edu

LOUISIANA TECH UNIVERSITY  
School of the Performing Arts  
PO Box 8608  
Ruston, LA 71272  
Degrees: BA: Communications (Concentration in Theatre); MA: Theatre  
Profile: The Department of Theatre, School of the Performing Arts, is one of five unique areas of excellence at Louisiana Tech University, offering specialized expert training in stage combat, stage management, acting, directing and playwriting.  
Contact: Cherrie Sciro; Paul Bryant Crook  
318-257-2930  
lulu@latech.edu; pcrook@latech.edu  
www.latechuniversitytheatre.com

LOYOLA UNIVERSITY NEW ORLEANS  
6363 St. Charles Ave.  
Box 155  
New Orleans, LA 70118  
Contact: Georgia Gresham  
504-865-3840; gresham@loyno.edu  
cmfa.loyno.edu/theatre

MANHATTANVILLE COLLEGE  
2900 Purchase St.  
Purchase, NY 10577  
Contact: Valerie Pye  
914-323-5458; valerie.pye@mville.edu  
www.mville.edu

MARS HILL UNIVERSITY  
100 Athletic St.  
Mars Hill, NC 28754  
Contact: Bill Gregg  
828-689-1377; bgregg@mhc.edu  
www.mhc.edu/theatre

MARSHALL UNIVERSITY  
1 John Marshall Dr.  
Huntington, WV 25755  
Contact: Lang Reynolds  
304-696-2546; reynoldsh@marshall.edu  
www.marshall.edu/somt/theatre

MARY BALDWIN UNIVERSITY  
101 E Frederick St  
Staunton, VA 24401  
Degrees: BA: Theatre; BA/MLitt 5-year program; MLitt: MFA: Shakespeare and Performance (with American Shakespeare Center)  
Profile: All women’s roles in five undergraduate productions annually are filled by students. Graduate productions often use the Blackfriars, the only reproduction of Shakespeare’s indoor theatre in the world.  
Contact: Terry Southerington  
540-887-7192; tsouther@mbc.edu  
www.mbc.edu/studies/theatre

MEREDITH COLLEGE  
3800 Hillsborough St.  
Raleigh, NC 27607  
Degrees: BA: Theatre (Concentration in Musical Theatre); K-12 Licensure to Teach Theatre; Professional Performance Certificate: Theatre; Minor: Theatre  
Profile: As a student in Meredith’s Theatre Department, you will learn from and work with faculty who are professional actors, designers and directors. Our program provides a strong setting for technical skill development, creative exploration and artistic scholarship as we educate women to excel in the arts.  
Contact: Steven Roten  
919-760-5719; rotenjo@meredith.edu  
www.meredith.edu

METROPOLITAN STATE UNIVERSITY OF DENVER  
890 Auraria Pkwy.  
Denver, CO 80204  
Contact: Admissions  
303-556-5740; askmetro@msudenver.edu  
www.msudenver.edu/theatre

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Contact: Jessica Corn
212-645-1525
jessica@MichaelHowardStudios.com
www.michaelhowardstudios.com

MIDDLE TENNESSEE STATE UNIVERSITY
Campus Box 43
Murfreesboro, TN 37132
Degrees: BS: Theatre, Theatre Teacher Licensure; Minor: Entertainment Arts Design, Dance, Musical Theatre. Theatre
Profile: Located 30 miles from Nashville, Middle Tennessee State University offers diverse training options for undergraduates only, in areas such as acting, design, directing, youth theatre, playwriting and dance. MTSU features 100 undergraduate majors, 15 full-time faculty, two theatres and a full complement of state-of-the-art production facilities and technology.
Contact: Jeff Gibson
615-898-2640; jeff.gibson@mtsu.edu
www.mtsu.edu/programs/theatre

MISSISSIPPI STATE UNIVERSITY
130 McComas Hall
MS 39762
Contact: Cody Stockstill
662-325-7954
cstockstill@comm.msstate.edu
www.msu.edu/arts/theatre

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

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

MONTGOMERY COUNTY COMMUNITY COLLEGE
240 Dekalb Pike
Blue Bell, PA 19422
Contact: Timothy Gallagher
610-819-2071; tgallagh@mc3.edu
www.mc3.edu

MOUNT VERNON NAZARENE UNIVERSITY
800 Martinsburg Rd.
Mount Vernon, OH 43050
Degrees: BA: Theatre
Profile: We are a small program that offers a multitude of hands-on training opportunities and real-world experience from the moment you arrive on campus. As part of our program, all students spend a semester in New York City studying, working and experiencing all the city has to offer!
Contact: Ryan Long
740-392-6868; rlong@mvnu.edu
theatre.mvnu.edu

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

NATIONAL THEATER INSTITUTE AT THE EUGENE O’NEILL THEATER CENTER
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Waterford, CT 06385
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Profile: With a singular schedule and an unmatched breadth of training, our six semester-long programs offer students a springboard to the professional world. NTI’s credit-earning theatre intensives, taught by industry professionals and master teachers, train actors, singers, directors, dancers, designers, playwrights and composers.
Contact: Brittany Ayers
860-443-5378, ext. 284
bayers@theoneill.org
www.nationaltheaterinstitute.org

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New York, NY 10022
Degrees: Certificate: Performing Arts, Acting/Performance
Profile: Our conservatory offers individual, concentrated training designed to prepare graduates for the professional demands of theatre, film, TV and new media. Each rigorous curriculum offered incorporates movement, voice and performance tech-
nique classes in tandem with rigorous Meisner Technique training. The second year culminates in performances and an industry showcase.

Contact: Emily Duncan
212-688-3770
eduncan@neighborhoodplayhouse.org
www.neighborhoodplayhouse.org

NEW YORK CONSERVATORY FOR DRAMATIC ARTS
Film + Television + Theater
39 W. 19th St., 2nd Fl.
New York, NY 10011

Degrees: Certificate

Profile: Professional training two-year to three-year conservatory program culminates in the final year in a focus on film, television, emerging media and career preparation. Financial aid/scholarships are available. Summer Acting Training Program: This four-week summer acting intensive provides students with on-camera experience and six college credit hours. Scholarships are available.

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

NEW YORK FILM ACADEMY
17 Battery Pl., New York, NY 10004
3300 Riverside Dr., Burbank, CA 91505
420 Lincoln Rd., Suite 200, Miami Beach, FL 33139

Degrees: AFA, BFA or MFA: Acting for Film, Filmmaking, Producing, Cinematography, Screenwriting, Broadcast Journalism, Documentary Filmmaking, Photography, Graphic Design, Illustration, 3D Animation, Game Design, and 1- and 2-Year Musical Theatre Conservatory

Profile: NYFA is designed for a new generation of storytellers: artists who share a mutual passion and want to “learn by doing.” Our practical experience trains students to be the best filmmakers, visual artists and performers they can be, achieving more in less time than at other film or acting schools.

Contact: Joey Zangardi
818-333-3558; joey.zangardi@nyfa.edu
www.nyfa.edu

NEWBERRY COLLEGE
2100 College St.
Newberry, SC 29108

Degrees: BA: Theatre; Minor: Musical Theatre, Theatre, Speech

Profile: Newberry College is a private, liberal arts college of 1,100 students on a beautiful campus in the South Carolina midlands. Newberry College Theatre prepares students for successful vocations and the ability to make a positive artistic impact on their communities – and the world. Experience – Opportunities – Personal Attention: Newberry College Theatre.

Contacts: Mandy Butler, Matthew Fuller, Pat Gagliano
mandy.butler@newberry.edu
matthew.fuller@newberry.edu
patrick.gagliano@newberry.edu
www.newberry.edu

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

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

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

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

NOVA SOUTHEASTERN UNIVERSITY
College of Arts, Humanities and Social Sciences
Department of Performing and Visual Arts
3301 College Ave.
Davie, FL 33314

Degrees: BA: Theatre (Acting for Stage and Screen, Musical Theatre, Design and Technical Production), Dance, Music, Art and Design

Profile: NSU is a private non-profit university, located on 300 acres in Davie, FL. We offer performance opportunities with coursework in acting, technical theatre, directing, design, dance and musical theatre. Students are fully prepared for theatre careers and graduate study. Professional
internships are available to all students. Scholarships are available.  
Contact: Mark Duncan  
954-262-8094; markdunc@nova.edu  
cahss.nova.edu/undergraduate/majors/theatre

OHIO NORTHERN UNIVERSITY  
525 S. Main St.  
Ada, OH 45810  
Degrees: BA: Theatre; BFA: International Theatre Production, Musical Theatre; Minor: Dance, Arts Administration  
Profile: ONU offers a dynamic liberal arts education with a strong international focus. Opportunities include: auditioning your first semester; being cast as a freshman; small classes with personalized attention from dedicated faculty; annually 30-35 national and international guest artists brought to campus to work with students; internships; and international study abroad.  
Contact: Kathe DeVault  
419-772-2049; k-devault@onu.edu  
www.onu.edu

THE OHIO STATE UNIVERSITY  
1089 Drake Performance and Event Center  
1849 Cannon Dr.  
Columbus, OH 43210-1266  
Contact: Theatre Department  
614-292-5821; theatre@osu.edu  
thetre.osu.edu

OHIO UNIVERSITY  
School of Dance, Film and Theater  
Theater Division, 307 Kantner Hall  
1 Ohio University  
Athens, OH 45701  
Degrees: BA: Theatre; BFA: Production and Technology, Performance, Stage Management; MA: Theatre; MFA: Acting, Production Design and Technology, Directing, Playwriting  
Profile: Our programs are aimed at students interested in professional careers. We blend classroom training and production to produce a mainstage series, studio productions, play readings and a new play festival. Undergraduates enter on the BA degree and interview/audition for BFA programs at the end of the first year.  
Contact: Michael Lincoln  
740-593-4818; theater@ohio.edu  
www.ohio.edu/theater

OKLAHOMA CITY UNIVERSITY  
Theatre Department  
2501 N. Blackwelder Ave.  
Oklahoma City, OK 73106  
Contact: John Bedford  
405-208-5322; jbedford@okcu.edu  
www.okcu.edu

PALM BEACH ATLANTIC UNIVERSITY  
901 S. Flagler Dr.  
West Palm Beach, FL 33416  
Degrees: BA: Theatre, Musical Theatre, Technical Production and Design  
Profile: We are one of the few Christian universities that offer majors in theatre arts, musical theatre, and technical production and design.  
Contact: Allen McCoy  
561-803-2487; allen_mccoy@pba.edu  
www.pba.edu

POINT PARK UNIVERSITY  
 Conservatory of Performing Arts  
201 Wood St.  
Pittsburgh, PA 15222  
Degrees: BA: Theatre Arts; BFA: Acting, Musical Theatre, Theatre Production (Technical Design/Management, Stage Management), Design (Scenic, Costume, Lighting, Sound)  
Profile: The Conservatory is a powerhouse of creativity and opportunity that enables students to build first-rate portfolios in design, technical production or stage management. Twenty shows are presented in five venues, supported by faculty, staff, master teachers and directors who are professional artists, technicians and managers. Scholarships and apprenticeships available.  
Contact: Nikki Casey  
412-392-3451; ncasey@pointpark.edu  
www.pointpark.edu/Academics/Schools/COPA

POWERHOUSE THEATER AT VASSAR COLLEGE  
Box 225  
124 Raymond Ave.  
Poughkeepsie, NY 12604  
Profile: A training program for theatre artists since 1985. Students from around the country participate in this program for actors, directors and writers. Explore theatre with peers and professionals alike by living, breathing and creating theatre every day.  
Contact: Ed Cheetham or Michael Sheehan  
845-437-5907; powerhouse@vassar.edu  
powerhouse.vassar.edu

PRINCE GEORGES COMMUNITY COLLEGE  
301 Largo Rd.  
Largo, MD 20774  
Contact: Gary Fry  
301-546-0932; frygr@pgcc.edu  
www.pgcc.edu

PROFESSIONAL ACTOR TRAINING PROGRAM AT CHATTANOOGA STATE  
4501 Amnicola Hwy.  
Chattanooga, TN 37406  
Degrees: AA or AS; Certificate  
Contact: Rex Knowles or Sherry Landrum  
423-697-3246; theatre@chattanoogastate.edu  
w w w . c h a t t a n o o g a s t a t e . e d u

PURDUE UNIVERSITY  
Department of Theatre  
552 W. Wood St.  
West Lafayette, IN 47907  
Profile: Communication, collaboration and creativity are the hallmark of the program at Purdue. Students develop relationships
with mentors in a nurturing and challenging environment. Faculty and staff are working professional artists and technicians. They share experience in the classroom, on stage and one-on-one to prepare students for careers in the industry.

**Contact:** Michael McNamara
765-494-3074; theatre@purdue.edu
www.cla.purdue.edu/theatre

**RUTGERS UNIVERSITY**
Mason Gross School of the Arts
2 Chapel Dr.
New Brunswick, NJ 08901-8527

**Degrees:** BFA: Acting, Design (Set, Lighting, Costume, Costume Technology), Production and Management (Stage Management and Technical Direction); MFA: Directing, Playwriting, Acting, Design (Set, Lighting, Costume, Costume Technology), Stage Management

**Profile:** Professional conservatory program 45 minutes from NYC. Rutgers Theater Company is a resident company of student artists whose work is guided by master teachers and working professionals. Rutgers is committed to having all roles, designs and stage management accomplished by students in the program. New York internships available in design/tech/SM.

**Contact:** Barbara Harwanko
732-932-9891, ext. 10
harwanko@rci.rutgers.edu
masongross.rutgers.edu

**RELATIVITY SCHOOL**

1201 W. 5th St.
Suite F-10
Los Angeles, CA 90017

**Degrees:** BFA: Film and Digital Content (Directing, Producing, Screenwriting, Documentary Film), Acting for Film and Television, Contemporary Musical Theatre and Film, Commercial Dance, Fine Arts (Digital Media, Graphic Design, Visual Communications)

**Profile:** Relativity School is the first and only school of its kind, created with a major Hollywood studio, Relativity Media (Earth to Echo, Limitless, Safe Haven). At the core of our mission is an educational experience rooted in collaboration and innovation – and designed to integrate a business core into creative degrees.

**Contact:** Addy Green
800-762-1993; agreen@relativityschool.org
www.relativityschool.org

**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 per year.

**Contact:** Blair Johnson
407-646-2501; bjjohnson@rollins.edu
www.rollins.edu/theatre

**ROWAN UNIVERSITY**

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

**Degrees:** BA: Theatre (Acting, Musical Theatre, Dance-Theatre, Design/Technical, Pre-Teaching), Dance; MA: Arts Administration (online); BA/MST: Theatre Education

**Profile:** We educate students in the contemporary practice of theatre and dance within a liberal arts curriculum. Accredited by the NAST, Rowan offers a broad-based education that integrates physical, vocal, technical and performance skills with the intellectual development necessary for lifelong learning, as well as master classes and productions with visiting artists.

**Contact:** Elisabeth Hostetter
856-256-4500, ext. 3314
hostetter@rowan.edu
www.rowan.edu/theatredance
**Degrees:** BA: Acting/Directing, Technical/Design; BFA: Musical Theatre; Minor: Theatre, Dance, Film Production

**Profile:** The Theatre and Dance Department aspires to be a leader in undergraduate theatre and dance education, with a commitment to the artist as a community partner and contributor. At the core of the department's mission is a commitment to character, ethics and artistic excellence.

**Contact:** Don Sandley; Tanya Camp
205-726-2952; dtsandle@samford.edu
205-726-2951; tcamp@samford.edu
www.samford.edu/arts

**SAVANNAH COLLEGE OF ART AND DESIGN**

PO Box 2072
Savannah, GA 31402

**Degrees:** BA; BFA: Production Design, Performing Arts, Dramatic Writing, Film; M.Arch; MA; MAT; MFA: Production Design, Performing Arts, Dramatic Writing, Film; MUD

**Profile:** SCAD prepares students for professional careers, emphasizing learning through individual attention in a positively oriented university environment. Program offers performance opportunities and classroom training in new media, digital media, film, TV and live theatre. SCAD has an in-house casting office and hosts an annual agent showcase with New York agents.

**Contact:** Admissions
800-869-7223; admission@scad.edu
www.scad.edu

**SEWANEE: THE UNIVERSITY OF THE SOUTH**

735 University Ave.
Sewanee, TN 37383

**Degrees:** BA

**Profile:** Students of theatre at the University of the South receive a strong foundation in all areas, while studying in a unique liberal arts program.

**Contact:** Peter Smith
931-598-1226; pesmith@sewanee.edu
www.sewanee.edu

**SHENANDOAH UNIVERSITY**

1460 University Dr.
Winchester, VA 22601

**Degrees:** BFA: Musical Theatre, Acting, Theatre Design and Production (Stage Management, Costume Design, Scenic Design, Lighting Design and/or Technical Production)

**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 Ingham
540-665-4558; wingham@su.edu
www.su.edu/conservatory/theatre-home

**SHORTER UNIVERSITY**

315 Shorter Ave.
Rome, GA 30165

**Degrees:** BA: Theatre (Performance, Design/Technical Theatre); BFA: Theatre, Musical Theatre Performance; Minor: Dance, Theatre, Musical Theatre

**Profile:** Placing an equal importance on academic and artistic excellence, we seek a balance between theoretical and applied material. Because we are a smaller university, we have the ability to focus on every student, giving us a high percentage of professional and graduate placements.

**Contact:** Kevin Anderton
706-233-7311; kanderton@shorter.edu
su.shorter.edu/theatre-department

**SOUTHERN ILLINOIS UNIVERSITY CARBONDALE**

Department of Theatre
Mail Code 6608
Carbondale, IL 62901

**Degrees:** BA: Theatre (Performance, Design, Production, History, Dramaturgy); BFA: Musical Theatre; MFA: Directing, Scene Design, Lighting Design, Costume Design, Technical Direction, Playwriting; PhD: Interdisciplinary with Speech Communication in Theatre History, Criticism, Dramaturgy, Performance Studies

**Profile:** SIUC blends scholarship with practice in an intensive production program and maintains a professional summer stock theatre company.

**Contact:** Admissions
618-453-2121; admissions@siu.edu
www.theater.siuc.edu

**SOUTHERN UNION STATE COMMUNITY COLLEGE**

750 Roberts St.
Wadley, AL 36276

**Degrees:** AS: Performance

**Profile:** With a curriculum geared toward transferring, our program has excelled in matriculating students into college and university theatre programs. Our small size allows students to immerse themselves in all aspects of theatre, from set construction to performance. Auditions are held in March.

**Contact:** Michael Williams, Jr.
256-395-2211, ext. 5811
mwilliams@suscc.edu
www.suscc.edu/theater_home.aspx

**ST. EDWARD’S UNIVERSITY**

Department of Performing Arts
Mary Moody Northern Theatre
3001 S. Congress Ave.
Austin, TX 78704

**Degrees:** BA: Theatre Arts (Design/Technology, Theatre Management, General Theatre); BFA: Acting; Minor: Music, Musical Theatre, Theatre

**Profile:** St. Edward’s offers opportunities to study every facet of the industry in one of the most exciting and progressive cities
in the country. We are the only undergraduate theatre department in the U.S. providing an Equity Membership Candidate program during its regular academic season. Low student to teacher ratio.

**Contact:** Jarrett King
512-448-8487; jarrettk@stedwards.edu
www.stedwards.edu/ theatre

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**STAGECRAFT INSTITUTE OF LAS VEGAS INC**
2232 S. Nellis Blvd. #112
Las Vegas, NV 89104

**Degrees:** Certificat de réussir; technical training for live entertainment industry; Seal of Qualification: Audio, SFX Special Effects, Lighting Technology, Lighting Systems and Programming.

**Profile:** SILV offers a one-of-a-kind, hands-on approach to training for live entertainment at levels required today for state-of-the-art technologies. SILV is dedicated to teaching by doing. Instructors are working professionals dedicated to sharing their experiences with the next generation. Industry partners ensure that the most current gear is available to support training.

**Contact:** 702-388-7458
info@stagecraftinstitute.com
www.stagecraftinstitute.com

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**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, LA Conservatory Program, Summer Training.

**Profile:** Since 1949, the Stella Adler Studio has trained some of the most important American actors and has evolved into one of the most culturally rich environments in New York City and now Los Angeles. Training programs include Professional Conservatory, Summer Intensives and Seasonal Part-Time Workshops.

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

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**TEXAS TECH UNIVERSITY**
School of Theatre and Dance
Box 42061
Lubbock, TX 79409

**Degrees:** BA: Theatre; BFA: Musical Theatre, Theatre (Acting, Performance and Production, Technical Production, Teacher Certification), Dance (Dance Studies, Performance and Choreography, Teacher Certification); MA: Theatre (Theatre History, Dramatic Criticism, Dramaturgy); MFA: Theatre (Design, Directing, Dramatic Writing)

**Profile:** Our department offers a diverse range of degrees in theatre and dance, allowing students to find a program suited to their skills and interests. Eight major productions, along with workshops and lab performances, offer excellent opportunities to work on professional skills. Faculty are active professionals working in the industry.

**Contact:** 512-245-2147
theatreanddance.txstate.edu

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**THEATRE OF ARTS**
College for the Contemporary Actor
1536 N. Highland Ave.
Hollywood, CA 90028

**Degree:** AOS: Acting

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

**Contact:** Michael Jury
323-463-2500; jurym@oi.edu
www.toa.edu
TOM TODOROFF STUDIO
500 8th Ave.
12th Fl.
New York, NY 10018

Degrees: Certificate of Completion
Profile: The Two-Year Conservatory offers an in-depth professional training program for empowering actors. Classes take place in the heart of the NYC Theatre District. Training in the program is comprehensive and challenging. You’ll study acting for stage, film, TV, commercials and voiceover. You’ll write, direct, produce and act in your own short films.
Contact: Emily Moulton
310-980-4504; emoulton@tomtodoroff.com
www.tomtodoroff.com

TOWSON UNIVERSITY
Theatre Department
8000 York Rd.
Towson, MD 21252

Degrees: BA/BS: Theatre (Theatre Studies, Design and Production); BFA: Acting; MFA
Profile: Balancing a broad liberal arts perspective of theatre with the specifics of professional training, Towson prepares graduates for placement in professional theatres and graduate school. MFA program is for artists dedicated to exploring all aspects of contemporary theatre-making while developing individual social, political and aesthetic perspectives.
Contact: Robyn Quick
410-704-2792; rquick@towson.edu
www.towson.edu/theatre

TROY UNIVERSITY
Department of Theatre and Dance
Malone Hall 132
Troy, AL 36082

Degrees: BA: Theatre (Performance, Musical Theatre, Design, Technical Theatre, Management, Playwriting/Dramaturgy); BS: Theatre (Theatre Education Grades P-12); BFA: Dance
Profile: Troy offers a competitive undergraduate program that is both demanding and nurturing, with highly qualified faculty in the framework of three performance spaces. Departmental talent-based scholarships, stipends and student staff opportunities are available. Troy offers very lucrative scholarships.
Contact: Department of Theatre and Dance
334-808-6142; theatreanddance@troy.edu
www.troy.edu; www.troytheatre.org

THE UNIVERSITY OF ALABAMA
Department of Theatre and Dance
Box 870239
Tuscaloosa, AL 35487

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
theatre.ua.edu

THE UNIVERSITY OF FLORIDA
School of Theatre and Dance
Nadine McGuire Theatre and Dance Pavilion
PO Box 115900
Gainesville, FL 32611

Degrees: BA: General Theatre, Dance; BFA: Performance (Acting, Musical Theatre), Production (Costume Design, Lighting Design, Scene Design), Dance; MFA: Acting, Costume Design/Technology, Lighting Design, Scene Design; Minor: General Theatre, Production, Dance
Profile: The school stages 8-10 theatre and dance productions during the academic year. The school’s Summer Repertory Theatre and Swamp Dance Fest, a summer dance intensive, focus on the development of new works in partnership with guest artists.
Contact: Jerry Dickey
352-273-0549; jdickey@arts.ufl.edu
arts.ufl.edu/theatreanddance

UNIVERSITY OF GEORGIA
Department of Theatre and Film Studies
Fine Arts Building
Athens, GA 30602

Degrees: BA; MFA; PhD
Profile: The department offers rigorous training in all traditional areas of theatre performance, design and scholarship, coupled with training in interactive media, computer animation and robotics.
Contact: David Z. Saltz
706-542-2836; saltz@uga.edu
www.drama.uga.edu

UNIVERSITY OF FLORIDA
School of Theatre and Dance
Nadine McGuire Theatre and Dance Pavilion
PO Box 115900
Gainesville, FL 32611

Degrees: BA: General Theatre, Dance; BFA: Performance (Acting, Musical Theatre), Production (Costume Design, Lighting Design, Scene Design), Dance; MFA: Acting, Costume Design/Technology, Lighting Design, Scene Design; Minor: General Theatre, Production, Dance
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Contact: David Z. Saltz
706-542-2836; saltz@uga.edu
www.drama.uga.edu

2017 SETC College, University
UNIVERSITY OF HARTFORD
200 Bloomfield Ave.
West Hartford, CT 06117
Contact: Ashley Malcolm
860-768-2462; amalcolm@hartford.edu
hartweb.hartford.edu/faculty/theatre

UNIVERSITY OF INDIANAPOLIS
Theatre Department
1400 E. Hanna Ave. SESH 065
Indianapolis, IN 46227
Contact: Jodi Bush
317-782-3455; bushj@uindy.edu
theatre.uindy.edu

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

UNIVERSITY OF LOUISVILLE
Department of Theatre Arts
2314 S. Floyd St.
Louisville, KY 40292
Degrees: BS: Theatre, Production, Performance; MFA: Acting/Performance; Graduate Certificate: African-American Theatre
Profile: The department trains students in the fine art of theatre, voice, movement, scene study and design, and also teaches the historical and literary context of the theatre as a humanist and liberal art.
Contact: Nefertiti Burton
502-852-8445; ncburt01@louisville.edu
www.louisville.edu/a-s/ta

UNIVERSITY OF MISSISSIPPI
PO Box 1848
Isom Hall Room 110
University, MS 38677
Degrees: BA: Theatre Arts; BFA: Acting, Musical Theatre, Design & Theatre Production
Profile: Comprehensive training, rigorous academics, and great performance and design opportunities prepare students for professional employment or graduate study. Individualized attention is provided by a professional and dedicated faculty. Courses in film production and dance ensure that every student can create, learn, and discover their artistic path at Ole Miss!
Contact: Michael Barnett
662-915-5816; mbarnett@olemiss.edu
theatre.olemiss.edu

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

UNIVERSITY OF MIAMI
PO Box 248273
Coral Gables, FL 33124
Contact: Robert Wright
305-284-4474; rwright@miami.edu
www.miami.edu/atha

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

UNIVERSITY OF NEVADA LAS VEGAS
Department of Theatre
4505 Maryland Pkwy., Box 455036
Las Vegas, NV 89154

UNIVERSITY OF WEST GEORGIA
Theatre Company
DARING, DYNAMIC, DEFIANT:
your world is our stage.
NAST Accredited
Bachelor of Arts Degree in Theatre
FOR MORE INFORMATION
678-839-4700 or theatre@westga.edu
westga.edu/~theatre

UNIVERSITY OF WEST VIRGINIA
Charlestown
Charlestown, WV 25414
Degrees: BA: Theatre, Dance; BFA: Theatre, Dance
Profile: UM Theatre is a department of over 100 majors providing numerous hands-on training opportunities including a very diverse production season and guest artist workshops on and off campus. We train students for professional careers within the context of a first-rate liberal arts education.
Contact: David Callaghan
205-665-6210; callaghan@montevallo.edu
www.montevallo.edu/thea
Degrees: BA: Stage and Screen Acting, Design Technology, General Studies; MFA: Performance, Design-Technology, Stage Management
Profile: UNLV offers a diversified curriculum that allows students to immerse themselves in all aspects of theatre, while taking advantage of the entertainment richness of Las Vegas. Whether in the classroom, on the stage or behind the camera, we foster creative development and growth that prepares students for the world’s stage.
Contact: Brackley Frayer
702-895-3666; theatre@unlv.edu
theatre.unlv.edu

UNIVERSITY OF NORTH CAROLINA CHAPEL HILL
CB 3230, Center for Dramatic Art
Chapel Hill, NC 27599
Degrees: BA: Dramatic Art; MFA: Acting, Technical Production, Costume Production
Profile: UNC is the second oldest theatre department in the country, with many distinguished alumni in theatre and beyond. The graduate programs work closely with PlayMakers Repertory Company, a professional (LORT/AEA) theatre named by the Drama League of New York as one of the 50 best regional theatres in the country.
Contact: Jeffrey Blair Cornell
919-843-9857; cornell@email.unc.edu
drama.unc.edu

UNIVERSITY OF NORTH CAROLINA CHARLOTTE
Department of Theatre
9201 University City Blvd.
Robinson Hall 364
Charlotte, NC 28223
Degrees: BA: Theatre (Performance, Design and Production, Theatre Studies); Theatre Education (Licensure in grades K-12 for North Carolina Public Schools); Minor: Theatre
Profile: The Department of Theatre at UNCC Charlotte strives to inspire students to expand their vision of the world and themselves through the study and practice of the craft of theatre, preparing them for leadership as practitioners, educators and artists.
Contact: Raven Wei
704-687-0229; twei@uncc.edu
theatre.uncc.edu

UNIVERSITY OF NORTH CAROLINA GREENSBORO
PO Box 26170
406 Tate St.
201 Taylor Theatre Bldg.
Greensboro, NC 27402
Degrees: BA: BFA; MFA
Profile: UNCG offers programs in Acting, Directing, Theatre for Youth, Design/Technology Production and Theatre Education.
Contact: John R. Poole
336-334-4112; jpoole2@uncg.edu
theatre.uncc.edu

UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS
Schools of Drama and Design & Production
1533 S. Main St.
Winston-Salem, NC 27127-2188
Profile: UNCSA is a conservatory that trains the whole artist for professional careers in dance, design and production, drama, filmmaking, music and visual arts.
Contact: Admissions Office
336-770-3290; admissions@uncsa.edu
www.uncsa.edu

UNIVERSITY OF NORTH CAROLINA AT WINSTON-SALEM
PO Box 32577
Winston-Salem, NC 27109
Degrees: BFA: Fine Arts (Theatre)
Profile: The BA in Theatre offers courses in acting, design, directing, technical and production areas.
Contact: Robert G. Scott
336-758-2641
rscoott@wfu.edu

UNIVERSITY OF RICHMOND
28 Westhampton Way
Richmond, VA 23173
Contact: Johann Stegmeir
804-289-8706; jstegmei@richmond.edu
theatre.richmond.edu

UNIVERSITY OF SOUTH ALABAMA
5751 USA South Dr.
Laidlaw Performing Arts Center
Room 1052
Mobile, AL 36688
Degrees: BA: Dramatic Arts; BFA: Theatre (Performance, Design & Technology, Music Theatre)
Profile: We offer distinctive options for degrees within a department devoted exclusively to a balance between production experience, training, and achieving pre-professional skills and expectations.
Contact: Lars Tatom
251-460-6305; tatom@southalabama.edu
www.southalabama.edu/drama

UNIVERSITY OF SOUTH CAROLINA AIKEN
471 University Pkwy.
Aiken, SC 29801
Degrees: BA: Fine Arts (Theatre)
Profile: Dedicated to giving students a comprehensive theatre education, we offer the opportunity to explore all areas of theatre, both on and off stage. A professionally active faculty, strong classes, internships and a cutting-edge production program prepare students for the theatre of the 21st century.
Contact: Jack Benjamin
803-641-3327; jackb@usca.edu
www.usca.edu/visualandperformingarts
UNIVERSITY OF SOUTH CAROLINA COLUMBIA
Longstreet Theatre
1300 Greene St.
#402
Columbia, SC 29208
Contact: Robert Richmond
803-777-4800; richmond@usc.edu
www.cas.sc.edu/theatre

UNIVERSITY OF SOUTH FLORIDA
School of Theatre and Dance
4202 E. Fowler Ave.
TAR 230
Tampa, FL 33620
Degrees: BA: Theatre (Acting/Performance, Design/Technical Theatre, Theatre Arts); Minor: Theatre
Profile: The department is affiliated with a professional theatre, the Clarence Brown Theatre Company. The program provides the student with sound theory and intensive practical training as well as opportunities for extensive performance experiences and exposure to visiting professional artists. Scholarship opportunities are available for undergraduate majors.
Contact: Bruce B. Brown
479-979-1349; bbbrown@ozarks.edu
www.ozarks.edu

UNIVERSITY OF TENNESSEE KNOXVILLE
Department of Theatre
206 McClung Tower
Knoxville, TN 37996
Degrees: BA: Theatre; MFA: Acting, Costume Design, Lighting Design, Scene Design
Profile: The department is affiliated with a LORT (professional) theatre, the Clarence Brown Theatre Company.
Contact: Terry Weber
865-974-1061; tweber@utk.edu
www.utk.edu

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
Department of Theatre
118 College Dr.
#5052
Hattiesburg, MS 39406
Degrees: BA: Theatre; BFA: Performance, Design/Technology; MFA: Performance, Directing, Costume Design, Scenic Design, Lighting and Sound Design
Profile: The department offers undergraduate major and minor degrees and graduate programs in theatre.

UNIVERSITY OF THE OZARKS
415 N. College Ave.
Clarksville, AR 72830
Degrees: BA: Theatre (Performance, Design, Technology)
Profile: A private liberal arts college with a student/faculty ratio of 12:1. We educate students in all aspects of theatrical arts. Analytical skills, problem-solving and cooperative endeavors are promoted through the creative process of theatre productions. An active program with 3-5 productions per year, offering scholarships up to full tuition.
Contact: Bruce B. Brown
479-979-1349; bbbrown@ozarks.edu
www.ozarks.edu

UNIVERSITY OF TULSA
Theatre Department, 800 S. Tucker Dr.
Tulsa, OK 74104
Contact: Sandra Plaster
918-631-2566; sandra-plaster@utulsa.edu
www.utulsa.edu

UNIVERSITY OF VIRGINIA
Department of Drama
109 Culbreth Rd.
Charlottesville, VA 22903
Degrees: BA: Drama; Minor: Dance or Drama; MFA: Acting, Lighting Design, Costume Design & Technology, Scenic Design, Technical Production
Profile: Bachelor and graduate students learn from accomplished faculty and guest artists, as well as opportunity for intensive study in performance, design and theatre arts that prepares students for graduate school or the professional world.
Contact: Colleen Kelly
434-924-3376; drama@virginia.edu
drama.virginia.edu

UNIVERSITY OF THE OZARKS
500 W. University Blvd.
Clarksville, AR 72830
Degrees: BA: Theatre; MFA: Acting, Costume Design, Lighting Design, Scene Design
Profile: The department is affiliated with a LORT (professional) theatre, the Clarence Brown Theatre Company.
Contact: Terry Weber
865-974-6011; tweber@utk.edu
www.utk.edu
UNIVERSITY OF WEST ALABAMA
Station 10
Livingston, AL 35470
Degrees: BA: Interdisciplinary Arts (Theatre, Music, Art, Creative Writing)
Profile: UWA Theatre produces 2-3 productions per year in our 550-seat proscenium theatre. The program offers a wide range of classes in acting, directing and technical theatre, including hands-on opportunities in the classroom, shops and on stage. We emphasize the importance of the collaborative spirit in the creative process.
Contact: Kris Kuss
205-652-3849; kkuss@uwa.edu
www.uwa.edu/finearts.aspx

UNIVERSITY OF WEST FLORIDA
Theatre Department
11000 University Pkwy.
Pensacola, FL 32514
Degrees: BA: Acting, Performance Studies, Design and Technology; BFA: Musical Theatre
Profile: The UWF Theatre Department is an undergraduate-only program. Students work closely in classes and on the stage with faculty who provide training and experiences to accelerate students to the next level.

UNIVERSITY OF WEST GEORGIA
Department of Theatre
Martha Munro and Old Auditorium
1600 Maple St.
Carrollton, GA 30118
Degrees: BA: Theatre (Acting, Design/Technology, Playwriting, Dramaturgy, Stage Management)
Profile: The UWG Theatre Department trains and inspires students in all areas of theatre arts. Our accomplished faculty offers students a professional and supportive environment with outstanding facilities, technology and opportunities. Students regularly perform, design, manage and devise productions. The program often employs professional guest artists and is NAST-accredited.
Contact: Shelly Elman
678-839-4700; theatre@westga.edu
www.westga.edu/~theatre

UTAH STATE UNIVERSITY
4025 Old Main Hill
Logan, UT 84321
Degrees: BA: Theatre Studies; BFA: Theatre Education, Acting, Design & Technology; MFA: Design
Profile: USU is situated in a beautiful mountain setting near Salt Lake City. Three performance spaces, plus new costume and scene shops, provide students with excellent facilities. Our five-show season, which includes musicals and new works, ensures that students enter the profession or go on to graduate school equipped for success.
Contact: Adrianne Moore
435-797-0085; theatre@usu.edu
theatre.usu.edu

VALDOSTA STATE UNIVERSITY
1500 N. Patterson St.
Valdosta, GA 31698
Degrees: BFA: Dance, Theatre (Performance, Production, Musical Theatre)
Profile: Our NAST-accredited program has a seven-production season and produces Peach State Summer Theatre, “The Official Musical Theatre of the State of Georgia.” Scholarships are available; auditions/interviews are in early spring.
Contact: Jacque Wheeler
229-333-5820; jwheeler@valdosta.edu
www.valdosta.edu

VILLANOVA UNIVERSITY
800 E. Lancaster Ave.
Villanova, PA 19085
Contact: Ashley Leamon
610-519-4760
ashley.leamon@villanova.edu
theatre.villanova.edu

VIRGINIA COMMONWEALTH UNIVERSITY
922 Park Ave.
PO Box 842524
Richmond, VA 23284
Profile: The theatre program at VCU offers pre-professional training in a liberal arts setting with highly qualified faculty and staff working professionally in their field.
Contact: Bonnie McCoy
804-828-1923; bsmccoy@vcu.edu
arts.vcu.edu/theatre

VIRGINIA TECH
School of Performing Arts
Department of Theatre
250 Henderson Hall E (0141)
Blacksburg, VA 24061
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Contact: Susanna Rinehart
540-231-5335; theatreandcinema@vt.edu
www.vt.edu/arts

WAKE FOREST UNIVERSITY
Box 7264 Reynolds Station
Winston-Salem, NC 27109
Degrees: BA: Theatre
Profile: With high academic standards, professional faculty and staff, numerous guest artists, exceptional production values, numerous production opportunities and a low student-teacher ratio, WFU equips theatre and dance students for future success in theatre or another profession. Study abroad, interdisciplinary programs and multiple major/minor courses of study offer additional value.
Contact: Nina Lucas or John Friedenberg  
336-758-5294; theatre@wfu.edu  
www.wfu.edu/theatre

WAYNE STATE UNIVERSITY
Maggie Allessee Department of Theatre and Dance  
4841 Cass Ave., Suite 3226  
Detroit, MI 48202  
Profile: Comprehensive, hands-on training in theatre and dance, with 19 productions in four venues on campus and throughout the Detroit metropolitan area. Students' experiences include interaction with artists visiting Detroit's five Broadway touring theatres, guest directors and choreographers working with the students, and master classes offered by renowned alumni.  
Contact: 313-577-3508  
thetheatreanddance.wayne.edu

WEST VIRGINIA UNIVERSITY
School of Theatre & Dance  
Creative Arts Center  
PO Box 6111  
Morgantown, WV 26506  
Degrees: BA: Theatre; BFA: Theatre (Acting, Design & Technology), Puppetry/ Creative Dramatics; MFA: Theatre (Acting, Costume Design, Lighting Design, Scene Design); Minor: Dance, Theatre  
Profile: Fully NAST-accredited, WVU offers undergraduate and graduate training in acting, theatre studies, and design and technology with a challenging production season that includes theatre, opera, musical theatre and dance. The faculty members are dedicated industry professionals teaching a rigorous curriculum in modern and well-equipped facilities.  
Contact: Joshua B. Williamson  
304-293-2020; theatre@mail.wvu.edu  
thetheatre.wvu.edu

WEST VIRGINIA WESLEYAN COLLEGE
59 College Ave.  
Buckhannon, WV 26201  
Degrees: BA: Musical Theatre, Theatre Arts (Acting/Directing, Technical Theatre/ Design, Pre-Drama Therapy); MBA: Arts Administration/Theatre  
Profile: Freshmen regularly perform on the mainstage. We offer personalized classroom instruction, and a major emphasis on marketing skills ensures that our graduates have an edge.

Contact: Thomas Schoffler  
304-473-8810; schoffler_t@wvwc.edu  
www.wvwc.edu

WESTERN CAROLINA UNIVERSITY
School of Stage and Screen  
246 Central Dr.  
Stillwell #233  
Cullowhee, NC 28723  
Degrees: BA: Stage and Screen (General Theatre, Design and Technical Production); BFA: Theatre (Acting, Musical Theatre), Film and Television Production  
Profile: At WCU, immerse yourself in dynamic academic programs that offer a variety of undergraduate degree concentrations and minors. You'll combine your chosen discipline's concepts and theories with hands-on experience, both inside and outside the classroom, through faculty-student collaborations, internships, cooperative work experiences and productions – both on stage and in film.  
Contact: Jayme McGhan  
828-227-7491; sas@wcu.edu  
stageandscreen.wcu.edu

WESTERN ILLINOIS UNIVERSITY
Department of Theatre and Dance  
101 Browne Hall  
Macomb, IL 61455  
Degrees: BA: Theatre (Performance, Production/Design); BFA: Musical Theatre; MFA: Acting, Directing, Scenic Design, Lighting Design, Costume Design; Minor: Dance  
Profile: WIU Theatre & Dance creates 15 to 20 productions a year. Our liberal arts and pre-professional programs are led by dedicated and experienced faculty in acting, movement, dance and production and are fully NAST-accredited. WIU serves approximately 10,000 students at its residential campus in Macomb, IL.  
Contact: 309-298-1543  
theatre@wiu.edu  
www.wiu.edu/cofac/theatre

WILKES UNIVERSITY
84 W. South St.  
Wilkes-Barre, PA 18766  
Contact: Joseph Dawson  
570-408-4431; joseph.dawson@wilkes.edu  
www.wilkes.edu

WINTHROP UNIVERSITY
Department of Theatre and Dance  
115 Johnson Hall  
Rock Hill, SC 29733  
Degrees: BA: Theatre Performance, Theatre Design/Techn, Theatre Education, Dance, Dance Education, Musical Theatre  
Profile: Fostering students' aesthetic, intellectual and creative development within the context of a liberal arts education, we afford opportunities for students to develop significant competency in one emphasis in theatre or dance. Production program includes 10-12 shows per year, including musicals. Scholarships are awarded annually based on audition/portfolio review.  
Contact: Daniel Gordon  
803-323-2267  
theatredance@winthrop.edu  
www.winthrop.edu/cvpa/theatredance

YOUNG HARRIS COLLEGE
Department of Theatre  
1 College St.  
Young Harris, GA 30582  
Degrees: BA: Theatre (Performance, Design/Tech); BFA: Musical Theatre; Minor: Theatre, Dance  
Profile: Low student-to-faculty ratios, personal attention and abundant production opportunities are key to our program’s success. We aim to turn our students of today into the working theatre professionals of tomorrow.  
Contact: Anne Towns  
706-379-5049; ajtowns@yhc.edu  
www.yhc.edu
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### OPPORTUNITIES FOR STUDENTS THROUGH SETC

#### Apply for a Scholarship
SETC awards more than $20,000 in scholarships to individuals pursuing undergraduate and graduate degrees in theatre.

**SETC’s Endowment Fund** supports each award. Application deadlines vary.

**More info:**
www.setc.org/scholarships-awards

#### Audition for Graduate or Undergraduate School
Students seeking admission or transfer to graduate or undergraduate theatre schools can audition and participate in design-tech interviews for multiple programs in one location at the March 1-5 SETC Convention in Lexington, KY. Application deadline is January 27, 2017.

Graduate school auditions and design-tech interviews also are offered in the fall at LiNK.

**More info:**
www.setc.org/auditions

#### Find a School at Education Expo
Still looking for a school? Meet representatives of more than 100 theatre schools at the Education Expo at the SETC Convention.

**More info:**
www.setc.org/exhibits-convention
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For more information: email theatre@vcu.edu or call (804)-828-1514
922 Park Ave., Richmond, Va 23284-2524
The lives we envision as college students are often very different from the places where we find ourselves 10 years later. Life has a way of taking us on routes we do not expect – but often these are new paths that can be welcome and exciting.

That’s the case for the 12 theatre majors who are profiled on the pages that follow. These are people who started their careers in theatre but eventually moved into different fields.

Some now apply the acting or design techniques they learned in theatre to other industries, while others are using more generalized skills learned in theatre – including expertise in oral and written communication, problem-solving, time management, goal-oriented work processes, empathetic listening and research – to pave new career paths for themselves. All note that the skills they learned in theatre are an invaluable asset in their jobs today.

On the following pages, we share these theatre graduates’ paths, which fall into three broad categories:

• those who are applying their theatre skills in other industries, as a part-time or a full-time vocation.
Using Theatre Skills in Other Industries

MOTION CAPTURE PERFORMER

Andrew Dylan Ray

Bachelor of Arts (BA), Theatre, University of Kentucky
Master of Arts (MA), Theatre, Louisiana Tech University

Andrew Dylan Ray continues to work as an actor, a certified stage combat instructor and a fight director through his company Rat Pack Productions in Shreveport, LA, but he also has expanded into a new line of work as a motion capture performer for video games. In this job, he wears a body suit fitted with markers or sensors as cameras capture his movements. These movement sequences are used to create the action of digital characters in video games. Ray got into this field after a friend who was doing motion capture in Sweden and New York recognized that it was something he might be good at: “We put together a sample video of me performing some scene, stunt and combat work. (I am a certified stage combat instructor with the Society of American Fight Directors.) We added some specialty work specific to motion capture – mostly body control and physical character work. He convinced his company to take a chance on me, and they flew me in the next day. It changed my life.”

What I do: I am one of the lead motion capture performers for the “Saints Row” and “Agents of Mayhem” video game franchises. Being the lead motion capture performer in a video game isn’t much different than being the lead in a play or film. I play major characters and perform what is called game movement, which is the movement the animators use to create the character the player controls. I’m there every day there is a motion capture shoot, which can be months of work spread out over a couple years.

How theatre skills help: Motion capture was a brand-new type of performance when I got into it about 10 years ago. In the early days, most people were just acting like they would on any film – but the performance is captured from all angles. Being the theatre “nerd” that I am, I decided to develop a technique for this unique type of performance, using the knowledge I had gained in school. The simple base of the acting technique is how we hold our center as a character through movement in a motion capture studio. The animators tell you to move naturally but, if you do that, it is impossible to give them the performance they want. Even the act of walking and turning left can become difficult because our characters react at the press of a button and don’t have gravity in the world they live in.

Best part of the job: I can be anyone as long as I move truthfully. I can be a different race or sex. I have been robots, monsters, pro wrestlers, gangsters, aliens, even Satan and Shakespeare in the same game! It’s the most freeing type of performance. One day I’m doing a ridiculous dance or fighting with some ridiculous weapon, and the next day I am doing 30-foot-high falls and fighting hordes of aliens. It’s pretty sweet!

Advice for theatre majors interested in this job: Work on your art every day, and when you get your foot in the door, be prepared.

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AUDI虚BOOK NARRATOR

James Patrick Cronin

Bachelor of Science (BS), Philosophy and Speech (concentration in Theatre),
East Tennessee State University
Master of Fine Arts (MFA), Theatre (Acting), University of Louisville

James Patrick Cronin is a Los Angeles-based actor and comedian who earns the majority of his income from his work as an audiobook narrator. A member of SAG-AFTRA (the union for film and TV actors) and Actors’ Equity Association, Cronin broke into the audiobook industry four years ago by auditioning in-house for a major audiobook publisher based in the New York/New Jersey area: “I was hired on the spot and began recording shortly thereafter. Since that time, I have recorded over 200 audiobooks, including New York Times and USA Today best-selling authors and a National Book Award finalist.” Cronin works full-time as an audiobook narrator, but continues to act and perform comedy in his free time.

What I do: I work predominantly from a professional home studio. I interact with production companies and authors to acquire titles to record. Once cast, I prep the title and then record. The prep work ranges from simply reading the text, to researching proper names and unfamiliar words, to discussing with the author general ideas about the tone and style that the narration should take. The recording can be physically exhausting, even though I just sit in a small booth! I work six to 10 hours a day and generally record one finished hour for every two hours spent in the studio.

How theatre skills help: My theatre degrees were vital to my ability to break into this industry and have been instrumental in all aspects of my work today. Being able to maintain my vocal health, to use my full vocal range, and to voice a wide range of characters from male to female, young and old, as well as being able to engagingly tell a story – these are all skills I learned while studying theatre, and they are the cornerstones of my professional work now.

Best part of the job: My favorite part of my job is being exposed to books, stories and ideas that I would never have come across on my own. I have fallen in love with the work of authors I might never have found in my own reading.

Advice for theatre majors interested in this job: Start by listening to audiobooks. See what engages you when you listen. Then go to the library, walk down any aisle and pick out a book. Take it home and read it aloud in a small room for six hours. If you want to keep doing it tomorrow, then get online and find companies that are accepting auditions. Work on your demos and submit, submit, submit!

TRAINING ACTOR

April J‘Callahan Marshall

Applied Baccalaureate (AB) Aesthetic Values in Society, High Point College (now University)
Master of Fine Arts (MFA), Theatre Performance, University of North Carolina-Greensboro

By day, April J‘Callahan Marshall works full-time for the Southeastern Theatre Conference (SETC) in Greensboro, NC, handling SETC Professional Auditions and Theatre Job Services. But in her free time, she puts her performance skills to work as a training actor for an organization called Effective Arts (EA). Actors work part-time for this organization, which uses actors to train workers for a delicate task: asking the relatives of a dying person if they would like to donate the loved one’s organs. Marshall heard about this work when Effective Arts contacted her about recruiting actors: “I was so impressed by their audition process that I asked to audition – and voila!”
What I do: I am one of a number of professional actors that EA uses to train staff, primarily in the organ recovery/donation field, to be better at their jobs, which include serving potential organ donors and their families, as well as the recipient donors and families, and the medical and social communities surrounding the entire process. Most often, I am given a scenario for a particular character whose family member is near death. My job is to portray that character in a training session with the organ donation recruiter, giving him or her the opportunity to learn better skills by interacting with a “grieving family member.” I have dealt with a lot of death and grief in my own life, and these personal experiences have helped enrich the characters that I portray.

How theatre skills help: Character development, improvisation, listening, communicating and teaching – all of these are skills I honed as an actor and actor/educator and now use in highly lifelike interactions for EA. Having a good background in classical and method techniques enables me to fully immerse myself in my assigned role, while watching how the interplay affects my “partner,” who is not an actor.

Best part of the job: My favorite part is seeing the “light go on” for organ donor recruiters, when they realize how to better handle situations and really connect with clients and families. I love to hear that donation rates have increased as a result of the work I do.

Advice for theatre majors interested in this job: Learn all the actor training skills you can, but also learn empathy and relational skills. You must know this is not all about you. Instead, it is about the experience the trainees have, making it possible for them to go out and use what they have learned. One additional caveat I would add: These sessions are extremely exhausting to perform, both physically and emotionally. People who do this work must learn to “let go” of the characters and situations once the work is complete.

OPERATIONS PRODUCER

Tim Pendleton

Bachelor of Science (BS), Theatre, Radford University

After college, Tim Pendleton moved to Atlanta to begin his career as an actor, never dreaming that he would soon take a hard turn into a totally different field: trade show operations and scenery building for corporate events. His move in that direction began when he started working as a scenery builder for films between acting jobs. Then, when films weren’t being made in town, he picked up work in shops building and installing scenery for corporate meetings, trade shows, concerts and special events. As his experience in this field grew, he took on management jobs, eventually becoming an operations producer for large trade shows: “While on the road installing scenery for a big Chrysler/United Auto Workers event in Las Vegas, I developed a relationship with a trade show booth manufacturer from Detroit. That company hired me for its Atlanta shop as a project manager. From there, I moved on to manage trade show builds and installations and continued on into corporate event scenery build management.” Today he works as an independent contractor for several production companies through his own company, Timothy S. Pendleton Inc., based in Gainesville, GA.

What I do: I spend most of my time as an operations producer for a major retailer’s large trade show, which includes 400-plus vendors and is attended by 3,000-plus store managers. I typically work on this event from September through May. During the rest of the year, I work as a freelance technical director and production carpenter for various corporate events.

How theatre skills help: I studied performance primarily. The acting and performance skills directly transfer to communicating with large groups of people in labor crews. When planning a schedule for a trade show, I use the same skills that go into planning and executing a rehearsal schedule. Also, understanding stage direction is a big plus when working with stage hands.

Best part of the job: My favorite part of the job is on-site execution and installation. The planning is interesting, and troubleshooting solutions for rigging, special effects and lighting integration is also fun and interesting. But these aspects are not as enjoyable and rewarding as executing and installing a build and seeing your efforts come to full fruition.
Advice for theatre majors interested in this job: Learn to draft in Vectorworks, learn the ins and outs of MS Excel, and learn the trade from the ground up by building and/or painting in shops and installing in the field. Experience is the best teacher for fully understanding how things are done, and experience is a big plus when it comes to managing and executing a plan.

DIGITAL MEDIA SPECIALIST
Chad Fortenberry

Bachelor of Arts (BA), Fine and Performing Arts (emphasis in Theatre), Mississippi University for Women

Chad Fortenberry started out as an actor in New York City fresh out of college and, after a few career twists and turns, is now vice president of production and programming at the Nashville, TN-based Exclaim Health TV, which produces content for custom television networks in hospitals throughout the United States. Fortenberry notes that he took an unusual path into digital media. His journey began with some digital shorts he developed for a comedy group he had created in New York, where he had found some success as an actor in an off-Broadway rock musical and some regional commercials. At that time, digital video and YouTube had begun catching the eyes of advertisers – and Fortenberry’s shorts for his comedy group soon led to working creating advertising pieces for small businesses: “Then an opportunity came up with Improv Everywhere to create a scene around NYC. I happen to look like King Philip IV of Spain, and there is a painting in the Metropolitan Museum of Art that looks just like me. I dressed like King Philip and signed autographs in front of the painting. (View the video here: https://youtu.be/TvBbVA36y1U). This YouTube video is currently at over 1.5 million views and was featured in national publications as well as in the Improv Everywhere documentary We Cause Scenes, which is now streaming on Netflix. This fueled the fire for creating video content and helped launch my career into creating content for the advertising world.

What I do: My job is a mix of multiple disciplines. I manage installations and media content for custom television networks in hospitals throughout the U.S. I also help manage a production company that focuses on health content. This company provides the Exclaim Health TV network (as well as multiple other different digital platforms) with content. I also help build and deploy new technology for our hospitals, such as “video on demand” applications. Prior to working with Exclaim Health TV, I worked for a company called StudioNow as director of creative network. There I managed 8,000 video production companies. I connected these companies with work for large corporations such as AOL, Procter & Gamble, Coca-Cola and others.

How theatre skills help: The skills I learned in theatre helped set the groundwork for my career. I am able to view the world in different ways and find creative solutions to problems. I draw from my theatre experience constantly – whether I am observing a problem that needs solving, writing advertising content, determining how to connect with an audience for video, telling stories through advertising, directing actors on film, or editing to find the emotion and mood of a piece. My theatre training helps me be effective in this field.

Best part of the job: My favorite part is the creating. Creating something out of nothing is very rewarding. Seeing my vision realized gives me a feeling like no other. Theatre helped me become a better creator, and I can honestly say that I would not be where I am today without my theatre background.

Advice for theatre majors interested in this job: Find your “why.” I watched a Ted Talk by Simon Sinek on “How Great Leaders Inspire Action” and that changed the way I look at things. My “why” is “to create.” Find your passion and find your “why,” then outwork everyone else around you in pursuit of that. There is no substitute for hard work and if you put in the hours you will achieve your passion, or even discover one you didn’t know existed! Also, never stop being a student of the world. Develop an intellectual curiosity that drives you to figure out the things that you do not understand.
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ARTS WRITER/THEATRE CRITIC

Lindsey Wilson

Bachelor of Arts (BA), Theatre, University of Colorado at Boulder
Master of Arts (MA), Arts Journalism, Syracuse University

Lindsey Wilson majored in theatre in college but always had an interest in writing about theatre and being a theatre critic. To break into the field, she wrote for free for the Talkin’ Broadway website in Denver, Boston and New York before deciding to pursue a graduate degree at Syracuse University, which had just launched a specialized arts journalism program: “I was in the third graduating class, and the training I received there made me a better journalist and also opened doors for me at Playbill, American Theatre and more. When I moved to Dallas in 2009, I applied for an assistant editor job at D Magazine, and they happened to be starting an arts and culture section on their site. All my clips and experience landed me the job.” Today, she is the network staff writer for CultureMap, an online lifestyle and news site for Dallas, Fort Worth, Austin, San Antonio and Houston.

What I do: Part of my job is reviewing and covering the Dallas-Fort Worth theatre scene. This is something I’ve been doing in a freelance capacity since about 2003 – now it’s part of my full-time job. In addition to reviews, I do interviews, profiles, Q&As and monthly preview roundups. Before going full-time at CultureMap, I was the first theatre critic at D Magazine – from 2010-2015. I also contribute to the magazine Arts+Culture TX, writing more in-depth stories about theatre companies, playwrights and artists.

How theatre skills help: Having a grounded understanding of all aspects of theatre – from design to dramaturgy to directing – helps keep my reviews more balanced, fair and educated. It helps to prove that I do know what I am talking about! And even though I wasn’t a performance major, the acting and improvisation
Esthere Strom fell in love with theatre as a teenager living in upstate New York in the 1970s. While still in high school, she scored her first theatre job: doing the lighting for a community theatre production. While studying technical theatre in college, Strom helped a mentor with painting and scenic work, but “I eventually decided to devote myself to electrics (lighting).” She went on to work in regional theatre, primarily in New York and New Jersey, as well as on national tours and at major events such as the Spoleto Festival in Charleston, SC. After her second child was born, she moved into the business side of the entertainment industry at Rosco Laboratories, where she served as a technical support person and a product manager. She now is the sales manager for the Charlotte and Atlanta offices of Barbizon Lighting.

**What I do:** As sales manager, I oversee a nine-person team over a seven-state territory in the SETC region. The sales staff and I reach out on a regular basis to the theatres and schools in all of these states. First and foremost, my job is selling equipment for film, theatre, television and themed entertainment. That entails finding out what the customer really needs – and that can be tricky at times. You have to be willing to listen to them – I mean really listen in order to understand what your customer is trying to accomplish. Often there are multiple ways to help the customer achieve a goal, so it is my job to find the way that works best for them.

**How theatre skills help:** I was trained as a master/production electrician. My job was to take the designer’s plan and make it a reality, anticipate problems and issues no matter what venue we were going into, and have solutions to those issues. What I learned through those experiences helps now in sales because what we really do is help our clients solve problems – find the best solution for their issues. It all ties back. If I did not have all of my previous theatrical experience, I am sure I would not be as good at solving customer problems and customizing solutions to their needs. I have personal experience with all of the products the customers are looking at.

**Best part of the job:** I love talking to the customers, and I love solving problems. I have had clients call and tell me they are so confused, and they can sound so lost! I will spend anywhere from 20 minutes to an hour on the phone with them or talking with them in the showroom. When we are done, they sound more confident and feel like they have a path to follow. That, to me, is very gratifying. No, I am not a teacher, but I can be a problem solver.

**Advice for theatre majors interested in this job:** The most important advice I can give a theatre major: Get a well-rounded education! Conservatory educations are great, but the reality is at some point you may want to move your life in a different direction. Having a well-rounded education will help you make that transition. Take math, logic and business classes. Theatre is a business, so you can apply what you learn in a business class to this field.
PHYSICIAN
Jonathan Awori

Bachelor of Arts (BA), English (concentration in Drama and Theatre), McGill University
Master of Fine Arts (MFA), Theatre (Acting), Illinois State University
Master of Science (MS), Clinical Research, University of Michigan
Doctor of Medicine (MD), University of Michigan (2017)

Dr. Jonathan Awori is a native of Kenya who taught theatre at the collegiate level for more than a decade, including six years at Murray State University in Kentucky. Introduced as an undergraduate to a form of theatre for development that linked theatre and public health, Awori continued his interest in health and science while working in theatre – which ultimately led to his decision to become a doctor. While he was still teaching theatre at the college level, he began taking classes in biology, chemistry and physics to pursue a medical degree. “I then prepared for the MCAT, volunteered at a local Emergency Room and applied broadly. I was gratified by the wonderful response of medical schools to my theatrical background.”

What I do: I am a fourth year medical student at the University of Michigan in Ann Arbor, on track to graduate with a Doctor of Medicine (MD) degree in 2017. At this stage in my training, I take care of patients with oversight from residents and attending physicians. Tasks include: taking history of illness, performing physical exams, gathering and interpreting lab and radiology data, assisting in surgeries, consulting specialists and drafting a plan of care for each patient.

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How theatre skills help: One of the most important early roles in patient care is gathering a comprehensive history. Skills from theatre relating to listening, reflecting and empathy are critical in communicating with patients and with the care team. The close attention that I learned to pay to each word coming out of my mouth as an actor is critical in medicine, where certain words such as “cancer,” “paralysis,” “transplant,” and “Alzheimer’s” are loaded with significance. How one couches diagnoses, treatment options or prognoses is a delicate process in which I have found my theatre training repeatedly invaluable. The operating room (interestingly called the “Operating Theatre” in most countries around the world) is another environment in which theatre skills are unexpectedly valuable. The heightened energy of the surgical team, focused on a single task in an operation under the bright lights of the space, is reminiscent of the theatrical space. Knowing my “choreography” in this environment is key, as well as being able to successfully react to the improvisational moments that often occur during surgical procedures. One cannot “pull focus” or “upstage” in the operating room, just as on the stage. The carefully scripted yet simultaneously improvisational nature of an operation harkens back to many moments onstage as an actor.

Best part of the job: Getting to hear patient stories and assisting in surgeries.

Advice for theatre majors interested in this job: Do it! Theatre is fantastic preparation for medicine, even though they seem so far apart on the disciplinary spectrum at first glance. Take basic science classes early, but most of all be a well-rounded theatre major. Medical schools increasingly welcome non-science majors as there is a growing appreciation of how the humanities and the arts contribute to becoming an empathetic and creative physician – one who is able to tolerate ambiguity when confronting uncertainties in medicine.

UNIVERSITY PRESIDENT

Nancy Oliver Gray

Bachelor of Arts (BA), Drama (Acting and Directing), Vanderbilt University
Master of Arts (MA), Counseling, University of North Texas
Additional Graduate Work in Higher Education Administration, Vanderbilt University

Nancy Oliver Gray is president of Hollins University in Roanoke, VA. Theatre was her passion early in life, and in the beginning of her career she worked as a high school teacher, directing many theatre productions. She then moved to college education and quickly to university administration. She eventually served as president of Converse College in South Carolina and, in 2005, was chosen to be Hollins University’s 11th president. She believes there is no better preparation for being a college president than working in the theatre. Due to the demands of being a college president, she doesn’t have much time for participating in theatre now, but she does serve on the board of Mill Mountain Theatre in Roanoke.

What I do: As president of Hollins, I am the chief executive officer with responsibility for leading the institution; providing oversight over the academic, administrative and financial aspects of the institution; and building a strong leadership team. My position is not unlike that of the director of a play. You have to choose the play and have an artistic vision for the production (like a president leads a strategic planning process); cast the show (like a president recruits and hires a senior team and fosters their teamwork); conduct rehearsals to prepare the cast and crew for the performance (like the president establishes a tone for the institution, sets timelines and holds folks accountable for getting work done); and promote the play (like the president promotes the institution).

How theatre skills help: Theatre is never far from my heart. My training and experiences in the theatre helped me feel comfortable in front of audiences, comfortable in my own skin. As a theatre artist, I gained empathy and a real ability to relate to others. I learned that process and product are both equally important. I learned to work as part of a team and that a leader is no better than any member of the team. I learned to work on goals and within specified timelines. I learned to be organized and to work with budgets. Theatre is about building community, and this is very important for a college president to understand. All of the aspects
I learned in theatre I use daily as a college president: comfort on stage and in front of others, empathy, the importance of teamwork, strong organizational skills and the value of building a community. I cannot think of better preparation for the job of a college president than the practical work of the theatre.

**Best part of the job:** I love working with the students. I love the complexity of this job. I love problem solving and going from one problem to another.

**Advice for theatre majors interested in this job:** Theatre is fabulous preparation. Be active in theatre. Go for a master’s in theatre if you want. And if you want to be a college president, you must have educational credentials, so get a strong educational background. Try things. Take risks. Build a network.

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**ATTORNEY**

**Gillian Egan**

Bachelor of Arts (BA), Theatre and Classical Studies, Hanover College

Master of Arts (MA), Shakespeare, Stratford-upon-Avon, and the Cultural History of Renaissance England, University of Birmingham, United Kingdom

Juris Doctor (JD), Certificate in Admiralty and Maritime Law, Tulane University Law School

Gillian Egan started her career as an actor, but soon decided she needed a more stable and better-paying source of income to repay her college loans. So, she took a full-time job in the human resources field, while continuing to work as an actor in her free time until her first child was born: “After several years as a human resources manager – a role that is essentially an employment lawyer’s frontline eyes, ears and hands – I decided to go to law school and leap into employment law.” Egan now works as an attorney at a civil defense law firm (Phelps Dunbar, LLP) in New Orleans, where she concentrates primarily on labor and employment law.

**What I do:** Contrary to popular depiction on TV, my job entails largely research, reading and writing. However, I do occasionally get to stand up and make arguments in the courtroom. I am constantly making presentations to audiences – conducting training for my clients and their employees, continuing legal education and human resources seminars, and giving “lunch-and-learn”-style presentations for clients. As a litigator, I also take depositions, conduct witness interviews, investigate issues, and otherwise work to gather and assemble factual information into a cohesive story that puts my client in the best possible light.

**How theatre skills help:** Presenting a case to the court is like putting on a production. Although the ultimate goals are different and the “performance” occurs in a very different (and tightly procedurally controlled) context, lawyers are aiming for the same thing as actors: communication of a clear message to an audience. The power of narrative cannot be underestimated, in law as well as in theatre. Although rules of evidence, procedure and courtroom decorum prohibit us from taking too much creative license, lawyers must always remember that they are telling a story. A creative lawyer who presents an interesting and engaging case will more likely sway the decision makers in his or her favor. Furthermore, costumes, props, script, staging and even “casting” all matter for the lawyer. Both sides pick their best witnesses and tell them how to dress. They each pick demonstrative exhibits and determine how to display them. In addition, both sides set up lines of questioning that tell their stories in the best light. In evidentiary hearings, depositions, pre-trial activities, and in trial, these things are all in the mix as lawyers prepare.

**Best part of the job:** I like the fact that there is a great deal of variety. It is also challenging. The law evolves daily as new cases come out and (less frequently) new laws are passed, and one can never be complacent.

**Advice for theatre majors interested in this job:** First, I would not go straight into law school from undergraduate work. I suggest that you take a few years to do other things, whether theatre-related or not. This may net you a scholarship (law schools like folks with work experience in their ranks, as do legal employers), but more importantly it will give you some of the perspective and maturity to really excel in law school. Second, you should get a feel for the type of work you would like to do, even see if you can work in a
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West Virginia University
moving from theatre artist to entrepreneur

company president

ryan kirk

bachelor of arts (ba), theatre arts, virginia tech
master of business administration (mba), new york university stern school of business

ryan kirk believes in the entrepreneurial spirit. he proposes that artists take what they know and match those skills to industry needs. he identified his own “outside the box” opportunities some years ago, and then set out to create jobs for himself and for others through his companies: tinc and propared. tinc is a theatrical and event production management firm based in new york city, while propared develops and markets event management software geared specifically to companies that produce theatre and other live events: “before starting tinc, i freelanced as a stage and production manager for many companies in new york. i saw a lot of great ways to do things, and i also saw a lot of things i didn’t agree with: poor planning and lack of transparency between clients and vendors, and poor safety standards.

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legal environment before going to law school, to get a full understanding of what the work is like. last, don’t be afraid to market your theatre skills as an asset. there is no learning place like the stage for figuring out what appeals to people and what flubs. in theatre, you have rehearsals and some preview performances to work out the kinks and see how your best lines land. in law, you get one shot to present your case. tout that experience as a selling point. there is no better major to set you up for this job, in my opinion.

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Rather than say, ‘Oh, well, that’s the way it has always been done,’ I decided to start a company to try to change those norms. Propared was born out of the same insight. After managing theatre and live events for more than 10 years, we realized that the tools that managers needed to actually do their jobs didn’t exist. Rather than stubbornly sticking with what was available at that time, we decided to build some new, innovative tools.”

**What I do:** As the president and co-founder of Tinc Productions and Propared, I oversee operations at both companies.  

**How theatre skills help:** I began my career as a theatrical stage manager, which gave me a variety of incredibly valuable skills that I have taken into my life as a business owner. These skills include but are by no means limited to: critical thinking, ability to forecast potential issues, ability to shift perspectives, decision making, using data to inform and back up my choices, team-building, team leadership, ability to delegate effectively, and setting reasonable expectations.  

**Best part of the job:** Affecting the status quo. 

**Advice for theatre majors interested in this job:** Get some business training. Having a bit of training in business concepts will blow the doors wide open for you. Look at what you know, what you have learned. Identify your own skill sets. Identify job potentials within yourself, and then look at the world and seek out opportunities to use those skills. A lot of industries need what you have to offer. Create your own job opportunities. Consider saying, “I have this skill set. I can help your company, and here is how.”

## ENTREPRENEUR AND STORYTELLER

### Christina Wallace

Bachelor of Arts (BA), Theatre Studies and Mathematics, Emory University  
Master of Business Administration (MBA), Harvard Business School

Christina Wallace is the vice president of growth at Bionic, a start-up that focuses on igniting growth in Fortune 500 companies. She also founded (and remains an adviser of) BridgeUp: STEM, an educational initiative at the American Museum of Natural History with a mission to attract girls and women into computer science. She is a columnist for *Forbes* and is the co-host of a *Forbes* network podcast, *The Limit Does Not Exist*. Her career exemplifies what it means to be an entrepreneur with the mindset of an artist: “I started my career in the arts, as an assistant director for a couple of theatre companies in Atlanta and then in arts management at the Metropolitan Opera. It was there that I realized I had a head for business and an interest in how things work, so I decided to go to business school. At Harvard, I stumbled across entrepreneurship and realized it was so much like the work I had done in theatre, but had the potential to impact more people and leave a more lasting footprint than the productions I had been working on before. Given that I had very little business experience and figured I wasn’t hirable, I started my own company. I hired myself for the job I wanted since I was pretty sure no one else would – and it worked. Even though my first company failed, I had no problem getting hired in the start-up world after that.”

**What I do:** Roughly I describe my work as twofold: I’m an entrepreneur, and I’m a storyteller. I work with a start-up that helps big companies innovate more like start-ups – helps them be more experimental, nimble and willing to fail. This job involves a lot of storytelling – to Fortune 500 CEOs and senior leadership, and to the business community at large – in order to get the word out about what we do. Additionally, I work as a co-host of a podcast that focuses on the intersection of STEM (science, technology, engineering and mathematics) and the arts/creativity. We talk a lot about being interdisciplinary and how things that are traditionally described as “left-brained” and “right-brained” actually overlap a lot. For example, mathematics is incredibly creative and theatre has many elements that are very technical. This intersection is where the magic happens.

(Continued on Page 35)
Wig Making and Styling: A Complete Guide for Theatre & Film
by Martha Ruskai and Allison Lowery
Focal Press; www.routledge.com
Hardback, $54.95. Companion website available via the Routledge website

by Sarah McCarroll

Full disclosure: I have been guilty of bad wigs. There was a Gibson Girl in a production of Lady Windermere’s Fan somewhere around 2000 that still makes me cringe. If I’d had Martha Ruskai and Allison Lowery’s Wig Making and Styling: A Complete Guide for Theatre & Film, now available in a second edition from Focal Press, perhaps the crime I perpetrated on that poor actress’s head could have been avoided.

Wig Making and Styling takes the “complete” in its subtitle seriously. The book’s chapters cover topics from the basics of terms and equipment through prepping an actor’s head, maintaining and styling wigs, ventilation and fronting techniques, and adapting commercial wigs, right up to making a full wig from scratch. There are sections on analyzing and creating a style, picture galleries of historical facial hair and hairstyles, a chapter on production process and budgeting, and a useful appendix of resources for wig and hair supplies.

One of the great virtues of this book is that it manages to be professional and thorough without being either intimidating or condescending. Ruskai and Lowery acknowledge that not every theatre artist works in a world where it’s possible to fully outfit a specialized wig shop. Throughout the book, there are hints, tips and work-arounds for those moments when you don’t have specialized equipment. (My personal favorite is the guide to setting up a homemade wig dryer.) The authors make a point of offering the pros and cons of various options, often set out from the text in eye-catching boxes, and

Words, words, words … [Hamlet II,ii] reviews books on theatre that have a connection to the Southeast or may be of special interest to SETC members. Scott Phillips, associate professor and chair of the Auburn University Department of Theatre, edits this regular column. If you have a book for review, please send to: SETC, Book Editor, 1175 Revolution Mill Drive, Studio 14, Greensboro, NC 27405.

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then encourage users to evaluate the needs and possibilities of their situations.

This is a book meant for those who are actively engaged in doing. The spiral binding of the book encourages users to leave it open at their elbows as they work, while a multitude of clear, color illustrations – added to and improved for the second edition – accompany step-by-step written instructions of myriad techniques. Ruskaï and Lowery’s tone is colloquial: In the section on touching up wig styles, you will find, “If the wig has become truly trashed, you may need to take sections of hair down.” The detailed instructions for each process are written so that users with no previous wig experience can easily follow along as they work. Those with more training or experience will find this book a valuable resource for reminders of technique or for deepening their skill sets. 

Wig Making and Styling gives users all the tools they will need to fashion their next wig creation, while also allowing them to decide what is possible within the world and time of their particular production. 

Sarah McCarroll is an associate professor, resident costume designer and costume shop supervisor at Georgia Southern University. She is the incoming editor of SETC’s Theatre Symposium.

World of Jobs

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How theatre skills help: Story-telling is probably the most obvious skill that my theatre degree gave me. The ability to craft a narrative arc and to deliver it (in writing or in person, sometimes in front of large crowds) is essential to so much of my work. However, it is more than that. Being a director or a producer is not dissimilar to being an entrepreneur – recruiting a team, scrounging up the money and resources, crafting a vision for something that doesn’t yet exist, steering the ship while recognizing that no job is too small to pitch. As a director, I painted walls at 2 a.m. during tech week and, as a startup CEO, I took out the trash and balanced the books. As a theatre artist, you need to be willing to do what needs to be done and the same is true in start-ups.

Best part of the job: I like building the future. I get to imagine things that don’t exist and then create them, or empower others to create them, which is just as much fun. And then I get to share that vision of the future with the world via storytelling. What’s not to love?

Advice for theatre majors interested in this job: The key to a career in start-ups is a limitless curiosity and an insatiable desire to keep learning. Building startups is a lot like producing theatre, so the skill set is surprisingly transferrable. However, the network has little overlap so you need to get to know the technologists around you. Twitter is the perfect spot to interact with (and overhear) start-up folks. Read, listen, engage and find the corner you want to occupy – whether product management, brand marketing, software engineering or operations.

Karen Brewster is a professor and director of the theatre and dance program at East Tennessee State University. She is a member of the Southern Theatre Editorial Board.
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