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Theatre Artists Share the Educational Routes They Followed to Achieve Their Dreams

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Special Section

D-1 2018 SETC College, University & Training Program Directory
Find the perfect school for you in this comprehensive directory, which lists SETC member institutions and the degrees they offer.
(Special section begins after Page 20.)

Cover
The scenic design for this 2017 production of Around the World in Eighty Days at the University of Tennessee, Knoxville’s Clarence Brown Theatre earned Nevena Prodanovic the first place award in SETC’s 2017 Graduate Design Competition. Prodanovic, who also did the projection design, and Maranda DeBusk, who created the lighting design for the production, both won SETC’s prestigious Ready to Design Award in 2017. The play was directed by Kate Buckley, with costume design by Victor Bercher. (Photo by Kenton Yeager; cover design by Deanna Thompson)
Our regular column on newly available plays and musicals focuses in this issue on one of the hottest topics of our day: immigration. Many of the plays in this column are written by as well as about immigrants. Each focuses a different lens on the experience of immigration and the courage and commitment it demands. To develop the following list of suggested titles, we surveyed major play publishers’ offerings during the past six months. With each play, you’ll find the cast breakdown and a referral to the publisher who holds the rights.

**Familiar, by Danai Gurira**

Hailed as “a fiercely funny new play,” this comedy by the author of *Eclipsed* sets its action around a family wedding. Tendi, the daughter of Nigerian immigrants who have put roots down in Minnesota, navigates a very traditional ceremony conducted by her very traditional aunt. When Auntie insists that the groom barter for his bride, family tension grows and secrets come out.

**Cast breakdown:** 5 females; 3 males

**Publisher:** Samuel French

www.samuelfrench.com

**Aliens with Extraordinary Skills, by Saviana Stanescu**

Two clowns take on New York, hoping to make it their new home. Nadia, coming from “the saddest country in the world,” and Borat, who has turned from clowning to driving a cab, team up with Lupita and try to outwit Homeland Security agents. Working with true stories told by immigrants like herself, in this dramedy Stanescu crafts memorable heroines while exploring the universal search for “home.”

**Cast breakdown:** 2 females; 2 males; 2 either

**Publisher:** Samuel French

www.samuelfrench.com

**The 146 Point Flame, by Matt Thompson**

On the night before the Triangle Shirtwaist Fire, four young women from different nations live to the fullest. Lena and Yetta call upon the courage and strength it took for them to leave Russia for America, while Italian-born Vincenza opens her heart to the power of romance, and Tessa focuses on her adored mother and brother. This 40-minute one-act play “burns with intensity… Beautifully crafted with poetic resourcefulness,” according to the *San Diego Reader.*

**Cast breakdown:** 4-12 females; 1-7 males

**Publisher:** Dramatic Publishing

www.dramaticpublishing.com

**Draw the Circle, by Mashaq Mushtaq Deen**

This tour-de-force solo play explodes into a galaxy of memorable characters who grapple with the question, “What is a daughter supposed to be?” A conservative Muslim mother and her joke-telling husband are thrown for the biggest of loops when they meet their daughter’s female American partner. Deen shows that a life created with love can withstand the greatest of challenges.

**Cast breakdown:** 1 male

**Publisher:** Dramatists Play Service, Inc.

www.dramatists.com

**Paloma, by Anne Garcia-Romero**

A Muslim-Christian interfaith romance forms the heart of this play about the quest for peace. Ibrahim and Paloma fall in love while studying an historical Muslim manuscript on that very subject. Struggling to keep their love alive in a post-9/11 world, the two envy the era of peace among Christians, Muslims and Jews that Spain enjoyed for several hundred years. The complexities of modern relationships have more to do with that bygone era than they realize.

**Cast breakdown:** 1 female; 2 males

**Publisher:** Broadway Play Publishing Inc.

www.broadwayplaypub.com

**The Merit System, by Edward Sánchez**

Ray is a young Puerto Rican who has just been promoted to management in a mainland manufacturing company. He’s moving up at lightning speed. Everything is going his way – as long as he assimilates to mainland culture. An unexpected friendship with Cuca, a new assembly-line worker who wants nothing more than to go home to Puerto Rico, brings Ray face-to-face with inner truths like never before.

**Cast breakdown:** 2 females; 1 male

**Publisher:** Broadway Play Publishing Inc.

www.broadwayplaypub.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 in Costa Mesa, CA; the Alliance Theatre in Atlanta; and Frontera @ Hyde Park Theatre in Austin, TX. She is a member of the *Southern Theatre* Editorial Board.
The most effective choices are those that are bolstered by research and knowledge: research of potential possibilities and knowledge of oneself and personal and professional goals. The articles in this issue are designed to give students, professors, artistic directors and design-tech specialists the information they need to make choices that move their education, their careers or their theatres forward.

We begin by focusing on high school and transfer students standing at the threshold of their educational careers, worrying about how the choices they make in auditions and interviews will play out with theatre programs. To assist them, we surveyed recruiters who attended recent SETC Conventions, asking them to name the top three qualities they look for in applicants. Scott Hayes shares their insights.

One of the biggest decisions students must make is choosing a degree – or, often, multiple degrees. Debate rages over the benefits of the BA vs. the BFA, whether a two-year degree is enough, and whether an MA, an MFA or a real-world job should be the next step after undergrad. To provide real-world perspective, we followed 14 theatre artists along the varied educational roads they navigated in their careers – asking them how important their choices were to their success today.

This issue also includes a comprehensive resource for students and their teachers: the 2018 SETC College, University & Training Program Directory, which lists SETC member institutions and provides details on the degrees they offer.

We also reach out in this issue to professors who are theatre artists, offering help on one of the most important choices they must make – whether (and how) to stay active professionally while teaching. Tom Alsip shares advice from pros who also are pros on how to find professional work, how to juggle the two vocations – and why it’s important for professor and student alike to keep the creative artist fed.

In our “Words, Words, Words..." column, Lamont Clegg shares a book that should be valuable to theatre teachers at the high school and lower levels.

Artistic directors and directors looking for works that reflect the times will want to check out “Hot off the Press,” our regular column on newly licensable rights. Tom Alsip shares the Rocky Horror Show.

Finally, design-tech aficionados get help planning video feeds and projections in our “Outside the Box” column, which outlines the options professors at the University of Montevallo explored to give audiences a new perspective on The Rocky Horror Show.

I hope you enjoy this issue of Southern Theatre and find the information and suggestions helpful as you consider important decisions you may be faced with in pursuing your education and/or professional opportunities.
For the University of Montevallo’s production of *The Rocky Horror Show*, the show’s director Marcus Lane wanted to use projection technology as a way of offering the audience a fresh take on the cult classic. The idea was to use two projection screens facing the house, one mounted stage left and the other stage right, to accomplish three goals:

1. **Give more context to the location of scenes.** Much of this production’s scenery is stationary, so Lane needed a way to ensure that the audience had a clear understanding of where each scene was taking place. This was accomplished by having both screens simultaneously display the same still-shot images, announcing where each scene was taking place.

2. **Play with the audience’s perception of what is acceptable for live theatre.** Are people more uncomfortable seeing things on stage in front of them than they are viewing the same types of scenes during Netflix binge-watching sessions or even during prime-time network television viewing? Lane’s curiosity was piqued by an interesting theory that suggests just that. To explore whether this is the case, we wanted to show live video footage of the more “adult” content on the two screens, rather than live on stage. This was planned for the bedroom scenes between Frank-N-Furter and Brad, and Frank-N-Furter and Janet. The narrator was also backstage and shown via the screens.

3. **Create a “concert-like” feel through varying angles/perspectives.** Lane wanted to be able to draw the audiences’ attention to any particular moment on stage via two separate onstage camera feeds. This would allow him to focus in on the details revealed by viewing the actors from multiple perspectives. We planned to use this heavily for the “Sweet Transvestite” song. One camera would show Frank-N-Furter as he slid down the stripper pole, while the other camera would show what was happening from Brad and Janet’s perspective, allowing the audience to see Janet starting to become interested while her blocking had her cowering in the back corner.

**Fulfilling the Vision**

To accomplish these goals, we needed five individual video feeds. The first three feeds were relatively simple to create. For the first feed, we used our Mac Pro computer running QLab as the video processor. We were able to find or create pre-recorded videos and still shots, load them into QLab and replay them with relative ease and precision. For the second and third feeds, we acquired two 1980s Panasonic camcorders, chosen to provide a “grainy” 1980s soft-core video feel. We placed one camera in each bedroom set and ran the feeds directly to the booth.

The fourth and fifth feeds – to be provided from cameras onstage – proved to be more complicated. Lane did not want the cameras to be stationary, but was apprehensive about training the actors to operate hand-held cameras and properly page the cables as they walked around the set. So, we dove into the world of wireless cameras.

**Options for Wireless Feeds**

We went through a number of ideas before finding one that would work.

**Option 1: Rental.** The easiest solution would have been to rent the necessary equipment, but it was also by far the most expensive option. The camera rental cost alone would have been more than the entire scenic budget. That option was out.

**Option 2: Wireless Security Camera.** While we did not do an extensive search into every make and model of security...
cameras available, we found the same three challenges with each one we did examine. First, wireless security cameras are not actually wireless, as they require a constant power source. Second, there is a significant amount of lag time when the camera switches between “daytime” and “nighttime” modes, which was not going to work with the production lighting design. And third, most security camera set-ups do not easily let you output the video to wherever you want, as they are designed for playback or to be paired with their own monitor.

**Option 3: Baby Monitor.** While baby monitors posed many of the same challenges as the security cameras, such as power cord requirements and video output issues, they offered an improved lag time. However, the lag time was still too long to work.

**Option 4: The iPhone.** Our first idea using an iPhone was to stream the video via a live streaming service such as Ustream, Livestream or Meerkat. This would allow us to view the streaming footage on our Mac G4 and output the video from there. The biggest problem we ran into with this option was the lag time. While live streaming over the Internet is described as “live,” it is delayed by 45 to 90 seconds, which was simply too long for our purposes. Our breakthrough came when we tried teaming the iPhone with the Apple TV.

**Our Wireless Answer**

iPhone + Apple TV was the solution that worked. The Apple TV media player has a built-in feature that allows anyone on the same wireless network to sync an iPhone with the TV, displaying what is showing on their phone screen on the Apple TV. This feature is called AirPlay. Using a middle-of-the-road consumer router (we purchased an $80 Belkin router that got us wireless speeds of 45Mbps), we were able to make a secure, password-protected wireless network. We borrowed one Apple TV and purchased a second one for $150. Then we connected one iPhone to an Apple TV placed stage right, and a second one to a stage left Apple TV. With this setup, we reduced the lag time down to about 1/16 of a second.

Some keys to making this work:

1. You must have an iPhone 4s or newer to have access to the AirPlay feature.
2. In order to get a full-screen display, you will need an app. We downloaded a gesture-based camera app called CamCam. This app features a full-screen display without any ads or on-screen buttons.
3. In your settings, you need to make sure that the iPhone never goes to sleep. When the iPhone turns off, it breaks the connection with the Apple TV and your projection screen displays the Apple TV home screen.
4. While the iPhone is in the landscape orientation, you need to turn off/lock the screen rotation. This will keep the video display size the same no matter how the actors move the iPhone.
5. You will want to purchase a basic selfie stick to hold the iPhone. This also gives the operators a way to control where they are pointing the camera.
6. To switch between the front-facing camera and the rear-facing camera, you can use the CamCam app. You simply touch the screen anywhere and it switches.

**Putting It All Together**

With our five separate video feeds in place, our final task was to adapt everything to a series of video switches that allowed us to control which feed went to which projector. This allowed us to quickly switch from one feed to another and display whatever the director needed to show.

After all the research, cabling and some re-cabling, the show went off without a hitch. The audience loved it – and we had very few complaints about the adult content. When we presented adult content on stage in the past, we typically had received a handful of calls complaining about the style of theatre that we chose to perform. Because of the choice to put the scenes on video instead of center stage, we were able to include rather suggestive scenes with no calls to the office.

**Kyle Moore**

Kyle Moore is an assistant professor at the University of Montevallo in Alabama and a freelance technical director and scenic designer.
This might be you this coming March in Mobile: a well-dressed, number-wearing, nervous high school student or potential transfer student pacing outside a ballroom, awaiting your audition. Or perhaps this is closer to you: an equally well-dressed design-tech hopeful, standing in front of your carefully-prepared display outside the auditions room, anxiously awaiting the opportunity to show your design or technical work to university recruiters. No matter if you are an actor or a designer/technician, you know this process is the best way to find the perfect training program that will propel you into your professional career. If you only knew precisely what the programs wanted from you!

_Southern Theatre_ is here to help. We surveyed the programs that audition and interview potential undergraduate theatre students at the SETC Convention to find out what they are looking for, and we’re sharing the most popular answers with you. Our respondents make up a diverse group, coming from the Southeast, New York, Pennsylvania, California, Ohio, Texas and even Italy. They represent acting and design/technical programs at conservatories
and public and private universities, including all types of non-degree, associate, bachelor of arts (BA), and bachelor of fine arts (BFA) programs. All of the respondents were asked to name the top three things they look for in an applicant – and to share their best advice for prospective students. Here are the nuggets they have for you.

**EVERYONE WANTS TO SEE YOU – AND SEE YOU SUCCEED**

An easy misconception about these processes is that the recruiters are sitting in judgment of you. That is simply not true. Yes, they are evaluating to see if you may be a good fit for their program, but they have chosen to attend SETC Undergraduate Auditions & Interviews and Education Expo for one reason – to recruit students. Read the encouragement from the recruiters themselves – first, from Kevin Murray at George Mason University in Virginia: “Know that we want you to do well. We don’t expect experts.” Others expressed similar support. From Reis Myers McCormick at KD Conservatory College of Film & Dramatic Arts in Texas: “It’s our goal to showcase each and every performer.” Wm. Perry Morgan at Greensboro College in North Carolina gives great advice: “Visit and speak with all the programs at the conference. You never know what you may discover and where the right place for you really is. We all are on your side and want you to succeed. If our program is not the right fit for you, we could be able to suggest one that is. All the college representatives respect each other.” “Fine,” you may think, “but how can I know if I’m a ‘right fit’ if I don’t know what they want?” Read on.

**YOUR PERSONALITY AND INTERESTS MATTER – A LOT**

What was listed by every single respondent? Positive personality traits. A combination of the following were mentioned 10 times as frequently as talent or experience: curious, eager, listens, open, positive, passionate, energetic, sense of humor, confident, self-aware, authentic and humble. These qualities are so important that David Balthrop, from Murray State University in Kentucky, paired “a great smile and personality” with “a willingness to work hard and no fear of new experiences.” This perspective is echoed by Bob Shryock, from the Accademia dell’Arte in Tuscany, Italy, who looks for students who have a “desire to learn and grow” with an “openness to new and nontraditional approaches to actor training and creating new work.” Mike Murphy, from Marshall University in West Virginia, added that he looks for an “ability to set realistic goals and make progress for both personal and group efforts.”

At the same time, the recruiters – all past candidates themselves – understood that candidates may worry about how they come across in the audition and interview process. David Young, from Western Kentucky University, observed: “It’s very easy for young performers to get caught up in comparing themselves to each other. Especially at big recruiting events.” Words of advice to deal with this issue came from Justin Reed at Middle Tennessee State University: “Ask questions. When a candidate asks good, directly related questions, it lets us know you are serious about your education.” An even more proactive thought came from David Haugen at Ohio University: “Reach out to [schools] if they don’t reach out to you.” Finally, from Dick Block at Carnegie Mellon University in Pennsylvania: “Be yourself in the interview, and help the schools and yourself determine if you will be a good match. Not everyone is right for every program.”

**SHOW YOUR PASSION FOR THEATRE**

Many respondents also encouraged prospective students who are interested in the whole process of theatre creation, not just acting or a specific technical area. Matt Huff, from Oglethorpe University in Georgia, looks for “previous theatre experience in a variety of areas.” Kitty Clarke, from Florida School of the Arts, wrote: “I want to see a love of the theatre, a respect for all its many disciplines, and an evident passion to explore one or more of them in depth.” Paul B. Crook, from Louisiana Tech University, noted that his students “study and work in ALL areas of theatre – from management to performance to design to direction to technical theatre. The students who fit best in our program are those who have a strong desire to explore every facet of theatre.”

“And not just learning about theatre,” said Carl Lefko, from Radford University in Virginia, “but have a thirst for knowledge about all things, since theatre is an art form that encompasses the world we live in.” Dan Backlund from the University of the South in Tennessee even wrote, “Learn about everything.”

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Kevin Murray  
George Mason U.

Reis McCormick  
KD Conservatory

Wm. Perry Morgan  
Greensboro College

David Balthrop  
Murray State U.
PREPARATION IS THE KEY

What often seems most paralyzing to students is the idea that so much of their future rides on the audition/interview process. The only effective antidote to this paralysis is effective preparation. From Auburn University in Alabama: “Preparation is really important. If you want to be seen as a promising young professional in an industry already chock-full of polished, poised, talented and highly communicative artists, preparing for every aspect of the recruitment process is vital to your success.” Preparation is a bit different for acting vs. design/tech students, but the interview preparation is of primary importance for both. Maegan McNerney Azar, from Furman University in South Carolina, gave great advice for any interview: “Come in with questions, and show that you have done a little research on a school’s program. There is nothing worse than a prospective student saying, ‘Tell me a little about your program.’ That’s what the website is for! We want to tell you how you can make our program a home – that’s what you can’t find on the website!”

Many respondents encouraged prospective students to understand the differences between programs. This comment by Linda Brennan, from the American Academy of Dramatic Arts in New York, was typical: “Educate yourself on the various options available (conservatory, BA, BFA).” Shelly Elman, from the University of West Georgia, urged students to “really examine the difference between the BA and the BFA. Check with professional theatre people who run apprentice programs: which type of graduate better suits their needs?” Kelly Allison, from the University of Alabama at Birmingham, noted that decisions shouldn’t be made quickly at the convention: “Choose a program based on the curriculum, faculty and the quality of the work in the program. Don’t select a program without seeing a production, attending a class and speaking privately with current students.”

Preparation means that if you are a design/technical student, your display, portfolio and related materials matter. Karen Berman, from Georgia College and State University, reminded candidates to “have a resume and/or portfolio on hand,” which indicates how many prospective students forget these crucial items. The materials should be “well-prepared and organized,” according to John O’Connor, from Fairmont State University in West Virginia. He urged students to use the materials to “tell your story … make it interesting. Give it a clear beginning, middle and end.”

If you are auditioning as an acting student, you need to “rehearse and prepare for
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AUDITIONEES: BE OPEN TO SUGGESTIONS

In describing ways to improve auditions, many respondents seemed to indicate that some candidates are too focused on themselves during their post-audition interviews. For example, Anne Towns, from Young Harris College in Georgia, described the qualities she’d like from auditionees, as opposed to what she must have received: “positive attitude…ensemble thinking, not self-thinking … Understand that acting is a form of giving to others, not taking for yourself.” Candidates may be asked to try their pieces again with adjustments, because, as Pia Wyatt, from Northwestern State University in Louisiana, wrote, universities look for students who have the “ability to take correction and really learn.” Michele A. Pagen, from California University of Pennsylvania, advised: “Be yourself, be open to suggestion and criticism. Listen.” Perhaps the most succinct response came from a recruiter from Wake Forest University in North Carolina: “Be someone you’d want to work with.”

TECHNICAL INTERVIEWEES: DON’T PANIC

Recruiters with specific comments for design and technical students advised them not to become overly stressed about the interview process – encouraging them to focus on what they want in a program as opposed to trying to be what a particular program wants.
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Jane Childs, from the Stagecraft Institute of Las Vegas, advised: “Relax and breathe and be yourself. Nobody wants the pretend version of you.” Brian Smallwood, from the University of Nevada, Las Vegas, wrote, “Don’t put too much pressure on yourself. Try to find the right program for you rather than the most prestigious. Interview the school as much as they interview you.” Thomas Salzman, from the University of North Carolina Wilmington, suggested that design and technical students consider this question as they evaluate schools: “Is this the place that you want to spend the next four years, and will you have a lot of hands-on opportunities to work on productions to meet your goals?”

**GPA AND TEST SCORES MATTER**

Some schools, such as East Tennessee State University and Georgia College and State University, ranked a high GPA and a strong scholastic record as very important. According to Karen Brewster at East Tennessee, strong letters of reference are also necessary, as they
indicate “not only talent, but a record of responsible behavior and participation.” Mississippi University for Women listed solid ACT/SAT scores as one of its top items. Auburn looked for “a strong record of academic and artistic accomplishment,” and George Mason University expected “a reasonably good GPA.” George Mason represented many schools with this comment: “If your grades are poor, it doesn’t matter how talented you are. We won’t be able to accept you into our theatre major if our university does not admit you as a student.”
FINAL RECOMMENDATIONS

So, if you are that well-dressed high school or transfer student preparing to audition or interview at the SETC Convention, heed these words of wisdom from the recruiters.

Prepare in advance:
• Research the differences between degrees offered by educational programs.
• Know specifics of the programs – courses, productions, faculty and opportunities.
• Prepare your audition or display/portfolio as if it were a job, and tell a story.

Be present in the moment:
• Bring your well-organized materials (and your well-organized self).
• Be interested, not just interesting. Ask questions that show your research.
• Finally, remember that the recruiters are on your side.

Scott Hayes is dean of the School of Visual and Performing Arts at Liberty University in Virginia and a member of the Southern Theatre Editorial Board.
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Real-World Theatre Education: A Teacher's Guide to Growing a Theatre Education Program
by Chip Rome and Zoe Dillard
2015; Educational Stages; www.educationalstages.com
ISBN: 978-0-9863587-0-8; Pages: 359
Download of 26 customizable forms from Appendices: $12.99

by Lamont E. Clegg

Chip Rome and Zoe Dillard dedicate Real-World Theatre Education “to those who share their passion for theatre with the next generation.” From that dedication forward, it’s obvious the passion these two have for moving the traditional “drama teacher” (at the elementary, middle and high school levels) to full-fledged theatre educator.

It is no longer enough for a school’s “drama person” to just put on a couple of plays during the academic year for parents and friends. The drama classroom can no longer just be a “filler” class for students who don’t want to be there. It also must offer engaged students a place for their theatrical knowledge and creativity to blossom.

In an age when the importance of arts education is acknowledged as necessary, the stakes have to be raised for what is expected from those charged with teaching the next generation of budding actors, directors, stage technicians, and, yes, theatre teachers. Rome and Dillard have not only raised the stakes for those theatre educators, but also have redefined the role of the theatre teacher.

The authors stress from the beginning of the book that theatre education has to move beyond the standard practice of just giving theatre teachers the content they need to get through a year, and begin to put that content into a context that allows teachers to create and grow a successful theatre education program.

The organizational structure of the book is innovative, with content divided into four main parts: Autumn, Winter, Spring and Summer. At its surface level, the structure is designed to help the theatre educator organize the academic year into tasks that need to be accomplished during each quarter. For example, the Autumn section includes a chapter on “Preparing for the First Day of School,” and within the Summer section is a discussion of summer drama camps.

However, the book’s organizational structure can also lend insight into the seasonal moods of the traditional theatre educator, such as the regenerative nature of Spring.

One of the most refreshing aspects of the book is its genuine understanding of the real life of a theatre teacher. Acknowledging that many high school drama teachers often sacrifice time, money and personal relationships to fulfill their job duties, Rome and Dillard remind theatre educators to give themselves permission to take time off when needed. That’s the kind of advice that could be game-changing for beginning theatre teachers.

Perhaps the best features of Real-World Theatre Education are the Appendices. The authors have provided real-world, ready-to-use forms, worksheets, syllabi and even lesson plans. For an extra fee, these can be downloaded from the book’s website in MS Word format and customized to meet the teacher’s needs. These tools will prove valuable to both beginning and seasoned theatre educators.

Lamont E. Clegg is the director of drama for the Osceola County School for the Arts in Kissimmee, FL. He is a member of the Southern Theatre Editorial Board.
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- Conference participation and travel opportunities
- Strong alumni contacts
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.
ACCADEMIA DELL’ARTE
San Fabiano 9
Arezzo, Italy 52100
Degrees: MFA: Physical Theatre; Study Abroad: Physical Theatre (Performance and Devising); One Semester, One Year, Summer and Winter Intensives
Profile: Accademia dell’Arte is a performing arts school in Arezzo, Tuscany, Italy. Housed at Villa Godiola, a Renaissance-era villa overlooking the city, we offer multiple levels of study abroad Physical Theatre training: One Semester, One Year, Summer and Winter Intensives, an MFA in Physical Theatre, plus a Summer Faculty Symposium.
Contact: Bob Shryock
270-300-1146; robert.shryock@dellarte.it
www.dellarte.it

ACTORS STUDIO DRAMA SCHOOL
AT PACE UNIVERSITY
1 Pace Pl W527
New York, NY 10038
Contact: 212-346-1531
ActorsStudioMFA@Pace.edu
www.pace.edu/dyson

ALBION COLLEGE
611 E Porter St
Albion, MI 49224
Contact: Zach Fischer
517-629-0346; zfischer@albion.edu
www.albion.edu

ALFRED UNIVERSITY
Division of Performing Arts
1 Saxon Dr
Alfred, NY 14802
Contact: 607-871-2562
performs@alfred.edu
www.alfred.edu

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; kbnnettt@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: BFA: Dance, Musical Theatre, Acting, Performing Arts; Two-year Conservatory Certificates: Studio (Acting for Stage, Film and Television), Dance Theatre (Theatrical, Commercial and Concert Dance), Integrated (Acting, Music Theatre and Dance)
Profile: Founded in 1964, AMDA provides rigorous, performance-based training and an industry-focused education experience that prepares students for professional careers as performing artists. Students enjoy the option of studying at both campuses while completing their degrees. Scholarships offered through an audition process. Visit www.amda.edu for list of famous alumni.
Contact: Pamela Berk; Eliott Kerr
800-367-7909
pberk@amda.edu; ekerr@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 partner 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: Laura Beth Cannon
864-760-1170
lcannon@andersonuniversity.edu
www.andersonuniversity.edu

APPALACHIAN STATE UNIVERSITY
Department of Theatre and Dance
PO Box 32123
Boone, NC 28608
Degrees: BA: Dance Studies, Theatre Arts (Design/Technology, General Theatre, Performance, Theatre Education/K-12); Minor: Theatre Arts, Dance Studies
Profile: Appalachian State University’s 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; martink1@appstate.edu
theatreanddance.appstate.edu
& Training Program Directory

ARCADIA UNIVERSITY
450 S Easton Rd
Glenside, PA 19038
Degrees: BA: Theatre Arts; BFA: Acting, Acting (Musical Theatre); Minor in Theatre Arts
Profile: The Theatre Arts programs go beyond a traditional conservatory-style approach – immersing you in all aspects of theatrical creation. The university’s intimate size provides close interaction with faculty in a liberal arts setting. Proximity to Philadelphia’s dynamic theatre community connects students with industry professionals who are regular instructors and guest artists.
Contact: Mark Wade
215-572-2146; wadem@arcadia.edu
www.arcadia.edu/arcadiatheater

ASBURY UNIVERSITY
1 Macklem Dr
Wilmore, KY 40390
Degrees: BA: Theatre and Cinema Performance
Profile: We focus on acting for stage and camera. We are connected to the largest film school in Kentucky, providing actors opportunities to be in professional film and video, plus 60 student films per semester, and have a formal connection with several acting agencies. Students study Shakespeare at The Globe in London.
Contact: Jeff Day; Jim Shores
859-858-3511; jeff.day@asbury.edu; jim.shores@asbury.edu
www.asbury.edu/comarts/degree-programs/communication-worship-theatre-arts-departments/theatre-cinema-performance

ATLANTIC ACTING SCHOOL
76 Ninth Ave Suite 537
New York, NY 10011
Degrees: Certificate: Professional Conservatory, Evening Conservatory, Spring Comprehensive, Summer Intensive, Summer Teen Ensemble; BFA through NYU Tisch School of the Arts
Profile: Founded by David Mamet and William H. Macy, our school offers rigorous training in the acting technique Practical Aesthetics. The mission of the school, affiliated with the award-winning 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: Chase Bringardner
334-844-4748; cab0023@auburn.edu
www.auburn.edu/theatre

AUBURN UNIVERSITY
MONTGOMERY
Communication & Theatre
PO Box 244023
Montgomery, AL 36124
Degrees: BA: Communication (Theatre, Broadcast Journalism)
Profile: Theatre AUM is a small, generalist theatre program with four full-time faculty dedicated to training students who are interested in learning all aspects of theatre.
Contact: Katie Pearson
334-244-3379 x351; kpearson@auburn.edu

AUSTIN PEAY STATE UNIVERSITY
601 College St
Clarksville, TN 37044
Degrees: BA: Theatre and Dance (Acting/ Directing, Dance, Theatrical Design and Technology); BFA: Theatre and Dance (Acting/Directing, Dance, Theatrical Design and Technology, Musical Theatre)
Profile: We prepare the student to become a working professional in the entertainment industry by being well-versed in many disciplines and skills. Our season consists of six performances with no restrictions on freshmen auditioning. Scholarships and out-of-state tuition waivers available. Check out theatredance.apsu.edu for audition info.
Contact: Margaret Rennerfeldt
rennerfeldtm@apsu.edu
theatredance.apsu.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: Dance, Theatre (Design and Technology, Directing, Stage Management, Theatre Education, Theatrical Studies [Playwriting, Dramaturgy, Theatre Management, Theatre History/Criticism]); BFA: Acting, Dance, Musical Theatre; Minor: Theatre, Technical Theatre
Profile: Ball State’s Department of Theatre and Dance offers many diverse degree options that develop and nurture each student’s creativity, curiosity and collaborative skills. We inspire our students to be thinkers, responsible citizens and motivated theatre artists who will make a difference in creating the next generation’s voice.
Contact: Andrea Sollish
601-974-6478
theatre@belhaven.edu; sollish@belhaven.edu
www.belhaven.edu/theatre

BELHAVEN UNIVERSITY
1900 Belmont Blvd
Nashville, TN 37212
Degrees: BA: Theatre; BM: Musical Theatre; BFA: Theatre (Performance, Directing, Technical Theatre)
Profile: It is the mission of the Belhaven University Theatre Department to train servant artists in the use of the art of theatre to serve their Community, their Collaborators and their Creator. Our liberal arts approach aids students in being well-rounded individuals, as well as qualified professionals.
Contact: David S. Sollish
601-974-6478
theatre@belhaven.edu; sollish@belhaven.edu
www.belhaven.edu/theatre

BELMONT UNIVERSITY
1500 Peachtree St.
Jackson, MS 39202
Degrees: BA: Theatre (Theatre, Theatre Ministry, Dramatic Writing); BFA: Musical Theatre, Acting
Profile: We prepare the student to become a working professional in the entertainment industry by being well-versed in many disciplines and skills. Our season consists of six performances with no restrictions on freshmen auditioning. Scholarships and out-of-state tuition waivers available. Check out theatredance.apsu.edu for audition info.
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rennerfeldtm@apsu.edu
theatredance.apsu.edu

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rennerfeldtm@apsu.edu
theatredance.apsu.edu

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2150 S Easton Rd
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334-844-4748; cab0023@auburn.edu
www.auburn.edu/theatre

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334-244-3379 x351; kpearson@auburn.edu

AUSTIN PEAY STATE UNIVERSITY
601 College St
Clarksville, TN 37044
Degrees: BA: Theatre and Dance (Acting/ Directing, Dance, Theatrical Design and Technology); BFA: Theatre and Dance (Acting/Directing, Dance, Theatrical Design and Technology, Musical Theatre)
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rennerfeldtm@apsu.edu
theatredance.apsu.edu

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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: Dance, Theatre (Design and Technology, Directing, Stage Management, Theatre Education, Theatrical Studies [Playwriting, Dramaturgy, Theatre Management, Theatre History/Criticism]); BFA: Acting, Dance, Musical Theatre; Minor: Theatre, Technical Theatre
Profile: Ball State’s Department of Theatre and Dance offers many diverse degree options that develop and nurture each student’s creativity, curiosity and collaborative skills. We inspire our students to be thinkers, responsible citizens and motivated theatre artists who will make a difference in creating the next generation’s voice.
Contact: Andrea Sollish
601-974-6478
theatre@belhaven.edu; sollish@belhaven.edu
www.belhaven.edu/theatre

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Contact: Margaret Rennerfeldt
rennerfeldtm@apsu.edu
theatredance.apsu.edu

BELMONT UNIVERSITY
1900 Belmont Blvd
Nashville, TN 37212
Degrees: BA: Theatre; BM: Musical Theatre; BFA: Theatre (Performance, Directing,
Production Design, Theatre Education with Licensure, Musical Theatre

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

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

BENNETT COLLEGE
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: Tennille Foust
336-517-2301; tfoust@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

BERRY COLLEGE
2277 Martha Berry Hwy
Mount Berry, GA 30149

Degrees: BA: Theatre (Performance, History/Criticism, Design/Technology)

Profile: Our program provides students with the academic and professional foundations essential for fulfillment and success in the field. A diverse, liberal arts-based training includes offerings in performance, design and technical theatre, theatre history and criticism, and grassroots applied theatre with complementary, high-impact activities of artistry and intellectual development.

Contact: Anna Filippo
706-236-2258; aflippio@berry.edu
www.berry.edu/btc

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, resilience 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/theatre

CARNEGIE MELLON UNIVERSITY
School of Drama
5000 Forbes Ave
Pittsburgh, PA 15213

Degrees: BA: 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: Dick Block
rblock@andrew.cmu.edu
www.drama.cmu.edu

CATAWBA COLLEGE
2300 W Innes St
Salisbury, NC 28144


Profile: Catawba College is ranked ninth in the nation for “Best College Theatre” according to the Princeton Review’s 2017 edition of “The Best 381 Colleges." We have a large production season and three wonderful theatres. Scholarships are available.

Contact: Lisabeth Slate
& Training Program Directory

704-637-4440; lfslate@catawba.edu
www.catawba.edu/academic/theatrearts

CATHOLIC UNIVERSITY OF AMERICA
Drama Department
620 Michigan Ave NE
Washington, DC 20064

**Degrees:** BA: Drama (Performing Arts Management, Digital Art and Design, Video Production and Digital Storytelling); BA/MA: Accelerated degree in Drama and Theatre Education; MA: Theatre History and Criticism, Theatre Education (MATE); MFA: Acting, Directing, Playwriting

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

**Contact:** Patrick Tuite
202-319-5358; cuadrama@cua.edu
drama.cua.edu

CENTRE COLLEGE
600 W Walnut St
Danville, KY 40422

**Degrees:** BA: Dramatic Arts

**Profile:** Centre’s Dramatic Arts Program provides the combination of a world-class liberal arts education coupled with real-world experiences both on campus and off, with our students regularly working and studying in New York, London and around the globe. Faculty are working professionals and care deeply about providing a personalized educational experience.

**Contact:** Matthew Hallcock; Sallie Bright
859-238-5424; matthew.hallock@centre.edu
859-238-5432; sallie.bright@centre.edu
www.centre.edu/academics/majors-minors/dramatic-arts

CHIPOLA COLLEGE
3094 Indian Cir
Mариanna, FL 32446

**Degrees:** AA: Theatre Performance, Technical Theatre, Music Performance, Music Education

**Profile:** One of the oldest public colleges in Florida, Chipola College offers a student-centered environment with career opportunities in theatre and music. We offer courses consistent with the first two years of most baccalaureate degrees. After graduation, students transfer to earn a baccalaureate degree or transition right into the workforce.

**Contact:** Charles Sirmon
850-718-2227; sirmone@chipola.edu
www.chipola.edu/line-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

**Profiles:** 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

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/PerformArts

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

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

**Profile:** A nationally accredited program with working graduates in the industry. Steeped in traditional studies and innovative training methods, the accomplished faculty guide students into the profession through intense classroom study and contributions from guest artists and a rigorous production season.

**Contact:** Monica Bell
843-349-2287; mbell@coastal.edu
www.coastal.edu/theatre

HOLLINS UNIVERSITY
Hollins Theatre Institute
Award-winning B.A. Program in Theatre
Award-winning M.F.A. Playwriting Program:
The Playwright’s Lab
London Theatre Immersion Study Abroad Program
Internships at Major Professional Theatres
Professional Partnership with Mill Mountain Theatre

LEARN MORE: hollins.edu/theatre
**COLUMBIA COLLEGE & UNIVERSITY**

Department of Theatre, Speech and Dance

PO Box 8795

Williamsburg, VA 23187

**Degrees:** BA: Theatre

**Profiles:** 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/as/tds

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**COLUMBUS STATE UNIVERSITY**

4225 University Ave

Columbus, GA 31907-5645

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

**Profiles:** We produce a full season of mainstage productions, including a summer series, in a 350-seat proscenium and an intimate black-box configuration (seats 180). Plus, students have additional design, directing, technical and acting opportunities in a student showcase series. Located on the beautiful and vibrant RiverPark Campus.

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**DICKINSON COLLEGE**

Department of Theatre and Dance

Box 1773

Carlisle, PA 17013

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

**Profiles:** 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@dickinson.edu

www.dickinson.edu/academics/programs/theatre-and-dance

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**EAST CAROLINA UNIVERSITY**

School of Theatre and Dance

Messick Theatre Arts Center

Greenville, NC 27858-4353

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

**Profiles:** Accredited by the National Association of Schools of Theatre, our programs emphasize real-world practical preparation. Our grads are ready to go to work and compete in the professional theatre, film and entertainment world at any level.

**Contact:** 252-328-6390; theatre@ecu.edu

www.ecu.edu/theatredance

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**EAST TENNESSEE STATE UNIVERSITY**

Division of Theatre and Dance

PO Box 70626

Johnson City, TN 37614

**Degrees:** BA: Theatre

**Profiles:** 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/theatre

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**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

**Profiles:** 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

336-278-5695; rubeck@elon.edu

www.elon.edu/perarts

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**FAIRLEIGH DICKINSON UNIVERSITY**

Department of Communication and Theatre Arts

1201 Locust Ave

Fairmont, WV 26554

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

**Profiles:** 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/schoolsofthearts/academics/theatre

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**FERRUM COLLEGE**

PO Box 70626

Ferrum, VA 24088

**Degrees:** BA: Theatre Arts, Theatre Education; BFA: Musical Theatre, Acting and Directing

**Profiles:** Theatre Arts is a dynamic program that has a strong history of student success in acting, directing and musical theatre production at Ferrum College. Experiential learning is the vibrant hallmark of the program. Students are immersed in exciting coursework that is reinforced through a variety of production opportunities.

**Contact:** Giuseppe Ritorto

540-365-4355; gritorto@ferrum.edu

www.ferrum.edu/artsandhumanities/theatre-arts

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**FLORIDA INTERNATIONAL UNIVERSITY**

11200 SW 8th St, WPAC 131

Miami, FL 33199

**Degrees:** BA: BFA

**Profiles:** We offer both BA and BFA degrees in theatre, and students may focus on acting,
FRANCIS MARION UNIVERSITY
Department of Fine Arts, Theatre Program
PO Box 100547
Florence, SC 29502

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@fmurion.edu
www.fmarion.edu/finearts/theatrearts/

FURMAN UNIVERSITY
3300 Poinsett Hwy
Greenville, SC 29613

Degrees: BA: Theatre Arts

Profile: Furman is a private liberal arts institution founded in 1826 and is nationally acclaimed for its academic excellence. Engaged Learning program and campus beauty. The Theatre Arts Department offers dynamic coursework with the primary goal of producing graduates who excel in all areas of the theatre world.

Contact: Jay Oney; Maegan Azar
864-294-2128; jay.oney@furman.edu
864-294-2127; maegan.azar@furman.edu
www.furman.edu/theatrearts

GADSDEN STATE COMMUNITY COLLEGE

Wallace Hall Fine Arts Center
1001 George Wallace Dr
Gadsden, AL 35903

Contact: 256-549-8395
mgallardo@gadsdenstate.edu
www.gadsdenstate.edu

GAINESVILLE THEATRE ALLIANCE
PO Box 1358
Gainesville, GA 30503

Degrees: AA: Theatre; BA: Theatre; BFA: Acting, Design/Technical, 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

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

Degrees: BA: Theatre (Performance, Design/Technical, Playwriting and Dramaturgy, Theater Studies, Accelerated MA in Arts Management, Graduate Certificate in Teaching Theater Arts PK-12); BFA: Stage and Screen Studies (Performance, Musical Theater, Design/Technical, Writing and Dramaturgy)

Profile: Located near the vibrant DC arts community, we encourage our students to engage their artistic and academic skills in regional and global communities. Theatre at Mason blends excellence and rigor using state-of-the-art resources to provide a professional approach in a liberal arts environment.

Contact: Kevin Murray
703-993-1120; theater@gmu.edu
theater.gmu.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’s Program of Theatre and Dance, part of the Corcoran School of the Arts and Design, is located in the heart of rich, cultural Washington, DC. Students develop and showcase their creative talents immersed in this exciting community studying with professionally engaged and experienced faculty.

Contact: Carl Gudenus
202-994-8072; ccf@gwu.edu
theatredance.columbian.gwu.edu

& Training Program Directory
GEORGIA COLLEGE & STATE UNIVERSITY
Department of Theatre, CBX 119
Milledgeville, GA 31061
Degrees: BA: Theatre; Minor: Theatre, Dance; Certificate: Film Production
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
Degrees: BA: Theatre; Minor: Theatre
Profile: Georgia Southern’s Theatre & Performance program, an institutional member of NAST, has a long-standing reputation for excellence in artistic achievement among industry professionals. While studying theatre at Georgia Southern, students have the opportunity to perform, design and direct in two state-of-the-art performance facilities.
Contact: Perry Morgan
336-272-7102
perry.morgan@gsgsu.edu
theatre.gsgsu.edu

GREENSBORO COLLEGE
815 W Market St
Greensboro, NC 27401
Degrees: BA or BS: Theatre (Acting, Arts Administration, Costuming, Design/Technology, 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@gsgsu.edu
theatre.gsgsu.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 x50299
jswaterstone@gtcc.edu
www.gtcc.edu

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

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

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 mainstage 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
516-463-5444
Royston.P.Coppenger@hofstra.edu
www.hofstra.edu

HOLLINS UNIVERSITY
7916 Williamson Rd
Box 9602
Roanoke, VA 24020
Degrees: BA: Theatre; MFA: Playwriting
Profile: The Hollins Theatre Institute provides classroom instruction and experiential learning in acting, directing, playwriting, design, stage management, musical theatre and technical production for undergraduate women. Playwright’s Lab is a unique high-intensity/low-residency MFA co-educational graduate program (six-week sessions over four to five summers), also offering professional certificates in directing and performance.
Contact: Anna Goodwin
540-362-6313; agoodwin@hollins.edu
www.hollins.edu/academics/theatre
www.hollins.edu/grad/playwriting

ILLINOIS STATE UNIVERSITY
School of Theatre and Dance
Campus Box 5700
Normal, IL 61790
Degrees: BA or BS: Acting, Dance Education, Dance Performance, Design/Production, Theatre Education, Theatre Studies (Cinema Studies, Creative Drama, Directing, Dramaturgy/History, Integrated Performance, Theatre Management); MA or MS: Theatre History, Criticism; MFA: Acting, Design/Production, Directing
Profile: The School of Theatre and Dance has an over 40-year legacy with many distinguished alumni, including the founders of Steppenwolf Theatre Company. Extensive production opportunities are available in three diverse performance venues and include student-produced work. Student internships are available for the nationally recognized Illinois Shakespeare Festival.
Contact: Janet Wilson
309-438-8783; jwilson04@ilstu.edu
www.finearts.illinoisstate.edu/theatre

ILLINOIS WESLEYAN UNIVERSITY
School of Theatre Arts
2 Ames Plaza E
PO Box 2900
Bloomington, IL 61701
Degrees: BA: Theatre Arts; BFA: Acting, Design/Technology, Music Theatre; Minor: Theatre Arts, Dance, Arts Management
Profile: Illinois Wesleyan 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

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


Profiles: 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 University Summer Theatre, a professional summer theatre.

Contact: Jonathan Michaelsen 812-855-5382; jmichae@iu.edu theatre.indiana.edu

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

Profiles: Offering breadth and depth of study with great individual attention, IUP’s programs balance classroom learning with hands-on experience, one-on-one instruction, and also offers opportunities to audition for mainstage productions. 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

INDIANA UNIVERSITY SOUTH BEND
1825 Northside Ave
South Bend, IN 46615

Contact: 574-520-4649; jenkazm@iu.edu arts.iusb.edu

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

Degrees: BA: Theatre (Performance, Technology); BFA: Theatre (Performance, Technology)

Profiles: The Theatre Program is housed in the College of Fine Arts, which includes a modern, computer-driven theatre, scenic shop, costume shop, and an air-conditioned 260-seat proscenium theatre. The program focuses on practical experience in the arts and provides an environment for developing technicians and producers.

Contact: 904-256-7349; djordan@ju.edu www.ju.edu/cfa

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

Degrees: BA: Dance, Musical Theatre, Theatre (Performance, Design & Technology, Theatre Studies, Theatre Education); Minor: Dance, Theatre

Profiles: 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

JUILLIARD SCHOOL
Theatre Department
60 Lincoln Center Plaza
New York, NY 10023

Contact: Helen Taynton 212-799-5000, ext. 621 htagtaynton@juilliard.edu www.juilliard.edu

KD CONSERVATORY COLLEGE OF FILM AND DRAMATIC ARTS
2600 N Stemmons Fwy, Suite 117
Dallas, TX 75207

Degrees: AAA: Acting Performance, Musical Theatre Performance, Motion Picture Production

Profiles: 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: 212-638-0484
www.kdstudio.com

KEAN UNIVERSITY
Theatre Conservatory
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; Minor: Theatre, Dance

Profiles: 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/academics/college-liberal-arts/theatre-conservatory

KENNESAW STATE UNIVERSITY
471 Bartow Ave NW
MD 3101
Wilson Building 31
Room 249
Kennesaw, GA 30144

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

Profiles: 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.
KENT STATE UNIVERSITY
School of Theatre and Dance
B141 Center for the Performing Arts
Kenton, 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 Port-House Theatre.
Contact: Eric van Baars
300-672-0102; evanbaars@kent.edu
www.kent.edu/theatredance

KING UNIVERSITY
Department of Theatre
1350 King College Rd
Bristol, TN 37620
Degrees: BA: Theatre
Profile: King University’s theatre program offers individual attention and instruction; students can pursue independent study in directing, designing, acting and playwriting in a hands-on environment.
Contact: Elizabeth Lee Dollar
423-652-4839; eldollar@king.edu
www.king.edu

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

LEE UNIVERSITY
1200 N Ocoee St
Cleveland, TN 37312
Degrees: BA: Theatre; BAT: Theatre Education, K-12, Musical Theatre
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
Bannер Elk, NC 28604
Degrees: BA or BS: Theatre; BFA: Musical Theatre, Theatre Arts, Theatre Arts Education (K-12 Teacher Licensure); Minor: Theatre Arts, 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
828-898-3478; curtisdl@lmc.edu
www.lmc.edu/academics/programs/musical-theatre/index.htm

LIBERTY UNIVERSITY
1971 University Blvd
Lynchburg, VA 24515
Degrees: BA: Theatre Arts (Performance, Production, Arts Administration, Dramaturgy, Teacher Licensure)
Profile: With eight productions a year, four being musicals, we emphasize storytelling and the development of skills required for employment in the industry. Students have opportunities to gain hands-on experience, hone their craft and jump-start their careers by earning professional credits with the Alluvion Stage Company, the department’s resident professional company.
Contact: Linda Cooper
434-582-2078; lcooper@liberty.edu
www.liberty.edu/theatre

LIMESTONE COLLEGE
1115 College Dr, Theatre Dept
Gaffney, SC 29340
Degrees: BA: Theatre, Theatre/English, Musical Theatre; BFA: Theatre (Tech/Management/Design, Performance), Musical Theatre (Performance); Minor: Theatre
Profile: Limestone College is one of the few academic institutions in the area to offer a BFA within the framework of a liberal arts education. We are committed to the artistic development of both major and non-major students in the performing arts and offer students the undivided attention of our faculty.
Contact: Vandy Scoates
864-488-8234; theatre@limestone.edu
http://finearts.limestone.edu/theatre

LINDENWOOD UNIVERSITY
209 S Kingshighway St
St. Charles, MO 63301
Degrees: BA: Theatre; BFA: Acting, Directing, Musical Theatre, Stage Management, Technical Theatre/Design; Minor: Theatre, Musical Theatre (Theatre, Music or Dance majors only)
Profile: The Lindenwood University Theatre Program trains emerging artists and educators who work in the theatre and entertainment industries by providing a creative, rigorous, individualized approach to a process within a safe environment for experimentation. Our students receive hands-on experience guided by seasoned, professional faculty in first-rate facilities.
Contact: Emily Jones
636-949-4838; ejonesl@lindenwood.edu
www.lindenwood.edu/arts/theatre

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 five to six productions a year, our students are given ample opportunities to perform in the mainstage and in our second stage seasons. Minors include dance, playwriting, directing, acting and more.
Contact: Kari Smith
LONDON ACADEMY OF MUSIC & DRAMATIC ART
155 Talgarth Rd
London, W14 9DA
United Kingdom
Degrees: BA: Professional Acting; MA: Classical Acting for Professional Theatre; MFA: Professional Acting; Semester Programme: Classical Acting (study abroad); LAMDA Short Courses: 4-week and 8-week summer Shakespeare Intensives
Profiles: A world leader and pioneer, LAMDA provides exceptional vocational training in the dramatic arts. Our outstanding new facilities provide creative spaces where students can take the risks necessary to explore their potential. Located in West London, LAMDA is the UK’s oldest drama school and has been training artists since 1861.
Contact: Kelly Strandemo
212.300.7324; kelly.strandemo@lamda.ac.uk
www.lamda.ac.uk

LONG ISLAND UNIVERSITY/POST (LIU POST)
College of Arts, Communications and Design, School of Theatre, Dance and Arts Management
720 Northern Blvd
Brookville, NY 11548
Degrees: BA: Theatre; BFA: Acting, Musical Theatre, Production & Design, Arts Management, Directing, Playwriting, Dance Studies; MFA: Acting, Directing, Playwriting
Profiles: 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/post/theatre

LOUISIANA ACADEMY OF MUSIC & DRAMATIC ART
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
Profiles: 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; ksosno1@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
Profiles: 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
cmf@loyno.edu/theatre

MARCUS UNIVERSITY
1 John Marshall Dr
Huntington, WV 25755
Degrees: BA: Theatre; BFA: Performance, Production; Minor: Theatre, Dance
Profiles: As one of the oldest theatre programs in West Virginia, MU Theatre operates in one of the largest and best-equipped theatre facilities in the Southeast region. All BFA students participate in a professional internship experience. All students are invited to explore regular regional theatre and study abroad experiences.
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: Performing Arts (Theatre, Music, Film); BA/MLITT: Shakespeare and Performance; MLITT: Shakespeare and Performance; MFA: Shakespeare and Performance
Profiles: Coed undergraduate program; intimate black box theatre; undergraduate season produces five plays per year. Coed graduate program; MFA Company model focuses on collaboration and ensemble practices; graduate productions perform at the American Shakespeare Center’s Blackfriars Playhouse.
Contact: Doreen Bechtol
dbechtol@marybaldwin.edu
www.marybaldwin.edu/arts

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
Profiles: As a student in Meredith’s Theatre Department, you will learn from and work with faculty who are professional actors, designers and directors. Our program provides a strong setting for technical skill development, creative exploration and artistic scholarship as we educate women to excel in the arts.
Contact: Steven Roten
919-760-8719; rotenjo@meredith.edu
www.meredith.edu

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

MICHAEL HOWARD STUDIOS
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- The Cambridge Guide to Theatre

“Be who you are made to be…”
- Sanford Meisner

MIDWESTERN STATE UNIVERSITY
3410 Taft Blvd
Wichita Falls, TX 76308
Degrees: BFA: Acting, Design Tech, Teacher Certification; Minor: Theatre Arts
Profile: We offer a hands-on, practical approach to learning. Small class sizes mean
students receive personal attention. From first semester, students are involved in all aspects
of production and have ample opportunities to apply skills on and off stage. Graduates are
well-equipped to work in the professional world. Scholarships available.
Contact: Christie Maturo
940-397-4395; christie.maturo@mwsu.edu
mwsu.edu/academics/finearts/theatre

MISISSIPPI STATE UNIVERSITY
130 McComas Hall
Mail Stop 9574
PO Box PF
Mississippi State, MS 39762
Contact: Cody Stockstill
662-325-7954
cstockstill@comm.msstate.edu
comm.msstate.edu

MISISSIPPI 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; wgbiddy@muw.edu
www.muw.edu/theatre

MISSOURI STATE UNIVERSITY
Department of Theatre and Dance
901 S National Ave
Springfield, MO 65897
Degrees: BA: Theatre; 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: Jeremy Chesman
417-836-5268; jchesman@missouristate.edu
theatreanddance.missouristate.edu

MOUNT VERNON NAZARENE UNIVERSITY
800 Martinsburg Rd
Mount Vernon, OH 43050
Degrees: BA: Theatre
Profile: We are a small program that offers plenty of one-on-one attention and the ability
to customize a program around your interests and career goals. We offer a multitude of
hands-on training opportunities and real-world experience from the moment you arrive on
campus, including a semester study in New York City.
Contact: Ryan Long
740-392-6868; rlong@mvnu.edu
theatre.mvnu.edu

MURREY 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
305 Great Neck Rd
Waterford, CT 06385
Degrees: Certificate: National Theater Institute, National Music Theater Institute,
Advanced Directing, Advanced Playwriting Semester, Theatermakers Summer Intensive,
Moscow Art Theatre (up to 20 hours college credit per semester)
Profile: With a singular schedule and an unmatched breadth of training, our six semester-long programs offer students a springboard to the professional world. NTT’s credit-earning theatre intensives, taught by industry professionals and master teachers, train actors, singers, directors, designers, playwrights and composers.
Contact: Brittany Ayers
860-443-7139
bayers@theoneill.org
www.nationaltheaterinstitute.org

THE NEIGHBORHOOD PLAYHOUSE SCHOOL OF THE THEATRE
340 E 54th St
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 technique classes in tandem with rigorous Meisner Technique training. The second year culminates in performances and an industry showcase.  
**Contact:** NP Admissions  
212-645-0030 x4080  
admissions@neighborhoodplayhouse.org  
www.neighborhooldplayhouse.org

**NEW YORK CONSERVATORY FOR DRAMATIC ARTS**  
Film + Television + Theater  
39 W 19th St, 2nd Fl  
New York, NY 10011  
**Degrees:** Associates; Summer Musical Theater Training Program  
(week-long musical theater intensive on voice, dance and acting)  
**Profiles:** Professional training two-year conservatory program culminates in a focus on film, television, emerging media and career preparation in the final year. Financial aid and 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 x4080  
admissions@nyca.edu  
www.nyca.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  
3301 Riverside Dr  
Burbank, CA 91505  
**Degrees:** AFA, BFA or MFA: Acting for Film, Filmmaking, Producing, Cinematography, Screenwriting, Broadcast Journalism, Documentary Filmmaking, Photography, Graphic Design, Illustration, 3D Animation, Game Design; 1- and 2-Year Musical Theatre Conservatory  
**Profiles:** 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:** Blake Babbitt  
212-966-3488 x214; blake@nyfa.edu  
www.nyfa.edu

**NEWBERRY COLLEGE**  
2100 College St  
Newberry, SC 29108  
**Degrees:** BA: Theatre; Minor: Musical Theatre, Theatre, Speech  
**Profiles:** 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  
mindy.butler@newberry.edu  
matthew.fuller@newberry.edu  
patrick.gagliano@newberry.edu  
www.newberry.edu

**NORTH GREENVILLE UNIVERSITY**  
Department of Theatre  
PO Box 1892  
Tigerville, SC 29688  
**Degrees:** BA: Theatre (Performance, Musical Theatre, Design/Tech, Applied Theatre)  
**Profile:** A Christian university providing an excellent liberal arts education, designed to develop well-rounded individuals and excellent theatre artists. Course work includes experience both onstage and backstage, audition coaching and internships and many opportunities for community outreach. NGU supports KC ACTF, Alpha Psi, CITA and a student-run improv team.  
**Contact:** Amy Dunlap  
864-895-1580; amy.dunlap@ngu.edu  
www.ngu.edu/theatre

**NORTHEAST ALABAMA COMMUNITY COLLEGE**  
PO Box 159  
138 AL Hwy 35  
Rainsville, AL 35986  
**Degrees:** AA: Theatre  
**Profile:** Our community college program offers 14 theatre scholarships, produces professional-caliber productions and promotes a sense of family and friendship like few other educational/community theatres.  
**Contact:** Mark A. Webb  
256-638-4418 x2218  
webbm@nacc.edu  
www.nacc.edu/programs-of-study/english-and-fine-arts-division/theatre-department

**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  
**Profiles:** NIU provides intensive artistic and academic training for students preparing for careers in theatre and theatre-related areas. The course of study is rigorous and realistic, designed to develop, challenge and broaden the skills and attitudes of all theatre students, especially highly motivated students who take responsibility for their own growth.  
**Contact:** 815-753-1334  
theatreinfo@niu.edu  
www.niu.edu/theatre

**NORTHWESTERN STATE UNIVERSITY**  
150 Central Ave  
Natchitoches, LA 71459  
**Degrees:** BS: Theatre (Theatre Performance: Acting & Directing, Musical Theatre, Dance; Design & Technology: Scenic Design, Lighting Design, Costume Design, Technical Direction, Stage Management)  
**Profile:** NSU offers the education of a large university, outstanding faculty and guest artists. NSU has competitive tuition and out-of-state tuition discounts. Freshmen have the opportunity to participate in all productions. Three venues and eight productions per year give students a chance to perform. Summer dinner theatre provides opportunity. NAST accredited.  
**Contact:** Scott Burrell  
318-357-6891; nburrellc@nsula.edu  
theatre.nsula.edu

**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, Film and Dramatic Media), Dance, Music, Art and Design  
**Profiles:** NSU is a private not-for-profit university located on 300 acres in Davie, FL. Students have 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.

**PIEDMONT COLLEGE**  
www.piedmont.edu/faculty
Contact: Mark Duncan
954-262-8094; markdunc@nova.edu
cahs.nova.edu/departments/pva

OGLETHORPE UNIVERSITY
4484 Peachtree Rd NE
Atlanta, GA 30319
Degrees: BA: Theatre; Minor: Shakespeare and Renaissance Studies
Profile: Oglethorpe is a BA program with a professional theatre company in residence, Georgia Shakespeare. Students studying theatre at OU engage in an innovative liberal arts curriculum, work on a variety of productions each year and have intimate exposure to the artists and staff of Georgia Shakespeare.
Contact: Matt Huff
404-504-3409; mhuff@oglethorpe.edu
oglethorpe.edu/arts/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 year; 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

OHIO UNIVERSITY
School of Dance, Film and Theater
Theater Division, 307 Kantner Hall
1 Ohio University
Athens, OH 45701
Degrees: BA: Theatre; BFA: Production Design 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

OPEN JAR INSTITUTE
257 W 52nd St, 4th Fl
New York, NY 10019
Degrees: Summer Intensive (college credit available)
Profile: Challenging Broadway-integrated summer actor training program. Students work with Broadway’s best professionals in a classroom setting designed to challenge and inspire. See a Broadway show each night, tour backstage and meet the cast. Be seen by and work with NYC casting directors and agents. Admission is by audition only.
Contact: Sue Teater
sue.teater@openjarinstitute.com
www.openjarinstitute.com

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

PIEDMONT COLLEGE
1021 Central Ave
Demorest, GA 30535
Degrees: BA: Theatre, Musical Theatre, Technical Theatre and Design, Theatre for Youth, Theatre Education (Georgia Teaching Certificate, grades P-12); BFA: Arts Administration
Profile: We are a small private college located 60 miles north of Atlanta in the northeast Georgia mountains. Our students experience rigorous academic training as well as professional training. We offer four to six shows a year, plus various student showcases.
Contact: William Gabelhausen
706-778-8500 x1320
wgabelhausen@piedmont.edu
www.piedmont.edu/fa

POINT PARK UNIVERSITY
Conservatory of Performing Arts
201 Wood St
Pittsburgh, PA 15222
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: Troy Centofanto
412-392-3452; tcenofanto@pointpark.edu
www.pointpark.edu/Academics/Schools/COPA

POWERHOUSE THEATER AT VASSAR COLLEGE
124 Raymond Ave Box 225
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

PROFESSIONAL ACTOR TRAINING PROGRAM AT CHATTANOOGA STATE
4501 Amnicola Hwy
Chattanooga, TN 37406
Degrees: AA or AS; Certificate
Profile: A two-year program for students pursuing careers in theatre, television and film. Unique. Intensive. Affordable. Modeled after The New Actors Workshop (New York City) founded by three theatre visionaries:
George Morrison, Mike Nichols and Paul Sills. Free tuition for Tennessee Promise students.

Contact: Rex Knowles; Sherry Landrum 423-697-3246
theatre@chattanooga.edu
www.chattanooga.edu/theatre

PURDUE UNIVERSITY
Department of Theatre
552 W Wood St
West Lafayette, IN 47907

Degrees: BA: Theatre, Acting and Design

Profile: Communication, collaboration and creativity are the hallmark of the program at Purdue. Our faculty/staff of professional artists and technicians mentor students in a nurturing and challenging environment. They share experience in the classroom, onstage and one-on-one to prepare students for careers in the industry and beyond.

Contact: Anne Fliotsos
765-494-3074; theatre@purdue.edu
www.cla.purdue.edu/theatre

RADFORD UNIVERSITY
School of Dance and Theatre
Box 6869
Radford, VA 24142

Degrees: BS or BA: Theatre (Performance, Directing, Design and Technical Theatre); BA: Dance; BS: Dance Education; BFA: Dance (Performance)

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

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

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

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

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

Contact: Stephanie Holladay Earl; Ken Parks
434-947-8563; searl@randolphcollege.edu
434-947-8564; kparks@randolphcollege.edu
www.randolphcollege.edu/theatre

REGENT UNIVERSITY
1000 Regent University Dr
COM 240
Virginia Beach, VA 23464

Degrees: BA: Theatre Arts; BFA: Acting; MA: Theatre; MFA: Acting; Certificate in Theatre Practices

Profile: From our foundational BA program to our Professional Actor Training Program (MFA), our professionally active faculty offers a cutting-edge education in the synthesis of theatre artistry, culture and faith.

Contact: Office of Admissions
888-777-7729
comadmissions@regent.edu
www.regent.edu/sca

REINHARDT UNIVERSITY
7300 Reinhardt Cir
Waleska, GA 30183

Degrees: BA: Theatre (Performance, Technical, Academic); BFA: Musical Theatre

Profile: Reinhardt University offers a conservatory-style approach to its theatre training in a small liberal arts setting. Class size remains small, and individual instruction is provided by faculty that have all been professionals in the performance community.

Contact: David Nisbet
770-720-5860; dsn@reinhardt.edu
www.reinhardt.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; bjohson@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 x3314
hostetter@rowan.edu
www.rowan.edu/theatredance

THEATRE UAB
Fully accredited by the National Association of Schools of Theatre

General B.A. with Performance and Design/Production Concentrations, and BFA in Musical Theatre
5 fully mentored productions every year, and numerous showcases
Over 400 opportunities each year to participate as a writer, actor, technician, designer, running crew, stage manager, dramaturge or director
4 touring companies that tour throughout the year
2 state-of-the-art performance facilities
3 state-of-the-art production facilities
66 courses in theatre, musical theatre and film related topics
Annual participation in the Kennedy Center American College Theatre Festival

CONTACT UNIVERSITY OF ALABAMA AT BIRMINGHAM
www.uab.edu/theatre
RUTGERS UNIVERSITY
Theater Department
Mason Gross School of the Arts
2 Chapel Dr
New Brunswick, NJ 08901-8527
**Degrees:** BFA: Acting, Design (Set, Lighting, Costume, Costume Technology), Production 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 x10 harwanko@rci.rutgers.edu
www.masongross.rutgers.edu/theater

SAMFORD UNIVERSITY
800 Lakeshore Dr
Homewood, AL 35229
**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 having all roles, designs and stage management accomplished by students in the program. New York internships available in design/tech/SM.
**Contact:** William Ingham 205-726-2951; tcamp@samford.edu 205-726-2952; dtsandle@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
**Profiles:** SCAD prepares students for professional careers, emphasizing learning through individual attention in a positively oriented university environment. Program offers performance opportunities and classroom training in new media, digital media, film, TV and live theatre. SCAD 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:** Jennifer Matthews 931-598-1126; mattheww@sewanee.edu www.sewanee.edu

SOUTHEAST MISSOURI STATE UNIVERSITY
1460 University Dr
Cape Girardeau, MO 63701
**Degrees:** AS: Performance
**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

SOUTHERN ILLINOIS UNIVERSITY
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: Inter-disciplinary 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.siu.edu

SOUTHERN UNION STATE COMMUNITY COLLEGE
750 Roberts St
Wadley, AL 36276
**Degrees:** AS: Performance
**Profile:** With a curriculum geared toward transferring, our program has excelled in matriculating students into college and university theatre programs. Our small size allows students to immerse themselves in all aspects of theatre, from set construction to performance. Auditions are held in March.
STAGECRAFT INSTITUTE OF LAS VEGAS
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

STATE UNIVERSITY OF NEW YORK AT FREDONIA
280 Central Ave
212 Rockefeller Art Center
Fredonia, NY 14063
Contact: Lisa Schrantz
716-673-3596; theatre.dance@fredonia.edu
www.fredonia.edu/theatredance

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

TEMPLE UNIVERSITY
School of Theater, Film & Media Arts
1301 W Norris St
Philadelphia, PA 19122
Degrees: BA: Theater (Acting, Design and Production, Directing, General Theater Studies); BFA: Musical Theatre; BA and MED: Theatre Education 4+1; MA: Musical Theatre Studies

THE THEATRE LAB
733 8th St NW
Washington, DC 20001
Profile: The Theatre Lab's Honors Conservatory offers advanced actor training, with a comprehensive curriculum including voice, movement, history and more. This one-year program also offers exposure to casting directors in one of the nation's best theatre markets. Over 85 percent of conservatory graduates have performed professionally upon completing the program.
Contact: Dane Petersen
202-824-0449; marketing@theatrelab.org
www.theatrelab.org

THEATRE OF ARTS
College for the Contemporary Actor
1536 N Highland Ave
Hollywood, CA 90028
Degrees: 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@ei.edu
www.toa.edu

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

TENNESSEE STATE UNIVERSITY
3500 John A Merritt Blvd
PO Box 9537
Nashville, TN 37209
Contact: Lawrence James
615-963-5809; ljames@tnstate.edu
www.tnstate.edu

TEXAS STATE UNIVERSITY
601 University Dr
San Marcos, TX 78666
Degrees: BA: Theatre; BFA: Musical Theatre, Theatre (Acting, Performance and Production, Technical Production, Teacher Certification), Dance (Dance Studies, Performance and Choreography, Teacher Certification); 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

TEXAS TECH UNIVERSITY
School of Theatre and Dance
Box 42061
Lubbock, TX 79409
Degrees: BA: Theatre, Dance; BFA: Acting, Design, Musical Theatre; MA; MFA: Performance and Pedagogy, Design, Playwriting, Arts Administration; PhD: Fine Arts; Minor: Dance
Profile: Seasons consist of four mainstage and six lab shows, festival of new student work, Wildwind Performance Laboratory and the Marfa Intensives for Devised Theatre. We cast undergraduate and graduate students and assign student designers/choreographers to mainstage productions. Fine Arts PhD is a unique interdisciplinary program combining scholarship and practice.
Contact: Mark J. Charney
806-834-1683; mark.charney@ttu.edu
www.depts.ttu.edu/theatreanddance

THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL
Drama, UNC.edu
Playmakersrep.org
THE UNIVERSITY OF ALABAMA
Department of Theatre and Dance
Box 870239
Tuscaloosa, AL 35487

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 under-graduate program that is both demanding and nurturing, with highly qualified faculty in the framework of three performance spaces. Departmental talent-based scholarships, stipends and student staff opportunities are available. Troy offers very lucrative academic, leadership and other opportunity scholarships.

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

UNIVERSITY OF ALABAMA AT BIRMINGHAM
ASC 255
1720 2nd Ave S
Birmingham, AL 35295-1263

Degrees: BA: Theatre (General, Performance, Design/Technology); BFA: Musical Theatre Performance

Profile: A production-oriented program with a liberal arts foundation. We provide professional training in musical theatre, acting, design/technology and management while expanding students’ cultural and aesthetic awareness, developing their research and communication skills and fostering critical thinking, discipline and collaboration through practical application of learned skills and theoretical study.

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

UNIVERSITY OF ALABAMA IN HUNTSVILLE
342 Morton Hall
301 Sparkman Dr
Huntsville, AL 35899

Degrees: BA: Theatre (Performance, Technical, Dramaturgy)

Profiles: UAH Theatre is dedicated to providing both a broad and a deep dive into the world of theatre. With four productions per season, our students are able to gain employable skills in all the different areas of theatre, providing them with an entrepreneurial mindset to take into the industry.

Contact: David Harwell
256-824-6871; theatre@uah.edu
www.uah.edu/theatre

UNIVERSITY OF CINCINNATI COLLEGE–CONSERVATORY OF MUSIC (CCM)
Division of Theatre Arts, Production and Arts
315 East Paul Brown Drive
PO Box 210003
Cincinnati, OH 45221


Profile: Nationally ranked and internationally renowned, CCM is a preeminent institution for the performing and media arts. CCM provides life-changing experiences within a highly creative and multidisciplinary artistic environment. CCM’s educational roots date back to 1867, and a solid, visionary instruction has been at our core since that time.

Contact: 513-556-9479; comadmis@uc.edu
www.ccm.uc.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

Profiles: 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; dickeyj@arts.ufl.edu
arts.ufl.edu/theatreanddance

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL
School of the Arts
100 Ballyhoo
Chapel Hill, NC 27599

Degrees: Undergraduate, Master’s

Profile: The School of the Arts, officially the University of North Carolina School of the Arts (UNCSA), is a non-profit arts school in the United States. It is located in Winston-Salem, North Carolina. The School of the Arts offers undergraduate and graduate programs in nine areas, including music, dance, performing arts, and arts management.

Contact: 336-753-6470; arts-info@uncsa.edu
www.uncsa.edu

UNIVERSITY OF NORTH CAROLINA AT WINTHROP
Department of Theatre and Dance
1113 North 2nd St
Rock Hill, SC 29733

Degrees: BA: Theatre; MFA: Musical Theatre, Theatre

Profile: The department offers rigorous training in all traditional areas of theatre per-
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 Esch Hall 065
Indianapolis, IN 46227
Degrees: BA or BS: Theatre (Performance/ Directing, Design/Technology, Music Theatre, Social Practice Art), Theatre Education
Profile: Our goal is to develop the skills, crafts and imaginations of our students within the liberal arts context. Our curriculum encompasses the areas of acting, directing, production, scenic design, lighting, costume, dramatic literature, theatre history, play analysis and teacher training.
Contact: Jodi Bush
317-788-3455; bushj@uindy.edu
theatre.uindy.edu

UNIVERSITY OF KENTUCKY
Department of Theatre and Dance
114 Fine Arts Bldg
Lexington, KY 40506
Degrees: BA: Dance, 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; Minor: Black Performance Studies
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; nefertiti@louisville.edu
www.louisville.edu/a-s/ta

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

UNIVERSITY OF MEMPHIS
Department of Theatre & Dance
144 Theatre Building
Memphis, TN 38152-3150
Degrees: BFA: Theatre (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 MARY
WASHINGTON
Department of Theatre and Dance
DuPont Hall
1301 College Ave
Fredericksburg, VA 22401
Degrees: BA: Theatre; Minor: Musical Theatre, Arts Administration; Pre-K Teacher Licensure in Theatre Arts
Profile: Program allows you to concentrate on the area in which you have the greatest interest, while pursuing a double major or minor, or obtaining a teaching license. Whether you intend to work professionally, pursue a related field or continue your studies, the education you receive will prepare you for the future.
Contact: David Callaghan
205-665-6210
callaghan@montevallo.edu
www.montevallo.edu/thea

THE UNIVERSITY OF MOUNT UNION
1972 Clark Ave
Alliance, OH 44601
Degrees: 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 the 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@mountunion.edu
www.mountunion.edu/theatre-major

UNIVERSITY OF MISSISSIPPI
PO Box 1848
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 MOBILE
5735 College Pkwy
Mobile, AL 36613
Contact: 251-442-2896
www.umobile.edu

UNIVERSITY OF MONTCLAIR STATE
Station 6210 Theatre
Montclair, AL 35115
Degrees: BA: Theatre; BFA: Musical Theatre,
UNIVERSITY OF NEVADA
LAS VEGAS
Department of Theatre
4505 Maryland Pkwy, Box 455036
Las Vegas, NV 89154

Degrees: BA: Stage and Screen Acting, Design-Technology, General Studies; MFA: Performance, Design-Technology, Stage Management

Profile: UNLV offers a diversified curriculum allowing students to train in all aspects of theatre, while taking advantage of the entertainment richness of Las Vegas. In the classroom, onstage or in tv/film acting, we foster creative development and growth that prepares students for the world’s stage in entertainment.

Contact: Norma Saldivar
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 Play-Makers 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
GREENSBORO
PO Box 26170
406 Tate St
Greensboro, NC 27402

Degrees: BA; BFA, MFA

Profile: UNC Greensboro offers programs in Acting, Directing, Theatre for Youth, Design/Technology Production and Theatre Education.

Contact: John R. Poole
336-334-4112; jrpooke2@uncg.edu
theatre.uncg.edu

UNIVERSITY OF NORTH CAROLINA
SCHOOL OF THE ARTS
Schools of Drama and Design & Production
Winston-Salem, NC 27127-2188

Degrees: BA: Theatre (Performance, Design & Technology, Music Performance, Dance, Design/Technical, Customized)

Profile: UNC School of the Arts offers 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; tatomin@unca.edu
www.unca.edu

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
etherredge.usca.edu/academics

UNIVERSITY OF SOUTH CAROLINA
COLUMBIA
Longstreet Theatre
1300 Greene St #402
Columbia, SC 29208

Contact: Robert Richmond
803-777-4984; richmond@sc.edu
www.cas.sc.edu/thea

UNIVERSITY OF SOUTH FLORIDA
Tampa, FL 33620

Degrees: BA: Theatre (Acting/Performance, Design/Technical Theatre, Theatre Arts); Minor: Theatre

Profile: This program is committed to facilitating artists and scholars though training in the studio, classroom and performance. The program, with 3-5 mainstage and 2-3 black-box
productions a year, provides the opportunity for intensive study in performance, design and theatre arts that prepares students for graduate school or the professional world.

**Contact:** Nadine Niforos
813-974-1739; mniforos@usf.edu
theatreanddance.arts.usf.edu

**UNIVERSITY OF SOUTHERN INDIANA**
8600 University Blvd
Evansville, IN 47712

**Degrees:** BS or BA: Theatre Arts (Performance and Design and Technology); Minor: Music Performance

**Profile:** The department has five full-time faculty members who actively work in theatre. Facilities include a 299-seat mainstage teaching theatre (four-show season, including one musical) and a 100-seat black box (student-produced work). USI manages and partners with New Harmony Theatre, where students gain professional experience and membership in Actors’ Equity’s EMC.

**Contact:** Eric Altheide
812-464-1750; eaaltheide@usi.edu
www.usi.edu/liberal-arts/usi-theatre

**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 of Theatre offers undergraduate major and minor degrees and graduate programs in theatre. 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:** Sandra Whittington (Undergraduate); Erin Sessions (Graduate)
601-266-4161;
Sandra.Whittington@usm.edu
601-266-6877;
Erin.Sessions@usm.edu
www.usm.edu/theatre

**UNIVERSITY OF TENNESSEE KNOXVILLE**
Department of Theatre
206 McClung Tower
Knoxville, TN 37996

**Degrees:** BA: Theatre (General, Acting Concentration, Design & Technology Concentration); 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; twieber@utk.edu
www.utk.edu

**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; bbrown@ozarks.edu
www.ozarks.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:** Our undergraduate and graduate students learn from accomplished faculty and guest artists, as well as experience hands-on learning in our mainstage productions and dance concerts in our state-of-the-art facilities. Many of our MFA students gain professional experience working with Heritage Theatre Festival and Virginia Repertory Theatre.

**Contact:** Colleen Kelly
434-924-3326; drama@virginia.edu
drama.virginia.edu

**UNIVERSITY OF VIRGINIA WISE**
1 College Ave
Wise, VA 24293

**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 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 experience to accelerate students to the next level. The quickly growing program affords the opportunity to hone your craft with industry professionals.

**Contact:** Steve Ray
429-425-4374; Steve-Ray@utc.edu
www.utc.edu/Academic/TheatreAndSpeech

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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

**VALDOSTA STATE UNIVERSITY**  
1500 N Patterson St  
Valdosta, GA 31698  
**Degrees:** BFA: Theatre (Performance, Production, Musical Theatre, Theatre Management); BFA: Dance  
**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  
229-253-2914; jwheeler@valdosta.edu  
www.valdosta.edu

**VILLANOVA UNIVERSITY**  
800 E Lancaster Ave  
 Villanova, PA 19085  
**Degrees:** MA: Theatre  
**Profile:** Our flexible, multi-faceted degree program prepares students from a variety of disciplines to succeed onstage, behind-the-scenes and in the classroom. The comprehensive MA can be completed in two years full-time or at your own pace as a part-time student. Scholarships and assistantships are available to qualified applicants.  
**Contact:** Program Coordinator  
610-519-4760; kimberly.reilly@villanova.edu  
theatre.villanova.edu

**WAYNE STATE UNIVERSITY**  
4181 Cass Ave Suite 3224  
Detroit, MI 48202  
**Degrees:** BA: Theatre; BS: Dance; BFA: Acting, Dance, Design and Technology; MFA: Performance, Scenic Design, Costume Design, Lighting Design, Theatre Management, Stage Management; MA: Theatre and Dance Pedagogy  
**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  
thetreanddance.wayne.edu

**WAKE FOREST UNIVERSITY**  
Box 7264 Reynolda 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; John Friedenberg  
336-758-5294; theatre@wfu.edu  
www.wfu.edu/theatre
Design, Lighting Design, Scene Design); Minor: Dance, Theatre

Profiles: 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
theatre@wvu.edu

WEST VIRGINIA MUSICAL THEATRE COLLEGE
59 College Ave
Buckhannon, WV 26201


Profiles: Theatre and 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/cotac/theatre

WESTERN KENTUCKY UNIVERSITY
Department of Theatre & Dance
1906 College Heights Blvd #71087
Bowling Green, KY 42101-1086

Degrees: BA: Theatre, Dance; BFA: Performing Arts (Acting, Musical Theatre, Theatre Design and Technology)

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

Contact: David Young
270-745-5845; theatreanddance@wku.edu
www.wku.edu/theatre-and-dance

WILKES UNIVERSITY
84 W South St
Wilkes-Barre, PA 18766

Contact: Joseph Dawson
570-408-4431; joseph.d 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, Drama/Theatre, Theatre Education, Dance, Dance Education, Musical Theatre

Profiles: 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
803-323-2287
theatredance@winthrop.edu
www.winthrop.edu/cvpa/theatredance

WOFFORD COLLEGE
429 N Church St
Spartanburg, SC 29303

Degrees: BA: Theatre; Minor: Theatre

Profiles: The theatre major at Wofford is an intellectually and artistically rigorous training program for actors, critics, designers and would-be artistic directors that balances performance, design and dramatic literature courses. The program builds strong analytical skills and intellectual flexibility, and focuses on the connections between mind and body.

Contact: Mark A. Ferguson
864-597-4081; fergusonma@wofford.edu
www.wofford.edu/theatre

THE YORK THEATRE
Muscical Theatre Training Program
619 Lexington Ave
New York, NY 10022

Degrees: Winter Intensive for College Students; Summer Intensive for 6th to 12th Grade Students

Profiles: Off-Broadway’s York Theatre company offers a Musical Theatre Training Program drawing from its vast network of connections to NYC’s most successful theatre artists as teachers and guest artists. We offer the unique opportunity of classes and showcase performances on an actual off-Broadway stage near the heart of NYC’s theatre district.

Contact: Michael Unger
212-935-5824 x220; munger@yorktheatre.org
www.yorktheatre.org
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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 7-11 SETC Convention in Mobile, AL.** Application deadline is noon ET on Jan. 29, 2018.

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

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

### 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

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**2018 SETC College, University & Training Program Directory**

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At UNCSA, five standalone arts conservatories offer intensive instruction from faculty artists and abundant creative interaction. The Schools of Drama and Design & Production collaborate to present eight fully-staged, richly realized productions annually, forging working relationships that span entire careers.

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Theatre Artists Share the Educational Routes They Followed to Achieve Their Dreams
Big school or small school? Two-year program or four-year degree? BA or BFA – or another type of degree? MA or MFA? Begin work or get an advanced degree first? It can seem as if there is only one right answer to all of those questions – and that your job as a student is to find the correct answer before the bell signals the start of your career.

But, in truth, there are many educational paths to a career in theatre, as the profiles of successful artists on the pages that follow will show. These individuals working in the fields of acting, directing, design-tech, playwriting and stage management take readers along as they trace their educational paths, sharing the types of schooling they received from high school to the launch of their careers – and how their choice of a degree influenced their success.

**ACTORS**

**KIRSTEN WYATT**

Kirsten Wyatt is a professional actress in New York City (NYC). Originally from West Virginia, she has worked for regional companies, performed in national tours, and appeared on Broadway in shows including *Urinetown*, *Pajama Game*, *High Fidelity*, *Grease*, *Shrek*, *Elf*, *A Christmas Story*, *Annie* and *You’re a Good Man, Charlie Brown*.

What kind of high school did you attend? I went to Washington Irving High School, a fairly small public school in Clarksburg, WV, with active theatre, chorus and band departments and teachers who were passionate about arts education. I owe a huge thanks to my band, theatre and show choir teachers because there is no way I would be where I am without their commitment to their programs and their belief in me.

What is your undergraduate degree? Bachelor of Fine Arts (BFA) in Musical Theatre, from the University of Cincinnati College-Conservatory of Music (CCM).

What theatre experience did you get in college? CCM is a conservatory program, so I ate, drank and breathed musical theatre during my four years there. The program was intense, competitive, immersive. Exactly what I wanted. It was the first time I was ever around other people who were as passionate about theatre as I was. That was invigorating. It was a great program where it was drilled into me that putting on a show is truly a team sport.

How important was your degree choice to your success today? Since my major was in performance, I benefited from the more focused course work that a BFA offered me. But almost as important as getting my degree was the showcase my school offered, enabling many of us who were graduating and moving to the city to be seen by some of the city’s top agents and casting directors.

Do you have an advanced degree? No.

What was your first professional theatre job? West Virginia Public Theatre, a repertory company, the summer right before I went to college. It was a great experience and my first real taste of professional theatre.

Can you describe briefly how you built a career from that first foot in the door? Through my college showcase, I got an agent right out of school (who is still my agent today). I think it’s about coming to work every day ready to go with your ideas, your talent, your heart and your compassion. I play well with others, and I think that is also really important when you are creating and collaborating with other artists.

Are you in a union? I am a proud member of Actors’ Equity Association, where I serve as a Councillor, as well as a member of SAG-AFTRA. Belonging to these unions allows me to earn a living wage, have safe working conditions and receive benefits like health insurance, a pension and a 401(k).

What has been the most important contributor to your success in a theatre career? Persistence.
John Clarence Stewart is a professional actor in NYC. Previously, he was based in Atlanta, where he worked at the Alliance Theatre and Synchonicity Theatre, among others. In 2016, he performed a recurring role in the first season of the Netflix series *Luke Cage*.

**What kind of high school did you attend?** I graduated from Shiloh High School, which had about 3,000 students. Theatre didn’t touch my life until I was in the 12th grade, last semester. A friend was going to an audition, and I asked if I could tag along. I went out of blind curiosity and ended up auditioning. I was cast, and the rest is history.

**What is your undergraduate degree?** I don’t have an undergraduate degree, though I attended two universities for a total of about five years and trained with some excellent people. In my last year at Columbus State University (CSU), I lost my father and decided to leave school to be home with my family. When I got back to school, I was depressed. Acting didn’t feel right anymore. I questioned whether I could actually make a living as an actor. I left CSU to recalibrate.

By the time I got to Kennesaw State University, I had a different mindset entirely and was more capable of learning and trusting myself at the same time.

**What theatre experience did you get in college?** Before college, acting was fun. I had no understanding that there was a craft to it. In college, I received a vocabulary, which is incredibly helpful when collaborating.

**How important was your degree choice to your success today?** CSU was a BFA program, and KSU was a Bachelor of Arts (BA). The BFA was great because I felt more immersed in the craft. However, I didn’t have a showcase or bridge into the acting community. In my BA program, I had more space to experiment.

**What was your first professional theatre job?** A teacher from CSU, Brenda May Ito, connected me with a company in Atlanta: Kaiser Permanente. It was a touring show and my first time being paid as an actor. This was huge for me. I was able to pay my bills with acting. This demystified acting as a career for me and gave me the gumption to continue my study.

**Can you describe briefly how you built a career from that first foot in the door?** Ask. My mother told me a long time ago when I was trepidatious about asking a question: “The worst thing they can say is no.” I have seen so much fruit from being authentic and vulnerable enough to ask for guidance.

**Are you in a union?** I joined Actors’ Equity while in Atlanta and SAG-AFTRA in NYC.

**What has been the most important contributor to your success in a theatre career?** Gratitude. Investing in my life outside the theatre. Doing the work. Relationships. A couple things my pops told me back in the day: “1. There is no law of scarcity, and 2. What’s for me is for me, and no one can take that away.”

Rosharra Francis is a professional actress and singer currently performing in the ensemble in *Beautiful: The Carole King Musical* on Broadway. Originally from Florida, she has previously appeared in *Beautiful’s* first national tour, on Disney Cruise Lines and in The Public Theater’s *The Tempest*.

**What kind of high school did you attend?** I attended Pinellas County Center for the Arts, a performing arts school within Gibbs High School in St. Petersburg. I was a voice major but took theatre classes and performed in community theatre productions. My teacher, Ms. Bail, took me to the SETC Convention my junior and senior years to audition for college theatre programs around the country. That experience helped me to see that it was possible to do theatre as a profession.

**What is your undergraduate degree?** Bachelor of Music (BM) in Voice Performance, from Southern Methodist University.

**What theatre experience did you get in college?** I participated in musical theatre workshops. I also founded and performed with a vocal ensemble called Frontier Live.

**How important was your degree choice to your success today?** It was a rigorous program that
Jake Boyd is a professional actor in NYC currently performing off-Broadway in Sweeney Todd, The Demon Barber of Fleet Street. Originally from Tuscaloosa, AL, he also has worked regionally, on Broadway and on tour. TV credits include The Sound of Music LIVE!, Blue Bloods and 30 Rock.

What kind of high school did you attend? I attended Hillcrest High School, a public school in Tuscaloosa, AL, with a large and well-supported arts department, including a drama department, musical theatre department and chorale. I maintain to this day that it was the guidance and freedom of our musical theatre teacher, Linda Bonds, that led me to want to pursue a career in theatre.

What is your undergraduate degree? BA, concentration in Musical Theatre, from University of Alabama.

What theatre experience did you get in college? I had many opportunities to be cast in shows and to enroll in the acting classes that I needed/wanted to take. UA is also affiliated with its own summer stock theatre company, SummerTide, with the cast made up of UA musical theatre students. I also made sure to take advantage of SETC while in school, which led to many other connections.

How important was your degree choice to your success today? I am grateful that I chose the degree path I did. At the heart of being an actor is being a rounded human being. My choice in education was also the best option for me because it was more affordable to pursue. I knew I wanted to move to NYC after college and that any loans I might have would have been mine to take care of. So I attended a smaller state school with a good reputation and gained zero debt.

Do you have an advanced degree? No.

What was your first professional theatre job? I received my first professional job outside my school/state through SETC at Forestburgh Playhouse in New York the summer after I graduated. There I was able to earn EMC points toward my Equity membership.

Can you describe briefly how you built a career from that first foot in the door? Through UA’s senior showcase, I signed with my first agent, who eventually got me an appointment to audition for the revival of Carrie, which connected me with my current manager. I have to stress that my good career is largely due to the help and guidance of others, i.e., agent, manager, coaches, etc.

Are you in a union? I am a member of Actors’ Equity and SAG-AFTRA. I joined when I booked the work that required me to be a part of them. It’s always a toss-up asking yourself if you are ready to join. My answer is: If you are getting seen for good projects and you are booking them, then join.

What has been the most important contributor to your success in a theatre career? Hard work. Keep changing and learning, take classes, read a book, get on a workout regimen, meet new people in your peer group, and never settle but for your own personal best. Finally, be good to yourself. Trust that what you have is enough and has brought you this far already. It’s that simple and that hard.
DIRECTORS

JUSTIN ANDERSON

Justin Anderson is an Atlanta-based director who has been nominated for 10 Suzi Bass Awards, winning the award – Atlanta’s equivalent of the Tony – in 2013 and 2017. He is associate artistic director of Aurora Theatre and an adjunct theatre faculty member at Kennesaw State University.

What kind of high school did you attend? A public one of just under 2,000 students: Lloyd C. Bird High School in Chesterfield, VA. I was not involved in theatre at all!

What is your undergraduate degree? BA, Theatre Arts, Campbell University.

What theatre experience did you get in college? An immersive one … acting, directing, stagecraft, administration, design, touring.

How important was your degree choice to your success today? My BA provided a tremendous opportunity to explore courses I may not have encountered had I followed a BFA schedule: Abnormal psychology, ethics, advanced photography, digital video composition and a graduate-level Shakespeare course.

Do you have an advanced degree? I have a Master of Arts (MA) in Theatre Studies from Regent University.

What was your first professional theatre job? Box office manager for Horizon Theatre Company. When I first moved to Georgia, I worked at Six Flags as a ride supervisor. I came across an ad for box office assistant at 7 Stages. I didn’t know of another way to get my foot in the door of a professional theatre. I interviewed for the position, didn’t get it, but was immediately recommended to Horizon – a few blocks down the street.

Can you describe briefly how you built a career from that first foot in the door? My tenure at Horizon lasted six months. I later taught theatre at Woodland School of the Arts in Cartersville, GA, where I fell in love with directing. I began a Master of Fine Arts (MFA) in directing at Rutgers University, but the economic downturn in 2008 nudged me to consider future financial prospects. I took a position as production director of KidStuf at North Point Community Church in the Atlanta metro area. While there, I engaged in an email campaign to every professional theatre in Atlanta. Rachel May, artistic director of Synchronicity Theatre, offered me my first solo professional directing opportunity, The Best Christmas Pageant Ever, in December 2010. Opportunities began to snowball. I left my position at North Point in February 2013 and stepped into the life of a freelance director. I have continued to freelance since accepting the job at Aurora in 2014.

Are you in a union? No.

What has been the most important contributor to your success in a theatre career? Relational investment. People come before opportunities. So much of what I do as a director is linked to stewardship.

LAVINA JADHWANI

Lavina Jadhwani is a Chicago-based freelance director, occasional dramaturg and casting director. Named Time Out Chicago’s “Best Next Generation Stage Director” in 2013, she has directed works at such theatres as Florida’s Asolo Repertory Theatre and Chicago’s Remy Bumppo Theatre Company.

What kind of high school did you attend? I went to Illinois Mathematics and Science Academy, a state-funded magnet school for around 600 students. What was great about the theatre program was that it was choose-your-own-adventure, entirely student-run. I was able to act, to direct, to design and to stage manage.


What theatre experience did you get in college? I did quite a bit in design and developed an interest in dramaturgy while I was there, and sort of transitioned into directing.

How important was your degree choice to your success today? I no longer identify...
as a designer, but having that design background is tremendously helpful in my work as a director.

**Do you have an advanced degree?** I stayed and did an MA in Arts Management from Carnegie. A big part of my reason for doing it was my desire to know more about the “business” of theatre. I’d had my eye on MFA programs after graduating from Carnegie. I really wanted to go to a school that had a focus in acting because that was something that I was missing. That’s part of what led me to DePaul University, where I got an MFA in Acting. I don’t have a desire to act, but I certainly think having a broader experience with actors makes me a better director.

**What was your first professional theatre job?** Lightboard operator at Northlight Theatre for *Talley’s Folly*. I was hired as a dramaturgy intern that summer, but they saw on my resume that I also had a design background and they were a lightboard operator short.

**Can you describe briefly how you built a career from that first foot in the door?** As an emerging artist, it’s helpful to know what kind of theatre really gets you jazzed and what is slightly less fulfilling. Try to do the things that are more fulfilling and do less of the things that are not.

**Are you in a union?** I’m not. I’ve been an associate member of the Stage Directors and Choreographers Society (SDC) and a member of Literary Managers and Dramaturgs of the Americas (LMDA) in the past.

**What has been the most important contributor to your success in a theatre career?** I think it really has to do with persistence and identifying mentors in the field who have stayed as touchstones.

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**DESIGN/TECH**

Scenic designer Beowulf Boritt took this interview during a break from tech for *The Prince of Broadway*, one of three shows he currently has on Broadway. Boritt, one of the design keynotes at the 2017 SETC Convention, won a Tony Award in 2016 for *Act One*.

**What kind of high school did you attend?** I went to a small rural public school in Gettysburg, PA, with about 300 students per class. I was in the plays, but I was always visually oriented. When I was a junior, I first encountered a set designer *per se*. I immediately said, “I want to design sets,” and in my senior year I designed the sets for a bunch of shows.

**What is your undergraduate degree?** BA, Theatre, from Vassar College.

**What theatre experience did you get in college?** Vassar had a lot of student-run theatre as well as the department’s productions. I just started doing everything that came along. That’s what I learned in college, not to try to do one thing and make it the most perfect ever, but to do 10 or 20 things and make them all good.

**How important was your degree choice to your success today?** I got a BA and took a lot of history, art history and literature. I think a broad knowledge base is important. BFAs often focus people too quickly.

**Do you have an advanced degree?** I have an MFA in Scenic Design from New York University (NYU). I wanted an MFA because I thought I was going to become a set design teacher. I also would have been too scared to move to New York without something specific to do. NYU was good, but forcing me to move to New York was really important for me.

**What was your first professional theatre job?** While I was a freshman at Vassar, my high school hired me. I got paid $100 to design *Man of La Mancha*, and I went home over spring break and built the set.

**Can you describe briefly how you built a career from that first foot in the door?** There were always postings on a callboard in the student lounge at NYU. I pulled one of those down for a job designing *Titus Andronicus* for a little theatre in the Bronx. I was hooked. At the end of three years, I had a pretty good network of small theatres I had worked with. My first year out of graduate school, a production from one of those got picked up by a commercial producer for an off-Broadway show. That gave me the confidence to start banging on bigger doors.

‘I learned in college not to try to do one thing and make it the most perfect ever, but to do 10 or 20 things and make them all good.’
Are you in a union? Coming out of NYU, there was a lot of pressure to join. So I took the union exam, and I flunked it. Years later, when USA signed an agreement with LORT, I was organized in.

What has been the most important contributor to your success in a theatre career? Luck. Honestly, good luck. But the things I think that you can control are: I design everything that I can. The more things you do, the more likely you are that any one of those things is going to lead to the next thing.

LOREN SHAW

Costume designer Loren Shaw was nominated for Drama Desk awards in 2013 and 2014 for her costume designs at The Flea Theater. Based in Brooklyn, NY, she has primarily worked off-Broadway and at regional theatres, including Washington, DC’s Shakespeare Theater Company.

What kind of high school did you attend? I went to a small public school. I was focused on ballet and painting. I’d only seen maybe two plays in my life.

What is your undergraduate degree? BFA, Drama, from the University of South Florida (USF), with minors in Dance and Studio Art.

What theatre experience did you get in college? I was a junior dance major when Bill Brewer, the new costume design professor, saw some of my sketches and told me I needed to start taking classes with him. I spent three years finishing my new degree in drama and learning from Bill. I designed one production at USF and one at a local theatre.

How important was your degree choice to your success today? It’s hard to compare. Everyone has their own path, and I really don’t know how things would have been different had I gotten a BA.

Do you have an advanced degree? I have an MFA in Costume Design from Carnegie Mellon University. My ultimate goal was to move to NYC and be a costume designer. I went to graduate school because I felt I needed more time and experience under my belt before heading into the professional world.

What was your first professional theatre job? I designed a professional production of Stop Kiss in Tampa while I was in undergrad. My first job in NYC was as a second assistant on a Broadway Asia production designed by Fabio Toblini.

Can you describe briefly how you built a career from that first foot in the door? The primary thing I built my theatre career on was my work with fellow Carnegie Mellon grad Ed Iskandar and a theatre collective called Exit, Pursued by a Bear. We’d put on new plays in Ed’s loft in Hell’s Kitchen. We’d invite industry folk and, for about 70 people a night, we would serve up a scrappy but great production, and Ed would make everyone dinner. We were broke, but we started making connections and getting real, paying jobs out of it.

Are you in a union? I joined USA four years ago.

What has been the most important contributor to your success in a theatre career? I think what contributed most was my acceptance that I was going to be a poor artist for about five years. I worked really hard and gave up many comforts. I also made a lot of friends – in this industry, people have to know who you are if you’re going to be in the running for a job. I would also recommend some luck and a strong constitution.

THURSTON REYES

Thurston Reyes is a lighting designer for dance and theatre and a production manager based in Washington, DC. A two-time winner of the Audelco Award for excellence in lighting design, he has designed for numerous theatres, including the Tribeca Performing Arts Centre and the New Haarlem Arts Theatre.

What kind of high school did you attend? I attended a Catholic high school with about 1,200 students. There was theatre, but I wasn’t involved. A church youth group’s performing arts ministry was the entrée – I worked backstage.

What is your undergraduate degree? BA, Theatre Arts, from Brooklyn College.
What theatre experience did you get in college? My experience included work in the shop, set construction, hang and focus crews, running crews and lighting design on student productions.

How important was your degree choice to your success today? The BA degree was a better choice for me. I already had worked at theatre organizations where I gained practical experience, so the rounded education, the establishment of a cohort community and the structure of the formal theatre program were very important.

Do you have an advanced degree? No.

What was your first professional theatre job? My first professional theatre job was as a technician at an Equity theatre in New York. I got the job thanks to a recommendation from someone I had worked with and networked with.

Can you describe briefly how you built a career from that first foot in the door? I always made myself available for work, and when I couldn’t be available, I always made a recommendation of peers. I also let people know what I was interested in and tried new things, even if I was not particularly well-versed.


What has been the most important contributor to your success in a theatre career? Mentors, educators and supporters who taught me, believed in me, encouraged me and gave me a chance. Also, the producers, artistic directors and choreographers who had the vision and drive to create, and let me make my contribution.

SARA C. OLSON

Atlanta-based costume builder and wardrobe manager Sara C. Olson has worked mainly in film and TV for the last five years. She was a tailor for the Netflix series Stranger Things and the 2017 movie Guardians of the Galaxy II and a stitcher for Parts 1 and 2 of The Hunger Games.

What kind of high school did you attend? I went to a public high school where I was onstage in the musicals and behind the scenes for the one-acts, building sets, etc.

What is your undergraduate degree? BA, Theatre and Music, from the University of Minnesota in Duluth.

What theatre experience did you get in college? I had a work-study position in the costume shop. I loved working there and started taking all of the design classes. I got involved in the Summer Repertory Theater there for three years, too.

How important was your degree choice to your success today? The groundwork of my core classes really set my “toolbox of skills.” Practicing all of those skills during the builds on each show was incredible.

Do you have an advanced degree? I have an MFA in Theatre Design from the University of Minnesota-Twin Cities. I knew I wanted to go further in costume history, scene painting, and explore other areas of design. Later, I got an MA in Education from the University of Phoenix so I could teach.

What was your first professional theatre job? During graduate school summers, I was hired by VEE Corporation to work as a costume craftsperson and milliner on Sesame Street Live! Several key supervisors at VEE were University of Minnesota alumni and networked with people in the program, which helped me get the job.

Can you describe briefly how you built a career from that first foot in the door? I transitioned straight into full-time work for VEE after I graduated. Building Sesame Street walk-around characters and other mascots was a great job. We moved to Georgia in 2004, and I realized the rapidly growing film industry needed more experienced tailors. I have been working in film ever since.

Are you in a union? I joined IATSE in 2012.

What has been the most important contributor to your success in a theatre career? My work ethic and precise, extensive skill set really help. Word of mouth and reputation keep me getting jobs. When I work with other technicians across the globe, we love to work with theatre-trained costume crew members because their training is full spectrum and they are willing to jump in and get things done.
J.T. Rogers is a New York-based playwright who won the 2017 Tony Award for Best Play – and virtually every other major best play award – for Oslo. His other plays include Blood and Gifts, The Overwhelming, White People and Madagascar.

Lauren Gunderson is a writer based in San Francisco. She was named the most produced playwright in America for 2017-2018 by American Theatre magazine. Her recent works include I and You, Silent Sky and Exit, Pursued by a Bear.

‘I got to create a sort of self-run double major in acting and writing, a unique opportunity in hindsight.’

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PLAYWRIGHTS

J.T. ROGERS

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'I got to create a sort of self-run double major in acting and writing, a unique opportunity in hindsight.'
How important was your degree choice to your success today? I was certain that I wanted to be a playwright. The people who knew me best said, “Writers need to know the world; they need to know history. What are you going to write about?” I chose a liberal arts education because of that advice, which pointed out the question, “Where are the stories?”

Do you have an advanced degree? My MFA is in Dramatic Writing from NYU. I had these big ideas, but my plays weren’t polished, weren’t perfectly structured. And that’s what they taught.

What was your first professional theatre job? I sent Parts They Call Deep to Young Playwrights, Inc. They produce two or three plays off-Broadway, and mine was one of those. That play was also chosen by Essential Theatre in Atlanta. That was my first real production. All of that happened when I was 17-18-19.

Can you describe briefly how you built a career from that first foot in the door? I received a commission from South Coast Repertory during grad school. The premiere of Emilie: Le Marquise Du Chatelet Defends Her Life Tonight was a strange, amazing bridge from grad school to the real world. I walked out of NYU with representation and a production at one of the great LORT theatres in America, and Samuel French wanted to publish the play.

Are you in a union? I love the Dramatists Guild. I’ve been a member since I was 18. Recently I’ve become a member of the Writers Guild of America West.

What has been the most important contributor to your success in a theatre career? Something my college advisor told me: “You’re a writer. Writers write. You have to write.” You’re not waiting for an inspiration – you make your inspiration.

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Hilary Bettis is a NYC-based playwright and screenwriter who is story editor on the Emmy-nominated FX program The Americans. Her play Queen of Basel, on the 2017 Kilroy’s List of most-recommended new plays by female and trans writers, will premiere at Miami New Drama in April.

What kind of high school did you attend? My family moved a lot when I was growing up. I went to two rural public high schools – one in Colorado and one in Minnesota. Almost everyone was a working-class farmer or rancher. Theatre wasn’t really something anyone even thought about. When I was 14 in rural Colorado, the local country radio station hired me to act in a TV commercial and paid me $50. There was something about acting that was really exciting.

What is your undergraduate degree? I really hated school, so by the time I was a junior in high school, I decided I wasn’t going to college. I ran away to LA two weeks after graduation to be an actress. Most scripts I read were such insulting and objectifying portrayals of women that I started trying to figure out how to write out of necessity. I didn’t know how people wrote plays – so I would read them. That’s how I learned to write. On advice from my mentor, playwright Romulus Linney, I applied to Juilliard for their two-year certificate program. Most of the students already had MFAs from fancy schools like Yale and Iowa. At Juilliard, I went from writing a play a year on napkins while waiting tables to writing 40 hours a week because the program expects that of its students. I came out of Juilliard with a pretty substantial body of work that has gotten me my opportunities in TV.

What was your first professional theatre job? The first play I ever wrote got a production – a terrible production – off-Broadway. After that, I applied to everything. My first fellowship was to the Sewanee Writers Conference, then the O’Neill, followed by a fellowship at New York Theatre Workshop, and a lot of residencies.

Can you describe briefly how you built a career from that first foot in the door? I emailed every single theatre in New York, saying, “I’ll come in, I’ll volunteer, I’ll usher, I’ll stuff envelopes, I’ll break down sets, any help you need.” I found myself stuffing envelopes in an office with artistic directors, having conversations with people who were like, “Oh, what do you do?” “Well, I’m a playwright.” “Great! Send me a play!” I had people reading my plays. Romulus Linney was one of the first people who took me under his wing.

Are you in a union? I’m a proud member of the Dramatists Guild. I joined the Writers Guild of America East
Jereme Kyle Lewis is a stage manager living in Brooklyn, NY. He is currently working as assistant stage manager (ASM) on Julie Taymor’s revival of M. Butterfly. He previously was assistant stage manager for The Trip to Bountiful, Present Laughter and Sylvia on Broadway.

What kind of high school did you attend? My parents were military, and every three years we moved. We ended up in Enterprise, AL, for my last three years of high school. There was a small-in-size but large-with-passion drama club led by Veronica Stephenson, and there I found my home.

What is your undergraduate degree? BA, Theatre, minor in Communication Management, from the University of Alabama at Birmingham (UAB).

What theatre experience did you get in college? College opened my eyes to the world of theatre. Freshman year, my best friend asked me to be the ASM for The Rivals. I said, “Of course, but what exactly is an assistant stage manager?” Thus began my crash course. I met with my advisors by day and ran rehearsals by night. The next year, I was nominated for the Kennedy Center American College Theater Festival Award in Stage Management. I competed and won regionals, advancing to the nationals at the Kennedy Center, where I met Robert Bennett (Bob). My career hasn’t been the same since. [Robert Bennett has stage managed many Broadway and off-Broadway productions. He is also the artistic associate/production stage manager for the National Music Theater Conference at the Eugene O’Neill Theater Center.]

How important was your degree choice to your success today? Very. It was through my degree that I learned the “ropes” of this crazy theatrical world. It gave me a base and foundation to grow from.

Do you have an advanced degree? No.

What was your first professional theatre job? The O’Neill Center. I was ASM for the National Music Theater Conference. I got the job through Bob.

Can you describe briefly how you built a career from that first foot in the door? After graduating from UAB, I knew my heart and soul were in NYC, but I was not ready for NYC. Through my connections at the O’Neill, I was named the Allen Lee Hughes Stage Management Fellow at Arena Stage in Washington, DC. One of my favorite shows was Red, a co-production with The Goodman in Chicago. I became good friends with that stage management team and once my year was up in DC, I moved to Chicago to intern at The Goodman. Then I got the phone call I had been waiting for from Bob: “Are you ready to move to NYC? I have a job for you.” I packed up and moved to NYC, where I have worked for five years.


What has been the most important contributor to your success in a theatre career? My mentors: Kelie Miley at Savannah Children’s Theatre, Veronica Stephenson at Enterprise High School, Kelly Allison and Karla Koskinen at UAB, Robert Bennett, and the countless stage managers who took the time to teach me along the way.

Megan Monaghan Rivas is an associate professor of dramaturgy at Carnegie Mellon University and a member of the Southern Theatre Editorial Board. She wrote the profiles of Beowulf Boritt, Loren Shaw, Thurston Reyes, Sara C. Olson, J.T. Rogers, Lauren Gunderson and Hilary Bettis.

‘My best friend asked me to be the ASM for The Rivals. I said, “Of course, but what exactly is an assistant stage manager?” Thus began my crash course.’
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Mountaineers Go First.
Being a theatre maker while also working in higher education is the best of both worlds. You get to satisfy your yearning for creativity and artistic fulfillment while teaching your craft for the steady paycheck that many artists in this country lack. And chances are good that your institution actually encourages you to pursue continued professional work in order to keep your skills and knowledge fresh. So, where’s the rub? Combining professional jobs with a teaching schedule can be a challenging proposition. Getting work in theatre is never an easy venture – and it is even harder when your availability is limited to the summer months and other occasional breaks from school.

The difficulty of balancing professional work with academic responsibilities has been the bane of artists working in higher education for years and is something that leaves new initiates into the world of artistic academia flummoxed. Many find themselves asking: How do you find work? How do you fit it into your schedule? What sort of support is offered by educational institutions to allow work in professional theatre while still serving students? And is the hassle worthwhile?
Southern Theatre posed those questions to more than a dozen theatre educators who have shown success working simultaneously in the professional realm and the world of higher education in settings from Baltimore, MD to Fayetteville, AR. These educators, ranging from full-time instructors to adjunct faculty members, shared their insights on finding work, balancing professional and school responsibilities, and the benefits that accrue – to professors as well as their students – from making the effort to stay active professionally.

HOW TO FIND PROFESSIONAL WORK
Finding work in the professional theatre world, especially with the time limitations of a full-time teaching gig, requires extra time and effort. The theatre educators interviewed shared four strategies they have used:

1 Retain ties with places where you have worked professionally
The majority of these educators had fairly successful professional careers before joining the ranks of academia – and they note that most successful job searches in the theatre world are tied to professional and personal contacts from previous relationships.

Eric Abele, a costume designer who teaches at the University of Maryland-Baltimore, is an example of a theatre maker who entered the world of higher education but maintained his professional ties.

“Before I started teaching, I was a resident designer at Lexington Children’s Theatre (LCT),” he says. “Given that we did 11 professional productions a year, I wasn’t designing anywhere else for those years. Since I left LCT, we have maintained an excellent relationship, and I continue to design anywhere from two to four shows there a year.”

2 Work to find opportunities in your new hometown
Taking a job in higher education often means making a move, which may expose you to a new city or region flush with theatrical opportunities. That was the experience of Jon Tuttle, who accepted a job teaching playwriting at Francis Marion University and found that the move was a shot in the arm for his professional career.

“I was fortunate to find in South Carolina a much more vibrant theatre community than where I came from in New Mexico,” he says. “I came to Francis Marion University in 1990 with only a few university and community theatre productions under my belt. One evening about 25 years ago, I found myself at Trustus Theatre in Columbia, seeing a production of Rosenkrantz & Gilderstern Are Dead. The vibe was great, the audience was into it, and they served popcorn and beer. I thought about how perfect it would be to have a relationship with them. That relationship started in 1994 when Trustus selected my play, The Hammerstone, for their annual Playwrights’ Festival award, which included a production of the award-winning work. Being no fool, I stayed in touch with them, and when my next play Drift was ready, I submitted it to them again. It won again, and at that point they asked me to be Playwright-in-Residence, which is, of course, the best gig any playwright could ask for.”

Similarly, Abele found that moving to a different location for his teaching job opened up new opportunities for his career in costume design.

“I’m sure this is different for everyone, but in my case being relocated to Baltimore makes this pursuit much more straightforward, as there is a rich theatre scene both here and in DC, as well as in the surrounding area,” he says. “I have secured work through colleagues, chance encounters seeing a show, Facebook and through old-fashioned meet-and-greets. Now that I’m entering my fourth year in the area, I think most of my work is coming through a developing professional network and relationships with directors and producers.”

3 Grow a network through professional events and theatre conferences
Not all artists are lucky enough to find that taking a job in higher education moves them to an area with an abundance of professional opportunities. If that is the case for you, then other professors say your priority should be keeping in contact with people you have worked with in the past and working to build new opportunities through networking. Perhaps the most effective networking events are the various theatrical conferences that happen annually around the country, such as the SETC Convention, the American Society for Theatre Research conference, the Association for Theatre in Higher Education conference, the New England Theatre Conference, the American Alliance for Theatre and Education conference, the United States Institute for Theatre Technology conference, the Mid-America Theatre Conference, or the auditions and interviews that take place at the University Resident Theatre Association conference.
Paul B. Crook, a professor of theatre at Louisiana Tech and former associate artistic director for the Oklahoma Shakespearean Festival with experience as an actor and director at theatres in New Mexico, Arkansas, Tennessee, Ohio, Alabama and Georgia, notes that attending theatre conferences as an educator also can help professors make professional connections.

“I got a directing gig through SETC while attending the convention as an educator one year,” he says. “I was looking for a summer gig and was hired at Trumpet in the Land, in New Philadelphia, OH, to direct a production of Jesus Christ Superstar for their summer season.”

Create your own work

Some artists find that the best way to stay involved professionally is to create their own work.

“I’m incredibly fortunate to have cofounded a professional theatre in Fayetteville, AR, where I’m head of acting at the University of Arkansas,” says Amy Herzberg, who directs the University of Arkansas’ BA and MFA acting programs. “We started TheatreSquared (T2) back in 2005. Since then, it’s grown into a $2.5-million Equity theatre that produces six shows a season, plus the Arkansas New Play Festival, which develops another four or five plays.”

By creating her own company, Herzberg brought new theatre to the residents of Fayetteville and to the students at the University of Arkansas. She also provided herself with continued professional work.

“As T2’s associate artistic director, I typically direct and/or act in one or two shows per season,” Herzberg says. “And I’ve successfully grown my professional network through the now extensive family of artists who’ve worked with us at T2. Their connections and recommendations have brought me numerous opportunities to work outside Fayetteville.”

HOW TO BALANCE THE TWO WORLDS

It can be difficult juggling the responsibilities of academia and professional theatre. All of the educators interviewed for this story said they benefited from working in theatre departments and universities that were supportive of their faculty and staff seeking outside work.

“My department makes time for it,” says Martine Kei Green-Rogers, an assistant professor of dramaturgy at the State University of New York (SUNY) New Paltz. “I think it is because they hired me because I was out in the field doing the work, so it makes little sense for them to not want me to continue doing the work just because I started working for them. Plus, I want to bring the connections I make in my freelance work into my classroom — which tends to benefit my institution and our students.”

Some universities also have special programs that aid professors seeking professional work. Tuttle, for example, got help from just such a program in making time for professional jobs in his busy schedule.

“At FMU (Francis Marion University), we have Trustees’ Research and Scholar positions — about 10 of them, all chosen by the president. Those faculty selected — we come from every discipline — get an annual stipend and, more importantly, course release time.”

Even in a supportive department, though, some creativity and help from co-workers is often needed.

“We have a small, three-person department,” says Lee Crouse, an assistant professor of theatre at Mississippi University for Women, who spent last summer working as a production stage manager for Tecumseh! outdoor drama in Ohio. “While I have not taken a leave of absence for a theatre job, my colleagues have. We collaborate to cover classes, take up assignments, and teach where possible on our online platform. Our administration is supportive as long as the absence does not affect the students.”

Kenton Yeager, a professor of lighting design at the University of Tennessee, Knoxville, who has designed for numerous professional theatres, including the Denver Center Theatre, Cincinnati Playhouse in the Park and Milwaukee Repertory Theatre, underscores the importance of communication and discussion when planning to take time off to pursue a professional theatrical opportunity.

“Developing a good relationship with your department head is key to continuing to work professionally: creating trust by making sure everything is covered at the university while you are away, including class coverage, student mentorship on projects, departmental and committee meetings (via Skype) and continuing effective and timely communication with your students,” he says.

Robert Coleman, an associate professor of technical direction at Florida State University, acknowledges that sometimes hard choices have to be made when trying to balance work at school and in the field.

“It is challenging to support both one’s own career (and perhaps tenure) without doing so at the expense of the student,” he says. “I would suggest that one focus primarily on summer work during the ‘off-contract’ periods and to weigh very carefully work taken on during the academic year.”
Some universities not only tolerate their employees working in the field, but encourage or even require it for tenure and promotion. That’s the case for Daniel Ettinger, a professor of scenic design at Towson University who is the resident scenic designer for Everyman Theatre in Baltimore and has worked with many other professional companies, including the Woolly Mammoth and Olney Theatre in the DC area.

“My university expects faculty to do scholarship work, which we negotiate with the department chair in our yearly workload agreement,” he says. “In general, my department has been very supportive of outside work, provided I do not miss more than three or four class sessions over the course of a semester. I vary between having someone cover those classes or just arranging the calendar in such a way that students can work independently. My university expects scholarship work for tenure and promotion. While that need not be professional work, professional work is highly regarded as scholarship.”

WHY IT’S WORTHWHILE

You may worry that time away for professional work will have a detrimental impact on your students’ education, but many educators say that just the opposite is true. Not only does professional work keep his artistic skills fresh, Abele says, but “I also see the outside work as enriching my classroom teaching, because I continually learn new and better methods for design simply through practice.”

Other professors interviewed for this story also note that outside theatrical work has a positive impact on their theatre departments – and on their students.

Dawn Larsen, associate professor of theatre at Francis Marion University and creator of the one-woman show The Vicious Hillbilly or Dating in the Deep South, points to the real-world knowledge she brings to the classroom as a result of her artistic work.

“If I’m out there auditioning, then I can better prepare my students to go out and do the same,” Larsen says. “For example, in my 20s and 30s, auditioning for film/TV was very different than it is today. It was live, using printed headshots and resumes. Today it is all electronic submissions, websites, social media. I can help my students prepare for that because I do it. I strongly, strongly believe that a combination of praxis and scholarship produces the best practitioners and scholars. You have to do it to think and write well about it – and you have to be able to critically analyze to do it well. It gives my dramaturgy, directing, characters and my scholarship much more depth.”

Annie G. Levy, who heads the University of Alabama’s directing and stage management BA/MFA programs, agrees.

“A large part of my job (as well as my responsibility) as a professor is to remain active professionally in order to stay current in the trends of national and international theatre,” says Levy, a theatre maker whose work has appeared at NYC’s City Center, the Tank and HERE, as well as the Edinburgh Fringe and Theatre Due in Rome. “Theatre is constantly evolving. If you are not staying active, how will you evolve with it? And more importantly, how can you teach your college students if your professional understanding of theatre stops at some point in time?”

Avoiding professional stagnation is also a key benefit noted by Scot Mann, the head of theatre at Mercer University and an active fight choreographer with credits at numerous theatre companies including the Alliance Theatre, the Steppenwolf, the Alabama Shakespeare Festival and True Colors Theatre.

“For me, it [working professionally] keeps me connected to industry trends and exposes me to professional situations where I learn from professionals who are freelancing full-time,” he says. “It keeps me sharp as an artist and honest about where my skill level is in reality. It’s easy to build yourself up when you’re insulated.”

Ettinger also emphasizes the importance of learning from others in professional jobs – and then bringing that expertise home to students.

“I think working professionally is critical to both my growth as an artist and the experience of my students in the classroom,” he says. “I value the interaction with different directors and artists. Different technical directors expose to me to new solutions and materials that enhance my next project. I bring my professional experiences into the classroom, from research, preliminary designs, and experiences during tech.”

While the information passed on to students in the classroom is invaluable, professors’ artistic work also can directly benefit students’ careers as they enter the world of professional theatre, Green-Rogers notes.

“I can keep tabs on the trends and movements in the field of dramaturgy in an immediate way,” she says. “Plus, it allows me to help my students find potential employment as they finish their program. I think one can do that without working professionally but it is a whole lot harder to do so if you are not in the world.”
Herzberg agrees: “Practicing my art form, I’m reminded repeatedly of what it means to do this work, and I remain rooted to the very real challenges my students will face – artistically and in their professional relationships. Also, and of perhaps equal importance, I’m able to extend my own professional network to them. There’s no question that my ongoing professional work makes me a better teacher and mentor.”

Some professors also find professional work provides opportunities for hands-on learning by their students. Jim Lile, an assistant professor of technical production and management at Florida State University with experience at the Utah Shakespeare Festival, Pensacola Opera, Nashville Opera and more, is one of them.

“When I serve as technical director for regional opera companies, I am able to bring two students to assist me,” he says. “I’m able to bring real-world practices to the classroom and assignments.”

**PUTTING IT ALL TOGETHER**

There is no doubt that juggling a full-time schedule as a professor and trying to work in professional theatre is a difficult task, but those who have succeeded say the effort is worthwhile on many levels.

“As a teacher, I think it is essential to practice the craft I teach,” Herzberg says. “But I should add that, as an artist, there is an intangible value that I place on being able to practice – actually do – my art. It fulfills me, it feeds my sense of purpose, it reminds me why I became an actor, and later a director, in the first place. And all of that energy I bring back to my students. It directly contributes to my enthusiasm, my passion, for teaching.”

Tom Alsip is a graduate teaching assistant at the University of Alabama, where he is pursuing an MFA in directing. Previously, he spent 10 years in New York as an actor, director, educator and voice-over artist. He was the 2017 recipient of SETC’s Leighton Ballew Directing Scholarship.
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