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Student Focus: Theatre Career Options

8 Hot Jobs in Theatre
Where Are the Opportunities in Today’s Employment Market?
by Amile Wilson

10 The ABC’s of Degrees
Which One Is Right for Your Career Plan?
by Hardy Koenig

Student Focus: Influential Theories

How much do you know about the major philosophies in theatre education? The more you know, the better your chance of choosing a school that fits your style.

11 Acting: There’s ‘Method’ to the Madness
Students Need Grounding in the Many Performance Philosophies
by Jack Young

15 Voice: Actors Need Training to Succeed
Theatre Schools Offer Variety of Vocal Philosophies to Students
by Marlene Johnson

19 Movement: Explore Mind-Body Connection
University Programs Teach Physical Techniques to Improve Acting
by Tiza Garland

25 Directing: Be a Theatre ‘Know-It-All’ to Succeed
Choose a School Where You Can Learn Every Aspect of Production
by Lori Leigh

31 Design: To BA or BFA, That is the Question
Students Should Research Colleges to Find the Best Fit for Them
by George Hillow

Cover
Joel Gerlach is Bobby Strong in Urinetown, presented in February 2008 by the School of Theatre and Dance and the School of Music at James Madison University (JMU) in Harrisonburg, VA. The photo was selected for the cover from more than 100 submissions received from colleges and universities. JMU’s Urinetown was faculty-directed and faculty-designed, with an all-student cast. Directed by Kate Arecchi; scenery by Richard Finkelstein; costumes by Erin West; lighting by Emily Becher-McKeever. (Photo by Richard Finkelstein; cover design by Deanna Thompson) Other photo submissions appear above (and on Page 9) and as background images in this issue: Pages 12-13, Sweeney Todd, Western Kentucky University Department of Theatre and Dance; Pages 16-17, The Game of Love, University of North Carolina School of the Arts; Pages 22-23, Dance concert, Austin Peay State University, photo by Robb Fladry; Pages 28-29, The Seagull, University of Montevallo, AL.
Making the transition from theatre student to Broadway performer was quite the whirlwind of every emotion possible. Since I received my role in a unique way, it was hard to transition because I literally felt as if I had been shot out of a cannon and thrown into a whole new world!

I was only a sophomore in college, and in a blink of an eye I was living on my own in New York City with a leading role on Broadway. It was a dream come true but very scary! Luckily, the cast and crew and my family have been so very supportive and informative throughout my journey.

Broadway is no walk in the park. It is WORK, but it is so very fun and thrilling at the same time. The toughest part of my work in Legally Blonde is juggling the 8-shows-a-week schedule and keeping enough energy up to show thanks to my fans after every performance.

Legally Blonde is truly a high-energy show where Elle Woods doesn’t stop for one moment in 2½ hours until she is a Harvard graduate and engaged to the man she now loves. So it is really tough to keep up the energy, stay healthy, and still live a normal life. It’s tough, but it’s possible!

My advice to any and all students who plan on pursuing this career is to NEVER GIVE UP. As cliched as that sounds, it’s true. You have to believe in yourself in order for others to believe in you. Take all the constructive criticism you can get, and work every day to become a better performer.

The key to success is experience, so audition for every show you can! And no role is too small. Every actor in a show is a big part of the show! Never forget that theatre is a team effort. I couldn’t get through Legally Blonde without my fabulous cast members! We feed off each other’s energy.

I am so thankful to be where I am today, and I wouldn’t have it any other way. The future for me holds many more exciting possibilities – maybe a record, a movie or another Broadway show? All I know is that I am never giving up – and neither should YOU!
“Those who can, teach.” I consider myself lucky to have received my education from schools in the Southeast, because the professors I studied with personified that statement, which puts a new twist on the old adage. Teaching, for them and for many today in our region, is a noble calling.

In this fourth annual College & University issue, Southern Theatre salutes those teachers and offers help to students in selecting a school and a program of study that will fit their individual needs. Most students know the “buzz” names in theatre, but many don’t understand the top philosophies explored in teaching acting, movement, voice and directing. In this issue, our writers break these philosophies down into understandable language in stories, which are accompanied by quick-reference charts and profiles of working professionals who share hints on which philosophies helped them the most. Jack Young explores top acting philosophies, while Marlene Johnson explains voice methodologies, Tiza Garland delves into the top movement theories and Lori Leigh covers schooling for directors. George Hillow examines the many paths to a design degree.

If you’re going to school to prepare for a theatre career, you might want to know about the job outlook. Amile Wilson asked a number of theatres in the Southeast and beyond about “hot jobs” in theatre. See their answers on Page 8.

No one knows what it’s like to be a student dreaming of a Broadway career better than someone who, a few months ago, was just that – a student dreaming of Broadway. Bailey Hanks shares what it was like to go from student to star in our “Outside the Box” column, while Joseph Bates reviews Acting the Song in our book column, “Words, Words, Words…”

This issue also includes two of our regular features. Bland Wade explains how to build a working onstage sink in our “Outside the Box” column, while Joseph Bates reviews Acting the Song in our book column, “Words, Words, Words…”

Let me also take a few words in this space to congratulate Editor Deanna Thompson, the Editorial Board and the Publications Committee for Southern Theatre’s recent national award. For the second year in a row, the magazine has been honored for excellence in the communications contest sponsored by the National Federation of Press Women. This year, the magazine received Honorable Mention in the competitive four-color magazine category. Judges wrote that the magazine’s clean layout “makes me want to keep turning the pages for more.”

So as you, our members, turn the pages of this edition of Southern Theatre, you will understand why I want to end with “bravas” and “bravos.” Our applause goes to Deanna and those whose hard work goes into every publication of our organization. Our ovations go out to those who can – those individuals who are educating the artists of today and tomorrow.

Glen Gourley, SETC President
During the 2004-05 school year, the North Carolina School of the Arts produced *Levee James*, a moving story of three African-Americans living with racially motivated violence in the deep South of the 1920s. The team working on the play wanted an onstage sink with running water. Connecting a hose to the faucet was not an option, and our budget was limited. Using garden sprayers, compressed air and a little innovation, prop master Rachel Cruz and I created a kitchen sink (right) that worked in a reliable, realistic manner. The total price tag? Under $75.

1. We started with two industrial-quality, 3-gallon garden sprayers (one is shown at right) that cost under $30 each. These will be an asset for years to come because the need for running water on stage is not uncommon. The two-sprayer set-up allowed us to provide water from both hot and cold valves.

2. For safety reasons you want to make sure the sprayer you purchase has a pressure relief valve (right). This safety feature will prevent someone from over-pressurizing the tank and possibly causing injury.

3. We needed to add a ½-inch piece of threaded pipe to the back of the faucet (right). Depending on the faucet used, you may need to find an adapter.

4. We created a back plate with a scrap piece of acrylic sheeting. Then we secured the faucet to the back of the sink using a toilet-tank nut washer (above, right).

5. Next we cut the spray wand from the garden sprayer and attached a barb with threaded end to the sprayer hose with a hose clamp (above). We connected brass coupling to the barb threaded end (right). Be sure to use Teflon tape on the threads.

6. Picture (right) shows the completed sprayer hose connector.

7. We attached the hose to the back of the faucet (right). Don’t forget to use Teflon tape. We found that removing the hose from the garden sprayer first made it easier to attach it to the back of the sink. Then we reattached it to the sprayer.

8. Picture (right) shows both hoses connected to the back of the sink.

9. We then drilled a hole at the top of the sprayer to attach a male air-hose connector. One of the hardest parts of this project is reaching in from the mouth of the sprayer to attach an “O” ring and nut on the other side of the connector.

This working sink added realism to a production of *Levee James* at the North Carolina School of the Arts (now the University of North Carolina School of the Arts).
10. Make sure that the hole is a little smaller than the threads. This will allow you to force-thread the connector into the plastic.

11. Note that we attached the air hose connector opposite the pressure safety valve (right).

12. We ganged the sprayers together, so that we needed only one supply line from the compressor (above right). We used a “Y” that we already had in the shop.

13. We made cuts in the bottom of the drain pipe (right) so that it would sit flat on the bottom of the tub and still let water drain out.

14. Place the PVC pipe flat on the bottom of the tub. If you add enough water to raise the water level up to the cut-out, you will eliminate the pattering sound of water hitting the bottom of the tub. Placing a sponge under the pipe (above) also helps cut down on the noise.

15. Fill sprayers with water and connect to air supply. Never run more than 30 pounds per square inch (p.s.i.) through the system.

With a constant flow of air, we were able to run both faucets wide open for seven minutes before we ran out of water. This system created a realistic supply of water—not the usual trickle provided by a gravity feed device.

Bland M. Wade Jr. is director of the stage properties program in the School of Design/Production at the University of North Carolina School of the Arts. If you have questions about this technique, e-mail him at wadeb@ncarts.edu.

## Materials Needed

<table>
<thead>
<tr>
<th>MATERIAL</th>
<th>COST</th>
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<tr>
<td>2 Garden sprayers</td>
<td>$56.00</td>
</tr>
<tr>
<td>2 Hose clamps</td>
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</tr>
<tr>
<td>2 Barbs</td>
<td>$ 3.98</td>
</tr>
<tr>
<td>2 Nut washers</td>
<td>$ 1.94</td>
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<tr>
<td>2 Threaded 1” pipes</td>
<td>$ 3.98</td>
</tr>
<tr>
<td>2 Coupling nuts</td>
<td>$ 1.92</td>
</tr>
<tr>
<td>2 Male air hose adapters</td>
<td>$ 2.82</td>
</tr>
<tr>
<td>2 “O” rings</td>
<td>$.79</td>
</tr>
<tr>
<td>Teflon tape</td>
<td>$.99</td>
</tr>
<tr>
<td>Plastic tub</td>
<td>$ 0.00</td>
</tr>
</tbody>
</table>

**Total Cost: Under $75**

Haven’t AN ‘OUTSIDE THE BOX’ IDEA?

E-mail “Outside the Box” Editor Doug Brown at brownd@ncarts.edu.

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Playwright’s Lab at Hollins University
Hot Jobs in Theatre

Where are the opportunities in today’s employment market?

by Amile Wilson

Each year thousands of students graduate from theatre programs, receiving a BA, BFA, MFA or other arrangement of letters designed to help them get a job in the field. While many have visions of Broadway openings and Tony Awards in their future, virtually all have a more immediate dream – finding a job!

So where are the jobs in theatre today? As you plan your course of study or prepare for graduation, it helps to know where production directors at theatres across the country see opportunities – and have needs. These “hot” jobs just might help pay off those student loans.

Technical jobs are one key area where you will find opportunities.

“The available market for technicians is thin, and a lot of people are hired away by Disney, Cirque and other corporate interests,” says Elana Nightingale Dawson, associate production manager for the Alley Theatre in Houston, TX. “Designers are not as hard to find, but carpenters, sound engineers, electricians, and other technicians are a real need.”

She notes that her theatre, which has an annual budget of over $10 million, has an increasing need for highly skilled staff members with a technical specialty.

“The higher the skill level we want for a position, the harder it is to fill.”

One particularly difficult jobs to fill at the Alley has been one of the most skilled: the technical director. “The last time we had to hire a new TD, it took us a while to find one,” Dawson says. Other positions that are particularly difficult to fill include assistant technical director and lighting supervisor, she says.

Some in theatre may not consider the jobs of carpenter or assistant technical director to be glamorous, but the combination of technical, artistic and leadership skills that is required in these positions makes them some of the “hottest” jobs in theatres across the nation.

Like Dawson, Richard Whittington, managing director of Triad Stage in Greensboro, NC, which has an annual budget of about $2 million, sees a need for more specialized technicians. He emphasizes the need for individuals skilled in a particular craft, rather than generalists.

“It’s hard to find skilled master electricians and skilled props masters,” Whittington says.

Because of its educational partnership with the University of North Carolina School of the Arts, Triad Stage has a steady source of designers, but it has a constant need for technicians. Whittington notes that technicians will find opportunities today not only in live theatre, but in related industries as well.

“I’m seeing a lot of other fields step up their audio-visual departments,” Whittington says. “Hotels are getting into lighting design and sound technology. I never would have thought industries like that would be competing with us.”

This explosion of hotel and corporate interest in lighting and sound design has made individuals with skills in those fields very much in demand today. Many who work at these jobs in theatres find that they can augment their salaries substantially with corporate work.

Even though technical knowledge is important, Whittington says the skill in highest demand is the ability to work as part of a team.

“We recognize we’re part of a skill-level chain and accept that,” he says. “A lot of our people are training with us and, if they develop in their career, then have to move on to something different, we understand. We’re more than understanding of people with lower skill levels as long as they have a collaborative nature.”

Particularly in demand are technicians who are artists as well and can contribute to the overall success of a show, Whittington notes.

“We want technicians who want to be more a part of the process and not just do what they’re told,” he says. “In the past, we’ve hired people of a lower skill level whom we really liked as people and who worked well with the team.”

Michael Vigilant, chief operating officer of Alabama Shakespeare Festival in Montgomery, has similar opinions. He says ASF has “hot skills” that it looks for and often has trouble finding in applicants. Among the skills Vigilant considers most important are the ability to juggle lots of jobs, to interact well with the public and to communicate well both orally and in written materials.

Vigilant also looks for staff members who are looking for a long-term commitment.

“I want to find really good people and keep them,” he says.

There is one job that Vigilant would classify as a “hot job”: marketing director. In today’s economic and arts climate, it is a crucial position at many theatres.

“We have someone here who’s been with us a while and we’re happy with,” Vigilant says, “but that would be one of the hardest to fill if we had to.”

At Jacksonville, FL-based Riverside Theatre, which has an annual budget of about $4 million, Production Manager Jon Moses says one of his hardest jobs to fill has been props master.

However, Moses recommends that students not just focus on what jobs are “hot,”
but also realize that their mindset is key to finding a position in today’s economy.

“Let’s start with what kind of mentality people should have when entering the job force,” Moses says. “A critical thing for mindset is, don’t limit yourself. Be open and willing to dive into whatever the project requires. Anyone who says, ‘Let’s do something cool with what we have,’ rather than ‘I only do lights’ is what we’re looking for.”

Specialized skills may be important in some theatres, but Moses recommends balancing the depth with a little bit of breadth. “Some people specialize too much too early, others not enough,” he says. “There’s a balance.”

Proving the point, Riverside hired three generalist interns this year and is very pleased with the result, both artistically and fiscally. Because the interns possess a wide variety of skills, they are easily transferable to any project to fill any need.

Michael Wade, production manager for the Atlantic Theatre in New York City, which has a budget of about $2.5 million, offers a slightly different list of “hot” jobs in theatre.

“We are always looking for stage management (SM) fellows and interns,” Wade says. “SM openings are the hardest to fill.”

A close second for hardest jobs to fill are front-of-house positions – particularly the box office staff.

“It’s that way because it’s somewhat unknown to people,” Wade says. “Most of the rest of the career choices are somehow performance-oriented. The performers, the technicians, they’re all involved in the realization of the performance and the art that is theatre. The administrative side of things is invaluable, but often ignored.”

Wade advises students to gain a broad range of experiences and skills to make themselves more marketable. “I believe it’s good to have as broad skills as possible,” he says.

Seth Reines, artistic producer for the Prather Entertainment Group, which has an annual budget of about $18 million and operates theatres in Florida, Pennsylvania and Arizona as well as a national tour, echoes Wade’s need for stage managers, but also adds technical director and musical director to his list of “hot” jobs.

He notes that there are “not a lot of really good stage managers or tech directors… looking for work. They tend to stay with a company for a while.”

Reines also notes that sound designers are hard to find. “Part of the problem with sound designers is that you really can’t see their portfolio,” he says. “Even a professional recording of a show doesn’t do it justice. You’ve got to see something live to really judge, and that makes it hard to find and hire.”

Sound designers and engineers continually top the list of high-demand jobs for all theatres, a fact explained by Jon Shoenoff, chair of the University of Illinois’s sound design program. “Sound is being utilized a lot more because traditional scenography, with elaborate sets and costumes, is expensive; sound and lights are not,” he says. The demand for quality sound engineers is already high, and as the industry embraces this burgeoning technology, that demand can only be expected to grow.

“Educational and smaller theatres are expanding sound and contracting carpentry,” Shoenoff says.

For a trained sound technician, job opportunities abound in everything from regional theatre to roadhouses, from Shakespeare to Cirque. A skilled sound technician may prove to be one of the most hirable people in the theatre market today.

So, if you are looking to find and fill the “hot” jobs in theatre, you can succeed as a generalist if you have a good work ethic and a team attitude. However, the best preparation may be to also build a skill – and the more specialized and technical the skill, the better your job prospects will be.

Amile Wilson, who graduated from Belhaven College with a bachelor’s degree in theatre in 2007, is a member of the Southern Theatre Editorial Board. One of those above-mentioned generalists, he is creative director of Pippin & Maxx Arts and Entertainment.
The ABC’s of Degrees: Which One Is Right for Your Career Plan?

by Hardy Koenig

One of the first choices you must make as a student is the type of degree you will pursue. Here is a quick primer explaining the various degrees and where they might take you in your theatre career.

**AA (Associate of Arts)** and **AS (Associate of Science)** degrees are two-year degrees, usually completed at a community college. They also can serve as intermediate qualification for students wishing to transfer to degree programs at other educational institutions. The **AFA (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. *Usually leads to:* Four-year BA or BFA degree.

The **BA (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. *Usually leads to:* Teaching grades K-12 with certification, or professional work. *Sometimes leads to:* MA, MFA and possibly PhD if teaching in the university setting is the goal; MFA or other training if a professional career is the goal.

The **BFA (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. *Usually leads to:* Professional work; MFA if working or teaching in production is a goal. *Sometimes leads to:* MA and possibly a PhD if teaching is the goal.

The **MA (Master of Arts)** degree is usually a two-year graduate 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 **MS (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. *Usually leads to:* Teaching at community college level; administrative work; or the PhD. *Sometimes leads to:* Professional work as an administrator, dramaturg or actor.

The **MEd (Master of Education)** degree typically provides advanced training and professional development for K-12 teachers. *Usually leads to:* Teaching in K-12 or community college; job in theatre administration; or the PhD. *Sometimes leads to:* Work as an education director, administrator, dramaturg or actor.

The **MFA (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 specializations in theatre administration, 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. *Usually leads to:* Professional work. *Sometimes leads to:* Teaching at the college or university level; the PhD.

The **PhD (Doctor of Philosophy)** 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 *Advisory for Students Considering the PhD in Theatre*, “PhD programs vary with regard to structure. Some programs are built around a clear set of curricular requirements. Others are more individualized.” *Usually leads to:* Teaching at the college and university level.

Hardy Koenig, SETC’s manager of educational theatre services, teaches at the University of North Carolina at Greensboro and at Catawba College.
As you compare undergraduate acting programs, it's easy to get caught up in the nuts-and-bolts, "hardware" differences between programs. Should you choose BA or BFA? Musical theatre or straight drama? Some departments are small, encouraging students to try all aspects of theatre (acting, tech, directing, stage management); others can have over 100 majors, and can be highly competitive, requiring students to choose a specific track from the very beginning.

Those are important issues as you choose a school, but don't overlook the "software" of the acting training – the approach to performance that forms the foundation of everything else. As the faculty talk about what they teach, they'll probably cite a variety of names of master teachers who have developed processes that can make actors better.

Knowing those names and their approaches to actor training will help you understand the philosophies of the teachers and the programs. Below and on the chart on pages 12-13, you'll find a quick guide to major acting theories.

The overwhelming number of acting programs in the U.S. use training that grows out of Konstantin Stanislavski’s approach. Before Stanislavski got involved in theatre in the late 19th century, young people learned how to act by watching the more experienced actors in the company: imitating their posture, gesture, voice and speech, moving into larger, better roles as they showed the talent and skill for the producers to put on stage. Stanislavski, watching the great melodramas and operas at the end of the 19th century, was really not interested in this kind of hand-me-down technique, seeing how hollow such an external process could be.

Great new developments were swirling about:

- Photography presented reality without a painter to interpret it;
- Freud’s and Jung’s psychological theories were raising questions about conscious and unconscious behavior;
- Playwrights such as Chekhov and Ibsen were writing plays with regular, everyday people in realistic settings that needed a different acting approach than had been used before.

"Adler’s use of imagination and reliance on the text. I use rehearsal to find out what I don’t know and then I make up the rest. The words on the page give me clues – what I say, when I say it, who I say it to. It’s up to me (in partnership with the director) to fill in the why and how."

"In the ‘real world,’ few directors are going to discuss with the actor what the actor is using to get a result; they just want the result. So it’s good to be open to as many ways as possible to get to the truth – through text, through physicality, through voice and speech. The greater range of tools you have, the more people you’ll be able to play with. As you’re working toward the profession, continue to listen to everything: experienced directors and actors, and your peers developing as directors and actors. There’s always a better way to do it.

“Audition for everything. You’ll learn when you’re doing well, but even more when you don’t do well. The more you do it, the more you’ll be invested in the process of auditioning rather than the result (which you can’t do anything about anyway)."

(Continued on Page 14)
## Acting Philosophies

<table>
<thead>
<tr>
<th></th>
<th>The Method</th>
<th>Adler</th>
<th>Meisner</th>
<th>Hagen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Tenets</td>
<td>In this approach, actors draw on their own emotions, memories and experiences to influence their portrayals of characters. The theory holds that such use of the actor’s personal life can lead to life-like, authentic, “real” performances.</td>
<td>The actor cannot afford to look only to his own life for all his material nor pull strictly from his own experience to find his acting choices and feelings. Actors have to get beyond their own precious inner experiences.</td>
<td>The foundation of acting is the reality of doing. The goal in Meisner training is to be in “the moment” and to fully understand and become the character on stage.</td>
<td>Put your instincts and your understanding of human realities to use while probing and grappling with the content. Be specific and real in your actions, and they will communicate your artistic statement.</td>
</tr>
<tr>
<td>Major Distinctions</td>
<td>Key tenet is emotional memory. Actors are strongly driven for connection with self. The method became especially valuable with acting on camera which could bring the audience in close to the performer.</td>
<td>Adler studied with Konstantin Stanislavski because of her dismay about the self-involved aspects of The Method. Her approach is strongly driven to use imagination rather than memory; action playing; sharp text analysis.</td>
<td>Meisner also responded to The Method. He steers performers to focus strongly on their partners. His “repetition exercises” and activities encouraging spontaneity and interpersonal connections helped many film/TV actors.</td>
<td>Hagen’s approach in Respect for Acting and The Challenge for the Actor focuses on connecting sensorially with the environment and partners.</td>
</tr>
</tbody>
</table>
| Books/Websites | **A Dream of Passion: The Development of the Method** by Lee Strasberg  
**Strasberg at the Actors Studio: Tape-Recorded Sessions** by Robert H. Hethmon  
**Strasberg’s Method as Taught by Lorrie Hall: A Practical Guide for Actors, Teachers, Directors**  
www.actors-studio.com/strasberg/  
http://drama.tisch.nyu.edu/object/DR_Strasberg.html  
http://thinkexist.com/quotes/lee_strasberg/ | **The Technique of Acting** by Stella Adler  
**Stella Adler on Ibsen, Strindberg, and Chekhov** by Stella Adler and Barry Paris  
www.youtube.com/watch?v=2mTIFXjJEHA&feature=related  
www.stellaadler.com  
www.pbs.org/wnet/americanmastery/database/adler_s.html#  
www.brainyquote.com/quotes/authors/s/stella_adler.html | **Sanford Meisner on Acting** by Sanford Meisner, Dennis Longwell, and Sydney Pollack  
**The Actor’s Art and Craft: William Esper Teaches the Meisner Technique** by William Esper, Damon Dimarco, and David Mamet  
www.meisnerdvd.com  
www.theveisnercenter.com  
www.youtube.com/watch?v=r7v5zB-jg40 | **Respect for Acting** by Uta Hagen and Haskel Frankel  
**A Challenge for the Actor** by Uta Hagen  
www.hbstudio.org  
www.charliefrose.com/guests/uta-hagen  
www.youtube.com/watch?v=r7v5zB-jg40 |
Cohen

Robert Cohen, Professor, University of California-Irvine, 1965

GOTE, which stands for “Goal, Obstacle, Tactics and Expectation,” is an acronym devised by Cohen to remind actors of four basic elements to consider while preparing a character for the theatre.

Cohen’s books on acting, which explain the GOTE technique and provide exercises to help beginning and experienced actors, are used as texts in many theatre programs around the world.

**Practical Aesthetics**


Basic skills of acting are: ANALYZING a script for a simple action, PLAYING that action boldly and spontaneously, COMMUNICATING truthfully with actors and audience, SPEAKING expressively, and MOVING powerfully and gracefully.

Mamet and Macy focus on the practical needs of getting the page on the stage and how the actor figures into that process. They draw on the later writing of Stanislavksi, while Strasberg worked from his earlier ideas.

**Acting One** by Robert Cohen
**Acting Power** by Robert Cohen
**Acting Professionally: Raw Facts About Careers in Acting** by Robert Cohen
**Acting in Shakespeare** by Robert Cohen
**Advanced Acting: Style, Character and Performance** by Robert Cohen
www.robertcohendrama.com/books-videos/actingonetwo.html

**More information**

Books by and about the major acting teachers take up many inches of shelf space in many libraries. If you would like to read a concise guide to all the major acting approaches, look for Arthur Bartow’s *Training of the American Actor*. Bartow is the head of New York University’s undergraduate program, which splits up students among many different New York studios for their acting training. The book contains essays by the leaders of the different studios, laying out in clear and concise prose how these programs approach the craft of acting. This will give the information you need to ask questions about the philosophies used in the programs you’re considering.
After trying traditional acting schools in Moscow, Stanislavski dropped out and went off to try to develop a process that would put “reality” on stage. As a son of wealthy merchants, he was able to bring a group of artists to the family estate and start work on his own way of making theatre.

Stanislavski and Vladimir Nemirovich-Danchenko formed the Moscow Art Theatre and developed a system of training for its company that led performers to “live the part.” Stanislavski laid out his theories in three books: *An Actor Prepares*, *Building a Character* and *Creating the Role*.

The Moscow Art Theatre toured to New York City in 1923, inspiring a group of young American artists with the actors’ deep interpersonal connections, their realistic style and their ensemble playing. By 1930, three of the Americans – Lee Strasberg, Harold Clurman and Cheryl Crawford – decided to form the Group Theatre, a company that would work as an ensemble, serving as a counter to the commercial work being done on Broadway. Strasberg became the leader of the training, which he developed out of his work with one of Stanislavski’s students (Boleslavsky) as well as his own interpretations of the work in *An Actor Prepares*.

The Group Theatre met with a rush of success; company members became leaders in American theatre and film for years to come. Members included Elia Kazan, Stella Adler, Robert Lewis, John Garfield, Howard Da Silva, Paul Green, Morris Carnovsky, Sanford Meisner and Lee J. Cobb.

From these company members emerged the major American master acting teachers whose names you’ll hear when you ask undergraduate acting teachers to talk about their approach to acting.

Stella Adler is one of several Group Theatre company members who decided that Strasberg’s concentration on the actor’s inner life and emotional memory was too limiting. Adler, who grew up in a family of leading actors of the Yiddish Theatre in New York City, went to Paris to study with Stanislavski herself. Her discoveries led her to develop her own approach to performance – one that strongly builds the play from the actor’s imagination rather than personal experience.

Sanford Meisner broke away as well, starting his work at the Neighborhood Playhouse (where David Mamet would study in the 1960s). The major through-line of his work is to develop the facility to respond organically and truthfully “in the moment,” often through focus on partner and the task at hand.

Uta Hagen had a major career on the American stage, playing Nina in *The Seagull* with the Lunts and Desdemona to Paul Robeson’s Othello, and won Tony Awards for her work in *The Country Girl* and *Who’s Afraid of Virginia Woolf?* In 1957, she started teaching with Herbert Berghof at the HB Studios, and developed a set of exercises, building on the work of Stanislavski, Strasberg and Adler, that she detailed in *Respect for Acting* and *A Challenge for the Actor*.

“Practical Aesthetics” is another approach to acting that you may learn. It was the brainchild of David Mamet and William H. Macy, who created an acting program that addressed concerns many theatre practitioners had about the direction of mainstream American actor training. Certain acting schools were creating actors who were more concerned with their experience as actors than the realization of the writer’s work or the experience of the audience. Acting was becoming self-indulgent and self-centered. Both Macy and Mamet had studied with Meisner, who emphasized that you should put attention on the other actors as opposed to putting it on yourself as Strasberg suggested.

There is no one acting technique that’s right for everyone, and many schools teach more than one. If you plan to enter acting school, learn as much as you can about the various acting theories offered – and don’t hesitate to ask questions.
Voice: Actors Need Training to Succeed
Theatre Schools Offer Variety of Vocal Philosophies to Students

by Marlene Johnson

If you’re pursuing or planning to pursue an acting degree, classes in voice will be part of the training you receive. Voice and speech (along with movement) are shifting into the center of actor education.

So what is voice training? It concerns itself with breathing, placement, resonance, range, inflection, phrasing and vocal dynamics. It is often linked to some form of physical training such as Alexander Technique, Laban or Feldenkrais.

The five leading voice systems used today include those developed by Cicely Berry, Patsy Rodenburg, Kristin Linklater, Arthur Lessac and Catherine Fitzmaurice. All of these have British roots except Lessac. Many of these voice leaders have influenced one another, and their systems share key principles. (See chart, next page for details.)

Some theatre programs will use one of these methods exclusively. At other schools, you may have opportunity to work with all of these methods or with voice professionals who have developed their own methods based on them. Having some information on the various methods may help in clarifying an undergraduate or graduate program’s approach.

One of the pioneers in voice training is Cicely Berry, now in her 80s. Berry taught for several years at the Central School of Speech and Drama in London and worked at the Royal Shakespeare Company (RSC) for more than 40 years. When Berry began teaching, traditional methods of teaching voice and speech emphasized “correct” diction. Berry brought something new to voice study as she became more aware of the “physical connections between the making of the words and the emotional motive of the actor.”

The system she developed had two parts: the technical skill of the actor and how these practiced skills “reached into, and fused with, the actor’s intentions in a given circumstance.” In other words, beyond speaking “correctly,” her voice system leads actors to discover that the sounds in words have something to do with a character’s circumstances and objectives. For example, if a playwright has written a scene that contains many d’s in words, the feeling those d’s

(Continued on Page 18)
Cicely Berry developed her method in England, where she taught at the prestigious Central School of Speech and Drama and worked at the Royal Shakespeare Company (RSC).

Key to Berry’s approach is the actor’s kinesthetic and imaginative connection to language, “to experience language as it goes through us” discovering that layers of sense and meaning are contained within the sounds or phonemes that comprise words. “My primary objective is to get people to feel something from speaking the language,” Berry says.

Berry brought new ideas to voice study, showing a physical connection between the spoken word and the emotion of the character. Rodenburg and Fitzmaurice both trained with Berry, which may have influenced their text, breath, and sound/sense work. Linklater, Rodenburg and Fitzmaurice also make use of the idea of embodying sounds. Berry does not certify teachers in her method.

Books by Berry:
- Voice and the Actor
- The Actor and the Text
- Text in Action
- wherewordsprevail.com

Patsy Rodenburg developed her techniques while working at several of Britain’s top theatres and schools, including the RSC and the Royal National Theatre.

Habitual voice versus the natural voice, owning words, building support, intoning, opening the throat, and getting sound out of the back of the throat are key concepts. Also key are “denial,” an under-efforted energy state; “bluff,” working harder than the moment demands; and “presence,” a balanced energy state between bluff and denial.

Rodenburg’s method helps actors distinguish between habit – physical and vocal – and what they are capable of when freed from habits (also a key principle of Linklater and Fitzmaurice, as well as of Alexander, Laban, and Feldenkrais). Both Rodenburg and Berry focus on clarifying text intentionally, along with physical tools to build breath capacity. Rodenburg does not certify teachers in her method.

Books by Rodenburg:
- The Actor Speaks
- The Need for Words
- The Right to Speak
- Speaking Shakespeare
- Second Circle
- www.patsyrodenburg.com


Linklater focuses on the spine, the natural rhythm of the breath, freeing vibrations and the voice channel, developing sensitivity and power, and enlivening impulses. The Linklater method is based on giving and receiving energy, in a similar manner to the technique used in many acting methodologies. Both Linklater and Fitzmaurice deal with freeing of the breath.

Actors develop the ability to recognize an impulse and play off it as it relates to breath. There is more floor work than with Rodenburg’s methods. The work takes time. The discoveries that it brings forth in training can enrich one’s acting process significantly. Linklater certifies teachers in her method.

Books by Linklater:
- Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language
- Freeing Shakespeare’s Voice
- www.kristinlinklater.com
- www.linklatercenterforvoice.com

Founder

Cicely Berry
Patsy Rodenburg
Kristin Linklater

Main Tenets

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Books/Websites

Books by Berry:
- Voice and the Actor
- The Actor and the Text
- Text in Action
- wherewordsprevail.com

Books by Rodenburg:
- The Actor Speaks
- The Need for Words
- The Right to Speak
- Speaking Shakespeare
- Second Circle
- www.patsyrodenburg.com

Books by Linklater:
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- Freeing Shakespeare’s Voice
- www.kristinlinklater.com
- www.linklatercenterforvoice.com

Websites

www.kristinlinklater.com
www.linklatercenterforvoice.com
Arthur Lessac, the lone American in this group, was one of the first to develop a voice system that emphasizes feeling speech sounds as vibrations on the hard palate of the mouth.

His first book, published in 1960, has been used widely in university training programs. Consonant orchestra, structural vowels, and tonal energy are key Lessac ideas. The technique invites “tasting and relishing” speech sounds and playing the sounds as if they were instruments in an orchestra. An interesting note: Lessac received SETC’s Distinguished Career Award in 1991.

Students can emerge from Lessac training with clear speech technique and tonal resonance. The technique does not emphasize the breath in its connection to emotional impulse and speaking impulse nor the connection to breath and imagery as much as Linklater’s. Like any voice work, it can appear mechanical if not embodied clearly and fully with the actor’s intention. This technique uses little floor work. Lessac certifies teachers in his method.

Books by Lessac:
The Use and Training of the Human Voice
Body Wisdom
www.lessacinstitute.com

Catherine Fitzmaurice, who trained at the Central School of Speech and Drama in London under teachers that included Berry, developed a system that has become widely used over the last 15 years.

Key ideas in Fitzmaurice work are “destructuring” and “restructuring.” “Destructuring” involves interrupting the actor’s breath rhythm and size by placing the body in challenging positions which cause the body to tremor. This frees the breath as the autonomic nervous system kicks in. Spontaneity may then be possible. “Restructuring” seeks to manage the freed breath, allowing the actor to shape the breath, integrating impulse with choice.

Fitzmaurice trained with Berry, which may have influenced her text, breath and sound/sense work. The structured breath of rib reserve in Fitzmaurice’s “restructuring” is a key difference from Linklater’s method, which uses the natural rhythm of breath. Fitzmaurice certifies teachers in her method. Many teachers certified in her method are adept in one or more other methodologies. Her techniques can complement and extend other, more text-centered, approaches.

Books by Fitzmaurice:
“Breathing is Meaning,” in The Vocal Vision: Views on Voice by 24 Leading Teachers
www.fitzmauricevoice.com

For further study on voice
Book: The Vocal Vision: Views on Voice by 24 Leading Teachers
Voice Methods Workshops: methodsworkshops.com
Article: “Training the Trainers,” in Voice and Speech Review: Voice and Gender
Website: www.VASTA.org

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containing may suggest something about a character and the scene. Playing them may give the actor an immediate connection to the character’s circumstances.

Much of the acclaim for the personalized text work in Peter Brook’s famous 1970 production of A Midsummer Night’s Dream was due, in no small part according to Brook, to his collaboration with Berry. Soon she became director of voice and text at the Royal National Theatre. Like Berry, Rodenburg focuses on the concept that words contain more than information and description: They are embedded with codes of feeling that contain meaning.

Anyone who has ever really enjoyed saying a curse word will understand that the sounds within those curse words carry significant feeling about what the word means. Curse words are one of the few places where we still embody language clearly.

Words contain meaning that the actor must embody. Rodenburg emphasizes grounding your feet and being present in your words as you speak them. She emphasizes taking the time required in order to say what one needs to say to be clear.

Rodenburg has worked as vocal director with many major playwrights as well as with Britain’s top actors. Because of this, she has had to solve professional actors’ needs quickly and simply. For example, she determined how to provide Judi Dench with voice support when she had to sing seated on a bed in a corset.

Linklater drew her approach from the methods of Linklater developed a sequence of exercises dealing with all aspects of voice production including basic sound, freeing the channel, resonance, range and amplification. She emphasizes removal of blocks that inhibit the natural voice. She believes that the natural voice is capable of responding to impulse and images from within when it is not covered over with habits of tension and holding. Linklater’s method is influenced by Alexander Technique.

Lessac was one of the first to develop an approach to voice work that involves a kinesthetic awareness of the vibrations on the articulators – feeling speech sounds in
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707-668-5663; joe@dellarte.com
www.dellarte.com

DILLARD UNIVERSITY
Theatre Department
2601 Gentilly Blvd.
New Orleans, LA 70122-3043
Degrees: BA: Theatre Arts
Contact: M. Brady McKellar
mmckiller@dillard.edu
www.dillard.edu

EAST CAROLINA UNIVERSITY
School of Theatre and Dance
Messick Theatre Arts Center
Greenville, NC 27834-4353
Degrees: BA: Theatre Arts; BFAs: Professional Actor Training, Musical Theatre, Stage Management, Theatre Design and Production, Theatre Arts Education, Theatre for Youth, Dance, 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: Karen Jarman, Administrative Assistant
252-328-6390; theatre@ecu.edu
www.ecu.edu/theatredance/

EAST TENNESSEE STATE UNIVERSITY
Division of Theatre and Dance
Box 70626
Johnson City, TN 37614
Degrees: BA or BS: Speech with 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: Pat Cronin, Director, or Kimberly Eaton, Assistant
423-439-6511; croninp@etsu.edu; eatonk@etsu.edu
www.etsu.edu/theatre/
EASTERN KENTUCKY UNIVERSITY
521 Lancaster Ave.
Richmond, KY 40475
Contact: James R. Moreton, Program Coordinator
859-622-1315; james.moreton@eku.edu
www.theatre.eku.edu

ELON UNIVERSITY
Department of Performing Arts
2800 Campus Box
Elon, NC 27244
Degrees: BAs: Theatrical Design and Production, Theatre Studies; BFAs: Acting, Dance, Music Theatre
Profile: Elon offers conservatory-style training and professional-quality productions at a supportive, quality liberal arts institution. Our alumni are extremely successful because we teach “the business” as well as the art.
Contact: Fredrick J. Rubeck, Chair, Associate Professor
336-278-5695; rubeck@elon.edu
www.elon.edu/perarts/

FAYETTEVILLE STATE UNIVERSITY
Performing and Fine Arts Department
1200 Murchison Rd.
Fayetteville, NC 28301
Degrees: BA: Speech and Theatre (Concentration in Theatre)

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

FLORIDA ATLANTIC UNIVERSITY
777 Glades Rd.
Boca Raton, FL 33431
Degrees: BA: Theatre; BFA: Acting; MFAs: Acting, Design/Production
Profile: We are a professional faculty in a thriving theatre program in the heart of Florida’s professional theatre district.
Contact: 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 or 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, Johnny Pettigrew
904-646-2042; 904-646-2421; kmcculou@fcccj.edu; jpettigre@fcccj.edu
www.fcccj.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; timlick@fiu.edu
www.fiu.edu/~thedan/

FLORIDA SCHOOL OF THE ARTS
5001 St. Johns Ave.
Palmata, FL 32177
Degrees: AAs: Acting, Dance; ASs: Dance Entertainment, Musical Theatre, Production Design, with specializations in Costume Design, Scenic/Lighting Design and Stage Management
Profile: A two-year professional arts school offering practical, creative and “hands-on” instruction in the classroom and onstage to a small student body.
Contact: Dr. Gary Piazza, Dean, or Mindy Moore, Recruiter
386-312-4300; garypiazza@sjrcc.edu; mindymoore@sjrcc.edu
www.flarts.org

FLORIDA SOUTHERN COLLEGE
111 Lake Hollingsworth Dr.
Lakeland, FL 33801-5698
Contact: James Beck
863-680-4226; jbeck@flsouthern.edu
www.flsouthern.edu

FRANCIS MARION UNIVERSITY
Department of Theatre
PO Box 100547
Florence, SC 29501-0547
Degrees: BA
Profile: We are a small theatre program “big” on giving students experience; students are given the opportunity to participate in all facets of production. Francis Marion University is a fully accredited institution with the National Association of Schools of Theatre (NAST).
Contact: Glen Gourley, Director of Theatre
843-661-1538; agourley@fmarion.edu
http://alpha1.fmarion.edu/~finearts/

FREED-HARDEMAN UNIVERSITY
FHU Theatre
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

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731-989-6780; theatre@fhu.edu
http://theatre.fhu.edu

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School of Theatre Arts
BFAs in Acting, Music Theatre and Design & Technology
BA in Theatre Arts
Audition/Portfolio Dates
January 17, 2009  January 31, 2009
February 21, 2009  February 28, 2009
To schedule an audition or to learn more, contact the Theatre Recruiting Office:
309-556-3944 or theatre@iwu.edu

Illinois Wesleyan
The Office of Admissions
P.O. Box 2900
Bloomington, IL 61702-2900
309-556-3031 or 1-800-332-2498
www2.iwu.edu/theatre

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

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Palmata, FL 32177
Degrees: AAs: Acting, Dance; ASs: Dance Entertainment, Musical Theatre, Production Design, with specializations in Costume Design, Scenic/Lighting Design and Stage Management
Profile: A two-year professional arts school offering practical, creative and “hands-on” instruction in the classroom and onstage to a small student body.
Contact: Dr. Gary Piazza, Dean, or Mindy Moore, Recruiter
386-312-4300; garypiazza@sjrcc.edu; mindymoore@sjrcc.edu
www.flarts.org

FLORIDA SOUTHERN COLLEGE
111 Lake Hollingsworth Dr.
Lakeland, FL 33801-5698
Contact: James Beck
863-680-4226; jbeck@flsouthern.edu
www.flsouthern.edu

FRANCIS MARION UNIVERSITY
Department of Theatre
PO Box 100547
Florence, SC 29501-0547
Degrees: BA
Profile: We are a small theatre program “big” on giving students experience; students are given the opportunity to participate in all facets of production. Francis Marion University is a fully accredited institution with the National Association of Schools of Theatre (NAST).
Contact: Glen Gourley, Director of Theatre
843-661-1538; agourley@fmarion.edu
http://alpha1.fmarion.edu/~finearts/

FREED-HARDEMAN UNIVERSITY
FHU Theatre
158 E. Main St.
Henderson, TN 38340
Degrees: BAs: Theatre Performance, Design/Production
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731-989-6780; theatre@fhu.edu
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Contact: Dr. R. Cliff Thompson
731-989-6780; theatre@fhu.edu
http://theatre.fhu.edu
GEORGETOWN COLLEGE
400 E. College St.
Georgetown, KY 40324-1628
Contact: George McGee, Chair and Director of Theatre
502-863-8162; george_mcghee@georgetowncollege.edu
www.georgetowncollege.edu/Departments/tpa/

GRAMBLING STATE UNIVERSITY
PO Box 4276
116 Dunbar Hall
Grambling, LA 71245
Degrees: BA
Profile: We are a small liberal arts college and a NAST-accredited department. We focus on the individual and their needs because at GSU, “everybody is somebody.”
Contact: Mary Fran Crook
318-274-2892; crookm@gram.edu
www.gram.edu

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@gboro.cc.edu
http://theatre.gboro.cc.edu

GUILFORD TECHNICAL COMMUNITY COLLEGE
PO Box 309
Jamestown, NC 27282
Degrees: AFA with concentration in Drama
Contact: Dr. William R. Lewis
336-334-4822 x2496; wrlewis@gtcc.edu
www.gtcc.edu/services/theatre/

GULF COAST COMMUNITY COLLEGE
5230 W. 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

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

HIGH POINT UNIVERSITY
833 Montlieu Ave.
High Point, NC 27262
Degrees: BAs: Performance, Technical Theatre
Profile: The theatre program at HPU offers comprehensive theatre training in a liberal arts setting with highly qualified faculty and staff working professionally in their field.
Contact: Ed Simpson, Chair of Performing Arts
336-841-4548; esimpson@highpoint.edu
www.theatre.highpoint.edu

HOLLINS UNIVERSITY
PO Box 9602
Roanoke, VA 24020
Degrees: BA: Theatre; MFA: Playwriting, Screenwriting
Profile: Hollins combines a beautiful and intimate setting in the Blue Ridge Mountains with dynamic faculty to create an atmosphere of creativity with an emphasis on individual attention. Hollins has the nation’s only playwriting MFA offered over four to five 6-week summer intensive sessions, with visiting artists such as Mac Wellman and Naomi Wallace.
Contact: Ernest Zulia, Theatre Department Chair; Todd Ristau, Director of MFA Playwriting Program
540-362-6313 or 540-362-6386; ezulia@hollins.edu; tristau@hollins.edu
www.hollins.edu

HUNTINGTON UNIVERSITY
2303 College Ave.
Huntington, IN 48650
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: Michael Slane
260-359-4279; mslane@huntington.edu
www.huntington.edu

ILLINOIS STATE UNIVERSITY
School of Theatre
Normal, IL 61790
Degrees: BAs or BSs: Arts Technology, Acting, Dance Performance, Design/Production, Theatre Studies, Dance Education; MA; MS; MFA: Acting, Design/Production, Directing; MBA: A concentration in Theatre Arts Management is a cooperative endeavor between the School of Business and the School of Theatre
Profile: Illinois State University maintains a small college environment within a large university. The School of Theatre provides a professional, active faculty and opportunities to network with professional artists and faculty from other institutions. The Illinois Shakespeare Festival, a professional theatre, is partnered with the School of Theatre. The Center for the Performing Arts and Theatre at Ewing offers state-of-the-art facilities. A new and renovated Fine Arts Complex is planned in the near future.
Contact: John Poole, Director
309-438-8783; jpoole@ilstu.edu
www.cfa.ilstu.edu/theatre/

ILLINOIS WESLEYAN UNIVERSITY
School of Theatre Arts
2 Ames Plaza East
PO Box 2900
Bloomington, IL 61701
Degrees: BA: Theatre Arts; BFA: Acting, Design/Tech, Music Theatre
Profile: IWU theatre students receive pre-professional training in a liberal arts setting, and frequently work individually with professors while developing artistry as theatre practitioners.
Contact: Bernadette Brennan
309-556-3944; bbrennan@iwu.edu
www2.iwu.edu/theatre/index.shtml

JACKSONVILLE STATE UNIVERSITY
700 Pelham Rd. N.
Jacksonville, AL 36265-1602
Degrees: BAs: Performance, Design/Technical Theatre
Profile: An accredited member of NAST.
Contact: Carlton Ward, Chair, Drama
256-782-5447; cward@jsu.edu
www.jsu.edu/department/drama/
JAMES MADISON UNIVERSITY
School of Theatre and Dance
MSC 5601
Harrisonburg, VA 22807
Degrees: BAs: Theatre, Dance, 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/

KANSAS WESLEYAN UNIVERSITY
100 E. Claffin Ave.
Salina, KS 67401
Degrees: BAs: Theatre, Speech Theatre
Profile: The theatre program at KWU offers intensive and diverse training in a liberal arts setting with highly qualified professional faculty dedicated to compassionate coaching and mentoring not only of the student but of the whole coaching.
Contact: Richard V. Esvang, Director of Theatre
785-827-5541; richard.esvang@kwu.edu
www.kwu.edu

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
908-737-4489; hlogue@kean.edu; theatre@kean.edu
www.kean.edu

KENNESAW STATE UNIVERSITY
1000 Chastain Rd.
Kennesaw, GA 30144
Degrees: BA: Theatre and Performance Studies
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
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 Stilling
330-672-2082; cstillin@kent.edu
www.theatre.kent.edu

KING COLLEGE
Department of Performing and Visual Arts
1350 King College Rd.
Bristol, TN 37620
Degrees: BA: Theatre with Concentrations in Acting/Directing, Design/Technical and History/Literature
Profile: King College’s theatre program offers individual attention and instruction; students can pursue independent study in directing, designing, acting, and playwriting in a hands-on environment.
Contact: Elizabeth Lee Dollar, Chair
423-652-4839; eldollar@king.edu
www.king.edu

LANDER UNIVERSITY
320 Stanley Ave.
Greenwood, SC 29649
Degrees: BSs: Mass Communication and Theatre with emphasis in Mass Communication, Mass Communication and Theatre with emphasis in Theatre
Profile: We offer diverse courses in theatre arts and media that train our students for professional settings. Classes are held in state-of-the-art facilities. Our experienced and award winning faculty mentor and encourage our students to participate in internships, state and regional organizations.
Contact: Monique Sacay-Bagwell
864-388-8793; msacay@lander.edu
www.lander.edu

LEES-MCRAE COLLEGE
PO Box 128
Banner Elk, NC 28604-0128
Contact: Steve Parrish
828-898-8840; parrish@lmcmc.edu
www.lmc.edu/sites/academics/divisions/performingarts/

LIVE PRODUCTION INSTITUTE
2400 N. Tenaya Way
Las Vegas, NV 89128
Degrees: Certification Programs: Audio, Lighting, Video and Stage Technologies
Profile: Twelve-month intensive educational and training program in the discipline of Audio, Lighting, Video or Stage Technologies for careers in the live production industry. Manufacturer-approved certification. Exceptional career placement opportunities. Professional workshop training also available.
Contact: Craig T. Tiffee, President
702-966-3905; admissions@lpivegas.com
www.lpivegas.com

LOUISIANA STATE UNIVERSITY
Department of Theatre
249 Hatcher Hall
Baton Rouge, LA 70803
Degrees: BA: Theatre, Design/Technology, Performance, Theatre History/Literature/Criticism, Theatre Studies; MFAs: Acting, Costume Technology and Design, Properties Technology, Scenic Technology and Design; PhD: Theatre/History/Literature/Criticism
Profile: LSU Theatre is one of only a handful of departments in the country that supports a full-time, year-round professional theatre, Swan Palace. Many students are Equity-eligible by graduation; our entire physical plant will be renovated in 2008.
Contact: Michael Tick
225-578-4174; mtlck1@lsu.edu
www.theatre.lsu.edu

LOUISIANA TECH UNIVERSITY
School of the Performing Arts
PO Box 8608 Tech Station
Ruston, LA 71272
Degrees: BA: Theatre; MA: Speech (Concentration in Theatre)
Profile: The Department of Theatre, School of the Performing Arts, is one of five unique areas of excellence at Louisiana Tech University, offering specialized expert training in stage combat, stage management, acting, directing and playwriting.
Contact: Cherrie Sciro, Coordinator of Theatre;
Paul Bryant Crook, Assistant Professor of Acting and Directing, Director of Recruiting
318-257-2930; lulu@latech.edu;
pccrook@latech.edu
http://performingarts.latech.edu
LOYOLA UNIVERSITY NEW ORLEANS
6363 St. Charles Ave.
Box 155
New Orleans, LA 70118

Degrees: BAs: Theatre Arts, Theatre and Communications, Theatre Arts with minor in Business Administration
Profile: New Orleans, LA 70118
Box 155
6363 St. Charles Ave.
LOYOLA UNIVERSITY NEW ORLEANS
504-865-3840; drama@loyno.edu
www.loyno.edu/theatrearts/

LYNCHBURG COLLEGE
1501 Lakeside Dr.
Lynchburg, VA 24501

Degrees: BA: Theatre with emphases in performance, design-technical theatre or general studies
Profile: Lynchburg, VA 24501
304-696-6584; jacksonju@marshall.edu
Contact: Georgia Gresham, Chair
434-544-8349; witman.j@lynchburg.edu
www.lynchburg.edu/theatre/

MARS HILL COLLEGE
100 Athletic St.
Lynchburg College offers NAST-accredited degrees in a small liberal arts setting and is affiliated with SART, a professional summer repertory theatre.
Contact: Jeff Wittman, Chair
828-689-1462; nstclair@mhc.edu
www.mhc.edu/theatre/

MARRSHALL UNIVERSITY
One John Marshall Dr.
Huntington, WV 25755

Degrees: BFA: Performance/Production
Profile: Marshall University offers hands-on training, varied classroom experiences, six faculty-directed productions per year, study-abroad experiences, student-directed productions, and excellent placement after graduation.
Contact: David Balthrop, Chair
270-809-4421; david.balthrop@murraystate.edu
www.theatreanddance.murraystate.edu

MARY BALDWIN COLLEGE
Frederick St.
Staunton, VA 24401

Degrees: BA: Liberal Arts, with theatre major; BA/MLITT 5-year program; MLITT; MFA: Shakespeare and Renaissance Literature in Performance for men and women and in every production than larger programs, and individual attention to each student's academic and career goals.
Contact: Terry Southerington
540-887-7192; lsouther@mca.edu
www.mca.edu/studies/theatre/

MCNEESE STATE UNIVERSITY
Performing Arts Department
MSU Box 92175
Lake Charles, LA 70609

Degrees: BA: Theatre Arts
Profile: MCNEESE STATE UNIVERSITY
337-479-5042; jpace@mcneese.edu
www.mcneese.edu/theatre/

MEREDITH COLLEGE
3800 Hillsborough St.
Raleigh, NC 27607

Degrees: BA: Theatre
Profile: Meredith creates for students a laboratory for technical skill development, creative exploration and artistic scholarship as we educate women to excel in the arts.
Contact: Terry Southerington
504-865-3840; drama@loyno.edu
www.loyno.edu/theatrearts/

MILLIGAN COLLEGE
PO Box 500
Milligan, TN 37601

Degrees: BA: Theatre
Profile: Milligan theatre has earned regional and national acclaim. We train students to minister to people through their art and contribute to the richness and beauty of life.
Contact: Catherine Rodgers
919-760-8586; rodgersc@meredith.edu
www.meredith.edu

MINNESOTA STATE UNIVERSITY
1104 7th Ave. S.
Moorhead, MN 56563

Degrees: BAs: Acting, Musical Theatre, Directing and Technical Theatre
Profile: The theatre arts department at MSUM offers intensive training in a liberal arts setting with highly qualified faculty and staff.
Contact: Craig A. Ellingson, Chair and Director of Theatre/Theatre Dance
218-477-2126; elingson@mnstate.edu
www.mnstate.edu/theatre/

MISSISSIPPI STATE UNIVERSITY
Theatre MSU
PO Box 604
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 KCAC/SETC.
Contact: Wayne Durst
662-325-3320; w extradur@mca.edu
www.mca.edu/studies/theatre/

MISSOURI STATE UNIVERSITY
Department of Theatre and Dance
901 S. National Ave.
Springfield, MO 65897

Degrees: BAs: Acting, Musical Theatre, Design, Dance; BS: Theatre Education; BA: Performance Studies; MA: Theatre
Profile: Conservatory-style training in a supportive liberal arts setting. Highly competitive performance programs and top-notch faculty contribute to the significant success of MSU graduates.
Contact: Dr. Kurt Gerard Heinlein
803-417-5442; kurtheinlein@missouristate.edu
www.theatreanddance.missouristate.edu

MURRAY STATE UNIVERSITY
106 Fine Arts Building
Murray, KY 42071

Degrees: BA: BA
Profile: We offer hands-on training, varied classroom experiences, six faculty-directed shows per year, study-abroad experiences, student-directed productions, and excellent placement after graduation.
Contact: David Balthrop, Chair
270-809-4421; david.balthrop@murraystate.edu
www.murraystate.edu

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HAS A STAGE FOR YOU
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866-547-8771, ext. 28000
Ask about our state-of-the art facilities, grants, and internships with a professional resident company.

Office of Undergraduate Admissions
Fort Lauderdale, Florida
www.undergrad.nova.edu
admissions@nsu.nova.edu
(800) 338-4723, ext. 28000

Nova Southeastern University is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools. Nova Southeastern University is committed to providing quality education at an affordable price; however, Nova Southeastern University reserves the right to make changes in its academic programs. Nova Southeastern University is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools, 1866 Southern Lane, Decatur, Georgia 30033-4097, Telephone number: (404) 679-4501 to award associate's, bachelor's, master's, educational specialist, and doctoral degrees.
NAZARETH COLLEGE  
4245 East Ave.  
Rochester, NY 14625  
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 size and mentoring through the entire theatrical process, from preparation to the final production.  
Contact: Beth LaJoie  
585-389-2789; elajoie0@naz.edu  
naz.edu  

NEW ACTORS WORKSHOP  
ANTIOCH UNIVERSITY MCGREGOR  
259 W. 30th St.  
New York, NY 10001  
Degrees: The New Actors Workshop in New York City, in conjunction with Antioch University McGregor, offers a Master of Arts in Acting.  
Contact: William Fisher, Interim Director  
740-593-4818; theater@ohio.edu  
northgreenville.edu  

NEW WORLD SCHOOL OF THE ARTS  
25 N.E. 2nd St., Rm. 5901  
Miami, FL 33132  
Degrees: BFA from the University of Florida, for New World School of the Arts: Acting, Music Theatre  
Profile: The BFA Theatre Division at NWWSA is an intensive conservatory training program committed to preparing talented and dedicated students for careers in the theatre.  
Contact: Seabury Quinn, Jr., Playwright’s Festival is part of mainstage season. Undergraduate interviews/audition/apply for placement in performance/management/playwriting/ technical/design programs in the spring quarter of freshman year.  
Contact: Dr. Dale Savidge  
864-977-2081; dsavidge@ngu.edu  
www.ngu.edu/theatre/  

NORTHEAST ALABAMA COMMUNITY COLLEGE  
525 S. Main St.  
Ada, OH 45810  
Degrees: BA: Theatre; BFAs: International Theatre Production, Musical Theatre; BA: Theatre; Minor: Dance  
Profile: ONU offers a dynamic liberal arts education with a strong international focus. The theatre program is supported by a modern, fully equipped theatre complex, 12-18 national and international guest artists and international study-abroad/internship opportunities.  
Contact: Kathe DeVault  
419-772-2049; k-devault@onu.edu  
www.onu.com  

OHIO UNIVERSITY  
307 Kantner Hall  
Athens, OH 45701  
Degrees: BA: Theatre; BFAs: Production Design and Technology, Theatre Performance, Playwriting, Stage Management; MA: Theatre History and Criticism; MFAs: Acting, Design, Directing, Playwriting  
Profile: Training program that attracts students who are serious about a life in the profession. Five to six mainstage productions and an exciting array of lab shows, readings and studio productions. Seabury Quinn, Jr., Playwright’s Festival is part of mainstage season. Undergraduates interview/audition/apply for placement in performance/management/playwriting/technical/design programs in the spring quarter of freshman year.  
Contact: William Fisher, Interim Director  
740-593-4818; theater@ohio.edu  
www.ohio.edu/theater/  

OHIO UNIVERSITY  
307 Kantner Hall  
Athens, OH 45701  
Degrees: BA: Theatre; BFAs: Production Design and Technology, Theatre Performance, Playwriting, Stage Management; MA: Theatre History and Criticism; MFAs: Acting, Design, Directing, Playwriting  
Profile: Training program that attracts students who are serious about a life in the profession. Five to six mainstage productions and an exciting array of lab shows, readings and studio productions. Seabury Quinn, Jr., Playwright’s Festival is part of mainstage season. Undergraduates interview/audition/apply for placement in performance/management/playwriting/technical/design programs in the spring quarter of freshman year.  
Contact: William Fisher, Interim Director  
740-593-4818; theater@ohio.edu  
www.ohio.edu/theater/  

UNIVERSITY OF ALABAMA  
AT BIRMINGHAM  
Total focus on undergraduate training  
BA Degree  
3 areas of emphasis:  
- general theatre performance  
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Main stage student design opportunities  
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UAB Dept. of Theatre, 1200 10th Ave. S., ASC 255  
Birmingham, AL 35294-1263, (205) 934-3236  

UNIVERSITY OF ALABAMA AT BIRMINGHAM  
Theatre UAB theatre.uab.edu  

UNITED STATES FEDERAL TRADE COMMISSION  
1400 L Street NW  
Washington, DC 20580  
(202) 418-4000  

UNIVERSITY OF FLORIDA  
1601 E. Market St.  
Gainesville, FL 32611  
Degrees: BFA: Professional Theatre, with two options: Acting or Technology  
Profile: The vision is to create theatre that reflects the human experience from, though not limited to, an African-American perspective, 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  
www.ncattheatre.org  

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL  
1015 Whyte Hall  
Chapel Hill, NC 27599  
Degrees: BA: Theatre  
Profile: Training program that attracts students who are serious about a life in the profession. Five to six mainstage productions and an exciting array of lab shows, readings and studio productions. Seabury Quinn, Jr., Playwright’s Festival is part of mainstage season. Undergraduates interview/audition/apply for placement in performance/management/playwriting/technical/design programs in the spring quarter of freshman year.  
Contact: William Fisher, Interim Director  
740-593-4818; theater@ohio.edu  
www.ohio.edu/theater/  

WESTERN NORTH CAROLINA UNIVERSITY  
140 College Avenue  
Brevard, NC 28712  
Degrees: BA: 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/  

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2009 SETC College, University
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/

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

PIEDMONT COLLEGE
PO Box 10
Demorest, GA 30535
Degrees: BAs: Theatre, Theatre Education
Profile: We are a small, private college located 60 miles north of Atlanta in the northeastern 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, Acting, Musical Theatre
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; bjohnson@rollins.edu
www.rollins.edu

RADFORD UNIVERSITY
Box 6969 RUSTA
Radford, VA 24142
Degrees: BA or 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/

RANDOLPH COLLEGE
Theatre Department
2500 Rivermont Ave.
Lynchburg, VA 24503-1555
Degrees: BA: Theatre (with emphasis in acting, directing, design, management or technical production); BFA: (Interdisciplinary) in Theatre with Visual Arts, Dance, Music, Film or Creative Writing
Profile: Randolph College is a small, liberal arts college nestled in the foothills of the Blue Ridge, with vibrant guest artist programs and personalized instruction. Students explore all areas of theatre and collaborate on a fully produced show as part of their capstone experience.
Contact: Ken Parks
434-947-8564; kparks@randolphcollege.edu
www.randolphcollege.edu/theatre/

REGENT UNIVERSITY
1000 Regent University Dr.
Com 200
Virginia Beach, VA 23464
Degrees: BA: Theatre Arts; MA: Theatre (concentrations in Theatre Studies or Theatre Ministry); MFA: Acting (optional concentration in Directing)
Profile: From our foundational BA program to our Professional Actor Training Program (MFA), our professionally-active faculty offers a cutting-edge education in the synthesis of theatre artistry, culture and faith.
Contact: Office of Admissions
888-777-7729; admissions@regent.edu
www.regent.edu/theatre/

ROLLINS COLLEGE
Department of Theatre and Dance
1000 Holt Ave. # 2735
Winter Park, FL 32789
Degrees: BA: Theatre; Minor: Dance
Profile: We offer a liberal arts degree which provides students with a well-rounded education. Students study all aspects of theatre, including directing, performing, musical theatre, design, technical and history/criticism.
Contact: Blair Johnson, Administrative Assistant
407-646-2501; bjohnson@rollins.edu
www.rollins.edu/theatre/

ROSE BRUFORD COLLEGE
Lamorbey Park, Burnt Oak Ln. Sidcup, Kent, England DA15 9DF
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
+44 (0) 20 8308-2600; enquiries@bruford.ac.uk
www.bruford.ac.uk

SAVANNAH COLLEGE OF ART AND DESIGN
PO Box 2072
Savannah, GA 31402-2072
Degrees: BA; BFA; MArch; MA; MFA; MUD
Profile: The Savannah College of Art and Design exists to prepare talented students for professional careers, emphasizing learning through individual attention in a positively oriented university environment.
Contact: Fran Jones
800-869-7223; fjones@scad.edu
www.scad.edu

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www.as.ua.edu/theatre.
SOUTHERN ILLINOIS UNIVERSITY CARBONDALE
Department of Theatre
Mail Code 6608
Carbondale, IL 62901
Profiles: SIUC blends scholarship with practice in intensive production program and maintains a professional summer stock theatre company.
Contact: Dr. Ronald Naversen
618-453-3076; mnav@siu.edu
www.siu.edu/~mcleod/

STELLA ADLER STUDIO OF ACTING
31 W. 27th St., 3rd Fl.
New York, NY 10001
Degrees: Certificates: Two- to five-year conservatory program, two-year evening conservatory program
Profiles: Since 1949, the Stella Adler Studio has trained some of the most important American actors and has evolved into one of the most culturally rich environments in New York.
Contact: Johnny Yoder
212-689-0087 x11; johnny@stellaadler.com
www.stellaadler.com

TROY UNIVERSITY
Department of Theatre and Dance
Malone Hall 132
Troy, AL 36082
Degrees: BS; BA
Profiles: Both demanding and nurturing for the undergraduate, Troy offers individualized programs in performance, design, technical theatre, management and education.
Contact: Adena Moore
334-695-6142; theatreanddance@troy.edu
www.troy.edu

TVI ACTORS STUDIO
165 W. 46th St., Suite 509
New York, NY 10036
Profiles: 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, Costume Design, Directing, Scenery Design, Technical Direction, Theatre Management/Arts Administration
Profiles: UA offers comprehensive academic and practical training on a liberal arts foundation to prepare students for professional success.
Contact: Pamela McCray
205-348-5283; pmmccray@ua.edu
www.as.ua.edu/theatre/

UNIVERSITY OF ALABAMA BIRMINGHAM
Department of Theatre
ASC 255, 1200 10th Ave. S.
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
http://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, theatre history and dramaturgy.
Contact: Justine Collins
520-621-7007; jcollins@email.arizona.edu
www.theatre.arizona.edu

UNIVERSITY OF ARKANSAS
PO Box 619
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 ARKANSAS AT LITTLE ROCK
2801 S. University
Little Rock, AR 72204
Degrees: BA: Theatre Arts
Profile: A boutique program with a heavy emphasis on personal mentoring and opportunities

SEMINOLE COMMUNITY COLLEGE
100 Weldon Blvd.
Sanford, FL 32773
Degrees: AA
Profile: In addition to receiving 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
Theatre Program
1 Seton Hill Dr.
Greensburg, PA 15601
Degrees: BAs: Theatre Arts, Theatre Performance, Music Theatre, Theatre Design and Technology, Theatre Business
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, Theatre Program Director
724-830-0300; brinodean@setonhill.edu
www.setonhill.edu

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

UNIVERSITY OF ALABAMA
Department of Theatre and Dance
PO Box 870239
Tuscaloosa, AL 35487
Degrees: BAs: Theatre, Dance; MFAs: Acting, Costume Design, Directing, Scenery Design, Technical Direction, Theatre Management/Arts Administration
Profile: UA offers comprehensive academic and practical training on a liberal arts foundation to prepare students for professional success.
Contact: Pamela McCray
205-348-5283; pmmccray@ua.edu
www.as.ua.edu/theatre/

UNIVERSITY OF ALABAMA BIRMINGHAM
Department of Theatre
ASC 255, 1200 10th Ave. S.
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
http://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, theatre history and dramaturgy.
Contact: Justine Collins
520-621-7007; jcollins@email.arizona.edu
www.theatre.arizona.edu

UNIVERSITY OF ARKANSAS
PO Box 619
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 ARKANSAS AT LITTLE ROCK
2801 S. University
Little Rock, AR 72204
Degrees: BA: Theatre Arts
Profile: A boutique program with a heavy emphasis on personal mentoring and opportunities

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**Contact:** Jay E. Raphael, Chair
501-569-8350; jraphael@ualr.edu
www.ualr.edu/theatre/

**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 CENTRAL MISSOURI**
Department of Theatre
Martin Bldg., Rm. 113
Warrensburg, MO 64093

**Degrees:** BA; BFAs: Performance and Design Technology; BSE Teacher Education; MA

**Profile:** The University of Central Missouri is a comprehensive regional state university with an enrollment of 12,000 students. The Department of Theatre has seven full-time faculty members, 120 undergraduate majors and 20 graduate students.

**Contact:** Richard Herman, Chair and Professor of Theatre
660-543-8793; rherman@ucmo.edu
www.ucmo.edu/theatre/

**UNIVERSITY OF DELAWARE**
413 Academy St.
Newark, DE 19716

**Degrees:** MFAs: Acting, Technical Production, Stage Management

**Contact:** Sanford Robbins
302-831-2201; srobbins@udel.edu
www.udel.edu/theatre/

**UNIVERSITY OF FLORIDA**
School of Theatre and Dance
Nadine McGuire Theatre and Dance Pavilion
PO Box 115900
Gaineville, 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; kmarshall@arts.ufl.edu
www.arts.ufl.edu/theatreanddance/

**UNIVERSITY OF GEORGIA**
Department of Theatre and Film Studies
Fine Arts Building
Athens, GA 30602-3154

**Degrees:** BA; MFA; PhD

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

**Contact:** David Z. Saltz, Head
706-542-2936; saltz@uga.edu
www.drama.uga.edu

**UNIVERSITY OF KENTUCKY**
114 Fine Arts Bldg.
Lexington, KY 40506-0022

**Degrees:** BA; MA

**Profile:** Strong liberal arts undergraduate degrees with hands-on training closely tied to classroom. Small department where mentoring is possible. Graduate program is excellent preparation for any PhD program.

**Contact:** Nancy C. Jones, Chair
859-257-3297; nancy.jones@uky.edu
www.uky.edu/finearts/Theatre/

**UNIVERSITY OF LOUISVILLE**
Department of Theatre Arts
2314 S. Floyd St.
Louisville, KY 40292

**Degrees:** BS: Theatre, production or performance; MFA: Acting/Performance; Graduate Certificate: African-American Theatre

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

**Contact:** Rinda Frye, Acting Chair
502-852-8444; r.frye@louisville.edu
www.louisville.edu/a-s/ta/

**UNIVERSITY OF MARY WASHINGTON**
Department of Theatre and Dance
1301 College Ave.
Fredericksburg, VA 22401

**Degrees:** BA: Theatre

**Contact:** Gregg Stull, Chair, Department of Theatre and Dance
540-654-1980; gstull@umw.edu
www.umw.edu/cas/theatre/

**UNIVERSITY OF MARYLAND**
Department of Theatre
2810 Clarice Smith Performing Arts Center
College Park, MD 20742

**Degrees:** BA; MA; MFA; PhD

**Profile:** A balanced liberal arts education, integrating production, design and scholarship, where students gain a strong theatre foundation yet tailor their degree to strengths and interests.

**Contact:** Misha Kachman
301-405-6639; mkachman@umd.edu
www.theatre.umd.edu

**UNIVERSITY OF MICHIGAN**
Chapel Hl, MI 48109-1203

**Degrees:** BA; BFAs: Performance/Design, Stage Management; MFA: Acting/Performance

**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:** David C. Alper, Chair
313-764-1810; dalper@umich.edu
www.theater.michigan.gov

**UNIVERSITY OF MINNESOTA**
PO Box 500451
Minneapolis, MN 55450-0451

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

**Profile:** A balanced liberal arts education, integrating production, design and scholarship, where students gain a strong theatre foundation yet tailor their degree to strengths and interests.

**Contact:** Scott Endsley, Chair
612-624-3030; endsley@umn.edu
www.theatre.umn.edu

**UNIVERSITY OF MISSISSIPPI**
PO Box 184885
University, MS 39184-4885

**Degrees:** BA; MA; MFA; PhD

**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:** David Frye, Acting Chair
662-737-2953; dfrye@umc.edu
www.arts.msstate.edu/theatre/

**UNIVERSITY OF MONTANA**
Department of Theatre
PO Box 2931
Missoula, MT 59812

**Degrees:** BA; MA; MFA; PhD

**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:** Brian W. Cook, Chair
406-243-4659; bcook@umontana.edu
www.theatre.umt.edu

**UNIVERSITY OF OREGON**
Department of Theatre and Film Studies
602 Day Hall
Eugene, OR 97403

**Degrees:** BA; MFA; PhD

**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:** David J. Caldas, Chair
541-346-5362; david.caldas@oregonstate.edu
www.theatre.oregonstate.edu

**UNIVERSITY OF PENNSYLVANIA**
Department of Theatre
PO Box 8201
Philadelphia, PA 19104-8201

**Degrees:** BA; MA; MFA; PhD

**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:** David M. Lander, Chair
215-898-6670; dmlander@upenn.edu
www.theatre.upenn.edu

**UNIVERSITY OF RUTGERS**
New Brunswick, NJ 08903

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

**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:** David M. Lander, Chair
215-898-6670; dmlander@upenn.edu
www.theatre.upenn.edu

**UNIVERSITY OF SOUTH CAROLINA**
PO Box 1210
Columbia, SC 29202

**Degrees:** BA; MA; MFA; PhD

**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:** David M. Lander, Chair
215-898-6670; dmlander@upenn.edu
www.theatre.upenn.edu

**UNIVERSITY OF TEXAS**
Austin, TX 78712

**Degrees:** BA; MA; MFA; PhD

**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:** David M. Lander, Chair
215-898-6670; dmlander@upenn.edu
www.theatre.upenn.edu

**UNIVERSITY OF VIRGINIA**
Department of Drama
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Charlottesville, VA 22904-4444

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**Profile:** Many student assistantships available

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434-924-3328

**UNIVERSITY OF MEMPHIS**
Department of Theatre and Dance
144 Theatre Communication Building
Memphis, TN 38152-3150

**Degrees:** BA; BFAs: Performance and Technical Production; MFA: Directing, Design and Technical Production

**Profile:** We offer quality mentoring, dedicated individual advisors, wonderful guest artist program, state-of-the-art design lab, and casting opportunities beginning your first year.

**Contact:** Kristin Shupe
901-678-2523; kshupe@memphis.edu
www.memphis.edu/theatre/

**UNIVERSITY OF MIAMI**
PO Box 248273
Coral Gables, FL 33124

**Degrees:** BA; Theatre; BFAs: Musical Theatre, Acting, Stage Management, Theatre Management, Design/Production

**Profile:** The Department of Theatre Arts at the UM offers intensive degree programs within a world class liberal arts university to prepare individuals for professional careers and advanced training.

**Contact:** Vincent Cardinal, Chair of Department of Theatre Arts
305-284-4474; rwright@miami.edu
www.miami.edu/tha/
UNIVERSITY OF MICHIGAN
Theatre Department
1226 Murfin Ave.
Ann Arbor, MI 48109-1212
Degrees: BFAs: Design and Production, Performance (Acting or Directing concentration), Interarts Performance; BAS: Theatre, Theatre Arts (with Performing Arts Management concentration)
Profile: A small, dynamic theatre department at a world-class university. Degree programs combine professional training with solid liberal arts curriculum. Guest actors, directors, designers, playwrights.
Contact: Bonnie Kerschbaum 734-764-5351; bonniek@umich.edu
www.theatre.music.umich.edu

UNIVERSITY OF MISSISSIPPI
PO Box 1848
Ison Hall Room 110
University, MS 38677-1848
Degrees: BA: Theatre Arts; BFAs: Acting, Musical Theatre, Design and Technology
Profile: Comprehensive training, rigorous academics and great performance and design opportunities prepare students for graduate study or professional employment. Individualized attention from a professional and dedicated faculty. NAST-accredited.
Contact: Rhona Justice-Malloy, Chair 662-915-5816
www.olemiss.edu/depts/theatre_arts/

UNIVERSITY OF MONTEVALLO
Station 6210 Theatre
Montevallo, AL 35115
Degrees: BA: Theatre; BFAs: Musical Theatre, Acting, Directing; Design, Scenic/Lighting Emphasis; Design, Costume Emphasis
Profile: Lots of practical opportunities, and we train students for professional careers within the context of a first-rate liberal arts education.
Contact: David Callaghan 205-665-6210; callaghank@montevallo.edu
www.montevallo.edu/thea/

UNIVERSITY OF NEVADA LAS VEGAS
4505 Maryland Pkwy
Box 455036
Las Vegas, NV 89154
Degrees: BA; MA; MFA 702-895-3666; theatre@unlv.edu
http://theatre.unlv.edu

UNIVERSITY OF NORTH CAROLINA CHARLOTTE
Department of Theatre
9201 University City Blvd.
Robinson Hall 364
Charlotte, NC 28223-0001
Contact: James Vesce 704-687-3590; jvesce@uncg.edu
www.dancetheatre.uncc.edu

UNIVERSITY OF NORTH CAROLINA GREENSBORO
201 Taylor Bldg.
Greensboro, NC 27402-6170
Degrees: BA, MA, MEd
Contact: Jim Fisher 336-334-4112; ajfisher@uncg.edu
www.uncg.edu/the/

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

UNIVERSITY OF NORTH CAROLINA WILMINGTON
601 S. College Rd.
Wilmington, NC 28403-5671
Degrees: BA: Theatre, three areas of concentration
Profile: New $34-million facility. Two theatres, state-of-the-art shops, equipment, unique opportunities to work in film. Wilmington is known as the “Hollywood East.”
Contact: Paul Castagno 910-962-3446; castagnop@uncw.edu
www.uncw.edu/thtr

UNIVERSITY OF SOUTH CAROLINA
Aiken
471 University Pkwy.
Aiken, SC 29801
Degrees: BA: Fine Arts, with concentration in Theatre
Profile: Dedicated to giving students a comprehensive theatre education. Students explore all areas of theatre, both on and off stage. A professionally active faculty, strong classes, internships and a cutting-edge production program prepare students for the theatre of the 21st century.
Contact: Professor Jack Benjamin 803-641-3327; jackb@usca.edu
www.usca.edu/visualandperformingarts/

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Contact: Jimm Cox, Chair, Fine Arts and Communication Studies; Rich Robinson, Professor of Design 864-503-5697; 864-503-5621; cox@uscupstate.edu; robinson@uscupstate.edu
www.uscupstate.edu

UNIVERSITY OF SOUTH CAROLINA
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200 University Way
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Degrees: BA: Design, Performance, Theatre Arts; BFA: Design
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813-974-2701; mpowers@arts.usf.edu
http://theatreanddance.arts.usf.edu

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320 S. Broad St.
Philadelphia, PA 19102
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Contact: Charles Gilbert, Interim Director,
School of Theatre Arts
800-616-2787; admissions@uarts.edu
www.uarts.edu

UNIVERSITY OF THE OZARKS
415 N. College Ave.
Clarksville, AR 72830
Degrees: BA: Theatre (Design, Performance, Technology)
Profile: Ozarks is a private school with a student/faculty ratio of 10 to 1. We offer full-tuition scholarships in theatre.
Contact: Professor Bruce B. Brown
479-979-1349; bbbrown@ozarks.edu
www.ozarks.edu

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Sewanee, TN 37383
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Contact: Dr. Peter Smith
931-598-1226; psmith@sewanee.edu
www.sewanee.edu

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1600 Maple St.
Carrollton, GA 30118
Degrees: BA: Theatre
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
678-839-4700; theatre@westga.edu
www.westga.edu/~theatre/

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Degrees: BFA: Dance, Theatre (with emphasis areas in Performance, Production and Musical Theatre)
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229-333-5820; jwheeler@valdosta.edu
www.valdosta.edu
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PO Box 842524
Richmond, VA 23284-2524
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Profile: The theatre program at VCU offers pre-professional training in a liberal arts setting with highly qualified faculty and staff working professionally in their field.
Contact: Kathleen Legault, Administrative Director
804-828-1923; klegault@vcu.edu
www.vcu.edu/arts/theatre/

VIRGINIA INTERMONT COLLEGE
1013 Moore St.
Bristol, VA 24201
Degrees: BFAs: Theatre Arts, Acting, Musical Theatre, Design and Technology
Profile: Instruction by practicing professionals, one-on-one attention and many performance and design opportunities. Every student has the chance to shine as an individual.
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276-466-7973; bonnygable@vic.edu
www.viletheatre.com

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Blacksburg, VA 24061
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www.theatre.vt.edu

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http://theatre.wlu.edu

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Detroit, MI 48202-3489
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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

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Creative Arts Center
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Morgantown, WV 26506-6111
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304-293-4841 x3120; theatre@mail.wvu.edu
http://theatre.wvu.edu/

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Buckhannon, WV 26201
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304-473-8855; mach@wvc.edu
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828-227-7491; tmsalzman@wcu.edu
www.wcu.edu/2264.asp

WESTERN KENTUCKY UNIVERSITY
Department of Theatre and Dance
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Bowling Green, KY 42101-1086
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Contact: Scott Stroot, Department Head
270-745-5845; scott.stroot@wku.edu
www.wku.edu/Theatre/

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Silver City, NM 88061
Profile: Theatre minor program of study offered on a small liberal arts campus in a beautiful southwest setting. 1,000-seat proscenium theater and 100-seat black-box theatre offer the student many opportunities.
Contact: Ann Marie Elder, Associate Professor, Expressive Arts Department
575-538-6503; eldera@wnmu.edu
www.wnmu.edu (Click under “academic programs,” “expressive arts,” “theater past productions” to view photos.)

WOFFORD COLLEGE
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CPO #36
Spartanburg, SC 29303
Contact: Mark A. Ferguson
864-597-4081; fergusonma@wofford.edu
www.wofford.edu/theatre/
“What does movement have to do with acting?”
A student admitted that this was her initial thought when she saw “Movement Training for the Actor” as one of the required courses for her major in theatre performance.

Movement training is a part of actor training at most colleges and universities. Basic movement classes will usually aid the student-actor in relaxation, basic body knowledge, effective and efficient use of the body, understanding expressive action, physical listening, responding to impulse and expanding the creative imagination through the use of the body.

Many schools offer a combination of movement methods rather than only one, giving student-actors an opportunity to experience a wide range of benefits from movement studies in acting.

While not an exhaustive list of all of the movement training techniques/methods, the following list (and the chart on pages 22-23) will give you a brief introduction to nine major methods you may encounter in acting programs.

**Alexander Technique (AT)**
Focus is placed on developing an effective relationship of the head with the neck and spine. A sense of ease is created by widening through the back and chest and lengthening the spine while adhering to the natural curves of the spine. Practitioners gain awareness of the mind/body connection through knowledge of Head-Neck-Spine Pattern, Inhibition and Direction.

**Corporeal Mime**
A major component of Corporeal Mime is the harmonious use of the trunk and limbs to express an attitude and feeling. Important areas of exploration include using movement to reveal emotion, creating artistic tension between performers, physicalizing emotional states and promoting a sense of play.

**Feldenkrais**
This system creates an awareness of habitual patterns through gentle, easy repetition of movement. The work is done in two formats, individual work called “Functional Integration” which allows for per-

(Continued on Page 21)
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sonal one-on-one work with an instructor, and group work, referred to as “Awareness through Movement.” The objectives – improving posture and balance, freeing the body of limiting habits and the expansion of movement possibilities, allowing the mover to discover and create – are what make Feldenkrais part of actor training around the world.

Grotowski

Major components of the rigorous training include “Corporels,” such as headstands, Tiger Leaps and The Cat. Another major component is “Plastiques,” isolated actions and gestures. This demanding work makes the body stronger and more flexible while also allowing the actor to learn the emotional responses that are revealed through conscious action.

Laban Movement Analysis (LMA)

LMA breaks down movement and observation of movement into four major categories: Body, Effort, Space and Shape. A Laban approach to acting stresses a mind/body connection. Student actors are often required to observe their own movement habits/preferences. The application of the Effort Actions to text and scene work has an immediate and direct effect on acting.

Meyerhold’s Biomechanics

The demanding training starts with basic exercises of running and jumping that develop coordination, balance, endurance, strength and flexibility. These exercises also promote awareness of the actors in the ensemble as well as “inner movement.” Biomechanics includes the use of classical etudes, choreographed stylized movements that are done solo, as duets and in groups.

Neutral Mask

Working with the mask teaches students economy of movement, stillness and awareness. The work in Neutral Mask also leads to self-discovery. The focus of the training is on the physical rather than the emotional aspects of the character. Training includes an exploration of the body and use of the body in space and in motion, as well as the use of the body to explore feelings.

Suzuki

Suzuki is most identified with rigorous stomping exercises that activate the lower half of the body while the practitioner maintains control in the upper body by not tensing the muscles of the back, chest, neck and face. Stomping is followed by “Shakuhachi” and “Slowten.” This includes falling to the ground, standing back up slowly and walking to bamboo flute music. “Slowten” is an extremely controlled use of the body which allows power and truth to radiate from the performer. Standing and Sitting Statues, which challenge the use and control of the core/center, are another hallmark of this intense training.

Viewpoints

Viewpoints teaches an awareness of the body and how it is used in relation to everything around it through a thorough investi-
<table>
<thead>
<tr>
<th>Founder</th>
<th>Alexander Technique</th>
<th>Corporeal Mime</th>
<th>Feldenkrais</th>
<th>Grotowski</th>
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</table>

| Main Tenets          | Focus is on developing the head-neck-spine relationship to gain a greater sense of ease, better balance, less muscular tension and increased stamina. | Corporeal Mime emphasizes expressing emotion through the body – letting the movement lead to emotional expression, not the reverse. | This method focuses on expansion of movement possibilities through developing awareness of habits in individual and group classes. | Emphasis is placed on building strength, flexibility and awareness – helping actors identify the mental-emotional reaction associated with movement. |

| Major Distinctions   | The original intent was to aid actors/orators in speaking without tension. The technique was expanded to retraining minds and bodies and helping students identify and understand “good use” of the spine through an effective head-neck relationship. | Preliminary training consists of analysis of the body. Corporeal Mime focuses on the use of the trunk to express emotion and attitude in a modernist form of non-linear story. It provides specific training in a mode of performance that inspires imagination. | The Feldenkrais method was not developed for actors but has benefited them in developing a sense of ease and efficiency of action, and the tools by which they can identify bodily habits and also expand the potential of their use of the body. | Grotowski’s later work insists on a well-prepared and skilled performance that is repeatable in an artistic structure. Intense vocal work is often a part of the training to help integrate and reconnect the voice with the body. |

<table>
<thead>
<tr>
<th>Books/Websites</th>
<th>Body Learning: An Introduction to the Alexander Technique by Michael J. Gelb</th>
<th>Words on Mime by Etienne Decroux</th>
<th>Body Awareness as Healing: The Case of Nora by Moshe Feldenkrais</th>
<th>Towards a Poor Theatre by Jerzy Grotowski</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>The Actor and the Alexander Technique by Kelly McEvenue</td>
<td>Etienne Decroux</td>
<td>The Theatre of Grotowski by Jennifer Kumiega</td>
<td>The Theatre of Grotowski by Jennifer Kumiega</td>
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<td></td>
<td><a href="http://www.alexandertechnique.com">www.alexandertechnique.com</a></td>
<td>Thomas Leabhart</td>
<td>At Work with Grotowski on Physical Actions by Thomas Richards</td>
<td>At Work with Grotowski on Physical Actions by Thomas Richards</td>
</tr>
<tr>
<td><strong>Laban</strong></td>
<td><strong>Meyerhold’s Biomechanics</strong></td>
<td><strong>Neutral Mask</strong></td>
<td><strong>Suzuki</strong></td>
<td><strong>Viewpoints</strong></td>
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<td>Rudolf Laban (1879-1958) published <em>The Mastery of Movement</em> in 1950. His work was further developed by Irmgard Bartenieff, a dancer, choreographer and physical therapist in the U.S.</td>
<td>Vsevolod Emilevich Meyerhold (1874-1940) began directing in 1902. In the early 1920s, he originated a new Russian theatre that combined avant-garde ideas with his ideals of theatricality. Classical etudes, used in training and performance, are a hallmark of the work, which requires balance, focus, strength, coordination and flexibility.</td>
<td>Jacques Lecoq (1921-1999) is the artist most noted for the work of Neutral Mask in theatre training. In 1956, in Paris, Lecoq opened the L’École Internationale de Théâtre Jacques Lecoq. Economy of movement, the use of stillness and a heightened sense of awareness are key components of Neutral Mask.</td>
<td>Tadashi Suzuki (b. 1939) founded his company, called the Waseda Sho-Gekijo, in Japan in 1966. Key techniques include stomping, shakuhachi, slowten and statue work. Heightened commitment and emotional and physical power are key results. This training builds will by teaching actors to work through exhaustion.</td>
<td>Six Viewpoints were developed by dancer and choreographer Mary Overlie (b. 1946). In the 1980s, in Saratoga Springs, NY, Anne Bogart (b. 1951) adapted them for use with actors and directing. This technique builds a greater sense of awareness and ensemble through the exploration of the Viewpoints of Time and Space.</td>
</tr>
<tr>
<td>Many acting programs give focus to the eight Effort Actions identified by Laban: Float, Slash, Glide, Punch, Dab, Wiring, Flick and Press. Laban created a language that revealed the connection between movement and expression. Laban Movement Analysis (LMA) is not specifically a method of acting or performing, but provides an understanding of the body and how it works.</td>
<td>While many other movement training systems start by teaching an awareness of self to express emotion and thought through action, Meyerhold focused on learning gestures and movements to create a character’s internal response.</td>
<td>Lecoq’s work is based on movement analysis. Neutral Mask work was developed by a theatre artist and teaches universal elements of theatre as performance art. The goal of the work is to help the individual performer find his or her own expression in the art.</td>
<td>The use of text is incorporated with this training in the very early stages. The physical exhaustion paired with the need for clear delivery of the text makes Suzuki as much of a vocal training method as it is a physical training method.</td>
<td>Viewpoints is taught through improvisations, such as “Grid Work,” where the actors move about the space as if on a grid made of a series of perpendicular lines. Viewpoints aids actors in performance, but is often considered to be a director’s tool.</td>
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Directing: Be a Theatre ‘Know-It-All’ to Succeed
Choose a School Where You Can Learn Every Aspect of Production

by Lori Leigh

If you envision yourself one day sitting in the director’s chair, you need to begin preparing as an undergraduate for this job that is critical to the success of any production. And the best way to do so? Learn something about all the other jobs in theatre. Imagine yourself sitting in the lighting booth, stepping onto the stage or maybe even running props.

As creative facilitator of a theatre production, directors should study or at least know something about all the areas that help to create theatre.

Because one of the primary responsibilities of a director is to work with actors, a director should study acting and be familiar with various acting teachers and techniques. (You can get a head start by reading about acting philosophies in this issue.)

Additionally, a director collaborates with designers on production choices such as lighting, costumes, scenic design and sound. In order to successfully work with designers and ensure a show has a unified concept, a director should understand the basics of what a designer does.

Lastly, effective directors study subjects outside the realm of theatre that inform theatre practice, such as literature, music, visual art, art history, history and foreign languages. Ultimately, the more knowledge and skills that you, the director, can bring to a production, the better!

While most undergraduate theatre programs will offer at least one class on directing, many college and university programs do not offer a full concentration in directing at the undergraduate level. Don’t worry, though, because you can learn about directing by studying theatre in general.

Advanced Study in Directing

Once you’ve covered your basics in drama and related subjects, there are, of course, topics you will study that are particular to the craft of directing.

You will need to learn about major trends and people in the history of directing. Through exploring famous directors and their techniques, students often find a connection with a particular director (or a combination of directors) and her/his work, which becomes a basis for their own directing style.

SELECTED CREDITS:

• Director of Theatre Program, Sarah Lawrence College
• Associate Director, Tokyo’s Institute of Dramatic Arts (where his productions have twice won Japan’s highest theatre award)
• Fellow in the College of Fellows of the American Theatre
• Has directed productions at leading theaters in England, Russia, Egypt, Japan and the U.S., including Atlanta’s Alliance Theatre, Asolo Theatre in Sarasota, FL, the Georgia Shakespeare Festival, DC’s Arena Stage, Actors Theatre of Louisville, Chicago’s Goodman Theatre, the Repertory Theatre of St. Louis, New Haven’s Long Wharf, and the Oregon Shakespeare Festival (where his staging of Wit won him a BackstageWest Garland Award).

THEORY MOST INFLUENCED BY:

“I was lucky enough to observe the work of Peter Brook and Joe Chaikin. Both were major artists because they asked the most fundamental questions of the theatre (What is it? What can it express? How can it speak to a universal audience?) and both explored those questions in intense laboratory circumstances.”

ADVICE TO STUDENTS:

“Find the artists you most admire, who most speak to you, and then get in the room with them! Find some way to observe their work, assist them, or whatever other means you can invent to see how they create the magic that so speaks to you. At the same time, head off the beaten path whenever you can. Cultivate interests that are out of the norm. Visit countries and study theatre techniques that are out of the ordinary. In short, develop a unique life experience (and with it, hopefully a unique artistic voice). In other words, be driven by an unquenchable curiosity about everything and everyone you encounter, and couple that with a determination to know how artists you admire create.”
Advanced study in directing also should involve training in a number of tools and techniques, such as play analysis, choosing a script, developing an approach, dramaturgy, casting, rehearsal techniques, blocking and composition. Studying directing will let you try out these tools and techniques on various styles of theatre and help you to grow new skills that are specific to those types of theatre and to those theatrical situations.

Let’s imagine three directing scenarios: a musical theatre production, a new play and a summer Shakespeare production.

Scenario 1: A director working in musical theatre may learn, among other things, how to work with a choreographer and music director and how to direct acting with music. (If you’ve got your sights set on Broadway, you may want to look at schools that produce musicals or have a musical theatre program so you can get exposure to this type of theatre.)

Scenario 2: On the other hand, directing a new play allows the director to work “hands-on” with the playwright. In this type of production, a director often must rehearse with the playwright in the room and learn to be flexible to cuts and changes in a script.

Scenario 3: Our final scenario of directing a summer Shakespeare will require methods that are suited to classical texts, such as working with heightened language and verse. Additionally the summer Shakespeare might be staged outdoors, presenting a whole new set of directing techniques to be learned. Ay, my lord, it is so.

Practical Experience Is Key

To study directing, you will need to direct. Research schools and theatre programs that will enable you to take on this “active” side of learning the craft. One of the many benefits of the college/university environment is that opportunities to direct are usually open to any motivated directing student. Some schools reserve production slots in their season for student directors or even have an entirely student-produced and -directed season. In addition, directing courses provide the chance for students to direct scenes and showcase their work.

Not quite ready to take on the full responsibility of an entire show? Most students of directing begin by assistant directing or stage managing. Look for available assistant director or stage manager positions, or offer yourself as assistant director or stage manager to a teacher, theatre or production that interests you.

The stage manager is literally the person who manages the stage, takes blocking/rehearsal notes and calls the cues during a show. What better way to learn the “ins” and “outs” of putting on a play than to put yourself in this role? Just ask John Dillon (see profile, Page 25), who got his start in directing through stage managing.

(Continued on Page 28)
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Christian Leadership to Change the World
The chart below lists five influential directors and their respective theories on directing. More information about them can be found through books and the Internet. You may notice that all five directors listed are Caucasian men. This is not to suggest that there are no important female or non-Caucasian directors (see the list directly below for some), but directing in the Western world has been dominated by white males. This trend may be changing as theatres and schools acknowledge the immense skill and talent that other ethnic/racial groups and women bring to theatre.

While the list below is not extensive (and probably inadvertently leaves off someone’s favorite director), here are some directors you may wish to study in addition to those in the chart:

### George II

**Director**

George II, Duke of Saxe-Meiningen  
Dates: 1826-1914  
Country: Germany  
Theatre: Meiningen Players

**Main Tenets**

George II conducted elaborate research to produce detailed historical accuracy in sets and costumes. Known for realism and pictorial style, he exercised complete authority over his actors, had long intensive rehearsals and was noted for his realistic crowd scenes (created by giving each member of the crowd individual characteristics and lines). Credited as one of the first to define a director’s role, he helped popularize the use of a director in European and American theatre companies.

---

### Brecht

**Director**

Bertolt Brecht  
Dates: 1898-1956  
Country: Germany  
Theatre: Berliner Ensemble

**Main Tenets**

Brecht popularized Epic Theatre, which calls for actors to illustrate the narrative rather than embody their roles. Key concepts are acting from memory (quoting gestures and attitudes); theatre as a forum for political ideas; and alienation. Brecht’s V-effect (translated “alienation effect”) reminded audiences that they were in a theatre watching a play – not real life. Examples of V-effect: using harsh white light, interjecting songs in scenes. He believed theatre should provoke social change.

---

### Grotowski

**Director**

Jerzy Grotowski  
Dates: 1933-1999  
Country: Poland  
Theatre: Laboratory Theatre (Theatre of Thirteen Rows)

**Main Tenets**

Grotowski developed Poor Theatre. “Poor” meant stripping away all that was unnecessary. Grotowski’s defined theatre as: “what takes place between the spectator and actor.” He was concerned with the relationship of actor with audience (as opposed to focusing on sets, lighting, costumes or special effects). He worked with minimalist sets and actors clothed in all-black. Experimentation was key to his work, and he placed a special focus on the actor’s body achieving physical extremes.
Meyerhold worked with methods called biomechanics and constructivism. The concept of biomechanics is that “the body is a machine.” Meyerhold’s actors were trained in circus movement, ballet and gymnastics. Rather than internal motivation for an actor, he believed in physical reflexes. He also believed the director “serves purely as a bridge, linking the soul of the author with the soul of the actor.” He stressed the importance of directing the actor rather than controlling him (unlike the Meiningen director).

More info on directing

Books:
Play Directing: Analysis, Communication, and Style by Francis Hodge
The Director’s Voice: Twenty-one Interviews by Arthur Bartow
Notes on Directing by Frank Hauser and Russell Reich
Thinking Like a Director by Michael Bloom
Directors on Directing by Toby Cole and Helen Krich Chinoy
On Directing by Harold Clurman
The Empty Space by Peter Brook
The Stage Director’s Handbook published by Theatre Communications Group

Website:
www.ssdc.org (Society of Stage Directors and Choreographers, the trade organization for directors)
Voice work can be emotionally intense as actors strive to drop old habits and replace them with new techniques, meaning actors move beyond their comfort zones in order to learn. It is not uncommon for an actor beginning training in voice to question the need for it because voice work often challenges the actor to rethink his use of himself and his habits.

You will get the most out of your voice training if you approach it with an open mind and a spirit of exploration. Explore. Play.

The most essential point you need to learn is that voice study is acting: it is not separate from it. Voice work will change your acting deeply and forever if you practice it, and it will allow you to be competitive in the acting field.

Marlene Johnson is an assistant professor of theatre at the University of Alabama at Birmingham. A voice, dialect and text coach, she also is a past chair of SETC’s Voice and Speech Committee and a past board member for the Voice and Speech Trainers Association.

Movement Is Essential to Acting

Three years after she began training in several of the methods listed above, the student who wondered what movement has to do with acting now asserts that movement has everything to do with acting. Just as basic acting technique and good vocal training are necessary for actor education, so is movement training.

Tiza Garland is an assistant professor at the University of Florida and the chair of SETC’s Stage Movement Committee. She has taught university and professional movement classes and workshops nationally. Garland thanks the following for assistance with this article: Alicia Giangrisostomi, Jennifer Mizenko (soon to publish a new book on Laban and Acting Training), Stephen Wangh (author of An Acrobat of the Heart), Daniel Stein, Sarah Barker, George Lewis, Bob “Mac” MacDougall and Jonathan Becker.
If you’re interested in a career in theatrical design, your undergraduate education is a pivotal step toward that goal, and your success as an undergraduate largely hinges on finding the right school for you. The right school is one where your academic and artistic talents can develop and flourish and where your faculty will mentor you as you move toward a career in the profession.

As you look at various schools, your first consideration concerns the degrees they offer. Some schools offer only Bachelor of Arts (BA) degrees in theatre, while others offer a Bachelor of Fine Arts (BFA) or both a BA and a BFA. Neither one is better than the other; it’s a question of which is right for you.

**So what’s a BA?**

The BA degree is the product of a school with a commitment to the liberal arts. The liberal arts philosophy says that a broad educational foundation is desirable because it provides students with perspectives that make their education meaningful. Whether a student wishes to major in theatre or government or foreign language, the liberal arts philosophy—which is as old as formal education itself—encourages the student to broaden personal and professional horizons through significant exposure to a variety of topics: literature, social and natural sciences, mathematics, fine arts, religion and so on.

For the design student, this mentality makes perfect sense, especially if you think of theatre as the ultimate liberal art. After all, doesn’t theatre deal with history, English, music, fine art, mythology, social and natural sciences, religion and world culture, among other things? Design conferences are full of references to these subjects. Doesn’t it make sense, therefore, for the student to have substantial grounding in diverse disciplines? Suppose, for instance, that you were about to design *South Pacific.* Wouldn’t it be meaningful to have a foundation in the history of World War II and racial intolerance? Of course, every design assignment requires specific, individual research, but wouldn’t a meaningful context for that research be helpful? That, in a nutshell, is the value of the liberal arts degree for the student of theatre.

**SELECTED CREDITS:**

- Three Tony Award nominations for Best Costume Design of a Musical: in 2008 for *In the Heights*; in 2006 for *The Color Purple*; and in 1996 for *Bring in ‘Da Noise, Bring in ‘Da Funk*
- Winner of the Lucille Lortel Award, three Helen Hayes Awards and the 2005 Princess Grace Foundation Statue Award
- Broadway credits include *Caroline, or Change, A Raisin in the Sun, Drowning Crow, Elaine Stritch at Liberty, Def Poetry Jam, On the Town* and *The Gershwins’ Fascinating Rhythm*
- Associate professor of costume design, Carnegie Mellon University

**ON BECOMING A COSTUME DESIGNER:**

Before deciding to study costume design, Tazewell flirted with fashion design, acting and dancing. “I wanted to be the next Ben Vereen.” But during his sophomore and junior years at the North Carolina School of the Arts [now University of North Carolina School of the Arts], which he describes as a “glorious period of discovering my creativity and learning who I was,” he gave up the idea of performing and began his life as a costume designer.

**ADVICE TO STUDENTS:**

After almost two decades as a professional designer, Tazewell still credits his undergraduate work at NCSA with teaching him his technique. Undergraduates, he believes, need first to develop their technique and craft, which include learning how to draw and draft, how to read a play, and how to present the images inside their heads. After they’ve learned their craft, they can go on to graduate school where they will focus more on the art of theatrical design. Tazewell offers the following advice to students: “Before you’ve learned what you need to learn [to be a designer], be an open vessel. It all goes in the pot, bubbles up and becomes what you need.”
In terms of professional training, liberal arts theatre programs often have “track” emphases that allow the student to focus on one area of specialization, such as acting, directing, design/tech or musical theatre.

So what’s a BFA?

The BFA degree takes a different path, giving students an education that is akin to that provided by a pre-professional conservatory program. Students pursuing the BFA study their principal subject more intensively than those who are in BA programs. The BFA is geared toward streamlining students’ education and fast-tracking them toward graduate school or a career in the field. Where a BA degree in theatre might require a student to take acting, directing, theatre history and so on, the BFA would focus more on the principal area of interest, in this case, design/tech. A typical BA program requires that students take some 42-45 of their semester hours in their major, while a BFA might allow them to take more than 60 of their 120 hours in the major. (See chart, Page 10, for more information.)

Some would argue that the BA prepares students for wider career possibilities, while others would say that the BFA has a narrower but sharper point and streamlines the student’s education toward a career in theatrical design.

So which is right for you?

The answer is whichever one feels right. Both the BA and the BFA can open the door to graduate school and the professional world; it’s really more a question of your individual fit with a given school – where you feel most at home. Some students do very well in large schools with 300-400 majors, while others feel more balanced in a smaller environment.

Above all, know this: no website, no literature, no statistics will provide you with more meaningful information than a personal visit. Don’t just go to university-wide open houses; make arrangements to meet with individual faculty and students. Sit in on a few classes in your area. If you’re seriously considering a career in design/tech, visit the studio and shop spaces. Are they well-appointed? Watch students at work. What’s the quality of that work? What design opportunities are available for students? During your visit, chat the students up. Ask to see their portfolios. What’s their morale level? How many students from that school have gone on to graduate school, and which schools are they going to? Attend a production, if possible. Do the faculty members have active professional free-lance careers, and do they help students find jobs? An in-depth visit will create a strong “vibe” that will help you make the best decision on a school.

I’ve made my decision. What’s next?

Congratulations! Your investigation has led you to XYZ University. Now what? Aside from the inevitable grade and test score requirements, you’ll want to have a portfolio of your work to show. Even if you don’t have a lengthy resume, the fact that you’re interested in design/tech means that you’ve been working on shows, so present evidence of your work as professionally as possible. If you draw well, include drawing samples, whether they are theatre-related or not. Drawing is a key skill for scenic and costume designers, and people perusing your portfolio will want to see samples.

Lighting and sound design students also need portfolios. Make sure paperwork is neat and comprehensive, and include well-mounted production shots of your work.

Note: *Always get professional quality photos of your work.* If you don’t know what professional quality means, learn. Fuzzy, washed-out images taken under bad light do not speak well of you or your work no matter how good the show was.

Mount your images carefully in a portfolio or black binder. As you progress through college, your portfolio will grow, and soon it will bulge with quality work. There usually are portfolio workshops at SETC and state conventions. Go to them and soak up what they have to offer.

Graduate school and beyond

Although the focus of this article is on undergraduate programs, developing a sense of what lies beyond your BA or BFA will shed light on your undergraduate work. No one says you must have a graduate degree to be a theatre professional, but nowadays most of your competition will have gone to graduate school and studied with the best designers in the business. So unless you’re the beneficiary of some extremely happy circumstances, you should plan on getting a Master of Fine Arts (MFA) degree from a strong program, one whose graduates typically enjoy active professional careers. To get into a good graduate school, you need to have at least a 3.0 undergraduate grade point average (GPA) and a strong undergraduate portfolio.

The MFA is a three-year degree. During those three years, you will spend a huge amount of time in the design studio and design a prodigious number of shows, at least a few of which will be produced on the stage. You will develop near familial relations with your faculty, and you will work harder than you could have imagined. And you will thrive on it.

Finally, just because you have earned your MFA, the world does not automatically offer you a job. Very often, graduates from MFA programs go on to *assist* working professional designers. A scene design assistant may help with drafting or model-making, or a costume design assistant may help shop or swatch, or a lighting design assistant may be in charge of ordering equipment or focusing. Assisting helps you learn the *business* of theatrical design and broaden your base of contacts so you can move on to a career of your own. Even Ming Cho Lee, the famous scenic designer, was once an assistant.

Think of your education as a giant pyramid that takes years and years and thousands and thousands of dollars to create. Your undergraduate education is the foundation of the whole thing, so shop carefully for the right school.

George Hillow is head of design at Christopher Newport University in Virginia. He earned a BA in psychology from Duke University; an MA in directing from the University of Memphis and an MFA in scene design from Virginia Commonwealth University.
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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.

**Acting the Song**

by Tracey Moore with Allison Bergman

2008, Allworth Press, Paperback

www.allworth.com


Pages: 320. Price: $24.95

by Joseph Bates

Most of us, at one point or another when challenged to perform, direct or teach musical theatre, have looked for inspiration and answers in various books written about this rich and difficult style of theatre. One of the latest such efforts, Tracey Moore’s and Allison Bergman’s *Acting the Song*, is a terrific addition to this resource list, one that is sure to be of help to actors, directors and teachers at almost every level of experience.

It is divided into three parts: “The Elements,” which deals with the basic terminology and vocabulary of voice, movement and acting; “The Classroom,” which focuses on the integration of those elements for beginning, intermediate and advanced students; and “Practical Use,” which addresses audition processes, rehearsal techniques and actual performance.

Moore and Bergman do not approach this subject as musicians, but as actors. They understand the pitfalls of imposing Stanislavskian principles of psychological realism on what is essentially a presentations genre. But as actors they also know how to apply the basic tenets of contemporary acting method to music. The clarity and simplicity with which they do so is one of the great strengths of the book. In the section on “The Elements,” for example, they address music, movement and acting terminology; vocal and physical warm-ups, musical styles, subtext and other basic musical theatre elements. “The Classroom” provides acting exercises for beginners through advanced students, meshing various acting techniques – Stanislavski, Meisner and others – into the realm of musical theatre. In this section, the authors dissect specific songs and analyze them in terms of objectives, beats, actions and tactics, as well as offering coaching and directing suggestions, treating the lyrics and music in much the same way that an actor treats a play text when scoring it for rehearsal.

Each section of the book has excellent worksheets that allow the student and teacher to put these techniques into practice. The “Practical Use” section offers the musical theatre student “real world” assistance with auditioning - from choosing appropriate material and understanding a casting breakdown to understanding the etiquette and protocols with respect to speaking to the accompanist and the auditors. In the chapter titled “Rehearsal,” the authors offer exercises, worksheets and tips geared toward helping the student prepare for the collaborative process.

In addition to the worksheets and exercises, this book includes contributions and advice from many respected musical theatre professionals such as Jason Robert Brown, Victoria Clark and Lonny Price.

*Acting the Song* is breezily written, accessible in style and at times even humorous. The book’s greatest strength is its compatibility with the many and varied ways in which musical theatre is taught and practiced today. It does not push any one particular approach to acting, but shows how the musical theatre practitioner can use a multiplicity of approaches in the service of acting the song.

Joseph Bates is a freelance conductor and music director whose professional credits include Sundance Theatre Lab, Dayton Opera, The Human Race Theatre, Cincinnati Playhouse in the Park and The Muse Machine. He is currently artist-in-residence at Auburn University Theatre.
Volume XLIX, Number 1, Winter 2008

Wilson, Amile 400 Words
What I Wish I Had Known as a Theatre School Freshman
XLIX/1/2008/4

Cuomo, Amy All the World’s a Stage
Screenwriter: How to Put Your Skills to Work in Films
XLIX/1/2008/6-7

Brannan, Glynn Marketing/Fundraising
Alumni: How to Get Them in Your Audience
XLIX/1/2008/9

Koenig, Hardy Degrees: Which One Should You Pursue?
XLIX/1/2008/10

Cocuzzza, Peter Quiz: Is Acting the Right Field for You?
XLIX/1/2008/11

Career Guide: So You Want to...
Lapidus, Jerry Go into Musical Theatre
XLIX/1/2008/12-14, 27

Guthrie, H. Duke Create or Run a Theatre
XLIX/1/2008/16-18, 23

Cronin, Patrick Go into Film/TV
XLIX/1/2008/20-23

Taylor, Steve Work as a Designer
XLIX/1/2008/24-27

Columbus, Gene Be a Stage Manager
XLIX/1/2008/28-30

Paolino, Ray Teach Theatre
XLIX/1/2008/32-35

Special Section
2008 SETC College University & Training Program Directory
XLIX/1/2008/D1-D16

Volume XLIX, Number 2, Spring 2008

Stacy, Jim 400 Words
Theatre Resonates with Katrina Survivors in New Orleans
XLIX/2/2008/4

Cuomo, Amy All the World’s a Stage
University President: Use Your Creative Skills to Lead a Higher Education Institution
XLIX/2/2008/6-7

Brannan, Glynn Marketing/Fundraising
Parking as a Perk: $250 Buys a Close-In Spot and Local Recognition
XLIX/2/2008/8

Mayfield, Rick Outside the Box: Design Tech Solutions
Open Source Software: Save Money by Using Programs Found Online
XLIX/2/2008/10-11

Stacy, Jim Outdoor Drama Weathers Storms: Theatres Work to ‘Reinvent’ Themselves, Offer More to 21st Century Audiences
XLIX/2/2008/12-15

Hashe, Janis Takin’ the ‘A’ Train: Chattanooga’s Center for Creative Arts Puts Kids on Track for Success
XLIX/2/2008/24-26

Gann-Smith, Lori The Arts Meet Science (and English and History) Chattanooga Center Helps Teachers Boost Learning through Arts Integration
XLIX/2/2008/32-35

Qualls, Christopher Words, Words, Words...
Review of Why Is That So Funny? by John Wright
XLIX/2/2008/36

Special Section
2008 Professional Theatre Directory
XLIX/2/2008/D1-D8

Volume XLIX, Number 3, Summer 2008

Young, Jack 400 Words
Chinese Drive, Determination Prove Amazing to U.S. Director
XLIX/3/2008/4

Zink, Christopher D. Outside the Box: Design Tech Solutions
Portal Clamps: Use this Easy, No-Cost System to Bolt Flats
XLIX/3/2008/6-7

Boyd, J. Caleb SETC 2008: Speakers Explore the Intersection of Politics, Drama
XLIX/3/2008/8-15

Wohl, David Mike Murphy Honored with Suzanne Davis Award
XLIX/3/2008/18

Johnson, Kendra Design for Broadway? Guest Designers Share Their Stories, Tips
XLIX/3/2008/20-23

Watson, Maria Giving Kids WINGS: Mississippi Theatre Program Wins National Award
XLIX/3/2008/24-30

Stacy, Jim The Show Must Go On!
Bay St. Louis Little Theatre Finds a New Home
XLIX/3/2008/30

Hague, Daydrie Words, Words, Words...
Review of Shakespeare’s Wordcraft by Scott Kaiser
XLIX/3/2008/32

Volume XLIX, Number 4, Fall 2008

Younts, George 400 Words
Those Who Can, Do!
A Teacher’s Quest To Remain an Artist
XLIX/4/2008/4

Curnutte III, Carl V. Outside the Box: Design-Tech Solutions
& Blizzard Hall, Wardrobe Magic:
XLIX/4/2008/8

Miss Julie Project From the Deep South to the Far North
Company How to Take a Show to the Fringe of Edinburgh
XLIX/4/2008/8-16

Wohl, David Mike Murphy Honored with Suzanne Davis Award
XLIX/3/2008/18

Johnson, Kendra Design for Broadway? Guest Designers Share Their Stories, Tips
XLIX/3/2008/20-23

Watson, Maria Giving Kids WINGS: Mississippi Theatre Program Wins National Award
XLIX/3/2008/24-30

Stacy, Jim The Show Must Go On!
Bay St. Louis Little Theatre Finds a New Home
XLIX/3/2008/30

Hague, Daydrie Words, Words, Words...
Review of Shakespeare’s Wordcraft by Scott Kaiser
XLIX/3/2008/32

2008 Charles M. Getchell Award
The Playwright: Richard Aellen
Life of ‘Blackface’ African-American Actor Explored in Nobody
XLIX/4/2008/19-20

Aellen, Richard The Play: NOBODY by Richard Aellen
XLIX/4/2008/21-30

Secore, Scott Words, Words, Words...
Review of Let’s Put On a Show! Theatre Production for Novices by Stewart F. Lane
XLIX/4/2008/32
Kenita Miller is on Broadway in the new musical XANADU in the role of Erato.

Ward Billeisen is in the role of Brick Hawvermale on Broadway in CURTAINS starring David Hyde Pierce and Debra Monk.

Gretchen Mol is in the new movie 3:10 TO YUMA in the role of Alice Evans. The movie stars Russell Crowe, Christian Bale and Peter Fonda.

Tiffany Engen plays Noreen in the new film HAIRSPRAY with John Travolta.

Shannon Durig is currently starring in the leading role of Tracy Turnblad in the Broadway hit HAIRSPRAY.
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