

# T s o u t h e r n Theatre

## Annual College/University Issue

*10 Things You Should Know Before Arriving on Campus*  
*Southeastern Successes Share College Tips*  
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*200 Plays Everyone Should Read*



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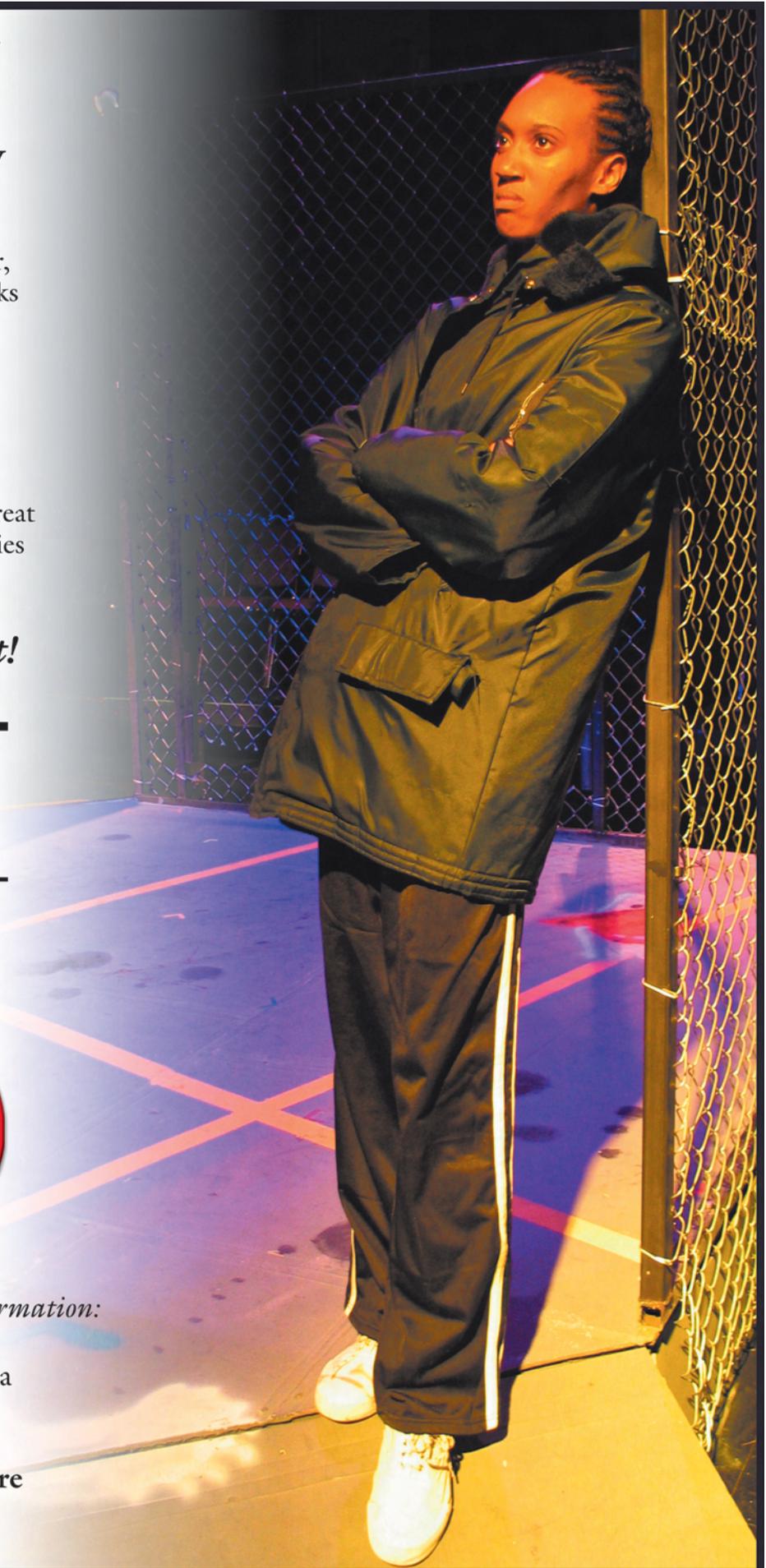
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Sarina Richardson, a graduate student in design at the University of Southern Mississippi (USM), shows her portfolio to USM faculty member Mike Post during the Education Expo at the 2006 SETC Convention in Orlando. (Cover design by Deanna Thompson; cover production by Nick Greenwood; photo by Roger Hutchins)

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Find the right program for you in this comprehensive directory listing SETC member institutions and the degrees they offer.

## Beyond Cash: The Perfect Gifts for Theatre Majors

by Jack Young

Outside of buckets of cash, a gift card to Best Buy or an all-expenses-paid apartment in The Big City, what could a parent give to a young person just getting started in theatre that would really help?

I posed this question to a bunch of colleagues, pushing them to go beyond the big obvious answer ("cash"), and even beyond the more metaphysical ones ("love and support," "hope and patience," "good looks and good humor").

"What," I asked them, "can a caring adult buy for \$50 (okay, maybe up to \$100) that could be wrapped up, presented at the next holiday/birthday – and be met with 'Thanks, folks, I need this! I'm going to put it to work right away!'"

They came back with some great ideas:

### Help for new theatre majors

The student just starting out in theatre could use some practical tools that most undergraduate programs expect freshmen and sophomores to have:

- ◆ Crescent wrench, engraved with name, complete with lanyard
- ◆ Gerber or Leatherman multi-tool
- ◆ Good pair of work gloves
- ◆ LED or mini-mag flashlight

### Gadgets for design/tech students

Techies need all types of equipment. Try gifting them with one of these items:

- ◆ Backstage notebook
- ◆ Lighting templates
- ◆ Digital camera (Nikon SLF, 1.8 aperture)
- ◆ Art supplies
- ◆ Drafting table with parallel rule
- ◆ Portfolio case
- ◆ Power screw gun (DeWalt), with flashlight in grip
- ◆ Sewing machine
- ◆ Stopwatch (for stage managers)
- ◆ Vector Works software

### Equipment for auditionees

Performers could use all sorts of things, but tops on their list would be items needed for auditions:

- ◆ Headshots
- ◆ Character shoes
- ◆ Pitch pipe
- ◆ 2 Audition outfits (with shoes!)
- ◆ Garment bag for audition clothes
- ◆ Sheet music in student's vocal range
- ◆ Boombox/MP3 player for auditions

### Training aids

Gifts that would help actors with their training include:

- ◆ Dancewear
- ◆ Rehearsal skirt
- ◆ MP3 recorder
- ◆ Yoga mat
- ◆ Rapier (see [www.safd.org](http://www.safd.org) links for suppliers)
- ◆ Makeup kit
- ◆ Pronunciation dictionaries

### Books

The list of suggested books could go on forever, but some of the most-mentioned titles are:

- ◆ Tony-winning or Pulitzer Prize-winning play from student's year of birth (for birthday present)
- ◆ Applause version of Shakespeare's First Folio
- ◆ Arden editions of Shakespeare
- ◆ Parker/Smith stage design books
- ◆ Harold Clurman's *On Directing*
- ◆ Michael Shurtleff's *Audition*
- ◆ Robert Cohen's *Acting Professionally*
- ◆ Biographies or autobiographies of theatre artists
- ◆ Coffee-table books with excellent color renditions of world-class art

### Periodicals

Subscriptions to trade magazines and other periodicals are a gift that will help young theatre students catch up quickly on what's happening in the field.

- ◆ *American Theatre* magazine ([www.tcg.org](http://www.tcg.org))
- ◆ *Back Stage* magazine ([www.backstage.com](http://www.backstage.com))
- ◆ *New York Times* online subscription with e-mail alerts to theatre reviews and articles ([www.nytimes.com](http://www.nytimes.com))

### CDs and DVDs

CD and DVD gifts are a great option. Dialect recordings will be appreciated by young actors, or choose some of the classic musicals or plays listed below.

Music: Boxed sets of Cole Porter, Noel Coward and Stephen Sondheim

DVDs: Classic musicals (*Oklahoma!*, *Carousel*, *West Side Story*) or Shakespeare plays (William Ball's *Taming of the Shrew*, McKellen's *Macbeth* or *Richard III*, various versions of *Hamlet*, Pacino's *The Merchant of Venice*)

### For newbies in NYC

A great gift for the artist graduating and moving to The Big City is a mass transit pass that would free him or her (for a short time at least) from having to manage that part of adjusting to a new place.

### Once-in-a-lifetime gift

And the final, unforgettable gift idea is... tickets – both transportation and admission – to London, New York or Stratford, Canada to see the best theatre those cities have to offer.

### How did you know I wanted that?

There isn't a place like Target or Abercrombie & Fitch to "register" for the kinds of things that will help a young artist get started. My suggestion is that theatre students leave this list lying around for the right adult to "discover." Perhaps one of these gifts will help giver and receiver bond and share the excitement of theatre. ■

---

Jack Young is head of graduate acting and directing for the University of Houston (TX) School of Theatre.

# Southern Theatre

## SETC EXECUTIVE DIRECTOR

Elizabeth N. Baun

## EDITOR

Deanna Thompson

### BUSINESS & ADVERTISING OFFICE

Southeastern Theatre Conference  
PO Box 9868  
Greensboro, NC 27429-0868  
336-272-3645

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Philip G. Hill, *Furman University (SC)*

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Send stories to: Editor, *Southern Theatre*, PO Box 9868, Greensboro, NC 27429-0868. E-mail: [deanna@setc.org](mailto:deanna@setc.org).

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## From the SETC President ...



The path to a lifelong career in theatre begins for many people in high school, where students discover the importance of energy, drive and skill in achieving success. But once they begin exploring higher education, many are confused by the alphabet soup of options: AA, BA, BFA and PhD, to name a few. In this second annual College & University issue, *Southern Theatre* offers help to students on finding the right school and the right program for them.

For many students, the first step toward a career in theatre is selling their parents on the idea. David Balthrop provides assistance, sharing valuable information about the wide-ranging benefits of theatre training, job prospects in the field and the many other areas where theatre training can be valuable. Carrie Ann Collins contributes a story outlining 10 things that students need to know before they arrive on campus. Dennis Delaney shares two lists of must-read plays, and Hardy Koenig takes the mystery out of the many theatre degrees available to students. Wondering if you have to be a triple threat to succeed in theatre? Pauline Gagnon provides the results of an informal survey of SETC members on that topic.

Those who have been there, done that are a great source to tap for advice. Paul B. Crook caught up with some former Southeastern region students who are making names for themselves in the world of theatre and film – and collected valuable advice for students in the Southeast today. Michael Marks, meanwhile, asked some of the high school teachers whose productions won their state competitions last year to share tips for encouraging high school students to reach their full potential.

Jack Young chimes in with a Rants & Raves column that high school and college students will want to leave lying around the house – so their parents know the perfect gift to send for the holidays or a birthday.

Rounding out our focus on higher education is the center section of the magazine, where students will find a comprehensive resource to help them in selecting a school: the 2007 College, University & Training Program Directory, listing SETC member institutions and the degrees they offer.

This issue also contains lots of helpful information for the nonstudents among us. Be sure to check out Glynn Brannan's marketing/fundraising column outlining how to design a great show poster. Amy Cuomo contributes a nontraditional jobs column about opportunities in the field of law, and Roger Freeman reviews Michael Mell's book, *Building Better Theaters*.

Of course, the best way to make a first impression on a college is to meet the professors in person. And the best way to do that is to interview with them at the SETC Undergraduate Auditions and College Interviews in Atlanta this March! Go to [www.setc.org/audition/secondary.asp](http://www.setc.org/audition/secondary.asp) for information and forms to take advantage of this service.

Dennis Wemm, SETC President

# Show Publicity

## Will Your Next Poster Be a Hit or a Flop?

by Glynn Brannan

Posters are one of the best advertising bargains available today for theatres, especially those located in small or medium-sized communities. An effective show poster reinforces the image of your theatre with each production. When you combine an intriguing visual poster image with the all-important audience word-of-mouth, you've started the conversation with your public that often will result in the purchase of tickets.

### Start with a plan

Before you invest in creating and printing posters, ask yourself some key questions:

- Who is your audience?
- What can you afford: one-color, two-color or four-color?
- What size will your poster be?
- How many should you print?
- Where will the posters be displayed?
- Who's going to hang them?
- Who will keep track of whoever is hanging them?

### Determine info to include

Next, you need to ask your producer some questions. How much information

should be on the poster? Title, playwright and director? Times, dates and cost? Ticket purchasing locations? Content warnings (is this "R-rated")? Handicapped access?

During your conversation with your producer, remind him/her that a poster is not a brochure. The best poster is a tease, a seduction, a concept. Yes, the pertinent information needs to be there, but it should be subordinate to the driving idea and the overall image.

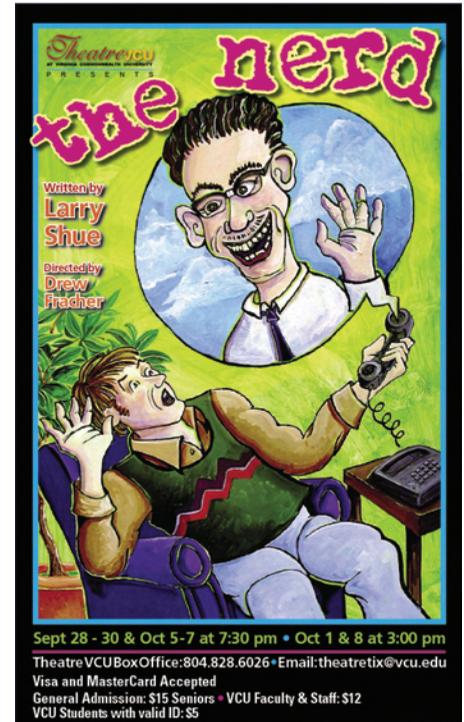
### Brainstorm ideas

Try to remember that *all* theatre is collaboration. As the poster designer, you are the conduit for a wide spectrum of ideas and inspirations. But even though your poster is a collaboration between the producer, the director, the designer and the illustrator, it should never look like it. You are the genius who will take all of these people's ideas and distill them into a perfectly simple concept. *And* you are the genius who will then persuade them all that the poster is perfect and that it was **totally** their idea.

Be willing to go through an evolution. Don't be married to your first concept, or the process will definitely hurt your feelings. At the end of the day, everyone should feel like a genius.

### Find images

Images are crucial to your poster's look – and success. If you don't have a professional illustrator at your beck and call, then tap the resources available – the local university's art or communication department, the Internet or even some antique clip art. Research your production. Google the images that other theatre companies have



*This image was painted by a professional, but you can tap local colleges or even use clip art if you don't have an illustrator on staff. The font used in this poster is a free font called Mom's Typewriter.*

produced. Educate yourself – what works? What ideas have aged well? (If you use any of the images you find, make sure you get permission.)

### Look for typefaces

Start collecting fonts now. Tap the free-font Internet sites and build a collection of typefaces that are legible and evocative.

Remind yourself that very often, your first idea will be a cliché. Like the actor, you must reach the play's emotional subtext – if you want to create a compelling poster.

### Determine what you can afford

If you need to stay on the cheap, one-color posters can be very effective. A stunning black-and-white photo or illustration, combined with an amazing font reversed out of black, can be as persuasive as an expensive four-color poster. But with the option of color copying available today, don't automatically assume you can't afford color. Call around and price the difference between one-color, two-color

*(Continued on Page 9)*



*Small budget? A black-and-white photo or illustration, combined with a font reversed out of black, can be as persuasive as an expensive four-color poster.*

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# Acting and Advocacy

## How to Put Your Skills to Work in the Field of Law

by Amy Cuomo

From *12 Angry Men* to *Boston Legal*, courtroom dramas captivate audiences. But the world of trial law differs significantly from its dramatic counterparts in that real-life lawyers, with few exceptions, are not trained actors. Yet the same skills employed by actors – storytelling, communicating emotion and captivating an audience – are abilities that trial lawyers need to possess. Many in the legal profession seek out theatre practitioners to assist them in honing these much-needed talents.

### Job description

Consulting with lawyers and law schools is not a full-time job for most theatre people, but many find it can supplement income while providing a much-needed service. Theatre practitioners work in three main areas in the legal field:

- Coaching lawyers and law students on presentational skills;
- Assisting attorneys as they prepare witnesses for trial; and
- Participating in mock trials and training sessions.

Bob Ankrom, executive director of the Florida Theatre Conference, has assisted in the training of lawyers for 24 years at the University of Miami, where Ankrom is professor emeritus of theatre. The university's law school holds mock trials in law classes, and law students play the parts of defense attorneys, prosecutors, plaintiffs and defendants. Afterward, Ankrom reviews a tape of the trial and gives suggestions on how the students can improve their delivery and better convince juries of their positions.

Janet Metzger, an actress and adjunct faculty member at Emory University School of Law in Georgia, also helps train aspiring attorneys. She works with law students in a Trial Techniques Program, a 10-day seminar that thrusts second-year law students into a virtual courtroom where they take on the roles of prosecutor and defense attorney. Actors are hired to coach and observe the students. After participating in this seminar, many law students decide to hone their skills in Metzger's semester-long course for third-year students, Courtroom

Persuasion Drama. This course introduces basic acting, directing and writing tools lawyers need to motivate and persuade jurors, and explains how they can apply these tools to courtroom performance.

Although Metzger often uses acting techniques to train lawyers, she notes that the object of the exercises is not to teach attorneys how to create an illusion or how to "put one over on the jury," as some people believe. In actuality, says Metzger, the idea behind teaching law students acting skills is to help them become "more authentic. The goal is improving presentational skills."

Theatre practitioners skilled in acting and directing also consult occasionally with trial lawyers to assist on cases. Consulting with trial lawyers is "big business," notes Ankrom. Most who work as trial consultants full-time have a graduate degree in psychology, but theatre artists also help lawyers win cases.

J. J. Ruscella, currently on the theatre faculty at the University of Central Florida, assists law firms, primarily working in the area of witness preparation. He began consulting with a law firm to help a family friend who was in mediation for an insurance claim. By looking at the facts and determining the best way to tell the story, Ruscella helped the firm win its case.

"Witness preparation is a key element in a successful trial, and in many ways it is similar to directing an actor," says Ruscella. "You ask questions, and that helps the witness clarify his or her story." However, Ruscella cautions, "You can't get your fingers into the facts." There is a

big difference, he notes, between helping a witness tell his or her story in a clear and direct manner – and telling a witness what to say.

Preparing the witness for the trial can be crucial to the outcome, Ruscella notes. "Every innocent person I've ever worked with feels guilty about something," he says. "It may be as simple as [the fact that] they don't believe in suing. But unless you ferret out that underlying guilt, it will work its way into a witness's deposition or testimony, and an innocent person will seem to be lying."

Actors who are interested in working with lawyers have a third option for employment: participation in courses offered by the National Institute for Trial Advocacy (NITA). NITA's mission is to promote justice through effective and ethical advocacy by training and mentoring lawyers to be competent and ethical advocates in the pursuit of justice. In its courses, the institute employs actors who assist the lawyers in developing litigation skills. "Actors bring a different perspective that helps lawyers build presentational skills," says Professor Laurence Rose, NITA president. NITA seminars don't offer actors full-time employment, but they do provide yet another way for performers to supplement their income.

### Typical salaries

Salaries vary widely depending on the job description and the firm that is hiring. Ruscella notes that "working directly with a lawyer, taking depositions and preparing for trial, can be quite lucrative." Typical pay for a trial consultant is \$50-\$300 per hour, depending on the type of trial and the consultant's experience. Actors participating in NITA training programs are paid about \$200 per day, and the work typically extends over two to three days.

### Job opportunities

Actors interested in working with law students should contact a law school directly to inquire about opportunities for

employment. Actors interested in working with NITA can contact the organization through its website (at right). Students interested in full-time careers as trial consultants would most likely need to combine their passion for theatre with undergraduate and graduate degrees in psychology.

#### **How a theatre background helps**

Theatre practitioners have the ability to recreate an event in a way that not only conveys the facts, but also allows the audience to experience visceral and emotional content. "All the elements crucial to theatre – telling a story, learning how to use your body and your voice effectively, and staging – are essential skills for trial lawyers," Metzger notes.

In addition, Ruscella says he employs the skills he has learned as a director to help witnesses clarify their testimony. "Like a good director, you don't give line readings," he says. "Rather, you ask the

right questions to trigger the story and then leave the witness alone." ■

#### **For more information**

*National Association for Trial Advocacy:*  
[www.nita.org/about.htm](http://www.nita.org/about.htm)

## **Marketing**

*(Continued from Page 6)*

and four- (or full-) color printing.

Price postcards, too. These miniature posters can go places poster can't. They can sell through the mail or through display on counters. Remember, never be cheap on the printing.

#### **Locate display sites**

Your poster can only seduce if it is seen. And despite what everyone says, size does matter – as does location. Where does your audience come from? What restaurants do they go to? What coffeehouses and shops? Don't waste your precious posters on distant locations.

Establish a relationship with the

*The Advocates:* [www.theadvocates.com](http://www.theadvocates.com)  
*Article, "All the Law's a Stage":*  
[www.courtstv.com](http://www.courtstv.com)

Amy Cuomo is an assistant professor of theatre at the University of West Georgia.

shopkeepers that will put posters in their windows. Removing your poster can be good PR, too. Beware of the poster snatchers/souvenir seekers – cruise your sites and replace any missing posters.

#### **Make the poster your own**

The key to great poster art is simple: looking, listening and researching. Look at what works in your community, listen to your producer and director, and research what has been done before. If you don't have a brilliant idea, steal one and then, like all great artists of the past: adapt it, adjust it and remodel it until it is your own. ■

Glynn Brannan is creative director for Theatre VCU at Virginia Commonwealth University in Richmond, Virginia.

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*MacBeth*, 2002 season

# So You Want to Study Theatre?

## *You're Choosing a Major that Will Prepare You for Life (as well as a Career)*

by David Balthrop

The lights come up. The rush of adrenaline runs through your veins. You prepare to do what you love most – participate in a live theatre performance. The stage, you've discovered, is where you feel most at home.

Now that you've made that discovery, you face what is for many a difficult task: telling your parents, relatives and friends that you want to major in theatre in college.

"Theatre?" they may say. "But what kind of job can you get with a theatre degree?"

One way for high school students to handle this conversation is to share data that shows the great things they can achieve through classes in theatre. Below is some information on types of theatre degrees, the benefits of theatre training, job prospects in theatre, and potential other careers in which theatre training can prove helpful – all of which should help you sell your parents on the many advantages of theatre study.

### Selecting a program

One of the first decisions you will have to make is to select the type of theatre program you wish to attend. When you talk with your parents, you

may want to define the programs available as falling into two categories: "learning" or "training" programs. For the purposes of this article, we will assume "learning" programs provide education you should have that may or may not lead directly to a specific job. "Training" programs, on the other hand, are designed to prepare you for a specific job and only that job.

If you wish to be successful in theatre, you need to attend one of these types of programs. "Learning" programs often are liberal arts programs, offered at a college or university, which lead to a Bachelor of Arts (BA), a Bachelor of Science (BS) or sometimes a Bachelor of Fine Arts (BFA) degree. "Training" programs, on the other hand, may take place in a conservatory environment, where you focus mainly on one theatre skill – such as acting – and take only a



*Ma Joad (Marie Merritt) reminisces and says goodbye to Oklahoma in the University of West Georgia's production of John Steinbeck's *The Grapes of Wrath*.*

few subjects unrelated to theatre. (See story and chart, Pages 11-12 for more detailed information on types of degrees.)

### Skills you will learn

Theatre schooling doesn't just prepare you for the stage. It also helps students develop an arsenal of skills, many of which are transferable to other jobs and careers. Essential skills you will learn in theatre that also will help in other aspects of life include the ability to:

- Focus and pay attention to details
- Work as a member of a team
- Work on your own
- Problem-solve quickly and creatively
- Produce presentations and do public speaking
- Accept criticism
- Manage time wisely
- Be flexible and work odd and long hours.

In addition to the skills needed to be successful in a career, many students also find that they tap into



*In addition to acting, students can pursue theatre careers in technical fields, such as design. Above, Adrienne Fischer, a 2006 graduate of Seton Hill University, paints in the school's backstage scene shop.*

Karen Glass

their creativity through the study of theatre.

- You will be a visual learner living in an increasingly visual age.
- You will not lose touch with your imagination.
- You will appreciate art and aesthetics.
- You will boost your creativity in a way that is impossible for those who stare at computers all day.
- You will be more self-confident around others.
- You will increase your ability to learn at a fast pace.
- You will improve your decision-making skills.

### Job prospects in theatre

After you have completed your theatre education, how will you make a living? Of course, we all dream of “making it” in the theatre scene.

According to the U.S. Department of Labor’s Bureau of Labor Statistics, employment in the “Leisure and Hospitality” sector has been on an upward trend over the last decade. In 1996, there were just under 11 million people working in that industry. In 2005, that number had reached nearly 13 million. Additionally, the pay for workers in the industry has also increased during that time frame. Wage estimates for some entertainment professions are:

- Actors, \$15 hourly
- Directors, \$46,000 annually
- Set Designers, \$36,000 annually
- Dancers, \$13 hourly
- Choreographers, \$34,000 annually
- Musicians and singers, \$20 hourly
- Costume Attendants, \$13 hourly
- Makeup Artists, \$42,000 annually
- Carpenters, \$20 hourly
- Electricians, \$28 hourly

The U.S. government projects the following job growth by 2014: actors, +16.1%; producers, directors,



Jamie Bullins

Kennesaw State University’s Department of Theatre & Performance Studies presents *King of Hearts* in spring 2006.

# The Stars Align

Southeastern Successes

Share Advice on Finding Your Place in the Theatre Universe

by Paul B. Crook

From Broadway to Hollywood and all points in between, artists who attended schools in the Southeast are consistently at the top of their fields. Some of the success stories are extremely well-known to American audiences and some are still relatively unknown – for now.

One thing all of them have in common, though, is a tie to a school in the South – possibly the one you’re attending! These ties continue to exert a pull on these artists, and they have graciously agreed to offer a few words of advice to you, the current denizens of their favorite hallowed halls of learning.

Those offering advice in this issue range from a Tony Award-nominated actress (Rebecca Luker) to a pioneer in the emerging field of motion capture fight choreography (Michelle Ladd) to an Emmy Award-nominated writer and producer (Debra Fordham). This is, by no means, a comprehensive list of all of the success stories that can be found in the alumni rolls of colleges and universities in our region, but it certainly is a great cross-section.

Each of these individuals has offered up a few words of wisdom on what you can do to get the most out of college or graduate school. Read their advice in the pages that follow, and benefit from their experiences. In a few years you may be the one offering up your assistance for the next group of eager students.

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Paul B. Crook is an assistant professor of theatre at Louisiana Tech University and a member of SETC’s Publications Committee.



### Debra Fordham Writer/Producer

BFA, Theatre, 1991  
(Magna Cum Laude)  
Valdosta State University  
("College" at the time)

#### CREDITS:

- Production Assistant, ABC’s *Camp Wilder*, with Hillary Swank, Jay Mohr and Jerry O’Connell
- Production Assistant and later Writer’s Assistant, CBS’s *Murphy Brown*
- Supervising Producer/Writer, NBC’s *Scrubs* (series nominated for an Emmy in 2006)

#### ADVICE:

Try lots of different things. In college, I stage-managed, acted, directed and wrote. There are so many ways to make a living in this business. It’s best to keep experimenting and be open to the fact that your strengths might lie in areas you haven’t even considered.

Listen to your professors. They really do know a lot and can be an invaluable resource even after you graduate. Ask them for an honest evaluation of your strengths and weaknesses and have the courage to listen.

Work hard. It’s a cliché, but hard work really does pay off. You need to start developing good work habits now. Be on time, be prepared and have a great attitude. Not only will you maximize your learning opportunities, but you’ll also stand out among your peers.

# Making Sense of An

by Hardy Koenig

**S**o you want to pursue a degree in theatre but are not sure what type is best for you? With an alphabet soup of nearly a dozen degrees available – from AA to PhD – you may feel as if you need a decoder to find the right one. There are many different tracks to a job in theatre, but certain degrees are generally accepted as leading to specific types of jobs.

Students who hope to attain tenure as a professor one day need to pay special attention to the type of degree they pursue to ensure they have a “terminal” degree. A terminal degree is the highest degree attainable in a particular area of theatre and is typically required for you to teach at the college or university level in that area. For example, the highest degree in the areas of history, theory and criticism is a PhD. In the areas of acting, design and directing, the highest degree can be an MFA or a PhD. Without a terminal degree, you are unlikely to get a permanent, tenure-track position – although professional experience or accomplishment can open the door to an academic appointment even without an advanced degree.

At right is a chart that explains each type of degree and provides information on the career path that most students take when they pursue that degree. Although these definitions will apply at most schools, please note that some may define their degrees in a slightly different way.

In addition to considering the degrees outlined, you may also want to get more information about true conservatories OUTSIDE the college or university setting. These do not offer a degree, but may award a certificate or diploma. Conservatories are designed to provide the committed artist with intensive training in the craft beyond what’s available in a college. Admission is by audition, interview or both. Students rarely take academic courses, instead focusing entirely on practical work in a two-year or one-year program. According to the article, *Choices*, on the Educational Theatre Association website, “Conservatories that offer associate degrees or certificates, generally in a two-year program, are concentrated versions of the professional training approach; the difference [between BFA and conservatory programs], other than the length of the course of study, is that BFA programs include a small amount of general, non-theatre coursework, and conservatories don’t.”

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Hardy Koenig, SETC’s manager of membership, marketing and educational services, holds a BA in theatre from the University of Texas at Austin and an MFA in acting from the University of North Carolina at Greensboro.

James Cuthrell



*If you are not acting in a play, you can learn more about production in general by assisting backstage. Above, Samantha Bland helps fit Rachel Adams into her corset backstage before Meredith College’s production of *Scenes & Revelations* in September 2005.*

+16.4%; set designers, +13.6%; dancers, +16.8%; choreographers, +16.8%; musicians and singers, +40.8%.

### **Jobs in other professions**

Having an alternate plan or recognizing that you have skills for other jobs besides theatre will never hurt – and may make your parents more comfortable with your choice.

Theatre schooling provides skills that can make you a very marketable candidate for jobs in other fields, such as: law; museum/historical interpretation; sales; negotiation; politics; public relations; marketing; education; tour/travel; resort entertainment/cruise lines; TV production; film production; faux finishing/refinishing; interior decoration; research; or carpentry. While you may need to further your education to become proficient in another field, your theatre learning makes you a viable candidate for that study.

### **Theatre will take you where you want to go**

As you look to the future, make plans that will help you reach your dreams in the theatre, but remain open to what the world may throw at you. While studying for your theatre degree, you may find that environmental law is your true calling. Or at the end of your theatre studies, you may choose to sell insurance with your Uncle Jack, who has just been waiting for you to get a degree.

No matter what career you pursue after college, your theatre schooling will provide you with valuable skills for your future. So, stand in the limelight... move that scenery... build those costumes. What you learn in theatre will help you in your next life stage. ■

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David Balthrop is chair of the Department of Theatre and Dance at Murray State University in Kentucky.

*Want more information on theatre job prospects? Visit the website of the U.S. Department of Labor, Bureau of Labor Statistics at: [www.bls.gov](http://www.bls.gov).*

*Rick St. Peter (Actors Guild of Lexington), Brent Menchinger (Scenographer, Murray State University) and Jonathan Awori (Acting, Murray State University) provided assistance with this article.*

# Alphabet Soup of Degrees: from AA to PhD

DEGREE	DESCRIPTION	LEADS TO
<b>AA</b> <b>AS</b> or <b>AFA</b>	<b>AA</b> (Associate of Arts) and <b>AS</b> (Associate of Science) degrees are two-year degrees, usually completed at a community college. They also can serve as an intermediate qualification for students wishing to transfer to degree programs at other educational institutions. The <b>AFA</b> (Associate of Fine Arts) degree is a relatively new but increasingly popular community college degree that usually includes more theatre coursework than the AA or the AS. Most theatre students with AA degrees go on to four-year colleges or universities.	<i>Usually:</i> Four-year BA or BFA degree
<b>BA</b>	The <b>BA</b> (Bachelor of Arts) degree provides students with broad knowledge in the arts, humanities and sciences, as well as in theatre. In its standards for degree-granting institutions, the National Association of Schools of Theatre (NAST) states that BA theatre students will develop basic technique and get production experience in an environment that “leads to a fuller intellectual grasp of the art.” At most schools, NAST says, about 60 percent of the BA curriculum is general education courses, while 25 percent is theatre studies and 15 percent is electives. Most BA programs do not require an audition; students simply declare theatre as their major.	<i>Usually:</i> Teaching grades K-12 with certification <i>Sometimes:</i> MA and possibly PhD if teaching in the university setting is the goal; MFA or other training if a professional career is the goal
<b>BFA</b>	The <b>BFA</b> (Bachelor of Fine Arts) places “primary emphasis... on the development of skills, concepts and sensitivities essential to the theatre professional,” according to NAST. At most schools, NAST says, the BFA curriculum reverses the theatre/general education course breakdown of the BA program, with approximately 60 percent of the BFA coursework in theatre, while 25 percent is general education and 15 percent is electives. Most programs require an audition or portfolio review for acceptance.	<i>Usually:</i> Professional work; MFA if working or teaching in production is a goal <i>Sometimes:</i> MA and possibly a PhD if teaching is the goal
<b>MA</b> or <b>MS</b>	The <b>MA</b> (Master of Arts) degree is usually a two-year program requiring completion of a comprehensive exam or written thesis. The MA degree tends to be research-oriented or academically oriented and often leads to further study toward a PhD. The <b>MS</b> (Master of Science) degree is similar to the MA, but the curriculum may include courses not normally in the MA curriculum, such as information technology, math or science.	<i>Usually:</i> Teaching at community college level; administrative work or the PhD <i>Sometimes:</i> Professional work as an administrator, dramaturg or actor
<b>MEd</b>	The <b>MEd</b> (Master of Education) degree is usually designed to provide advanced training and professional development for K-12 teachers.	<i>Usually:</i> Teaching in K-12 or community college; job in theatre administration or the PhD <i>Sometimes:</i> Professional work as an education director, administrator, dramaturg or actor
<b>MFA</b>	The <b>MFA</b> (Master of Fine Arts) is intended as a terminal degree for those planning to work or teach in theatrical production. Programs of study usually include scenic, costume and lighting design, technical direction, sound design, dramaturgy, acting, directing and playwriting. Students usually must complete a creative project, written report and/or comprehensive exams.	<i>Usually:</i> Professional work <i>Sometimes:</i> Teaching at the college or university level
<b>PhD</b>	The <b>PhD</b> (Doctor of Philosophy) often is a terminal degree for researchers and academically oriented students. PhD students usually participate in production, although this is not always required. According to NAST’s <i>Advisory for Students Considering the PhD in Theatre</i> , “PhD programs vary with regard to structure. Some programs are built around a clear set of curricular requirements. Others are more individualized.”	<i>Usually:</i> Teaching at the college and university level

# 10 Things Students Need To Know When They Arrive on Campus

by Carrie Ann Collins

Attending a college or university theatre program as an undergraduate or graduate student is an important step in preparing yourself for a career in the theatre. In fact, many professionals in the field believe that higher education provides the training most students of theatre need to succeed in the professional arena.

So how can you make the most of your time at a college or university? Below you will find 10 suggestions from college and university professors on how to succeed in undergraduate and graduate theatre programs. Although each student's experience will differ, these ideas should help you make the most of your time at school.

## 1 Nurture a creative, open mindset.

Theatre learning is based on exploration and experimentation. Don't play it safe. Take risks.

"Listen and learn – don't be afraid to ask questions," says Shannon Robert, adjunct professor of theatre at William Carey University in Mississippi and the former chair of the Region IV Kennedy Center American College Theater Festival (KCACTF).

Whether you are developing a new character as an actor or experimenting with a new lighting technique, you have to be open to new ideas and allow yourself to make mistakes.

*Right: Students act in a production of Picnic on the Battlefield by Fernando Arrabal at the University of Montevallo in Alabama in the fall of 2005.*



"The excitement in studying theatre at the university level should be in discovering what you *don't* know or *cannot* do, not in showing what you already know or have already accomplished," says Judith Chaffee, associate professor of theatre and director of movement at Boston University. "Rekindle the excitement of learning like a child."

## 2 Realize the university setting is very different from your high school.

Not everyone is cast in every play. If you were the "top dog" in high school, you likely will find that no longer is the case at the university level. If you are not cast right away, be proactive and volunteer your help in other areas of productions.

"Never burn bridges," Robert cautions. "It just isn't worth it in the long run – it will always come back to haunt you."

Although the university setting is more competitive than your high school drama club, it also offers many more opportunities to learn about broader aspects of theatre. If you can't design the set, see if you

## Advice from Students and Recent Grads

*"Don't wait for other students or professors to ask for your help. Volunteer yourself! Theatre is collaborative – plus, it is a great way to meet new friends and learn."* - Dorothy Camak, 2005 graduate, performing arts, Clemson University

*"It is important to comprehend that success is relative, and that everyone is continuously learning in this profession. You will never be finished! The real actors are the ones who are happy to get any part, work hard in everything they do, and are content in their understanding that life is not going to end up with 20 million [dollars] per picture."* - Dallas Tate, theatre graduate student, University of Southern Mississippi

*"Respect the people who have been there longer than you, especially your teachers, and you will be shown respect. Be open to any and all forms of teaching, from teachers and students alike, and observe different methods. Be open to criticism; it is a good thing and will help you become better. ... Take nothing for granted!"* - Eric Stewart, production intern, Brooks Center for Performing Arts, Clemson University

can assist or even shadow the designer. Learning to collaborate is essential to your success in theatre. The best way to do that is to participate in as many areas of a production as you can – to understand how the entire process works.

### **3 Theatre is not a path to fame and fortune.**

Theatre is work – hard work. It isn't about getting famous or getting rich. Creating a life in theatre requires passion, courage, and sometimes blood and sweat spent working on productions that may not reward you financially or even recognize you in ways that you would appreciate. You must do theatre for the sheer love of it alone, "because you can't *not* do it," says Mark Charney, director of theatre at Clemson University in South Carolina.

### **4 Develop time management skills.**

Working on theatre productions while going to classes, taking exams and writing papers takes serious planning.

"Time management skills – balancing your studies with extra-curricular or required activities such as production work – is vital to learn how to do," says Monique Sacay-Bagwell, associate professor of theatre at Lander University in South Carolina.

You'll need to set goals and balance your time among your many responsibilities. One of the key first steps is to prioritize your responsibilities, your hobbies and your socializing. Set up your study time in advance, and stick to your schedule. A set plan will ensure that you complete your school work – and leave you some time to enjoy the social life and hobbies that also fulfill your life.

### **5 Learn ensemble generosity!**

Part of the professional training aspect of college theatre is learning how to trust others with your artistic visions as well as yourself. When working in a class or on a show, you are part of an ensemble – and you are responsible to the others in that ensemble, as they are to you.

"Ensemble generosity means taking personal responsibility to fulfill the roles necessary to help the ensemble succeed – whether you are onstage or off," says Sacay-Bagwell.

Learning to give of yourself for the good of the whole is crucial in your development as an artist.

### **6 Embrace discipline.**

Theatre programs require more than passing a class or earning an "A." Your skills and knowledge should accumulate and deepen throughout your years of studying.

# The Stars Align

Southeastern Successes  
Share Advice on Finding Your Place in the Theatre Universe



## **Michelle Ladd Motion Capture Fight Director/ Stunt Woman/Combat Teacher**

BA, Theatre (Minor: Dance), 1992  
Birmingham-Southern College

MFA, Theatre (Acting), 1996  
University of Alabama

Stage combat training through Society of American Fight Directors – Certified Teacher since 1997

### **CREDITS:**

- Motion capture fight director for the featured films: *Lord of the Rings*, *Return of the King*; *The Chronicles of Narnia*; *Flags of Our Fathers*; and *Appleseed II* (Japanese animation)
- Feature film and TV stunt performer in *Iron Palm*, *Legacy*, *Lover's Lane*, and *The Strange Case of Dr. Jekyll*
- Motion capture performer in numerous games, including the award-winning *Metroid Prime* as "Samus Aran"

### **ADVICE:**

Be a sponge during your academic education: Soak up everything you can, and take advantage of every opportunity given! You never know how you might eventually use that knowledge. I make a living as a fight director, but I was not initially attracted to this skill. Now it has become my passion and, in retrospect, I am well suited for this field. Take your God-given talents and life experiences and find the vision for your life's work from them. Maintain your convictions, yet have an open mind.

Seek mentors that support and challenge you. Encouragement and a sense of focus are valuable as you define your niche. Don't be discouraged – stay diligent.

Have a plan to get you through the lean years as you pursue your art. If you have other interests – for example, computer graphics or science – nurture those skills, too. You would be surprised how successfully you can integrate 'diverse' skills and passions in the professional world.

Work hard and maintain a positive attitude. You are not just gaining education; you are also determining the work ethic that will serve you throughout your professional career.

"Learning theatre is vertical, not horizontal," Chaffee says. "Every class supports the next. Build on what you learn in one class for growth in the next."

There is nothing more frustrating for a teacher than to have to re-teach something students learned in a previous class but forgot. This is where discipline will help you.

For example, if you learn yoga moves in a movement class during your first year, you should continue honing your physical skills after that, whether you continue to practice yoga in class or not. The same is

# 100 Essential Plays: How Many of These Have You Read?

by Dennis Delaney

Reducing the entire history of dramatic literature down to a list of the “100 best plays” is an exercise in futility – but a fun exercise in futility. It becomes particularly difficult when assessing plays from the last 20 or 30 years, so my choices are, even from my own perspective, somewhat arbitrary. Here’s my best shot (for now). Are they the 100 best plays ever written? Who knows? But they are inarguably among the most influential, the most anthologized, and in many cases, the most produced plays in the world. You should know them, every one.

## Classical Greece

1. Aeschylus, *Agamemnon*
2. Aristophanes, *Lysistrata*
3. Euripides, *Medea*
4. Sophocles, *Oedipus Rex*

## England (Medieval and Renaissance)

5. Ben Jonson, *Volpone, or The Fox*
6. Christopher Marlowe, *Doctor Faustus*
- 7-14. William Shakespeare, *Hamlet; Henry IV, Part 1; King Lear; Macbeth; A Midsummer Night’s Dream; Othello; Romeo and Juliet; Twelfth Night*
15. John Webster, *The Duchess of Malfi*

## England (17th and 18th Centuries)

16. William Congreve, *The Way of the World*
17. Oliver Goldsmith, *She Stoops to Conquer*
18. Richard Sheridan, *The School for Scandal*
19. William Wycherley, *The Country Wife*

## England (19th and Pre-WWI 20th Century)

- 20-22. George Bernard Shaw, *Arms and the Man; Candida; Pygmalion*
  23. Oscar Wilde, *The Importance of Being Earnest*
- ## England (Post WWI to 1960)
- 24-25. Noel Coward, *Blithe Spirit; Private Lives*
  26. John Osborne, *Look Back in Anger*

## England (Post-1960)

27. Caryl Churchill, *Cloud Nine*
28. Joe Orton, *Loot*
- 29-30. Harold Pinter, *The Birthday Party; The Homecoming*
31. Peter Shaffer, *Amadeus*
- 32-33. Tom Stoppard, *Arcadia; Rosencrantz and Guildenstern are Dead*

## France

34. Jean Anouilh, *The Lark*
35. Georges Feydeau, *A Flea in Her Ear*
36. Jean Genet, *The Maids*
37. Jean Giraudoux, *The Madwoman of Chaillot*
38. Victor Hugo, *Hernani*
39. Eugène Ionesco, *The Chairs*
- 40-41. Molière, *The Misanthrope; Tartuffe*
42. Jean Racine, *Phaedre*
43. Edmond Rostand, *Cyrano de Bergerac*
44. Jean-Paul Sartre, *No Exit*

## Germany

- 45-46. Bertolt Brecht, *The Caucasian Chalk Circle; Mother Courage and Her Children*
47. Georg Büchner, *Woyzeck*
48. Johann Goethe, *Faust, Part 1*
49. Frank Wedekind, *Spring Awakening*

## Ireland

- 50-51. Samuel Beckett, *Endgame; Waiting for Godot*
52. Martin McDonagh, *The Beauty Queen of Lenane*
53. Sean O’Casey, *Juno and the Paycock*
54. J.M. Synge, *The Playboy of the Western World*

## Italy

55. Carlo Goldoni, *The Servant of Two Masters*
56. Luigi Pirandello, *Six Characters in Search of an Author*

## Russia

- 57-60. Anton Chekhov, *The Cherry Orchard, The Seagull, The Three Sisters, Uncle Vanya*
61. Nikolai Gogol, *The Inspector General*
62. Maxim Gorki, *The Lower Depths*
63. Ivan Turgenev, *A Month in the Country*

## Scandinavia

- 64-66. Henrik Ibsen, *A Doll’s House; Ghosts; Hedda Gabler*
67. August Strindberg, *Miss Julie*

## Africa / South Africa

68. Athol Fugard, *“Master Harold”...and the Boys*

## Spain

69. Calderon de la Barca, *Life Is a Dream*
70. Federico Garcia Lorca, *Blood Wedding*
71. Lope de Vega, *Fuente Ovejuna*

## U.S. (Eugene O’Neill through 1960)

72. Philip Barry, *The Philadelphia Story*
73. Lorraine Hansberry, *A Raisin in the Sun*
74. Lillian Hellman, *The Little Foxes*
75. George S. Kaufman and Moss Hart, *You Can’t Take It with You*
- 76-77. Arthur Miller, *The Crucible; Death of a Salesman*
78. Clifford Odets, *Waiting for Lefty*
- 79-80. Eugene O’Neill, *The Iceman Cometh; Long Day’s Journey into Night*
81. Elmer Rice, *The Adding Machine*
82. William Saroyan, *The Time of Your Life*
- 83-84. Thornton Wilder, *Our Town; The Skin of Our Teeth*
- 85-86. Tennessee Williams, *The Glass Menagerie; A Streetcar Named Desire*

## United States (1960 and Beyond)

87. Edward Albee, *Who’s Afraid of Virginia Woolf?*
88. David Auburn, *Proof*
- 89-90. Tony Kushner, *Angels in America, Parts 1 & 2*
- 91-92. David Mamet, *American Buffalo; Glengarry Glen Ross*
93. Suzan-Lori Parks, *Topdog/Underdog*
94. David Rabe, *Streamers*
- 95-96. Sam Shepard, *Buried Child; A Lie of the Mind*
97. Neil Simon, *Lost in Yonkers*
98. Paula Vogel, *How I Learned to Drive*
99. August Wilson, *The Piano Lesson*
100. Lanford Wilson, *5<sup>th</sup> of July*

true with every special skill you learn. Keep working with them so they stay with you.

Don’t expect your teachers to create discipline for you in classes or rehearsals. Begin setting up your work space, organizing your tools and warming up on your own, without waiting to be told.

## 7 Take advantage of networking.

Make contact with professors quickly.

“I always remember the student that comes into my office and introduces himself/herself upon arriving on campus,” says Will York, chair of the theatre department at the University of Alabama at Birmingham. “The faculty wants to meet each new student and to be of help when needed.”

After you start classes, begin to seek out mentors within the university and your department. Also, look for ways to make connections in the larger theatre community. Be sure to attend guest lectures at your college and at other area schools.

It is never too early to start networking, making connections in your discipline, learning how the theatre community works

# 100 Great Plays You

by Dennis Delaney

Directors are always on the lookout for diamonds in the rough – wonderful scripts that are rarely produced, but merit production. I’ve put together this list of plays as a kind of treasure chest of obscure masterpieces. Each and every one of them is worth your time, and I encourage you to seek them out.

1. Mike Leigh, *Abigail’s Party*
2. Rodney Ackland, *Absolute Hell*
3. Dario Fo, *Accidental Death of an Anarchist*
4. Eric Bentley, *Are You Now or Have You Ever Been?*
5. Douglas Carter Beane, *As Bees in Honey Drown*
6. Tom Murphy, *Bailegangaire*
7. Philip Kan Gotanda, *Ballad of Yachiyo*
8. Ben Jonson, *Bartholomew Fair*
9. S.J. Perelman, *The Beauty Part*
10. Marc Connelly and George S. Kaufman, *Beggar on Horseback*
11. Robert Lowell, *Benito Cerino*
12. John L. Balderston and J.C. Squire, *Berkeley Square*
13. Max Frisch, *Biedermann and the Firebugs*
14. Vassily Sigarev, *Black Milk*
15. Pearl Cleage, *Blues for an Alabama Sky*
16. Susanna Centlivre, *A Bold Stroke for a Wife*

Have your own list of must-read plays? Or best (fill-in-the blank) plays? Let us hear from you. Send your list to: [deanna@setc.org](mailto:deanna@setc.org)

and thinking about the path you want to take with your theatre degree.

“Start investigating the many career opportunities *before* your senior year,” Sacay-Bagwell recommends.

Students in the Southeast will find many organizations willing to assist, train and educate them. Start attending as many events as you can, and be sure to keep up with organizational news through newsletters and other publications. Some of the organizations that you should seek out include SETC, KCACTF and your state’s theatre organization. Be sure to investigate scholarships, awards and competitions sponsored by these and other organizations. You also may want to investigate internship programs at professional and community theatres.

**8 Read plays – don’t just watch them.** You should read as many plays as you can while in school. (See lists at left and below, and also ask your teachers for suggestions.)

“Too often theatre students forget that theatre begins with the text,” says Charney.

# The Stars Align

Southeastern Successes  
Share Advice on Finding Your Place in the Theatre Universe



**Casey T. Reitz**  
Development Director

BA, Theatre, 1998 (Cum Laude) University of Alabama  
MFA, Theatre Management, 2003, Yale University

## CREDITS:

- Current Director of Development, The Public Theater, New York City
- Former Director of Individual Giving, The Manhattan Theatre Club
- Former Consultant, Webb Management Services, New York City
- Former Associate Director, Strategic Planning, Yale School of Drama/Repertory Theatre

## ADVICE:

I have been very fortunate to have attended wonderful theatre training programs. I began at the University of Alabama in the acting program. While there I immersed myself in the theatre department because I wanted to learn every aspect of theatre, including technical production and management. I eventually realized I didn’t want to be an actor, but was thrilled to be able to continue to pursue a career in theatre when I discovered that I really enjoyed management. Having an open mind and thinking of myself as a theatre person as opposed to just an actor made all the difference for me.

Beyond learning everything you can from your instructors, be sure to commit to collaborating with your classmates. These relationships are important as these contacts will provide you with support and advice throughout your career.

## Probably Haven’t Read, but Should

17. Harry Kondoleon, *Christmas on Mars*
18. Meyer Levin, *Compulsion*
19. Jack Gelber, *The Connection*
20. David Greig, *The Cosmonaut’s Last Message to the Woman He Once Loved in the Former Soviet Union*
21. Gregory Murphy, *The Countess*
22. J.B. Priestley, *Dangerous Corner*
23. Len Jenkin, *Dark Ride*
24. Wallace Shawn, *The Designated Mourner*
25. John Whiting, *The Devils*
26. Cicely Hamilton, *Diana of Dobson’s*
27. Elmer Rice, *Dream Girl*
28. Jean Giraudoux, *The Enchanted*
29. Nicky Silver, *The Food Chain*
30. Pierre Marivaux, *The Game of Love and Chance*
31. Ben Hecht, *The Great Magoo*
32. Bertolt Brecht and Kurt Weill, *Happy End*
33. Philip Barry, *Here Come the Clowns*
34. Leonid Andreyev, *He Who Gets Slapped*
35. Maxwell Anderson, *High Tor*
36. Brendan Behan, *The Hostage*
37. Philip Barry, *Hotel Universe*
38. Amlin Gray, *How I Got That Story*
39. Robert Sherwood, *Idiot’s Delight*
40. Michael McClure, *Josephine: The Mouse Singer*
41. R.C. Sheriff, *Journey’s End*
42. George S. Kaufman and Ring Lardner, *June Moon*
43. Diane Samuels, *Kindertransport*
44. Manuel Puig, *The Kiss of the Spider Woman*
45. Arnold Wesker, *The Kitchen*

46. David Hirson, *La Bête*
47. Dermot Bolger, *The Lament for Arthur Cleary*
48. Edward Ravenscroft, *The London Cuckolds*
49. Steven Dietz, *Lonely Planet*
50. James Thurber & Elliott Nugent, *The Male Animal*
51. Sophie Treadwell, *Machinal*
52. June Havoc, *Marathon ’33*
53. Tom Donaghey, *Minutes from the Blue Route*
54. Orson Welles, *Moby Dick - Rehearsed*
55. Dennis McIntyre, *Modigliani*
56. Lanford Wilson, *The Mound Builders*
57. A.A. Milne, *Mr. Pim Passes By*
58. John Logan, *Never the Sinner*
59. Stephen MacDonald, *Not About Heroes*
60. Frank McGuinness, *Observe the Sons of Ulster Marching Towards the Somme*
61. Jean Giraudoux, *Ondine*
62. Sutton Vane, *Outward Bound*
63. Tom Dudzick, *Over the Tavern*
64. Phillip Ridley, *The Pitchfork Disney*
65. Ferenc Molnár, *The Play’s the Thing*
66. Hélène Cixous, *Portrait of Dora*
67. Gilles Segal, *The Puppetmaster of Lodz*
68. Brendan Behan, *The Quare Fellow*
69. Jean Anouilh, *Ring Round the Moon*
70. Arthur Kopit, *Road to Nirvana*
71. Thomas Dekker and Thomas Middleton, *The Roaring Girl*
72. Ben Travers, *Rookery Nook*
73. Aphra Behn, *The Rover*

74. Karel Capek, *R.U.R.*
75. Githa Sowerby, *Rutherford and Son*
76. Percy MacKaye, *The Scarecrow*
77. Jeffrey Hatcher, *Scotland Road*
78. S.N. Behrman, *The Second Man*
79. Benn W. Levy, *Springtime for Henry*
80. George M. Cohan, *Seven Keys to Baldpate*
81. Preston Sturges, *Strictly Dishonorable*
82. José Rivera, *Sueño*
83. Nikolai Erdman, *The Suicide*
84. Elizabeth Egloff, *The Swan*
85. John Krizanc, *Tamara*
86. Ted Tally, *Terra Nova*
87. John Wexley, *They Shall Not Die*
88. Jean Anouilh, *Thieves’ Carnival*
89. George Abbott and John Cecil Holm, *Three Men on a Horse*
90. Robert Ardrey, *Thunder Rock*
91. Harry Gibson, *Trainspotting*
92. André Gide and Jean-Louis Barrault, *The Trial*
93. Pierre Marivaux, *The Triumph of Love*
94. Tom Murphy, *The Wake*
95. Harley Granville-Barker, *Waste*
96. Michael Frayn, *Wild Honey*
97. John O’Keefe, *Wild Oats*
98. Arthur Kopit, *Wings*
99. Maxwell Anderson, *Winterset*
100. George F. Walker, *Zastrozzi*

Dennis Delaney developed these lists for students in the Ohio University School of Theatre Professional Director Training Program, which he directs.



Joseph Kelly is Seymour and Katie Powell is Audrey in Freed-Hardeman University's production of *Little Shop of Horrors* in fall 2006.

"An increased understanding of textual studies, especially analysis, criticism and dramaturgy, teaches students principles of acting, directing and design. Reading and understanding plays is instrumental in theatre education, and should represent the cornerstone of every program."

You should also "obtain a reading list of the important theatre training books and read them throughout your studies, whether you are required to or not," says Sacay-Bagwell.

## 9 **Respect the varying philosophies of professors, teachers and directors.**

The beauty of having multiple teachers is that they provide you with multiple viewpoints, techniques and theories. If one teacher's training techniques seem to contradict those of another teacher, then all the better! That will help to prepare you for the professional theatre world, where you also will find

that processes vary.

You also need to understand the chain of command within a theatre or institution. There are many positions in a theatre organization, and everyone does his or her part. Learn the roles that various people play in a theatre organization, and respect their contributions.

## 10 **Nip jealousy and competitiveness in the bud.**

If others in your theatre program intimidate you because they are getting cast in plays and you aren't, then befriend and learn from them, rather than hating them. They may have insight you lack, and they may be able to help you.

If you show respect for students who have been there longer than you, they may be able to help you by sharing their own college experiences. Take advantage of the knowledge and experience learned by others. Perhaps they can even prevent you from making some of the same mistakes they did! ■

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Carrie Ann Collins is an assistant professor of theatre, director of the acting program in the Department of Performing Arts, and advisor to the Clemson Players student theatre organization at Clemson University.

Step into the Spotlight at...

WESLEYAN College

Imagine being surrounded by hundreds of people who are absolutely convinced you can do anything. That's how it is at Wesleyan. Our productions focus on strong roles for women, and we have lots of opportunities for directing and technical work. Find out about our theatre major and fine arts scholarships at [www.wesleyancollege.edu](http://www.wesleyancollege.edu) and cast yourself in the role of a lifetime at Wesleyan College. Macon, Georgia 800.447.6610

# 2007 SETC College, University & Training Program Directory

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.

## THE ACTING SCHOOL OF SOUTH FLORIDA

2640 Hollywood Blvd. #212  
Hollywood, FL 33020

**Degrees:** No degrees; document of completion.

**Profile:** The curriculum features practical acting techniques providing a smooth transition to a professional career. A team approach to component training offers the actor an adaptable means to working in all media.

**Contact:** Michael Gioia  
954-921-2622; training@theactingschool.org  
theactingschool.org

## AGNES SCOTT COLLEGE

141 E. College Ave.  
Decatur, GA 30030-3797

**Degrees:** BA: Theatre; Minors: Theatre, Dance

**Profile:** Agnes Scott College offers a student-centered theatre and dance program that offers foundational training, faculty collaboration and production opportunities bounded only by individual drive and creativity.

**Contact:** David S. Thompson, Chair  
404-471-6250; dthompson@agnesscott.edu  
www.agnesscott.edu

## ALABAMA STATE UNIVERSITY

PO Box 271  
Montgomery, AL 36101-0271

**Contact:** Tommie Stewart  
334-229-4184; tstewart@alasu.edu  
www.alasu.edu/home/

## AMERICAN MUSICAL AND DRAMATIC ACADEMY (AMDA)

6305 Yucca St., Los Angeles, CA 90028  
2109 Broadway, New York, NY 10023

**Degrees:** Professional performing certificate programs in acting and musical theatre with BA or BFA degree completion options.

**Profile:** AMDA is a full-time conservatory school offering our students professional training in acting and musical theatre in the two entertainment capitals of the world, Los Angeles and New York City.

**Contact:** Eric Thompson  
866-374-5300; ethompson@amda.edu  
www.amda.edu

## ANDERSON UNIVERSITY

316 Boulevard  
Anderson, SC 29621

**Degrees:** BA: Theatre

**Profile:** A dynamic Christian college theatre program, providing excellent performance and technical opportunities; production and arts administration tracks at the upper level.

**Contact:** Cara Wood  
864-231-2179; cwood@andersonuniversity.edu  
www.andersonuniversity.edu

## ANDREW COLLEGE

413 College St.  
Cuthbert, GA 39840

**Degrees:** AA: Theatre; Certificate: Musical Theatre

**Profile:** Andrew College offers unique liberal arts training in a small, comfortable, family-type atmosphere.

**Contact:** Dr. Susan Tusing  
800-664-9250; susantusing@andrewcollege.edu  
www.andrewcollege.edu/finearts.html

## APPALACHIAN STATE UNIVERSITY

Department of Theatre and Dance  
PO Box 32123

Boone, NC 28608

**Degrees:** BA: Theatre Arts; BS: Teaching

Theatre Arts, K-12; Minors: Theatre Arts, Dance  
**Profile:** Appalachian State University Department of Theatre and Dance offers a dynamic co-curricular production program that provides exemplary theatre and dance experiences to departmental students, the university community and the region.

**Contact:** Dr. Ray Miller  
828-262-3028; millerrf@appstate.edu  
www.theatre.appstate.edu

## ARMSTRONG ATLANTIC STATE UNIVERSITY

11935 Abercorn St.  
Savannah, GA 31419-1997

**Degrees:** BAs: Theatre, Performance, Technical/Design, Management/Marketing; Theatre: Minor

**Profile:** Armstrong Atlantic State University is a student-driven, production-focused theatre program seeking motivated, hard-working students who thrive in positions of responsibility.

**Contact:** (for students interested in technical design or management/marketing) Dr. Peter Mellen  
912-921-2395; mellenpe@mail.armstrong.edu

**Contact:** (for students interested in acting and performance) Pamela Sears  
912-921-7384; searsspam@mail.armstrong.edu  
www.finearts.armstrong.edu

## AUBURN UNIVERSITY

Telfair Peet Theatre  
Auburn, AL 36849-5422

**Degrees:** BA: Theatre; BFAs: Performance, 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:** Dan LaRocque, Chair  
334-844-6616; larocdj@auburn.edu  
www.auburnuniversitytheatre.org

## AVERETT UNIVERSITY

420 West Main St.  
Danville, VA 24541

**Degrees:** BA: Theatre; BA or BS: Theatre with Teacher License; BA: English/Theatre with or without Teacher License

**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

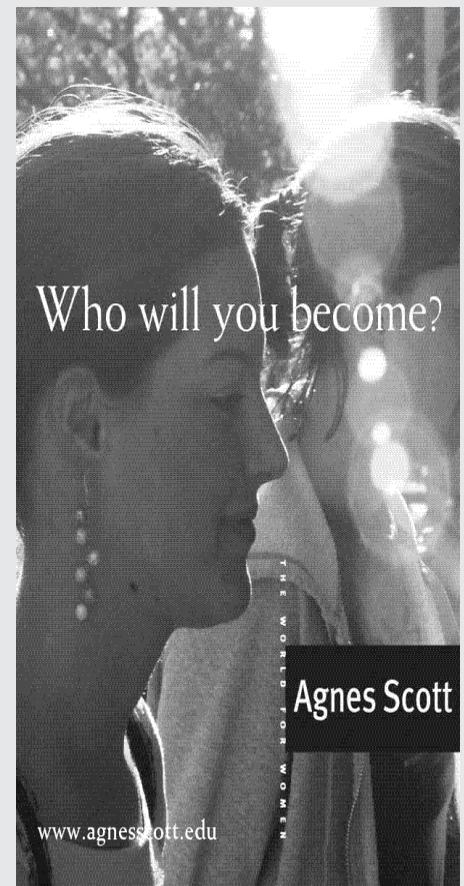
## BENNETT COLLEGE FOR WOMEN

900 E. Washington St.  
Greensboro, NC 27401

**Degrees:** BFA: Theatre (Performance)

**Profile:** Develop your craft at a small, private historically black liberal arts college for women that offers an interdisciplinary, learning-centered environment where multiple voices are represented and heard.

**Contact:** Steve Willis  
336-517-2302; swillis@bennett.edu  
www.bennett.edu



## BERRY COLLEGE

2277 Martha Berry Hwy.

Mount Berry, GA 30165

**Degrees:** BA: Theatre

**Profile:** The Berry College theatre program provides quality theatre arts training in a broad based liberal arts setting.

**Contact:** Dr. John Countryman  
706-236-2258; jcountryman@berry.edu  
www.berry.edu

## BREVARD COLLEGE

400 N. Broad St.

Brevard, NC 28712

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

**Profile:** Small classes, great one-on-one mentoring in a refreshing mountain environment, plus professional instructors equal an outstanding theatre training experience.

**Contact:** Dr. Robert Allwyn White  
828-966-5500; bobaw@brevard.edu  
www.brevard.edu

## CALIFORNIA STATE UNIVERSITY FULLERTON

800 N. State College Blvd.

Fullerton, CA 92834

**Degrees:** BAs: Acting, Design, Dance; BFA: Musical Theatre

MFAs: Acting, Design, Education

**Profile:** We work closely with our students, providing a myriad of opportunities to experience

the profession in and around the university. The department is in close proximity to major regional theatres and Southern California's film and TV mecca, making opportunities endless.

**Contact:** Susan Hallman, Department Chair  
714-278-3628; shallman@fullerton.edu  
www.fullerton.edu/arts/theatredance

## CALIFORNIA UNIVERSITY OF PENNSYLVANIA

Department of Theatre and Dance

Box 16, 250 University Dr.

California, PA 15419

**Degrees:** BA: Theatre; Minors: Acting, Dance, Musical Theatre, History, Technical Theatre, Generalist

**Profile:** The Department of Theatre and Dance, accredited by NAST, offers students intensive study in all aspects of theatre coupled with intensive practical application in each of the focus areas.

**Contact:** Dr. Michael J. Slavin, Chairperson  
724-938-4220; slavin@cup.edu  
www.cup.edu/liberalarts/theatre

## CARNEGIE MELLON UNIVERSITY

School of Drama, 5000 Forbes Ave.

Pittsburgh, PA 15213

**Degrees:** BFA, MFA

**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.

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

## THE CATHOLIC UNIVERSITY OF AMERICA

Drama Department

Washington, DC 20064

**Degrees:** BA: Theatre; MAs: Theatre History, Criticism; MFAs: Acting, Directing, Playwriting

**Profile:** The BA is a liberal arts education with opportunity for performance and technical work. The MFA provides training for the professional theatre that emphasizes collaborative creation of the performance event. The MA provides advanced theatre studies.

**Contact:** Dr. Thomas F. Donahue  
202-319-5351; montgomery@cua.edu  
www.drama.cua.edu

## CENTRAL PIEDMONT COMMUNITY COLLEGE

PO Box 35009

Charlotte, NC 28235

**Contact:** Tom Vance

704-330-6835; tom\_vance@cpcc.edu  
www.cpcc.edu/arts/drama.htm

## CENTRE COLLEGE

600 West Walnut St.

Danville, KY 40422

**Degrees:** BA: Dramatic Arts

**Profile:** Centre's dramatic arts program provides students with opportunities for personal growth and exploration through an in-depth study of

theatre within a rigorous liberal arts context.

**Contact:** Matthew R. Hallock, Chair  
859-238-5432; hallock@centre.edu  
web.centre.edu/drama

## CHATTANOOGA STATE PROFESSIONAL ACTOR TRAINING PROGRAM

4501 Amnicola Highway

Chattanooga, TN 37406

**Degrees:** Certificate and/or AA or AS

**Profile:** A two-year intensive acting program designed for students who desire to pursue a career in theatre, film and TV modeled after The New Actors Workshop, a training program in New York City founded by George Morrison, Mike Nichols and Paul Sills.

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

## COASTAL CAROLINA UNIVERSITY

Department of Theater, 133 Chanticleer Dr. W

Conway/Myrtle Beach, SC 29528-6054

**Degrees:** BAs: Dramatic Arts, Musical Theater; Minor: Theater

**Profile:** Located in the legendary beach and golf resort of Myrtle Beach, Coastal is one of the South's most exciting and fastest growing universities. Local professional work in the entertainment industry is available.

**Contact:** Steve Earnest, Chair  
843-349-6469; searnest@coastal.edu  
www.coastal.edu/theater

## COKER COLLEGE

Department of Theatre, 300 E. Carolina Ave.

Hartsville, SC 29550

**Contact:** Phyllis Fields  
843-383-8383; pfields@coker.edu  
www.coker.edu

## COLLEGE OF THE ALBEMARLE

PO Box 2327

Elizabeth City, NC 27906

**Degrees:** AAs: Theatre Education, Technical Theatre

**Profile:** An affordable, comprehensive program utilizing an on-campus, fully equipped 963-seat auditorium. Teachers are working professionals who favor the small classroom instruction/hands-on approach.

**Contact:** Shannon Ivey  
252-335-0821 x2299; sivey@albemarle.edu  
www.albemarle.edu

## COLUMBUS STATE UNIVERSITY

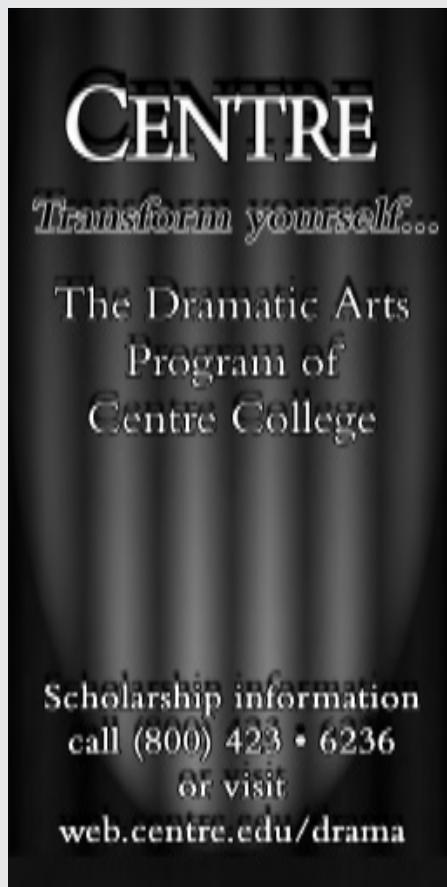
4225 University Ave.

Columbus, GA 31907-5645

**Degrees:** BA Theatre; BFAs: Acting/Directing, Design/Technical; BSEd: Theatre Education

**Profile:** We produce a full season of main-stage productions in large proscenium and intimate black box configurations, plus students have additional design, directing, technical and acting opportunities in a Student Showcase Series.

**Contact:** Dr. Kate Musgrove, Chair  
706-568-2048; musgrove\_kate@colstate.edu  
http://theatre.colstate.edu



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web.centre.edu/drama

# & Training Program Directory

## CONVERSE COLLEGE

580 E. Main St.  
Spartanburg, SC 29302-0006

**Degrees:** BA: Theatre

**Profile:** Converse is a liberal arts college for women, which offers a major/minor and pre-professional programs in theatre.

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

## DARTON COLLEGE

2400 Gillionville Rd.  
Albany, GA 31707

**Degrees:** AA: Theatre; Certificate: Technical Theatre

**Profile:** Twelve transfer courses in Performance Production, Theatre History, Dramatic Literature and Technical Theatre; 470-seat proscenium theatre, three-play season, student-centered approach, professional results.

**Contact:** Dr. Jack Carroll, Director of Theatre  
229-430-6858; carrollj@darton.edu  
www.darton.edu

## DELL' ARTE INTERNATIONAL SCHOOL OF PHYSICAL THEATRE

PO Box 816  
Blue Lake, CA 95525-0816

**Degrees:** MFA: Ensemble-Based Physical Theatre; Professional Training Program Certificate

**Profile:** Dell'Arte International is the only U.S. institution offering a full-time professional actor training program in physical theatre and an MFA in ensemble-based physical theatre.

**Contact:** Kay Elewski, Admissions Director  
707-668-5663 x18; kay@dellarte.com  
www.dellarte.com

## EAST CAROLINA UNIVERSITY

School of Theatre and Dance  
Messick Theatre Arts Center  
Greenville, NC 27858-4353

**Degrees:** BA: Theatre Arts; BFAs: Professional Actor Training, Musical Theatre, Stage Management, Theatre Design and Production, Theatre Arts Education, Dance and Dance Education

**Profile:** Our programs emphasize real-world practical preparation. Our grads are ready to go to work and compete in the professional theatre, film and entertainment world at any level.

**Contact:** Jill Hayes, Administrative Assistant  
252-328-6390; theatre@ecu.edu  
www.theatre-dance.ecu.edu

## EAST TENNESSEE STATE UNIVERSITY

Division of Theatre, Box 70626  
Johnson City, TN 37601

**Degrees:** BA or BS: Speech with a Theatre Concentration; MA: Professional Communication

**Profile:** ETSU offers the best of professional training in a liberal arts setting. Students work closely with working SAG/AEA professionals, leading to jobs in the profession and/or positions in first-rate MFA programs.

**Contact:** Patrick Cronin  
423-943-0072; croninp@etsu.edu

or Melissa Shafer  
423-439-6511; shaferm@etsu.edu  
www.etsu.edu/theatre/

## ELON UNIVERSITY

2800 Campus Box  
Elon, NC 27244

**Degrees:** BAs: Theatrical Design and Production, Dance, Theatre Studies; BFAs: Music Theatre, Acting

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

**Contact:** Fredrick J. Ruback  
336-278-5695; ruback@elon.edu  
www.elon.edu/perarts/

## FAIRMONT STATE UNIVERSITY

1201 Locust Ave.  
Fairmont, WV 26554

**Degrees:** BAs: Theatre, Speech Communication, Oral Communication, Speech and Theatre Education; Minors: Speech Communication and Theatre; Coming soon: BA: K-12 Theatre Education

**Profile:** Immediately upon entering our comprehensive program, all students are actively involved in mainstage, studio and student-created projects under the guidance of experienced faculty.

**Contact:** Peter Lach, Dean  
304-367-4219; plach@fairmontstate.edu  
www.fairmontstate.edu

## FLAGLER COLLEGE

74 King St.  
St. Augustine, FL 32084

**Degrees:** BA: Theatre

**Profile:** Set in the historic district of the oldest city in the U.S., the college is a jewel designed in Spanish-Moorish style. It is small enough for one-on-one theatrical projects as well as small classes. There are four main faculty or professionally directed shows and 40 student-directed shows each year.

**Contact:** Phyllis M. Gibbs, Chair  
904-819-6217; gibbspm@flagler.edu  
www.flagler.edu

## FLORIDA A&M UNIVERSITY

413 Tucker Hall  
Tallahassee, FL 32307

**Degrees:** BA, BS, BS in Theatre Education

**Profile:** Florida A&M University is the only Historically Black College and University (HBCU) of the 10 state-supported schools in the state university system of Florida.

**Contact:** Luther D. Wells  
850-599-3831; luther.wells@fam.u.edu  
www.famu.edu

## FLORIDA ATLANTIC UNIVERSITY

777 Glades Rd.  
Boca Raton, FL 33431

**Degrees:** BA: Theatre; BFA: Acting; MFAs: Acting, Design/Production

**Profile:** We are a professional faculty in a thriving theatre program in the heart of Florida's professional theatre district.

**Contact:** Richard Gamble  
561-297-3810; theatre@fau.edu  
www.fau.edu/theatre

## FLORIDA COMMUNITY COLLEGE AT JACKSONVILLE

Wilson Center for the Arts, 11901 Beach Blvd.  
Jacksonville, FL 32246

**Degrees:** AA: Theatre; AS, AAS, Theatre Technology

**Profile:** Whether seeking a two-year degree with an emphasis in performance or an emphasis in technical theatre, students study and perform in a superb facility with one of the best scholarship programs in the Southeast.

**Contact:** Ken McCulough  
904-646-2042  
kmcculou@fccj.edu; www.fccj.edu

## FLORIDA INTERNATIONAL UNIVERSITY

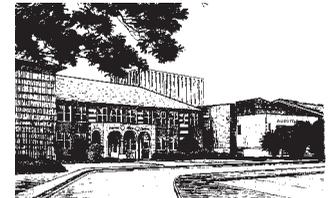
11200 S.W. 8th St. WPAC 131  
Miami, FL 33199

**Degrees:** BA, BFA

**Profile:** We offer both BA and BFA degrees in theatre, and students may focus on acting, costume design, set and lighting design or technical theatre. We have a broad curriculum taught by experienced faculty who continue to work professionally in acting, directing, design and playwriting.

**Contact:** Lesley-Ann Timlick  
305-348-2895; timlickl@fiu.edu  
www.fiu.edu/~thedan/

## East Carolina University School of Theatre and Dance



Our Programs emphasize the 'real world', practical preparation — our graduates are ready to go to work and compete in the professional theatre-film-entertainment world at any level.

### Degrees:

- BFA in theatre arts (concentrations in professional actor training, musical theatre, stage management, theatre design and production)
- BA in theatre arts
- BFA in theatre arts education
- BFA in dance
- BFA in dance education

### For more information, contact:

School of Theatre and Dance  
College of Fine Arts and  
Communication  
East Carolina University  
Greenville, NC 27858-4353  
[www.theatre-dance.ecu.edu](http://www.theatre-dance.ecu.edu)



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## FLORIDA SCHOOL OF THE ARTS

5001 St. Johns Ave.  
Palatka, FL 32177

**Degrees:** AAs: Acting, Dance; AS: Dance Entertainment, Dance Studio Management, Musical Theatre, Production Design with specializations in Costume Design and Scenic/Lighting Design and Stage Management

**Profile:** A two-year professional arts school offering practical, creative and "hands-on" instruction in the classroom and onstage to a small student body.

**Contact:** Dr. Gary Piazza, Dean  
386-312-4300; garypiazza@sjrcc.edu  
www.floarts.org

## FLORIDA SOUTHERN COLLEGE

111 Lake Hollingsworth Dr.  
Lakeland, FL 33801-5698

**Contact:** James Beck  
863-680-4227; jbeck@flsouthern.edu  
www.flsouthern.edu/academics/theatre/index/  
htm

## FLORIDA STATE UNIVERSITY

School of Theatre, 239 Fine Arts Bldg.  
Tallahassee, FL 32306-1160

**Degrees:** BA: Theatre; BFAs: Acting, Music Theatre; MA; MS; MFA: Scenic Design, Costume Design, Lighting Design, Technical Production, Directing, Theatre Management, Acting (through the FSU/Asolo Conservatory); PhD

**Profile:** The School of Theatre at Florida State

offers a wide diversity of training programs in a competitive setting. The integration of comprehensive learning with hands-on professional interaction completes the equation for well-rounded professionals in the industry.

**Contact:** David Rowell, Director of Marketing  
850-645-1958; drowell@admin.fsu.edu  
www.theatre.fsu.edu

## FREED-HARDEMAN UNIVERSITY

158 E. Main St.  
Henderson, TN 38340

**Degrees:** BAs: Theatre Performance, Design/Production

**Profile:** FHU Theatre provides a creative space in which believer-artists prepare to impact the culture. Subsidized student travel, combined with leadership training, supplements a broad range of course offerings. Focus on both professional and spiritual training in a Christ-centered environment.

**Contact:** Dr. R. Cliff Thompson  
731-989-6780; theatre@fhu.edu  
http://theatre.fhu.edu

## GAINESVILLE THEATRE ALLIANCE (BRENAU UNIVERSITY & GAINESVILLE STATE COLLEGE)

PO Box 1358  
Gainesville, GA 30503

**Degrees:** AA: Theatre; BA: Theatre; BFAs: Musical Theatre, Arts Management; MAT: Theatre Emphasis; Certificate Program, Theatre and Entertainment Technology

**Profile:** This nationally acclaimed theatre program combines challenging course work (ACE Award for Academic Excellence) with an outstanding production program (ACTF National Finalist) to produce successful graduates.

**Contact:** Jim Hammond  
770-718-3609; jhammond@gsc.edu;  
www.gainesvilletheatrealiance.org

## GEORGE MASON UNIVERSITY

Theatre Department, MS 3E6  
Fairfax, VA 22030

**Degrees:** BA: Theatre

**Profile:** GMU combines a rigorous liberal arts education with production opportunities. Experience learning from working professionals on GMU's suburban campus a short distance from Washington, DC's thriving theatre scene.

**Contact:** Sara Simanski  
703-993-1120; theater@gmu.edu  
www.gmu.edu/departments/theater

## GEORGIA COLLEGE & STATE UNIVERSITY

CBX 066  
Milledgeville, GA 31061

**Degrees:** BA

**Profile:** GCSU creates a diverse and intimate community where students frequently work with new texts, advocate social change, and where historical and dramaturgical studies motivate the development of the work.

**Contact:** Kathleen M. McGeever, Chair  
478-445-4226; kathleen.mcgeever@gcsu.edu  
www.gcsu.edu/theatre

## GREENSBORO COLLEGE

815 W. Market St.  
Greensboro, NC 27401-1875

**Degrees:** BAs or BSs: Acting, Costuming, Teacher Certification, Stage Design/Technical Theatre, Stage Directing/Management

**Profile:** We provide undergraduate opportunities and several areas of theatre study within a family environment on a small campus in a large city in North Carolina.

**Contact:** David Schram  
336-272-7102 x243; theatre@gborocollege.edu  
http://theatre.gborocollege.edu

## GULF COAST COMMUNITY COLLEGE

5239 West Highway 98  
Panama City, FL 32405

**Degrees:** AA

**Profile:** Transfer program in acting, musical theatre or design/technical theatre, with two excellent venues: a 540-seat proscenium stage and a black box space.

**Contact:** Rosemarie O'Bourke, Chair  
850-872-3887; robourke@gulfcoast.edu  
www.gulfcoast.edu

## HIGH POINT UNIVERSITY

833 Montlieu Ave.  
High Point, NC 27262

**Profile:** HPU offers concentrations in performance and technical theatre in a liberal arts setting.

**Contact:** Wade S. Hughes, Chair of Fine Arts  
336-841-9012; whughes@highpoint.edu  
www.theatre.highpoint.edu

## HUNTINGTON UNIVERSITY

2303 College Ave.  
Huntington, IN 46750

**Degrees:** BAs: Theatre, Theatre Performance, Theatre Design/Technology; BS: Theatre Education

**Profile:** HU Theatre offers degrees which are broad-based to provide you with a strong foundation for your career and solid preparation for related fields of graduate study. By combining classroom study, studio work and production experience, students gain a balanced education.

**Contact:** Mike Burnett  
260-359-4279; mburnett@huntington.edu  
www.huntington.edu/theatre

## INDIAN RIVER COMMUNITY COLLEGE

3209 Virginia Ave.  
Fort Pierce, FL 34981

**Degrees:** AA: Theatre; AS: Technical Theatre

**Profile:** Recognized by *Florida Leader Magazine* as the Best Fine Arts Department in Florida because we offer students many performance opportunities in two state-of-the-art facilities.

**Contact:** Rebecca Staley  
772-462-7695; rstaley@irc.edu

## JACKSONVILLE UNIVERSITY

2800 University Blvd. N  
Jacksonville, FL 32211-3321

**Degrees:** BA, BFA: Theatre Arts

**Profile:** Focus is on experiential learning, with student-centered small classes.



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<http://theatre.gborocollege.edu>

Greensboro, North Carolina



# & Training Program Directory

**Contact:** Ben Wilson, Mary West  
904-256-7374; bwilson@ju.edu  
www.ju.edu

## **JAMES MADISON UNIVERSITY**

School of Theatre and Dance, MSC 5601  
Harrisonburg, VA 22807

**Degrees:** BAs: Theatre, Dance and Musical Theatre

**Profile:** A liberal arts program with a wide variety of courses and a comprehensive production program.

Contact: William J. Buck  
540-568-6342; buckwj@jmu.edu  
www.jmu.edu/theatre/

## **KEAN UNIVERSITY**

1000 Morris Ave.  
Union, NJ 07083

**Degrees:** BA; BFA; BA with teacher certification

**Profile:** Small, selective program, 18 miles from NYC. Equity theatre in residence, master classes, scholarships, low tuition, opportunities in all areas of theatre.

Contact: Holly Logue  
908-737-4420; hlogue@kean.edu, theatre@kean.edu  
www.kean.edu

## **KENNESAW STATE UNIVERSITY**

1000 Chastain Rd., 3103 Wilson Bldg. 31, Rm. 249  
Kennesaw, GA 30144

**Degrees:** BAs: Theatre, Performance Studies; Minor: Dance

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

Contact: Dr. John S. Gentile, Chair  
770-499-3123; jgentile@kennesaw.edu  
www.kennesaw.edu/theatre/

## **KENT STATE UNIVERSITY**

School of Theatre and Dance  
B141 Music & Speech Building  
Kent, OH 44242-0001

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

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

Contact: Cynthia Stillings  
330-672-2082; cstillin@kent.edu  
www.theatre.kent.edu

## **LEES-MCRAE COLLEGE**

PO Box 128  
Banner Elk, NC 28604-0128

**Contact:** Pamela Joslin  
828-898-8721; joslinp@lmc.edu  
www.lmc.edu/sites/academics/divisions/  
performingarts

## **LOUISIANA STATE UNIVERSITY**

Dept. of Theatre, 249 Hatcher Hall  
Baton Rouge, LA 70803

**Degrees:** BAs: Arts Administration, Performance, Theatre Studies, Theatre History/Literature/Criticism, Design/Technology; MFA: Acting; PhD: Theatre History/Literature/Criticism

**Profile:** LSU Theatre is one of only a handful of departments in the country affiliated with a full-time, year-round professional theatre, Swine Palace. Many students are Equity-eligible by graduation.

Contact: Michael Tick  
225-578-4174  
mtick1@lsu.edu; www.theatre.lsu.edu

## **LOYOLA UNIVERSITY NEW ORLEANS**

6363 St. Charles Ave., Box 155  
New Orleans, LA 70118

**Degrees:** BAs: Drama, Drama and Communications, Theatre Arts; Minor: Business Administration

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

Contact: Georgia Gresham, Chair  
504-865-3840; drama@loyno.edu  
www.loyno.edu/drama

## **MARS HILL COLLEGE**

P O Box 6768  
Mars Hill, NC 28754

**Degrees:** BA: Theatre, BFA: Musical Theatre  
**Profile:** Both the BA and BFA are NAST-accredited. We host Southern Appalachian Repertory Theatre, a summer professional company. Bill Gregg, artistic director, is on our faculty and a member of Actors' Equity.

Contact: Neil St. Clair  
828-689-1462; nstclair@mhc.edu  
www.mhc.edu/theatre

## **MARSHALL UNIVERSITY**

One John Marshall Drive  
Huntington, WV 25755

**Degrees:** BFA: Performance/Production  
**Profile:** Tuition scholarships available specifically for out-of-state students auditioning at SETC.

Contact: Lang Reynolds  
304-696-2546; reynoldsh@marshall.edu  
www.marshall.edu/cofa/theatre/site.asp

## **MARY BALDWIN COLLEGE**

Frederick Street  
Staunton, VA 24401

**Degrees:** BA: Liberal Arts, with major in theatre; MLITT, MFA: in Shakespeare and Renaissance Literature in Performance

**Profile:** All women's roles in five undergraduate productions annually are filled by students at this college for women. Graduate productions often use the Blackfriars, the only reproduction of

Shakespeare's indoor theatre in the world.

Contact: Terry Southerington  
540-887-7192; tsouther@mbc.edu  
http://academic.mbc.edu/theatre/

## **MARYMOUNT MANHATTAN COLLEGE**

221 East 71st St.  
New York, NY 10021

**Degrees:** BFA: Acting; BAs: Theatre Arts, concentrations in Design and Technical Production, Directing, Producing and Management, Theatre Performance, Theatre Studies, and Writing for the Stage

**Profile:** MMC offers intensive theatre education and training within a liberal arts curriculum, emphasizing individual attention and offering the opportunity to study a variety of areas of theatre.

Contact: David Mold, Director, Theatre Admissions  
212-774-0767; theatre@mmm.edu  
www.mmm.edu

## **MEREDITH COLLEGE**

3800 Hillsborough St.  
Raleigh, NC 27607

**Degrees:** BAs: Theatre, Musical Theatre, K-12 Licensure

**Profile:** In educating women to excel in the arts, Meredith College fosters students' integrity, independence, scholarship and growth.

Contact: Catherine Rodgers  
919-760-8586; rodersc@meredith.edu  
www.meredith.edu



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Mike Burnett  
Chair, Department of Theatre



1.800.642.6493 | www.huntington.edu/theatre

## MICHIGAN STATE UNIVERSITY

149 Auditorium, Dept. of Theatre, MSU  
East Lansing, MI 48824

**Degrees:** BA: General Theatre; BFAs: Acting, Design; MAs: Theatre History, Literature and Criticism; MFAs: Acting, Production Design

**Profile:** Michigan State University's Department of Theatre is a unique member of the Big Ten, offering general and specialized degrees at both graduate and undergraduate levels.

**Contact:** Kirk A. Domer, Associate Chair  
517-355-6690; theatre@msu.edu  
www.theatre.msu.edu

## MISSISSIPPI STATE UNIVERSITY

Communication Department  
Box PF

Mississippi State, MS 39762

**Degrees:** BA: Communication, with concentration in Theatre, one of several concentration areas; Minor: Theatre

**Profile:** MSU Theatre is unique because our size allows our students a wide variety of opportunities to participate in our productions. While small, we do a full season of mainstage and lab shows, and we are active in KCACTF and SETC.

**Contact:** Wayne Durst  
662-325-3320; wdurst@comm.msstate.edu  
www.msstate.edu

## MURRAY STATE UNIVERSITY

106 Fine Arts  
Murray, KY 42071

**Degrees:** BA, BS

**Profile:** We train students through performance opportunities, hands-on experience, personal attention, study-abroad courses, professional internships and excellent post-graduate opportunities.

**Contact:** David Balthrop  
270-809-4421; david.balthrop@murraystate.edu  
www.murraystate.edu

## NAZARETH COLLEGE

4245 East Ave.  
Rochester, NY 14618

**Degrees:** BA: Theatre Arts; BS: Musical Theatre

**Profile:** An independent, co-educational college in upstate New York that features an exciting musical theatre program boasting intimate class sizes and mentoring through the entire theatrical process, from preparation to the final production.

**Contact:** Beth LaJoie  
585-389-2789; elajoie0@naz.edu  
www.naz.edu

## NEW WORLD SCHOOL OF THE ARTS

25 NE 2nd St., Room 5901  
Miami, FL 33132

**Degrees:** BFAs: Acting, Music Theatre; BFA: from the University of Florida, for New World School of the Arts

**Profile:** The BFA Theatre Division at NWSA is an intensive and demanding conservatory training program for students interested in preparing for professional careers.

**Contact:** Karen Hornsby  
305-237-3260; khornsby@mdc.edu  
www.mdc.edu/nwsa

## NEWBERRY COLLEGE

2100 College St.  
Newberry, SC 29108

**Degrees:** BAs: Theatre, Acting, Directing, Technical Theatre; Minors: Theatre, Speech

**Profile:** Newberry College offers a small student/teacher ratio, multiple stage opportunities, subsidized student travel and ability to work in the state-of-the-art Newberry Opera House as well as on campus.

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

## NORTH CAROLINA AGRICULTURAL AND TECHNICAL STATE UNIVERSITY

1601 E. Market St.  
Greensboro, NC 27411

**Degrees:** BFA: Professional Theatre

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

**Contact:** Frankie Day  
336-334-7852; frankie@ncat.edu  
ncattheatre.org

## NORTH CAROLINA SCHOOL OF THE ARTS

1533 S. Main St.  
Winston-Salem, NC 27127

**Degrees:** High School Diploma; BFA; BM Arts Diploma; MFA; MM

**Profile:** The Schools of Drama and Design and Production provide conservatory training in the techniques, skills and creativity needed to pursue professional careers in the theatre.

**Contact:** Jenny Ruggieri, Associate Director of Admissions  
336-770-3290; ruggierij@ncarts.edu  
www.ncarts.edu

## NORTH GREENVILLE UNIVERSITY

Department of Theatre  
PO Box 1892

Tigerville, SC 29688

**Degrees:** BA: Theatre Arts

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

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

## NORTHEAST ALABAMA COMMUNITY COLLEGE

PO Box 159, 138 AL Hwy. 35  
Rainsville, AL 35986

**Degrees:** AA: Theatre

**Profile:** We welcome people from all walks of life into an affordable program that promotes a sense of family and friendship like no other educational/community theatre.

**Contact:** Mark A. Webb  
256-638-4418 x318; webbm@nacc.edu  
www.nacc.edu/nacctheatre

## NORTHERN MICHIGAN UNIVERSITY

1401 Presque Isle  
Marquette, MI 49855

**Contact:** James Panowski  
906-227-2553; jpanowsk@nmu.edu  
www.nmu.edu/departments/  
commandperformance/

## NOVA SOUTHEASTERN UNIVERSITY

3301 College Ave.  
Ft. Lauderdale, FL 33314

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

**Profile:** The theatre major and minor at NSU are generalist programs. As a student, you will have the opportunity to study all aspects of theatre. We take pride in creating a challenging and rewarding environment for theatre students wanting a strong liberal arts education.

**Contact:** Mark Duncan  
954-262-8094; markdunc@nsu.nova.edu  
www.nova.edu/

## OHIO NORTHERN UNIVERSITY

525 South Main St.  
Ada, OH 45810

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

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# & Training Program Directory

**Profile:** ONU offers a dynamic liberal arts education with a strong international focus. The theatre program is supported by a modern, fully-equipped theatre complex, 10-13 national and international guest artists and international study abroad/internship opportunities.

**Contact:** Nils Riess  
419-772-2049; k-devault@onu.edu  
www.onutheatre.com

## OHIO UNIVERSITY

School of Theater, College St., Kantner Hall 307  
Athens, OH 45701

**Degrees:** BA, BFA, MA, MFA

**Profile:** The School of Theater provides training with an active professional faculty and internships with the best regional theatres in the country.

**Contact:** Robert St. Laurence  
740-593-4818; theater@ohio.edu  
www.ohio.edu/theater

## OKLAHOMA CITY UNIVERSITY

2501 N. Blackwelder Ave.  
Oklahoma City, OK 73106

**Contact:** Dr. David Herendeen  
405-208-5000; dherendeen@okcu.edu  
www.okcu.edu/theater/

## THE O'NEILL NATIONAL THEATER

305 Great Neck Rd.  
Waterford, CT 06385

**Degrees:** Study-abroad program offering a semester of course credit in the fields of acting, voice and movement, design, directing and playwriting

**Profile:** NTI is a 14-week, intense theatre immersion based in Connecticut, with two weeks spent abroad. MATS is a semester of study at the Moscow Art Theater.

**Contact:** Michael Cadman  
860-443-7139; nti@theoneill.org  
www.theoneill.org/nti

## PALM BEACH ATLANTIC UNIVERSITY

901 South Flagler Dr.  
West Palm Beach, FL 33416

**Degrees:** BAs: Theatre, Musical Theatre, Acting for Stage and Screen, Technical Production and Design

**Profile:** PBAU Theatre emphasizes excellence by adhering to high academic and performance standards within a Christian setting. We assist students in turning their gifts, talent, inspiration, creativity and dedication into significant potential.

**Contact:** Daniel Gordon  
561-803-2486; daniel\_gordon@pba.edu  
www.pba.edu

## PIEDMONT COLLEGE

PO Box 10  
Demorest, GA 30535

**Degrees:** BAs: Theatre, Theatre Education

**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:** Dr. Rick Rose, Chair  
706-778-8500 x1332; rrose@piedmont.edu  
www.piedmont.edu

## POINT PARK UNIVERSITY

Conservatory of Performing Arts  
201 Wood St.  
Pittsburgh, PA 15222-1984

**Degrees:** BA: Theatre Arts; BFAs: Technical Direction, Design, Stage Management

**Profile:** Point Park produces 16-18 plays each season, affording our students numerous opportunities to practice the skills learned in the classroom and to hone their craft.

**Contact:** Joseph McGoldrick, Director of Artistic Recruitment  
412-392-3452; jmcgoldrick@pointpark.edu  
www.pointpark.edu

## RADFORD UNIVERSITY

Box 6969 RUSTA  
Radford, VA 24142

**Degrees:** BA, BS: Theatre and Cinema

**Profile:** The theatre program is a comprehensive, four-year undergraduate program covering all aspects of theatre, with an added cinematic arts component.

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

## REGENT UNIVERSITY

1000 Regent University Dr., Com 200  
Virginia Beach, VA 23464

**Degrees:** MFA: Acting (General and Directing concentrations)

**Profile:** Learn your craft in state-of-the-art facilities, and be challenged by professors who are experts in the theatre industry.

**Contact:** Office of Admissions  
888-777-7729; admissions@regent.edu  
www.regent.edu/communication

## ROLLINS COLLEGE

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.

**Contact:** Olivia Horn  
407-646-2501; ohorn@rollins.edu  
www.rollins.edu/theatre

## ROSE BRUFORD COLLEGE

Lamorbey Park, Burnt Oak Lane  
Sidcup, Kent DA 15 9DF

**Degrees:** BA, MA

**Profile:** Leading UK theatre school, 30 minutes from London's West End. Professional, practical training from experienced theatre professionals with close links to the industry.

**Contact:** Sue McTavish, International Officer  
020-8308-2600; enquiries@bruford.ac.uk  
www.bruford.ac.uk

## RUTGERS UNIVERSITY

Mason Gross School of the Arts,  
2 Chapel Drive  
New Brunswick, NJ 08901-8527

**Degrees:** BFAs: Acting, Set, Lighting, Costume Design, Stage Management and Costume Technology; MFAs: Directing, Playwriting, Acting, Set, Lighting, Costume Design, Stage Management and Costume Technology

**Profile:** Rutgers is a professional conservatory program 45 minutes from New York. Classes taught by working professionals. New York internships available in design/tech areas. Actors have showcases in NY and LA (MFA only).

**Contact:** Barbara Harwanko  
732-932-9891 x10; harwanko@rci.rutgers.edu  
www.masongross.rutgers.edu/theater/thea/html

## SAVANNAH COLLEGE OF ART AND DESIGN

PO Box 3146  
Savannah, GA 31402

**Degrees:** BFA, MFA, MA and MArch (Master of Architecture)

**Profile:** Media and performing arts students develop their skills within an arts environment that emphasizes visual creativity, advanced design technologies, hands-on production and cultural dialogue.

**Contact:** Jeffrey DeVincent  
912-525-6936; jdevince@scad.edu  
www.scad.edu

MURRAY STATE UNIVERSITY  
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Murray, Kentucky  
www.murraystate.edu

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39 W 19th St.  
New York, NY 10011

**Degrees:** Two-Year Conservatory; Four-Week Summer Program; BA; BFA; Articulation opportunities

**Profile:** SFT is the only accredited conservatory of its kind. Located in a casting studio, we train actors specifically for on-camera performance, creating fluid actors that can move seamlessly from stage to screen.

**Contact:** Steven Chinni, Director of Admission  
888-645-0030 x772; admission@sft.edu  
www.sft.edu

## SEMINOLE COMMUNITY COLLEGE

100 Weldon Blvd.  
Sanford, FL 32773

**Degrees:** AA

**Profile:** In addition to excellent foundational training in the classroom, students collaborate with guest artists and companies from the central Florida region.

**Contact:** Paul Luby  
407-708-2408; lubyp@scc-fl.edu  
www.scc-fl.edu

## SETON HILL UNIVERSITY

1 Seton Hill Dr.  
Greensburg, PA 15601

**Degrees:** BAs: Theatre Arts, with emphases in Theatre Performance, Music/Theatre, Technical

Theatre, Theatre/Business and Theatre/Education

**Profile:** Seton Hill Theatre is built on an outstanding tradition of excellence. The size of our program provides the best mix of professionalism and personal attention.

**Contact:** Terry Brino-Dean, PhD  
724-830-0300; brinodean@setonhill.edu  
www.setonhill.edu

## SHAKESPEARE THEATRE COMPANY/ ACADEMY FOR CLASSICAL ACTING (ACA) AT GEORGE WASHINGTON UNIVERSITY

516 8th St. SE  
Washington, DC 2003

**Degrees:** MFA, Classical Acting

**Profile:** The ACA is a one-year MFA program intended for professional actors. The focus is on the emotional, physical and imaginative life of a role in Shakespeare and other classical texts.

**Contact:** Christy McDonald  
202-547-3230x2402  
cmcdonald@shakespearetheatre.org  
www.shakespearetheatre.org

## SHENANDOAH UNIVERSITY

1460 University Dr.  
Winchester, VA 22601

**Degrees:** BFAs: Acting, Costume Design, Scenic and Lighting Design, Theatre for Youth, Musical Theatre

**Profile:** Comprehensive undergraduate training in one of the country's leading conservatories, with a dedicated faculty of active professionals in theatre, music and dance.

**Contact:** William Bozman  
540-665-4558; talbert@su.edu  
www.su.edu/conservatory/scon/academics/theatre/index.htm

## SOUTHERN METHODIST UNIVERSITY

PO Box 750356  
Dallas, TX 75275-0356

**Degrees:** BFA, MFA

**Profile:** SMU offers an intensive conservatory curriculum within a liberal arts environment.

**Contact:** Tommy Newton  
214-768-4067; newton@smu.edu  
www.smu.edu/meadows/theatre/

## SOUTHERN UTAH UNIVERSITY

90 South 200 West, Burch Mann House  
Cedar City, UT 84720-2470

**Degrees:** BAs/BSS: Theatre Arts, Emphasis in Acting/Directing or Design/Technical; Theatre Arts/Drama Teacher Education; Dance, Performance; Dance Education; MFA: Arts Administration

**Profile:** MFA is a two-year, year-round program including assistantship assignments in the offices of The Utah Shakespearean Festival, The Braithwaite Fine Arts Gallery and/or CPVA Dean's Office

**Contact:** Jacque Marchant/ Tina Stevenson  
435-865-8663, 435-586-7746  
marchantj@suu.edu/stevenson@suu.edu  
www.suu.edu/pva/

## SPELMAN COLLEGE

350 Spelman Lane SW, Box 1499  
Atlanta, GA 30314-4399

**Degrees:** BA: Drama; Minors: Drama and Drama with concentration in Dance

**Profile:** The Department of Drama and Dance offers conservatory-like training in a liberal arts environment.

**Contact:** R. Paul Thomason, Asst. Professor of Theatre  
404-270-5475; rthomaso@spelman.edu  
www.spelman.edu/academics/programs/drama/index.shtml

## SWEET BRIAR COLLEGE

Department of Theatre and Dance  
134 Chapel Rd.

Sweet Briar, VA 24595

**Degrees:** BAs: Theatre, Dance; Certificate in Arts Administration; BFA: Interdisciplinary Studies

**Profile:** A liberal arts training program that turns out students well-balanced in performance, design/tech and academic study. A women's college, so all leadership positions are held by undergraduate women. Production work is open to non-majors and students with multiple interests.

**Contact:** Dr. William R. Kershner, Chair  
434-381-6122; kershner@sbc.edu  
www.theatre.sbc.edu

## TENNESSEE WESLEYAN COLLEGE

Box 40, 204 E. College Street  
Athens, TN 37303

**Profile:** We are a small Methodist college with a theatre program that provides a creative and technical challenge to students who are willing to put in long hours.

**Contact:** Patricia Sutherland  
423-746-5308; plsutherland@twcnet.edu  
www.twcnet.edu

## TROY UNIVERSITY

School of Art, Design and Theatre  
Troy, AL 36082

**Degrees:** BS, BA

**Profile:** Both demanding and nurturing for the undergraduate, Troy offers individualized programs in performance, design, technical theatre, management and education.

**Contact:** Adena Moree  
334-670-3224; troytheatre@troy.edu  
www.troy.edu

## TVI ACTORS STUDIO

165 West 46th St. Suite 509  
New York, NY 10036

**Profile:** TVI Actors Studio offers classes taught by industry professionals, assisting actors in making the transition from the university into the world of a professional actor.

**Contact:** Susan Sleeper  
212-302-1900; susans@tvistudios.com  
www.tvistudios.com

## UNIVERSITY OF ALABAMA

Department of Theatre and Dance  
PO Box 870239  
Tuscaloosa, AL 35487

**Degrees:** BAs: Theatre, Dance; MFAs: Acting,



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# & Training Program Directory

Acting Pedagogy, Costume Design, Directing, Technical Design, Stage Management and Theatre Management/Arts Administration

**Profile:** UA offers comprehensive academic and practical training on a liberal arts foundation to prepare students for professional success. Our close instructional relationship with the Alabama Shakespeare Festival offers students unique opportunities as well.

**Contact:** Pamela McCray, Dept. Secretary  
205-348-5283; pmccray@bama.ua.edu  
www.as.ua.edu/theatre

## UNIVERSITY OF ALABAMA AT BIRMINGHAM

Department of Theatre  
ASC 255, 1200 10th Ave. South  
Birmingham, AL 35294-1263

**Degrees:** BA

**Profile:** Exclusive focus on the undergraduate student by professional faculty in state-of-the-art facilities with opportunities for undergraduate students to perform and design in mainstage productions.

**Contact:** Will York, Department Chair  
205-934-3236; yorkwill@uab.edu  
theatre.hum.uab.edu

## UNIVERSITY OF ARIZONA

PO Box 210003  
Tucson, AZ 85721

**Degrees:** BA, BFA, MA, MFA

**Profile:** The School of Theatre Arts at the University of Arizona provides professional training and education for careers in acting, musical theatre, design and technology, education and outreach, and theatre history and dramaturgy.

**Contact:** Justine Collins  
520-621-7007; jcollins@email.arizona.edu  
www.theatre.arizona.edu

## UNIVERSITY OF ARKANSAS

PO Box 619 Kimpel Hall  
Fayetteville, AR 72701

**Degrees:** BA, MFA

**Profile:** Extensive coursework accompanied by a challenging season of plays, a dedicated faculty committed to professional standards and individualized attention to students, at a university located in a gorgeous setting.

**Contact:** D. Andrew Gibbs  
479-575-2953; dagibbs@uark.edu  
www.uark.edu/depts/drama

## UNIVERSITY OF CENTRAL FLORIDA

PO Box 162372  
Orlando, FL 32816-2372

**Degrees:** BA: Theatre; BFAs: Acting, Musical Theatre, Design/Tech, Stage Management; MA: Theatre; MFAs: Acting, Musical Theatre, Design, Youth Theatre

**Profile:** The MFA programs at UCF are highly selective, rigorous, three-year professional training programs emphasizing both theatre theory and practice.

**Contact:** Georgia Culp  
407-823-4458; gculp@mail.ucf.edu  
www.cas.ucf.edu/theatre

## UNIVERSITY OF CINCINNATI

College-Conservatory of Music, PO Box 210003  
Cincinnati, OH 45221-0003

**Degrees:** BFAs: Drama (Acting), Musical Theatre, Theatre Design and Production; MFAs: Directing, Scene Design, Lighting Design, Costume Design and Technology, Make-up and Wig Design, Sound Design, Stage Management, Technical Production; MA/MBA: Arts Administration

**Profile:** CCM offers highly specialized training for the undergraduate and graduate student in a conservatory-style setting, within the context of a major research university. Member, NAST and U/RTA.

**Contact:** R. Terrell Finney  
513-556-5803; finneyt@ucmail.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 32611-5900

**Degrees:** BA: General Theatre; BFAs: Performance (Acting, Musical Theatre), Production (Costume Design, Lighting Design, Scene Design), Dance; MFAs: Acting, Costume Design, Costume Technology, Lighting Design, Scene Design; Minors: General Theatre, Production, Dance

**Profile:** In addition to our regular season performances on-campus each year, our students tour one of our productions internationally every summer.

**Contact:** Kevin Marshall, Director  
352-273-0500  
www.arts.ufl.edu/theatreanddance

## UNIVERSITY OF GEORGIA

Department of Theatre and Film Studies  
Fine Arts Building  
Athens, GA 30602-3154

**Degrees:** BA, MFA, PhD

**Profile:** The department offers rigorous training in all traditional areas of theatre performance, design and scholarship, coupled with training in cutting-edge technologies such as 3-D computer animation and motion capture.

**Contact:** David Z. Saltz, Head  
706-542-2836; saltz@uga.edu  
www.drama.uga.edu

## UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

500 South Goodwin Ave. 4-122 KCPA  
Urbana, IL 61801

**Degrees:** BFA: Theatre Studies; BFA/MFA: Acting, Design, Technology and Management, concentrations in Scenic Design, Lighting Design, Costume Design, Scenic Technology, Costume Technology, Stage Management and Sound Design; MA/PhD: Theatre History

**Profile:** Resident at the Krannert Center for the Performing Arts, the department offers professional training programs under the guidance of active professional theatre artists and scholars.

**Contact:** David Swinford  
217-244-6189; theatre@uiuc.edu  
www.theatre.uiuc.edu/

## UNIVERSITY OF IOWA

107 Theatre Building  
Iowa City, IA 52242-1705

**Degrees:** BA, MFA

**Profile:** The MFA Design program seeks passionate students with wide-ranging art backgrounds who aspire to create new works in theatre for a global society.

**Contact:** Loyce Arthur  
319-353-2409; loyce-arthur@uiowa.edu  
www.uiowa.edu/~theatre

## UNIVERSITY OF KENTUCKY

114 Fine Arts Bldg.  
Lexington, KY 40506-0022

**Degrees:** BA, BFA, MA

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**Contact:** Nelson Fields, Chair  
859-257-3297; nelson.fields@uky.edu  
www.uky.edu/finearts/Theatre

## UNIVERSITY OF LOUISIANA MONROE

Brown Theatre Complex, 700 University Ave.  
Monroe, LA 71209

**Degrees:** BA: Speech Communication with a concentration in Theatre

**Contact:** John J. Kelly  
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**Profile:** The department trains students in the fine art of theatre, voice, movement, scene study and design, and also teaches the historical and literary context of the theatre as a humanist and liberal art.

**Contact:** Rinda Frye, Associate Professor  
r.frye@louisville.edu  
www.louisville.edu/a-s/ta/

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www.memphis.edu/theatre

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Ann Arbor, MI 48109

**Degrees:** BA, BFA, MFA, PhD

**Contact:** 734-764-5350  
theatre.info@umich.edu  
www.music.umich.edu/departments/theatre

## UNIVERSITY OF MISSISSIPPI

PO Box 1848  
University, MS 38677-1848

**Contact:** Dr. Rhona Justice-Malloy  
662-915-5816; rjmalloy@olemiss.edu  
www.olemiss.edu/depts/theatre\_arts/

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4505 Maryland Pkwy  
Box 455036  
Las Vegas, NV 89154

**Degrees:** BA, MA, MFA  
702-895-3666; theatre@ccmail.nevada.edu  
theatre.unlv.edu

## UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

Department of Dramatic Art  
Country Club/Paul Green Dr.  
Center for Dramatic Art, CB#3230  
Chapel Hill, NC 27599-3230

**Degrees:** BA, MFA

**Profile:** The department is the home of PlayMakers Repertory Company (LORT/AEA). "One of the 50 best regional theatres in the country" - Drama League of New York, 2003.

**Contact:** Betty Futrell  
919-962-1132; bfutrell@email.unc.edu  
www.unc.edu/

## UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

201 Taylor Bldg.  
Greensboro, NC 27402-6170

**Degrees:** BA, BFA, MFA, MEd

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

**Contact:** Thomas Humphrey  
336-334-4112; twhumphrey@uncg.edu  
www.uncg.edu/the

## UNIVERSITY OF NORTH CAROLINA AT WILMINGTON

601 S. College  
Wilmington, NC 28403

**Degrees:** BA

**Contact:** Craig Steenerson  
910-962-3551; steenersonc@uncw.edu  
www.uncw.edu/thr/

## UNIVERSITY OF SOUTH ALABAMA

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Mobile, AL 36688

**Degrees:** BAs, BFAs: Performance, Design/Technology, Musical Theatre

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**Contact:** Dr. Leon J. Van Dyke, Chair  
251-460-6305; lvandyke@usouthal.edu  
www.southalabama.edu/drama/

## UNIVERSITY OF SOUTH CAROLINA AIKEN

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

## UNIVERSITY OF SOUTH CAROLINA COLUMBIA

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**Contact:** Jim Hunter, Chair/Artistic Director  
803-777-4288; theatre@sc.edu  
www.cas.sc.edu/thea

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**Contact:** Jimm Cox, Director of Theatre, or Rich Robinson, Professor of Design  
864-503-5697; cox@uscupstate.edu (Jimm)  
864-503-5621; robinson@uscupstate.edu (Rich)  
www.uscupstate.edu

## UNIVERSITY OF SOUTHERN MISSISSIPPI

118 College Dr. #5052  
Hattiesburg, MS 39406

**Degrees:** BA: Theatre; BFAs: Performance, Design/Technology, Dance Performance and Choreography, Dance Education; MFAs: Performance, Directing, Costume Design, Scenic Design, Lighting Design, Sound Design

**Contact:** Erin Sessions  
601-266-4994; erin.sessions@usm.edu  
www.usm.edu/arts

## UNIVERSITY OF TAMPA

401 W. Kennedy Blvd.  
Tampa, FL 33606

**Degrees:** BAs: Performing Arts, Theatre; Minors: Speech/Theatre, Dance/Theatre and Applied Dance

**Profile:** The University of Tampa offers a BA in Musical Theatre Performing Arts (courses in theatre, music and dance) as well as a new BA in Theatre focused on actor training.

**Contact:** Marguerite Bennett Folger  
813-253-6243; mbfolger@ut.edu  
www.ut.edu, follow links: Academics to College of Liberal Arts and Sciences to Dept. of Speech, Theatre and Dance.

## UNIVERSITY OF TENNESSEE

Department of Theatre  
206 McClung Tower  
Knoxville, TN 37996

**Degrees:** BA: Drama; MFAs: Acting, Design and Dramaturgy

**Profile:** The department is affiliated with a LORT (professional) theatre, The Clarence Brown Theatre Company.

**Contact:** Terry Weber, Director of Graduate Studies  
865-974-6011; tweber@utk.edu  
http://www.utk.edu/

## UNIVERSITY OF THE ARTS

320 South Broad St.  
Philadelphia, PA 19102

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**Contact:** Gene Terruso, Director, School of Theatre Arts  
800-616-2787; admissions@uarts.edu  
www.uarts.edu

## UNIVERSITY OF THE OZARKS

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**Contact:** Professor Bruce B. Brown  
479-979-1349; bbbrown@ozarks.edu  
www.ozarks.edu/theatre

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

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P O Box 400128  
Charlottesville, VA 22904-4128

**Degrees:** BA, MFA

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**Contact:** LaVahn Hoh  
434-924-3326; lgh2b@virginia.edu  
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## UNIVERSITY OF WEST FLORIDA

11000 University Parkway  
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**Degrees:** BAs: Theatre, Theatre/Musical, Theatre/Acting

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**Contact:** Charles Houghton  
850-474-2146; choughton@uwf.edu  
www.uwf.edu/theatre

## UNIVERSITY OF WEST GEORGIA

Theatre Program, Martha Munro Bldg.  
1600 Maple St.  
Carrollton, GA 30118

**Degrees:** BAs: Theatre, Acting/Directing, Design, Technology

**Profile:** The UWG theatre program seeks to train and inspire students in all areas of theatre arts. UWG offers students outstanding facilities, technology and opportunities. NAST-accredited.

**Contact:** Shelly Elman  
678-839-4704; relman@westga.edu  
www.westga.edu/~Theatre/

## VALDOSTA STATE UNIVERSITY

1500 N. Patterson St.  
Valdosta, GA 31698

**Degrees:** BFAs: Theatre, emphasis areas in Performance, Production, Dance and Musical Theatre

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**Contact:** Professor Jacque Wheeler  
229-333-5820; jwheeler@valdosta.edu  
www.valdosta.edu

## VIRGINIA COMMONWEALTH UNIVERSITY

Department of Theatre-Theatre VCU  
922 Park Ave., PO Box 842524  
Richmond, VA 23284

**Degrees:** BFAs: Performance, Scene Design, Lighting, Costume Design, Stage Management and Theatre Education; MFAs: Theatre Pedagogy with emphasis in Voice and Speech, Movement, Dramaturgy, History/Literature and Acting/Directing, Scene and Costume Design

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**Contact:** Bonny Gable  
276-466-7973; bonnydavidson@vic.edu  
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## VIRGINIA TECH

203 Performing Arts Bldg.  
Blacksburg, VA 24061

**Degrees:** BAs: Acting, Design, Technology, Writing; MFAs: Directing, Stage Management, Costume Design, Lighting Design, Scene Design

**Profile:** A close-knit department producing 18 shows annually in three theatres. Internationally-acclaimed guest artists. Beautifully set in the Blue Ridge Mountains. Partnership with Arena Stage, Washington DC.

**Contact:** Patricia Raun, Head, Department of Theatre Arts  
540-231-5335; theatre@vt.edu  
www.theatre.vt.edu

## WAKE FOREST UNIVERSITY

PO Box 7264  
Winston-Salem, NC 27109

**Degrees:** BA: Theatre

**Profile:** With its professional faculty and staff, high-quality production values and excellent student-teacher ratio, WFU equips theatre and dance students for success.

**Contact:** Mary Wayne-Thomas, Chair, or John Friedenber, Director of Theatre  
336-758-5294; theatre@wfu.edu  
www.wfu.edu/theatre

## WASHINGTON AND LEE UNIVERSITY

Theatre Department/Lenfest Ctr.  
100 Glasgow St.  
Lexington, VA 24450

**Degrees:** BA: Theatre

**Profile:** We are a production-oriented, liberal arts-centered theatre program housed in one of the finest performing arts facilities in the mid-Atlantic region.

**Contact:** Joseph Martinez  
540-458-8002; martinezj@wlu.edu  
http://theatre.wlu.edu/

## WAYNE STATE UNIVERSITY

Department of Theatre  
4841 Cass Ave., Suite 3225  
Detroit, MI 48202-3489

**Degrees:** BA, BFA, MA, MFA, PhD

**Profile:** Wayne State University provides comprehensive, hands-on training in all aspects of theatre, at all degree levels, and is home to the world-renowned Hilberry Repertory Theatre Company, the first and only graduate training program of its kind in the nation.

**Contact:** Jessica Chavez

313-577-3510; jchavez@wayne.edu  
www.theatre.wayne.edu; www.hilberry.com

## WESLEYAN COLLEGE

4760 Forsyth Rd.  
Macon, GA 31210

**Degrees:** BA: Theatre

**Profile:** Wesleyan offers an extraordinary education to the women who attend. The small size and one-to-eleven faculty/student ratio ensure that every student makes a difference. Recognized for a diverse student body and a strong international presence.

**Contact:** Gayle Chaffin or Patty Gibbs  
478-757-5259

gchaffin@wesleyancollege.edu  
pgibbs@wesleyancollege.edu  
www.wesleyancollege.edu

## WEST VIRGINIA UNIVERSITY

Division of Theatre and Dance  
Fine Arts Drive, Suite 305A  
PO Box 6111

Morgantown, WV 26506-6111

**Degrees:** BA, BFA, MFA

**Profile:** West Virginia University offers a nurturing environment that blends tradition with new perspectives. We engage students from multiple viewpoints, based on the concept that art creates community.

**Contact:** Jay Malarcher, Associate Professor  
304-293-4841x3120; Jay.Malarcher@mail.wvu.edu

www.wvu.edu/~theatre

## WEST VIRGINIA WESLEYAN COLLEGE

59 College Ave.  
Buckhannon, WV 26201

**Degrees:** BAs: Musical Theatre, Theatre Arts (Acting/Directing or Technical Theatre/Design tracks); BFAs: Musical Theatre, Acting/Directing; MBA program in Arts Administration/Theatre track

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**Contact:** Gregory Mach, Chair  
304-473-8855; mach@wvwc.edu  
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101 Browne Hall  
Macomb, IL 61455

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

**Profile:** Summer stock company, regional touring theatre, professional semesters, the only BFA in Musical Theatre in an Illinois state university, and professional internships available.

**Contact:** Dr. Jeannie M. Woods, Chairperson  
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## WESTERN KENTUCKY UNIVERSITY

Dept. of Theatre and Dance  
1906 College Heights Blvd. #71086  
Bowling Green, KY 42101-1086

**Degrees:** BAs: Theatre, Dance, Performing Arts Administration; BFAs: Performing Arts: Acting, Dance, Drama/Playwriting, Directing, Music Theatre, Theatre Design and Technology

**Profile:** WKU's Department of Theatre and Dance offers conservatory-style training in a liberal arts environment.

**Contact:** Scott Stroot, Department Head  
270-745-5845  
scott.stroot@wku.edu  
www.wku.edu/Theatre

## WILLIAM CAREY UNIVERSITY

498 Tuscan Ave.  
Hattiesburg, MS 39401

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Photo from *Big Love* by Charles Mee.

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## ***Do You Need to Be a Triple Threat to Succeed in Theatre?***

David Rowell

by Pauline Gagnon

Whether you're an aspiring actor, designer or other theatre professional, chances are you are bombarding friends in the world of theatre with questions about the direction you should take in college. And chances are, one of your biggest questions is: Should I specialize in one area or work to become a triple threat, with multiple talents in theatre and film?

Last July, *Southern Theatre* asked SETC members to help answer this question. In an informal, online survey, members were asked to define "triple threat" and to share their thoughts on whether today's students should make triple threat status their goal.

More than 50 teachers, professors and theatre professionals responded. Most noted that there are more pros than cons to being a triple threat. However, some pointed out that just being good in several areas is not enough. To be a true triple threat, the individual must demonstrate a level of *greatness* in at least one area and at the very least superior skill level in others. On the other end of the spectrum, a few respondents cautioned that specialization should not even be a concern for students beginning college, arguing that undergraduates benefit most from a strong liberal arts education as a foundation for future training.

### What is a triple threat?

The idiom “triple threat” originally came to us via sports, describing the ideal football player who can run, pass and kick with equally high skill. In theatre, we have traditionally applied the term to those performance wonders who can sing, dance and act – in essence, outpace the competition with a high level of skill in all three areas.

However, in recent years, the term has evolved to include theatre artists with other multiple skills – for example, people who can design costumes, lights and set or can act, write and direct or can stage manage, design and act. In our survey, we found that the definition of triple threat is continuing to evolve.

Could “quadruple threat” be the next idiom in the industry? Some respondents noted the recent success on Broadway of John Doyle’s *Sweeney Todd*, which called for performers who not only act, dance and sing, but also play musical instruments.

### What’s needed for work in musical theatre?

Let’s start with the traditional definition of triple threat – the actor who can also sing and dance. If your dream is Broadway or regional theatre, do you need to be a triple threat?

“It’s certainly a great advantage to a performer to be a triple threat, especially in the early stages of a career,” says Raphael Crystal, who was hired three years ago to establish the musical theatre program at the University of Alabama in Tuscaloosa. “Having said that, it’s also true that there are successful performers on Broadway who are not triple threats. There is room in the musical theatre for many types of performers. But the triple threat will always have more employment possibilities and more expressive outlets. So it’s definitely an ideal to strive for.”

George Pinney, who will head Indiana University’s new BFA in musical theatre slated to begin in the fall of 2007, believes triple threats have a greater chance of success in musical theatre but he warns that preparation must be “complete and not haphazard.” He emphasizes the need for performers to integrate singing, dancing and acting into a single technique, a process he refers to as “pulling all the strings together.”

Peter Sargent, dean of Webster University’s College of Fine Arts in St. Louis, MO, notes that a working actor must be able to audition for musical theatre work, but points out that “it should not be a requirement that all students be considered triple threats. A very good actor will always find work.”

And what do professionals say? Jerry Lapidus,

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**Rebecca Luker**  
Actor

Bachelor of Music/Vocal Performance, 1984  
University of Montevallo (Alabama)

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- “Lily” in *The Secret Garden* (Drama Desk Award nomination)
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### ADVICE:

Be a part of every sort of arts event (musical, play, concert, performance art, dance, art exhibit and poetry reading). Read every play, musical, book about the theatre, and also the classics. Read. Read. Then read some more. Take dance, movement, acting, voice, art and any other type of class that you think will aid your awareness as an artist.

Listen very seriously to all your teachers and decide for yourself if their teaching makes sense for **you**. Teachers can be amazing and can change your life but they are not perfect. And never **ever** let any of them tell you you’re no good at something. Only **you** can know this.

Care about what’s happening in the world. Get involved. **And for God’s sake, vote!**

If you or your parents can afford it, spending a summer studying in NYC, LA or the like, will let you know if you have a little of the stuff it will take when you finally take the plunge.

Above all, just love what you do. It’s a hard road you’ve chosen and it will take great love of it for you to succeed (regardless of your talent).

company manager for Seaside Music Theater in Florida, notes that “having additional skills would make you more employable, e.g., to step in and help in another area in an emergency.” However, Lapidus adds, there is still “definitely place in the business for non-singing actors.”

Zan Sawyer-Dailey, who is associate director and handles most of the casting at Actors Theatre of Louisville, says it is not crucial for performers to be triple threats, “but it does improve your chances of getting a job enormously. Most people start out with

*Opposite page: Bobby Strong (Joey Haro) leads the ensemble in “Run, Freedom, Run” in the Florida State University School of Theatre’s production of Urinetown: the Musical.*

one talent that is particularly strong and realize that to do musical theatre they need to really be exceptionally strong with either singing or dancing and then pretty strong in the other area.... Those actors who can really act as well as sing and dance will have a better chance of getting principal roles. I think too many young

people think they are great singers or dancers and then when they get into the big competitive markets, they are very surprised how competitive it is."

Her advice: "Concentrate on being excellent in one area and then continue to work on the other areas as you continue to work at your craft."

### Training for triple threats

Curriculums that specifically offer musical theatre as a major consistently carve out time for development of all three areas – acting, singing and dancing. Students seeking entrance into those programs must be prepared to show talent in all three, notes Crystal of the University of Alabama.

"We audition students in acting, singing and

dance for entrance to the musical theatre track, and the program gives fairly equal emphasis to all three," Crystal says. "Of course, students vary in their abilities, but we look for potential in all three areas, and we seriously try to develop them in all three."

Don't focus on becoming a triple threat, but rather on working constantly to improve your skills, advises Tracey Moore, head of voice and movement at Florida International University, which has a curriculum she calls "a conservatory program in a liberal arts setting."

"I believe people should *train* in as many areas as they can," says Moore. "Training is fantastic, and we should all get as much training as we can. Never stop training! Never stop going to class! If you have this attitude, then it's never about 'being a triple threat,' because you will never have 'arrived.' You will always be working to get better. This is the most valuable attitude for a professional actor. "

### Is the triple threat an economic necessity?

Being a traditional triple threat – a singer, dancer and actor – can afford you more opportunities for work. In addition to Broadway and regional theatres where musicals are faring well, performers who can sing, act and dance find opportunities for employment



Derrick Thomas is shown with the cast of *A Chorus Line* in a production at the University of Alabama.

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in amusement and recreation venues such as casinos, theme parks and ocean cruises.

Having more options is key because all performers face a life of intense competition. Simply put, the number of those auditioning will always exceed the number of job openings.

Performers must contend with a lack of consistent, full-time, benefit-laden work and relatively low salaries. Actors' Equity Association's recent seasonal report reiterates the extreme circumstances actors face: Only 14.4% of Equity actors are employed in theatre, and the median income of those actors is around \$7,000 annually. For the dancer, the future is even a tad bleaker since the physical demands of this work tend to lessen employment opportunities as the performer ages.

Perhaps the competitive state of our profession is what leads some to view the triple threat as a kind of insurance policy. As one respondent wistfully wrote, "Quite frankly, we need to train composers and writers for the musical theatre to put the young performers to work."

### New 'flexible' triple threat combinations

If the purpose of being a triple threat is to gain some competitive edge, then there are numerous skills that performers can add to their repertoire besides singing and dancing. Writing in response to a question about actors auditioning for musical work, Tee Quillin, assistant professor at Middle Tennessee State University, offers a new label: "In order to eat, actors need to audition for anything and everything that comes their way! That involves being as flexible an actor as possible. I prefer the label 'flexible actor' as opposed to 'triple threat.'"

The concept of a "flexible actor" speaks to the problem of competition in a less prescriptive way. Several respondents pointed out that skill at playing a musical instrument is becoming increasingly valuable to actors. Others mentioned that voice-over work is perfectly suited for the stage actor and that working in television and film requires little additional training.

Many respondents noted that it isn't just actors who need to be triple threats, but that directors, designers, dramaturgs and others in theatre can benefit from developing multiple skills.



Kelly Allison

*Stefannie Azoroh is shown in a production of The Piano Lesson by the University of Alabama at Birmingham Department of Theatre.*

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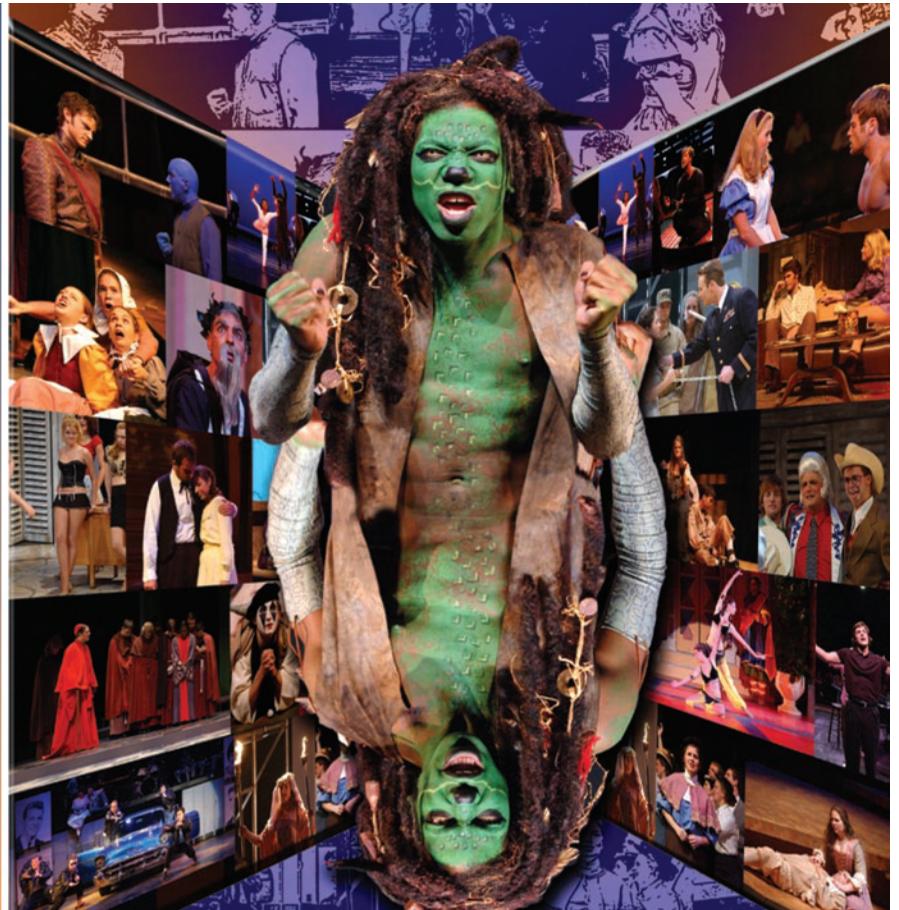


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Christine Young is Miranda, Kyle Weishaar is Sir George Airy and Kyle Zornes is Sir Francis Gripe in the University of Kentucky's production of *The Busy Body* in April 2006.

Marc Powers, director of the University of South Florida's School of Theatre and Dance, says interest in more than one art form comes naturally to many in theatre.

"Some have multiple talents – and not necessarily actor/singer/dancer or set/light/costume designer," says Powers. "Try actor/instrumentalist or actor/playwright or designer/director or... the list is endless. Creative people usually need more than one outlet for that expression. While many choose different or multiple specializations within an art form, many choose different art forms completely. You will find highly successful theatre artists of all types who are also accomplished painters, poets, instrumental musicians, photographers, chefs, interior designers...."

But what if you have reached the pinnacle of training in one area but yearn to work in another two or three? Are some combinations better than others to feed both artistic urges and financial needs? Ray Paolino, director of theatre and head of performance at the University of Georgia, suggests some areas theatre practitioners would do well to learn more about: "In the new fractured entertainment industry, some widely disparate skills (screenwriting, CGI [computer-generated image] skills, camera knowledge, voice enhancement, animation...) may offer more employment opportunities. I would suggest a new

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Southeastern Successes

Share Advice on Finding Your Place in the Theatre Universe



## Jen Nelson Lane Stage Manager/Teacher

BA, Speech/Theatre (Cum Laude), 1999  
Louisiana Tech University

MFA, Stage Management, 2001

University of Alabama/Alabama Shakespeare Festival

### CREDITS:

- Resident stage manager/instructor at Cornell University for 3 years
- PSM/Associate producer for NY Classical Theatre for 1 season
- PSM for world premiere of *The Long Season* at Perseverance Theatre, Juneau, Alaska
- *As You Like It*, Shakespeare in the Park, New York Shakespeare Festival
- *The Rivals*, Lincoln Center Theater
- *The Light in the Piazza*, Lincoln Center Theater

### ADVICE:

Keep an open mind. There are so many jobs in the theatre; half the battle is finding your perfect fit. I started as a performer, but in college found that stage management was really my specialty. You have to know yourself and have faith in your abilities. But if you have faith in your abilities and make smart choices, you can do whatever you want.

Surround yourself with friends, family and mentors who support you and push you to be the best you can be. Some of the best advice I ever got was to keep your eyes and ears open and your mouth shut. Watch and listen to what's going on around you and soak up whatever you can from each production or project. Take some time to process the information you gain and figure out what it means to **you**, then ask questions.

But above all, set goals and strive to meet them with all your might.

definition of triple threat, one that perhaps includes either voice-over work, motion captured performance, animation, screenwriting or directing."

McKay Coble, chair of the Department of Dramatic Art at the University of North Carolina at Chapel Hill, notes that "flexible designers" also have a competitive edge.

"I have always found it an advantage to be able to design sets and costumes in that it broadens my ability to obtain work, and it is often a true pleasure to help create more than one aspect of the 'world' of a play," he notes.

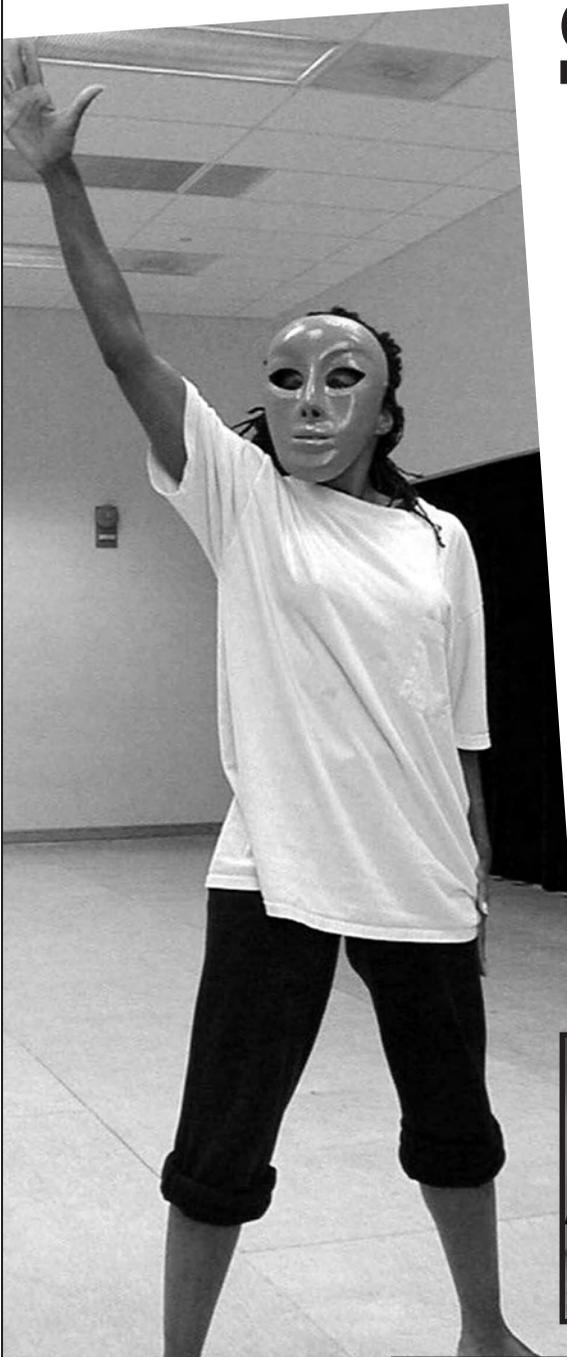
### Is triple threat status a key for 'success'?

The answer to this question, respondents say, depends on how you define success. For some, success means managing to stay in the profession.

"I've never had to wait table," notes Roy Hudson, director of theatre at Shades Valley High School in Alabama. "I got parts; I ran props or lights; I built sets;



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I stage managed. Much better than parking cars.”

Bill Munoz, production manager for Flat Rock Playhouse in North Carolina (and a sometime actor), says each person must define success for himself or herself.

“Is success steady employment, no matter the role?” he asks. “Or is it getting star billing or the Oscar? ... I feel like I have accomplished a lot in my acting career; I have done great roles, one-man shows, many commercials, industrials and a supporting role in *Soap*. Yet I must be a stage manager and production manager to get a steady paycheck.”

Having multiple skills, whether in several areas of performance or other areas of theatre, is essential, Munoz believes. He recommends strongly that performers achieve traditional triple threat status.

“My passion is performing but I was never a triple threat,” Munoz says. “I concentrated on ‘straight’ acting and thought I did not need a trained voice, much less [to] know how to dance. Well, I learned the hard way. I feel very fortunate to have found a theatre which I am a part of all year. I had to make some sacrifices and adjustments, though. So, if performing is what you want, then you *must* be able to

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**Charlie Todd**  
**Actor**

BA, Theatre Arts, 2001  
University of North Carolina at Chapel Hill

### CREDITS:

- Founder, Improv Everywhere (New York prank collective)
- Performer and Teacher, Upright Citizen's Brigade Theatre, New York City
- Appearances on VH1's *Best Week Ever* and NBC's *Late Night With Conan O'Brien*

### ADVICE:

My biggest advice is for students to get in the habit of creating their own opportunities and making things happen on their own. Working with The Lab! Theatre at UNC taught me that no one is going to hand you success – you have to create it for yourself. You can mail to agents who don't know you and audition for someone else's play for years and have nothing to show for it.

Find a way to bring your ideas to life on your own, and if they're good enough, people will start to notice and the very same agents who threw your mailings in the trash will suddenly be contacting you.

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be a triple threat. If not, be looking for something else to fall back on."

### **Beware the generalist pitfall**

Will it ever work against you to have multiple talents? At first glance, this question may seem ridiculous. However, some respondents to our survey noted that triple threat performers need to be aware of a huge caveat: Avoid being labeled a generalist.

Dick Block, associate head of the Carnegie Mellon School of Drama in Pennsylvania, notes that having multiple skills can be a negative, but "only if you stretch yourself so thin that you are only adequate in a number of areas and not excellent in any of them."

Others warn that being perceived as a "deadly generalist" could cost a performer jobs. Seton Hill Theatre Program Director Terry Brino-Dean, for example, notes that "unfortunately, sometimes people will look at someone with a variety of experience and a broad background of training and label them a 'generalist' who lacks advanced skills."

How can you avoid the "generalist" label?

"The way you set up your resume can prevent this from happening," says Brino-Dean. "You have to tailor your resume for the job for which you are applying. Don't leave off the fact that you have skills in multiple areas, but don't emphasize it unless that's what the job description is asking for. Your advanced skills in the particular area for which you are applying will get you the interview. In the interview, the fact that you may have skills and experience in multiple areas will serve you well as you will be able to 'talk shop' effectively in a more in-depth fashion with more of your interviewers."

Having knowledge of many different areas of theatre can be helpful, no matter what your specialization, says Jonnette De Marsico, drama educator at Atlantic High School in Florida.

"Good directors have a strong sense of what the designer and actor do and need in order to succeed," she says. "Theatre is such a collaborative art that separation of responsibilities is often destructive. It is everyone's production, so all are responsible for knowing as much and working as hard as one can to make it succeed."



*Theatre students at Virginia Intermont College perform "Easy Street" from Annie.*

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### Liberal arts: the academic triple threat?

A few respondents to the survey passionately called for less, not more, specialization by theatre students in undergraduate school. Their idea is that theatre students need a true liberal arts education as a foundation before beginning specialization.

One of these is Philip Hill, professor emeritus at Furman University, who disagrees “vehemently” that theatre curriculums are all in the business of training students for careers in the theatre.

“I am firmly convinced that a good liberal arts education is a good thing for any student who is intellectually capable of doing the work,” Hill says. “And within that, I think a major in theatre is among the most liberalizing of studies. Thus, I would encourage any student with an interest in theatre to go on and major in it, but only within a liberal arts context. Any student hell-bent on a professional theatre career can then pursue professional training at the post-graduate level, and be broadly but soundly prepared both for graduate study and for nearly any other career that may eventually beckon.... Within such a context, sure – I favor courses that stretch the student as widely as possible. Acting, singing, dancing, design, directing

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### Ben Cameron Program Director/Arts Manager

BA, Theatre Arts, 1975  
University of North Carolina at Chapel Hill  
MFA, Dramaturgy, 1981  
Yale University

#### CREDITS:

- Program Director for the Arts, Doris Duke Charitable Foundation
- Former Executive Director, Theatre Communications Group
- Former Senior Program Officer, Dayton Hudson Foundation
- Former Director, Theatre Program, National Endowment for the Arts

#### ADVICE:

My mentor, Tom Haas, once told me that the only reason to go into the theatre is because you cannot not do it. Certainly, if fame and fortune are your objectives, there are many more predictable paths than the arts. Indeed, while training often emphasizes technique and the “how,” it rarely addresses the “why.” Why must someone pursue a career in the arts? What does she/he wish her/his life to stand for? And how will a life in the arts fulfill that life purpose? Clarity on core values, on meaning, is the most important work any student can undertake – and the most necessary.

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all fit, as well as dramatic literature, theatre history, theory, criticism, etc. Every course should be as professionally rigorous as the students can handle, but the goal is breadth of understanding, not a career.”

Michael Mell, president of Theatre Design, Inc., a firm that designs and renovates performing arts facilities, also believes that a broad liberal arts education at the undergraduate level is key – and that specialization should come at the graduate level.

“I am very happy with my business, but it is not where I imagined I would be 39 years ago,” he notes. “An undergraduate student should not, I believe, even think about specialization. It is much too early. They should pursue a broad liberal arts curriculum to make them well-rounded people and give them the broadest world view possible: arts, art history, crafts, music, theatre, dance, history, current events, literature, sciences, sports... whatever is of interest to them. These will provide a student with resources to draw from in pursuit of [his or her] career – whether it is performing, designing, directing, or life in general. You never know where your life will take you.

“These studies also provide ability for critical thinking and common cultural references with the people they work with. If, after completing college, a student wished to specialize, that is the time when they can benefit most from graduate school or conservatory training.”

For young designers and technicians interested in learning more about the role of liberal arts in preparing for work, Mell recommends reading “Student Counsel,” by Susan Hilferty, which appeared in the October 1999 of *Live Design*, and Sonny Sonnenfeld’s “You Don’t have to be a Lighting Designer,” from the October 2005 issue of *Lighting and Sound*.

### Triple threats in theatre, film and TV

Most would agree that Douglas Sills has built a successful career. Nominated for a Tony Award for his performance in the Broadway musical *The Scarlet Pimpernel*, Sills has managed to cross multiple mediums – with credits in Broadway musicals and classical plays, work in film, and roles on television shows, including *The Closer* and *Will and Grace*.

How did Sills train for his work in multiple areas? As an undergraduate at the University of Michigan, Sills studied the liberal arts, moving into specific theatre training during his graduate years at American Conservatory Theatre.

Sills stresses that his success in a broad range of performance mediums is “really an exception rather

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Southeastern Successes

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## Qui Nguyen Playwright/Fight Director/Director

BA, Speech/Theatre, 1999  
Louisiana Tech University  
MFA, Playwriting, 2002  
Ohio University

### CREDITS:

- *Trial By Water: A Gook Story Part One*, Off-Broadway, Ma-Yi Theater/Queens Theatre
- *Living Dead in Denmark*, Vampire Cowboys, Center Stage, New York City
- *Stained Glass Ugly*, Vampire Cowboys, Noho Studios, Los Angeles
- *Bike Wreck*, commissioned by and produced at Metropolitan Playhouse in New York City
- *Vampire Cowboy Trilogy*, New York International Fringe Festival

### ADVICE:

Theatre/film schools strive to do two things – teach you craft and help you discover your voice. To be a working artist in this field, you have to know both. One cannot replace the other. No amount of camera tricks or theatrical frou frou can make you interesting if you have nothing to say, and your ideas will never communicate if you don’t know the fundamentals of your art form.

School is a place for you to experiment, to try new things, and to fail in a nurturing environment. So don’t be afraid to be ambitious. Don’t be passive in your ideas. This is not a time for you to be trapped in your head. Let the days of daydreaming die behind you and learn to be a doer, a mover, a shaker. If you want to make a film, shoot it. If you want to act in a play, produce it. If you want to write a script, write it.

Be bold. Take risks. Revel in your failures. And don’t make excuses. This is your time. No one can define you except for you.

than the rule. That happens to have been *my* passion.” And he adds, “That path is not easy to pursue. People have an instinctive bias against the performer trying to cross-pollinate genres. The sense is that excellence is rare in any single field and can be achieved only through diligent focus. So finding a highly evolved artist with great chops in more than one field is quite a needle in a haystack. For example, the experienced stage performer will find a lot of resistance to his resume in the film world (sometimes for good reason).”

Triple threats working professionally in choruses often face similar difficulties breaking into straight plays, Sills notes, because “the director needs to know that as a solo performer you can hold focus and command the stage as a solo entity. “

Sills says “there is no single path past these biases. There are no rules. The best approach is to ‘discover  
(Continued on Page 47)



Mikki Reynolds-Schaffner

*Crimes of the Heart* was part of 2005-06 season at the Northern Kentucky University Department of Theatre and Dance.

# Winning Strategies

## for Teaching High School Theatre

Teachers from four of the high schools that won their state competitions and competed at SETC in 2006 share their thoughts on educating kids for success in theatre – how they do it, what works for them and how they reached the regionals.

**Roy Hudson**  
**Shades Valley High School**  
**Birmingham, AL**  
***Forever Plaid***

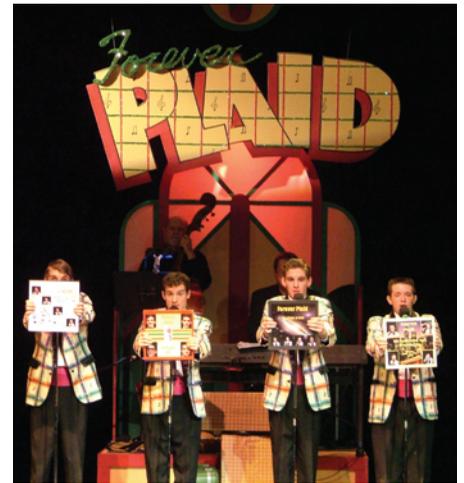
We are a performance-based theatre. Accordingly, we treat our high school theatre program as a high school theatre company. Our students are the members of the company: the actors, the stage managers, the technicians, and, at times, the designers and directors. They must commit to our program because we are in



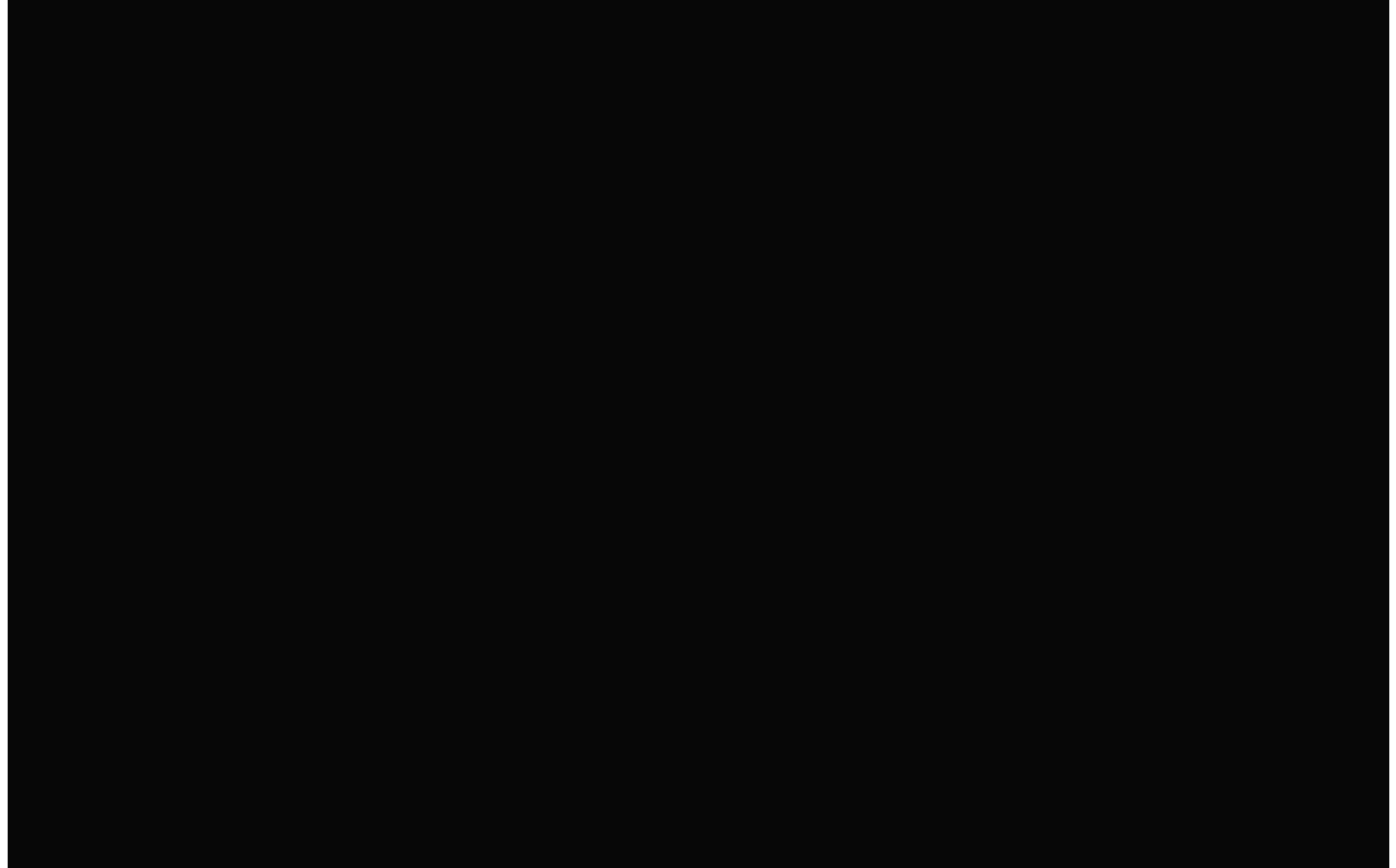
almost constant production.

At the beginning of each semester, we hold auditions for all of the shows that will be mounted that semester. In that way, we can coordinate the overlapping rehearsal schedules that occur. The vast majority of our rehearsals happen Monday through Friday in a three-hour period immediately after school. Students who are cast in more than one production have to juggle the work load, but that is taken into account during the casting period.

Our one-act that goes through the state competition process that feeds into SETC is just one component of our fall program. Obviously, the students who are involved



in this project must be willing to make a more substantial commitment of time on the chance that our show is selected to represent our state in the Secondary School Theatre Festival at SETC in March. Our shows are performed at a district competition. Only a select few are picked to go to the state festival. At the state festival in December, one is selected to go to the regional competition at the SETC Convention.



**Rick Seay**  
**Montgomery Bell Academy**  
**Nashville, TN**  
*Oh, What a Lovely War*



At Montgomery Bell Academy in Nashville, TN, we have just started a one-act for competition program within the past two years. This all-boys school didn't have a history of competing, but I've always enjoyed the competition process and competed at Tennessee Theatre Association and SETC for close to 20 years when I ran the theatre program at Hillwood High School (also in Nashville).

My first thought is that it's not for everyone. Many directors do not see high school theatre as a place for competition, and I respect that. For the high-strung, competition can certainly be much more nerve-wracking than advantageous. It is tough to go from bare stage to bare stage in 45 minutes and still put forth a quality product. Students *and* directors must be very adaptable and

flexible. Tensions can run high, and the competition is often fierce.

At the same time, there are *many* advantages to getting involved. Students can see evidence of many excellent programs from across the Southeast. It's too easy to run a theatre program in a vacuum, convincing students that they are the best. Competing lets students know that wonderful theatre exists in many forms and incarnations and that different audiences (and adjudicators!) will see a performance in as many forms and from as many valid perspectives. Competition also lets students see that theatre can indeed be about competition from time to time. At its core, I think performing a show in competition teaches students and teachers alike to accept victory and defeat with poise and equanimity, while also giving them the opportunity to enjoy terrific offerings from the best in high school theatre.

**Michael Marks**  
**Hattiesburg High School**  
**Hattiesburg, MS**  
*The Katrina Project: Hell and High Water*



Our school reached SETC finals for a fifth time last year. What works for us is this philosophy:

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every show. For example, we signed on early with a ministerial alliance to promote a Palm Sunday premiere of *Jesus Christ Superstar*. (This also pre-empted some rumored religious opposition to the show.)

3. Do challenging literature that will let your students stretch. At the height of hate crime legislation in our country, we were one of the first high schools to produce *The Laramie Project*. In the wake of 9/11, we toured with *The Guys* to help our country grieve and to understand the conflicted tension of public servants on that day. After Hurricane Katrina, our students collected oral histories from victims for *The Katrina Project*.

**Judy Osborne  
Union Pines High  
School, Cameron, NC  
15 Reasons Not to Be  
in a Play**



How did Union Pines High School, a small, rural high school, become

the North Carolina Secondary School Festival winner? And how does any school develop a strong theatre arts program? I only know what worked for me as I built this program over the years:

- ◆ Get involved with whatever theatre education organizations are available to you. The North Carolina Theatre Conference (NCTC), the Thespian Society, North Carolina Theatre Arts Educators and Arts NC all offered me educational opportunities, support and statewide networking.

- ◆ Take your students to play festivals and competitions. When I started teaching at Union Pines, the students had no experience in seeing and producing high-quality theatre. At competition, they saw great examples and heard adjudicators give them valuable critiques. It can be easy to produce a show that our families think is wonderful, but we really challenge ourselves when we reach to do excellent work that strangers will critique.

- ◆ Establish traditions and procedures...



and be willing to change them as needed.

- ◆ Make your classes academically challenging and support your school's goals.

- ◆ Listen to your students. I learned long ago that I don't have all of the good ideas. Teach students to think creatively. Reward them by listening to their suggestions and using as many as you can. When they own the work, it shows.

- ◆ Manners are important. We assume that, in every show, performers put forth their very best effort, which should be accepted and celebrated – never belittled.

- ◆ Have fun. Play!

- Comments compiled by Michael Marks

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**Triple Threat***(Continued from Page 43)*

the passions that feed you.” He urges young performers to recognize that “all life experiences feed your work,” and while training is an excellent way through the maze to becoming a mature artist, a working artist, it is not necessarily “essential.”

Sills also advises young people to think of ways to initiate their own projects, tell their own stories.

“Take responsibility for your choices, your work and your life,” he says. “For example, taking a multidisciplinary approach to your area of expertise, such as actors knowing how to play a musical instrument, a requirement in some current Broadway shows, makes for a unique person who is in turn, an interesting actor. People who have unusual life experiences often bring... unusual details to their work.”

To move among various mediums, you need to know your strengths and market them, says Mark Paladini, who has a long list of credits as a casting director for feature films and television.

“For over 15 years of casting film and television in Los Angeles, I’ve met many successful theatre actors struggling with the transition from one medium to the other,” Paladini says. “Does it mean they weren’t successful as a theatre performer just because they couldn’t make the transition? No. Each role, whether it is for screen or stage, calls for qualifications needed to fulfill the needs of the story. We are always looking for a specialist, a qualified professional to bring this role to life. People don’t lose the job because they are over-qualified, though they could lose it because they market themselves incorrectly.”

Knowing your talents may be as crucial to your success as being a triple threat. As Zan Sawyer-Dailey noted: “A working actor is one who knows who they are, what they do well and knows how to prepare an audition and get the job. This could be in film, television, legit or musical theatre. Each genre has its own rules and rigors.” ■

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Pauline Gagnon is a professor of theatre at the University of West Georgia.

*Words, words, words...* [Hamlet II,ii] reviews books on theatre that have a connection to the Southeast or may be of special interest to SETC members. Scott Phillips, an associate professor at Auburn University, edits this regular column. If you have a book for review, please send to: SETC, Book Editor, P.O. Box 9868, Greensboro, NC 27429-0868.

**Building Better Theaters**

By Michael Mell

2006, Cambridge, England

Entertainment Technology Press

ISBN: 1904031404.

Cost: \$30 by mail (includes postage and handling). Send check to Michael Mell, PO Box 99, Cold Spring, NY 10516

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[www.theaterdesigninc.com/index.html](http://www.theaterdesigninc.com/index.html)

by Roger Freeman

Anyone who has worked in an ill-designed theatre, strained to hear an actor, or winced at outside noise intruding on a performance will appreciate the major claim of theatre consultant Michael Mell’s *Building Better Theaters*: The design and construction of theatres should include the participation of experienced theatre consultants and acousticians.

The book is primarily directed toward readers intending to launch a full-scale theatre construction project, rather than smaller-scale upgrade projects. It assumes the deep pockets associated with a university or large performing arts center.

Most of the book deals with general design and construction procedures and describes the various stages in planning and building a theatre. Mell introduces the typical cast involved in such a project: architects, code consultants and various engineers. He explains feasibility studies, Requests for Qualifications (RFQs), Requests for Proposals (RFPs), construction documents and change orders. He offers practical advice, such as: Trust your gut when picking an architect, try to budget in contingency funds to hedge against cost overruns, and don’t sign off on any phase of construction until you’re satisfied with the work. He also describes a variety of theatrical systems and equipment, and gives some rules of thumb regarding the design of particular

areas of a theatre.

Mell notes that ignorance of the value of acousticians sometimes means that their advice is ignored by engineers unfamiliar with the specific acoustic needs of theatres, or that no acoustician is even hired. “To turn an aphorism on its head,” Mell writes, “unfamiliarity can breed contempt.” This choice phrase succinctly expresses the crucial point of the book: that consultants and acousticians are vital in this construction field, in which many of the players don’t know what they don’t know. Regrettably, though, the point receives a largely underdeveloped supporting argument that is not especially extensive or focused.

Mell does offer some theatre-specific advice, such as the best materials and methods for stage floor construction, and the importance of placing the loading dock and the stage on the same level in a road house. He also includes a short list of actual construction mishaps – e.g., electrical conduit being placed where a counterweight system was to go – that could have been avoided had a consultant been visiting the site regularly. This is the kind of specificity that bolsters the main point, but it arrives late and with limited force. Of course, more details may lead to a danger of backfire – “Why do we need a consultant? We have this book.” Still, that risk is some ways off.

The thinness of argument is unsurprising, given the enormity of the subject and the slimness of the book. Front and back matter aside, there are just under 120 pages, many given over largely or entirely to photos and other illustrations, or left blank. This is a good starting point and has some merit, but an expanded edition would be welcome. ■

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Roger Freeman is an assistant professor of theatre at Rochester Institute of Technology in Rochester, NY.

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