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Special Section

D-1 2013 SETC College, University & Training Program Directory
   Find the right school for you in this comprehensive directory listing SETC member institutions and the degrees they offer.
   (Special section begins after Page 18.)

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Cover

This photo from Auburn University’s 2013 production of Matrix was chosen from 115 photos submitted by colleges and universities in our annual cover contest. Matrix, a dance and digital media work, was written and conceived by Fereshteh Rostampour, associate professor of lighting and set design at Auburn University, in collaboration with Karola Lüttringhaus, co-artistic director of A Fortiori and artistic director of Alban Elved Dance Company. Their design was selected for exhibition and competition at the September 2013 World Stage Design event in Cardiff, Wales, where it was nominated for Best Interactive and New Media Design. Lights, projection and animation design: Fereshteh Rostampour. Costume/sound design and choreography: Karola Lüttringhaus. (Photo by Luke Hunter; cover design by Deanna Thompson)
Wake up, actors, it’s time to get to work! You’ve got a business to run, the business of you! That’s right, you’re in show business. You’ve spent a lot of time getting your craft (your core product) together. It’s time to make a business plan.

Let’s start by designing and implementing a step-by-step strategic plan. Every successful business has a concise and manageable plan. Remember, failure to plan is a plan for failure. Your plan is your course of action to help you reach certain obtainable or dream goals that have been determined by you. Begin by making a short- and a long-term business chart. You can use something as simple as the example below:

**Daily:** Practice your craft. Exercise and stay in good physical condition.

**Weekly:** Attend an acting, dance or vocal class.
**Monthly:** Attend a seminar, audition or production.
**Quarterly:** Update and distribute your picture/resumes.
**Yearly:** Become a part of a production, repertory theatre or company.
**5-Year:** Land that “dream job.” Win an industry award.

Regarding your personal show business, you are the CEO, so let’s assemble the team. At this point, you are each team member.

**President:** Make a short- and a long-term business plan (see above).
**VP/Operations:** Implement this daily, weekly and monthly work routine.
**Marketing:** Inform the world about your business (you!).
**Public Relations:** Protect and enhance your business image.
**Research and Development:** Continue improving your core business (you!).
**Accounting:** Make wise business deals (contracts) and manage your expenses.
**Office Manager:** Keep a database of contacts and send out pictures/resumes.

Your talent is your core product, but it will only get you so far. Developing and implementing a strong business plan can assist you in getting and keeping great professional jobs. Lack of a plan can keep you from success. Wake up and get to work!
From the SETC President

“What’s next?” These are words I constantly hear from students as they are about to celebrate their graduation. In this issue of Southern Theatre, we provide advice to emerging professionals on making the transition from school to career. In addition, we spotlight innovative ways and alternative settings where theatre artists and companies are connecting with new audiences.

We start with a look at a topic that is rarely taught in drama departments but is essential for the survival of theatre graduates: financial acumen. Matthew Carlson of the Artists Financial Support Group (AFSG) suggests 10 key steps that professional artists need to take in order to survive and even prosper in their artistic careers. Gay Hammond, meanwhile, shares tips for developing and maintaining a professional image as you move from school to work. In our regular 400 Words column, producer Matt Davenport explains why performers must look at their careers as businesses.

This issue also includes a comprehensive resource for students and their teachers as they look for the perfect place to begin or continue their study of theatre. In the center section of the magazine, you will find the 2014 SETC College, University & Training Program Directory, listing SETC member institutions and providing details on the degrees they offer.

Where will today’s students find work in theatre? We take a look at some of the new directions that artists and companies are taking theatre. Doug Schutte describes how younger artists are creating new audiences for the art form by taking theatre to new places – from pubs to parks to dry cleaning shops – and often involving the audience in the action. Joshua Crisp provides another example of theatre that appeals to nontraditional theatre-goers – theatre for one, which involves the audience in the action. Joshua Crisp provides another example of theatre that appeals to nontraditional theatre-goers – theatre for one, which involves the audience in the action.

So sit back, relax and enjoy the newest edition of Southern Theatre. We hope the stories in this issue will help both students and theatre professionals find answers to that perennial question: “What’s next?”

Jack Benjamin, SETC President
Our recent production of *Harvey* required providing two completely different box sets, which needed to be built in less than two weeks.

The first setting was the library at the Dowd estate (top photo, opposite page), requiring two entrances and a fireplace. The second location, Chumley’s Rest (bottom photo, opposite page), was a more modern sanatorium with five entrances, including French doors upstage. A common solution would be to use a combination of wagons, or revolvs, with walls that played on both sides. Initially, the design progressed along these lines until we realized the number of doors would create horrific sightlines and require us to sheath the backsides of numerous flats or to use repositionable masking flats. In addition, we did not have enough stock materials for, or the time to create, two moving box sets.

Both the stage description and the director called for several bookcases. While positioning the Dowd library bookcases on the ground plan, we had an epiphany. These bookcases were acting like their own wall, could have their own backs and, if turned on a hinge point (like a door), could then be used to hide one set while revealing the other. Using these moving walls (in essence, a deep version of a traditional booking flat) meant we could create one semi-permanent set instead of two full box sets. We called our moving walls “flippers.”

The only major issue we encountered with the flipper idea was ensuring enough doors in Act II. While stage left required only one door in Act I, it needed to have two doors in Act II. If the flipper moved without the door opening in it, then one door would be blocked. We solved the issue, and added variety to the stage picture, by putting a tall secretary in front of the door opening in Act I to hide it and designing the library bookcase around it. We had to insert a spreader device in the archway to hold the two sides together during scene changes as they had a tendency to splay out of alignment when moved.

One of our keys to success was making sure that all the flats were properly positioned. The flying back wall for the Dowd library was constructed and flown first, and its location determined the placement for the stage left and right walls and the permanent Chumley’s Rest upstage wall. Now the only moving scenic pieces, other than furniture, were the two flippers and one upstage flying wall.

The flippers were the most challenging part of the build. At 8-foot x 12-foot x 7 inches, they were cumbersome to manipulate during construction. To compensate for their weight and assist with movement during scene changes, we installed two 3½-inch rigid casters (one in the middle and one at the end furthest from the hinges’ pivot point) under each flipper in the 5½-inch interior cavity between the wall coverings. The casters were carefully positioned with the axel of each exactly along the radius of the pivot point. The hinges connected the flippers to their anchor wall, ensuring that their movement would be smooth and trouble-free. Once secured to the fixed wall, each flipper balanced well on the casters.

The fixed flats were securely braced, and the flippers were attached to the set using Stanley heavy-duty gate hinges with nylon spacers (model #CD908.5). We attached the hinges with the flippers in the upstage location and painted the hinges so they would blend into the wall. When the flippers were moved to the down stage location, the small gap created by the hinge went unnoticed due to the dark color of the molding.

By opening night, the crew was able to do the entire set change (middle photo, opposite page) in under a minute. The thickness of the bookcases helped to hold in place the upstage flying wall and hide any gaps. Styrofoam books were used on all the bookcases to reduce weight. We would definitely use this “old school” scene changing method again.

**Cost Breakdown**

**Traditional Version, Two Sets**

<table>
<thead>
<tr>
<th>Cost Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set 1 (stock)</td>
<td>0</td>
</tr>
<tr>
<td>Set 2 (including bookcases)</td>
<td>700</td>
</tr>
<tr>
<td><strong>COST FOR THIS METHOD:</strong></td>
<td><strong>$700</strong></td>
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</tbody>
</table>

**Our Flipper Option**

<table>
<thead>
<tr>
<th>Cost Item</th>
<th>Cost</th>
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</thead>
<tbody>
<tr>
<td>Set 1 (stock)</td>
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</tr>
<tr>
<td>Bookcases</td>
<td>300</td>
</tr>
<tr>
<td>6 Heavy-duty hinges</td>
<td>75</td>
</tr>
<tr>
<td><strong>COST FOR THIS METHOD:</strong></td>
<td><strong>$375</strong></td>
</tr>
</tbody>
</table>

**SAVINGS:** $325, plus lots of time

All costs relate directly to the new walls. Details such as molding and wagon solutions are not included.
The Dowd Estate set for Harvey.

The crew was able to do the entire set change in under a minute.

The Chumley's Rest set for Harvey.
Artists graduate from theatrical training programs each year versed in Shakespeare, Stanislavski, and Sondheim. What they often do not learn, however, is a basic understanding of the difficult financial life ahead of them. Even successful artists have to deal with the stress of erratic income, frequent unemployment and student loans. Shakespeare was a businessman, and so was Moliere. They were successful not just because of their talent, but because they were able to find a balance between business and art.

The Artists Financial Support Group (AFSG) started in 2010, when recent alumni of the New York University (NYU) Graduate Acting Program met to discuss the financial difficulties of being a working actor. Within a few years, we have grown into a nonprofit organization that leads financial workshops for artists around the country. We have compiled a list of 10 things your faculty probably didn’t tell you about the financial life of an artist, advice designed to help emerging artists transition from training to the real world.
1. **Use your “prepare” period.**
   If you have student loans (and most of you will), use your grace period wisely. A grace period refers to an optional period of time at the beginning of repayment – usually six months – during which lenders do not require payment from the borrower. Think of this time not as a grace period, but as a prepare period. Open your statements and find out how much you really owe (as opposed to how much you think you owe). Do research about the repayment options available, and find out which is best for you. If consolidation is the right choice for your situation, begin the process early as it may take up to three months.

2. **Choose the right repayment plan.**
   An actor I know once told me, “I can’t afford to be an actor because I went to school to be an actor.” Student loan debt can be demoralizing and overwhelming, and actors leaving elite training programs can easily leave school with over $100,000 in debt.

   If you are financially able to make payments through the Standard or Extended Repayment plans, you should. If you can’t, however, know that other options are available. Both the Income-Based Repayment (IBR) and the Pay as You Earn plans base your monthly payments not on how much you owe, but on how much money you make each year. These plans are almost certain to lower your monthly payments to a manageable level and will allow you to take prestigious, yet low-paying jobs that may help your career. (You will be surprised at the number of important, off-Broadway theatres that pay less than $400 a week.)

   These income-based repayment plans, however, do come at a cost. If you don’t at least pay the interest on your loans, they will grow in size even while in repayment. For this reason, you should transition to Standard or Extended Repayment when you are able. But if you can’t, know that after 20 years of steady repayment (or 25 years, depending on your graduation date), the remaining balance of your loans will be forgiven. That forgiveness, however, will be considered taxable income.

   Make an informed decision by going to www.finaid.org to get an estimate of your monthly payment on each plan before choosing the right one for you.

3. **You will have a day job.**
   We know you don’t want to hear this one, but you will need supplemental income. Unless you have a trust fund or your parents can financially support you, you will eventually need to find another job to help pay the rent. Now this could be for a few months or for a few years, and there’s really no way to know. You might struggle at the beginning of your career, only to find extraordinary success after five or ten years. Or you might start with a remarkable streak, booking jobs and constantly working right out of school, only to have things change as you get older and transition into different stages of your career.

   So start to think about the skills you have outside of theatre. Your work will need to be flexible (or during the evening). You also have to be willing to quit that job at the drop of a hat. Many actors work as waiters and bartenders because of the hours and because of the money. Others find work as office temps, proofreaders, personal trainers and personal assistants, or work in daycare, transcription or catering. Network with your friends. Find out what they do, and have them give you a recommendation. Most importantly, don’t let it get you down.

4. **Use unemployment if you need it.**
   Let’s clear this up right away: There is no shame to being on unemployment insurance. You are entering a profession in which your jobs will be measured in weeks. Your parents may have held the same jobs for 30 years.

   Even if you are successful, you will probably be looking for a new job every few months. Unemployment insurance is a safety net that will allow you to do so without financial ruin. It is not a long-term solution, but it can be helpful as a stopgap transition to your next job, whatever that may be (another theatre gig or day job).

   Unemployment is really not enough money to live on for any extended amount of time. The rate varies by state, but if you live in New York, the current maximum benefit rate is $405 a week and many receive significantly less.

   You may have grown up in a family where accepting help, especially from the government, is seen as weakness. You have to let that go and claim benefits if you need them. Taxes paid by employers on wages you earned pay for these programs.
5 Make a budget (a reverse budget).

I don’t mean to sound like your dad here, but budgeting is something you should do. The erratic income of an artist will make it difficult, but not impossible. In most professions, you sign a contract for a yearly salary and receive a weekly paycheck. You can plan a budget based on how much money you make, which is a set amount each month. Artists, however, have a very different experience. An actor might book a national commercial and make $20,000 in a month, then take a prestigious off-Broadway job for $350 a week. A guest spot on *Law & Order: SVU* might be followed by extended unemployment or by months working in a restaurant.

You have a volatile income, so how do you plan a budget? You do it in reverse. Start keeping track of everything that you spend, by saving receipts and putting them into a simple spreadsheet, or by using a website such as Mint.com. Track your spending habits for a few months and see where you spend your money. You will begin to notice which expenses are fixed (rent, loans) and which are variable (eating out, entertainment).

Start to control your variable expenses. Then find the average amount of money you spend each month. This is the minimum amount of money you need to make. If you’re doing that off-Broadway job, you might need to find secondary employment to meet your budget.

6 Embrace financial self-advocacy.

Corporations and financial institutions will charge you whatever fees and rates they think you will pay. That’s capitalism.

What you need to know is that you have the right to call and ask questions, contest fees and choose where you spend your money. If you see a bank fee on your statement that you think is unfair, call and ask the bank to have it refunded. If you buy a new cell phone and see a previously unmentioned “upgrade charge” on your next bill, tell them that you’d like the charge removed. If your cable provider suddenly increases your rate after the first year, mention that you are considering switching to their competitor (though you’d love to stay if they can keep your rate the same). Corporations want your business,
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Developing financial self-advocacy empowers you to be confident instead of passive, and it truly is the catalyst to a healthy financial life.

7 Open your mail.

Now this may seem sort of obvious, but one of the most important things you can do for yourself is to open your mail. You have to be knowledgeable about your financial situation in order to take control of it. That means opening the envelopes that contain statements for your student loans, credit cards, medical bills, phone and Internet services, rent, you name it. Many artists are under the illusion that by not opening their mail, their debt somehow does not exist. Don’t be one of them.

Set up your bills to be paid online and get your statements by email. The theatre is a nomadic profession; don’t miss a payment just because your bill arrived in a different city. Understand your debt. Ask questions, and learn what the different rates and fees mean. The more you know, the better off you will be.

8 When you start making serious money, don’t spend it all.

After being frugal for so long, it’s understandable that when artists start making a good income, they want to spend some of it. But if you land a Broadway production contract or a role as a regular on a television series, don’t start spending up to your income level. It will come back down. That Broadway musical may flop and close a few weeks after opening. That TV show might get cancelled after the first few episodes.

An unfortunate reality is that you may end up back where you started. You should certainly celebrate and reward yourself (within reason). But after you buy yourself that new iPad, start saving.

You will be much happier if your significant savings allow you to forgo a day job for a year than if you spend it all to pick up the bar tab every night during the run of your play. When the casts of television shows renegotiate contracts, the salaries per episode may seem absurd, but those actors know they may need to live off that money long after the show is cancelled.
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You are not alone. So don’t try to do it alone. Talk to your friends and classmates about any financial fear and shame you might have. You will be surprised how many share your experiences. The more open you are about your situation, the less it will weigh you down.

Learn as much as you can, and share that knowledge with others. Ask for advice and help from friends and peers, from former faculty, and from the older artists with whom you will work. Follow the Artists Financial Support Group on Facebook and Twitter.

You have chosen an incredibly difficult profession, but it is possible to succeed in this business. The challenge is to keep an open heart while finding a balance between business and art.

Matthew Carlson is an actor who lives in New York City. He has worked at the Public Theater in New York and the Shakespeare Theatre in Washington, DC, as well as extensively at regional theatres across the country. He trained at the NYU Graduate Acting Program and is the education director of the Artists Financial Support Group (AFSG), as well as editor of the group’s book, *A Financial Handbook for the Artist.*

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BEYOND FINANCES

Look and Act Like a Professional to Succeed

by Gay H. Hammond

As they prepare to leave college or graduate school behind, emerging artists need to put a fresh sheen on their professionalism. Here’s a checklist of 10 key things you can do to ensure that your image is professional and that your goals are focused as you set off on the road to pursuing your dream.

1. **Create a professional email address.**
   Leave your “witty” email address behind. Bbstargazer33 may have served you well, but it’s time for jsmithactor instead. Same goes for the outgoing message on your phone. Be professional, not “witty.”

2. **Invest in an all-purpose audition/interview outfit.**
   It should be something that is neither grungy nor grand, neither overly prim nor overtly sexual. This outfit makes you feel comfortable and confident, and focuses the eye of the auditioner on the expressiveness of you, not your clothes.

3. **Be on time for every commitment!**
   Fifteen minutes early = on time; arriving at time of appointment = late; late = unacceptable.

4. **Resumes and headshots need upkeep.**
   Keep your resume up to date and continually work on improving its appearance and readability. Print it on high quality paper. Headshots – truly excellent ones – are vital for actors. Keep them current, and print them on a calling card or postcard, as well as the back of your resume. Don’t fall into the false economy of getting them done by a friend, unless your buddy is a professional photographer. Even technicians and designers should consider adding a small headshot in an upper corner. Faces are easier to remember than names.

5. **Make your work evident, and keep that evidence fresh!**
   For actors, this task means growing and maintaining your audition repertoire. Your monologues and songs are the best indication of your potential to a theatre company. Throw out that suicide screamer from freshman year. Polish 15 to 30 strong, contrasting, age-appropriate, varied style selections – and work them constantly. For other theatre artists, this task means keeping your portfolio current. Production and process photographs are vital. You should purchase your production shots from a professional photographer. Even better, learn to take your own excellent photographs (but not with your iPhone). Document all of your work. Then sort through it and include your best work in your portfolio.

6. **Have a website to display your work.**
   Even if all it has is a couple of excellent pictures (from your shows, from your portfolio), your email address and your resume, a website enables you to put all your vital information in one place for companies to find. Remember to keep it spare and professional: No cutesy garbage!

7. **Give yourself targets geographically, economically and artistically.**
   Make a master plan: map out the shape of your desired future. How many years do you want to spend in regional theatre? Should you go after cruise ship gigs? Theme parks? Do you want to tour? Make a plan; you can always re-evaluate.

8. **Take a stand.**
   What kind of artist are you? What niche, creatively and ethically, will you fill? Know what circumstances you can – and cannot – bear. Knowing who you are as an artist helps you weed through (and go after) job offers and creative opportunities.

9. **If you accept a contract, do the work.**
   Never dispose of an obligation because a better gig came along after you said “yes.” That said, your health and safety should be your primary concern, so don’t stay in an unsafe or unhealthy situation.

10. **Maintain your connections with grace.**
    Keep in touch with your colleagues, and put in the effort to support them. The artists you went to school with yesterday may well be the artistic partners (or the employers) you long for today and tomorrow.

Gay H. Hammond is director of WonderQuest and resident dramatist at Brenau University in Georgia.
At Hollins, Samantha worked with such artists as Mac Wellman, Naomi Wallace, Bonnie Metzgar, Lucy Thurber, Carl Hancock Rux, Jason Grote, Todd London, Erin Courtney—and Ruth Margraff was her thesis advisor. Since her first summer, she’s had more than 20 full productions (one directed by Bob Moss), written two commissioned screenplays, won awards, started two production companies, been published by three publishers, and is a playwright-in-residence for SkyPilot Theatre in Los Angeles.

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Looking for the best setting to launch your career in theatre? Perhaps you’re seeking the perfect place to pursue an advanced degree in one of the theatre disciplines? To help you make those choices, we have compiled the most comprehensive directory available anywhere listing degrees and special programs offered at SETC member colleges, universities and training programs. Data for the profiles is provided by the institutions.
<table>
<thead>
<tr>
<th>College</th>
<th>Department</th>
<th>Degrees</th>
<th>Program Highlights</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AGNES SCOTT COLLEGE</strong></td>
<td>Department of Theatre and Dance</td>
<td>BA: Theatre, Dance; Minors: Theatre, Dance</td>
<td>Offers a student-centered theatre and dance program that provides foundational training, faculty collaboration and production opportunities bounded only by individual drive and creativity. The location in vibrant metro Atlanta helps students launch their careers with access to auditions, internships and employment opportunities in theatre and film.</td>
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<td><strong>ALABAMA STATE UNIVERSITY</strong></td>
<td>Department of Theatre Arts, PO Box 271 Montgomery, AL 36101-0271</td>
<td>BA: Performance, Technical Theatre, Theatre Generalist; BFA: Dance; Minor: Dance</td>
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</tr>
<tr>
<td><strong>AMERICAN ACADEMY OF DRAMATIC ARTS</strong></td>
<td>120 Madison Ave., New York, NY 10016</td>
<td>Associate of Occupational Studies Program: Acting, Musical Theatre, Theatre (Dance, Movement, Stagecraft, Theatre History, Theatre Management), Bachelor's Degree</td>
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<td>Anderson, SC 29621</td>
<td>BA: Musical Theatre, Theatre (Dance, Theatre Design)</td>
<td>A Christian university providing excellent opportunities in theatre; four performing venues (large and small proscenium, concert hall, black box); courses in acting, directing, musical theatre, design, dance (ballet, jazz, tap, modern), stage movement, stagecraft, theatre history, theatre ministry and theatre forms. Auditions required; scholarships available.</td>
</tr>
<tr>
<td><strong>APPALACHIAN STATE UNIVERSITY</strong></td>
<td>Department of Theatre and Dance PO Box 32123 Boone, NC 28608</td>
<td>BA: Theatre Arts (Design/Technology, General, Performance), Dance Studies; BS: Teaching Theatre Arts, K-12; Minors: Theatre Arts, Dance</td>
<td>Offers a dynamic co-curricular production program that provides exemplary theatre and dance experiences to departmental students, the university community and the region.</td>
</tr>
<tr>
<td><strong>ATLANTIC ACTING SCHOOL</strong></td>
<td>211 W. 61st St., New York, NY 10023</td>
<td>BA: Theatre; BFA: Acting, Music Theatre, Design/Technology, Management</td>
<td>Offers a rigorous practical training in a liberal arts context. A high percentage of graduates proceed to industry employment and graduate theatre training programs.</td>
</tr>
<tr>
<td><strong>AUBURN UNIVERSITY</strong></td>
<td>Auburn, AL 36849-5422</td>
<td>Degrees: BA; Theatre; BFA: Acting, Music Theatre, Design/Technology, Management</td>
<td>Auburn Theatre offers rigorous practical training in a liberal arts context. A high percentage of graduates proceed to industry employment and graduate theatre training programs.</td>
</tr>
<tr>
<td><strong>AVERTT UNIVERSITY</strong></td>
<td>420 W. Main St. Danville, VA 24541</td>
<td>Degrees: BA; Theatre, English/Theatre with or without Teacher License; BS: Theatre with Teacher License; Minor: Musical Theatre</td>
<td>Offers an ABA accredited program for serious theatre and dance students. The degree programs, fully accredited by the American Association of Theatre Schools (AATS), provide students with the professional skills and knowledge necessary to succeed in the theatre industry.</td>
</tr>
<tr>
<td><strong>BALL STATE UNIVERSITY</strong></td>
<td>Department of Theatre and Dance 2000 W. University Ave. AC 306 Muncie, IN 47306</td>
<td>Degrees: BA or BS: Design and Technology, Directing, Stage Management, Theatre Education, Theatrical Studies; BFA: Musical Theatre, Acting, Dance</td>
<td>Offers a totally undergraduate program for serious theatre and dance students. The degree programs, fully accredited by the American Theatre Education Council (ATEC), provide students with the professional skills and knowledge necessary to succeed in the theatre industry.</td>
</tr>
</tbody>
</table>
National Association of Schools of Theatre and National Association of Schools of Dance, provide quality, pre-professional training in a liberal arts setting, preparing students for professional careers or graduate study.

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

**BELHAVEN UNIVERSITY**
1500 Peachtree St.
Jackson, MS 39202

**Degrees:** BA: Theatre; BFA: Acting, Production, Theatre Ministries, Musical Theatre, Dramatic Writing, History and Literature

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

**Contact:** Joseph Frost
601-974-6478; theatre@belhaven.edu
www.belhaven.edu/theatre

**BELMONT UNIVERSITY**
1900 Belmont Blvd.
Nashville, TN 37212

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

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

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

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

**Degrees:** BA: Theatre; BFA: Theatre Performance

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

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

**BERRY COLLEGE**
2277 Martha Berry Hwy.
Mount Berry, GA 30165

**Degrees:** BA: Theatre

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

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

**BREVARD COLLEGE**
One Brevard College Drive
Brevard, NC 28712

**Contact:** Brandon Smith
828-883-8292; smithbm@brevard.edu
http://www.brevard.edu/academics/theatre-studies

**CAP21 Musical Theatre Conservatory**
18 West 18th Street, 6th Floor
New York, NY 10011

**Degrees:** Certificate of Musical Theatre Training; BA or BS: Theatre through the New School for Public Engagement

**Profile:** CAP21 offers intense training experience with equal emphasis on acting, singing and dancing. There are seven curricular productions over four semesters. Students earn a total of 72 college credits that can be transferred to the New School for Public Engagement to finish their degree should they so choose.

**Contact:** Vernon Goodman
212-807-0202, ext. 21;
admissionsinfo@cap21.org
www.cap21.org

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

**Degrees:** BFA: Acting, Musical Theatre, Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management); Directing, Dramaturgy; MFA: Design (Scenery, Lighting, Costume, Sound, Media), Production Technology and Management (Technical Direction, Stage and Production Management); Directing, Dramaturgy

**Profile:** The School of Drama presents an intense conservatory training ground for students who want consistent individual attention leading to a career in professional theatre. A faculty of professional designers and technicians provides a hands-on education. By graduation, students are well-placed to move directly into the industry in all areas.

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

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

**Degrees:** BA: Theatre Education, Musical Theatre, Theatre Arts; BS: Theatre Arts Management; BFA: Musical Theatre, Performance (Acting, Directing), Technical Theatre (Lighting Design, Set Design, Costume Design, Technical Theatre)

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

**Contact:** Christopher Zink
704-637-4340; czink@catawba.edu
www.catawba.edu/academic/theatrearts/
CATHOLIC UNIVERSITY OF AMERICA  
Drama Department  
Washington, DC 20064  
Degrees: BA: Drama, Drama Education; MA: Theatre History and Criticism, Theatre Education (MATE); MFA: Acting, Directing, Playwriting  
Profile: CU’s BA offers liberal arts education with opportunities for performance and technical work. The MFA provides professional theatre training. The MA provides advanced theatre studies; the MATE provides training for theatre in education. Students work with professional companies as they transition into the professional world. Significant scholarships available for MFA.  
Contact: Patrick Tuite  
202-319-5351; zurer@cua.edu  
http://drama.cua.edu

CENTRE COLLEGE  
600 West Walnut St  
Danville, KY 40422  
Degrees: BA: Dramatic Arts  
Profile: Whether you seek an education through theatre or in theatre, Centre’s Dramatic Arts Program provides students with opportunities for personal growth and exploration through an in-depth study of theatre within a rigorous liberal arts context.  
Contact: Anthony Haigh; Sallie Bright  
859-238-5428, anthony.haigh@centre.edu  
859-238-5424, sallie.bright@centre.edu  
http://web.centre.edu/drama

CHATTOOGA STATE PROFESSIONAL ACTOR TRAINING PROGRAM  
4501 Amnicola Hwy.  
Chattanooga, TN 37406  
Degrees: Certificate; AA; AS  
Profile: A two-year intensive acting program designed for students who desire to pursue careers in theatre, television and film. The program is modeled after The New Actors Workshop, a training program in New York City founded by George Morrison, Mike Nichols and Paul Sills.  
Contact: Rex Knowles or Sherry Landrum  
423-697-3246; theatre@chattanoogastate.edu  
www.chattanoogastate.edu/theatre

CHIPLEPA COLLEGE  
3094 Indian Circle  
Marianna, FL 32446  
Contact: Charles Sirmont  
850-718-2227; sirmont@cchipa.edu  
www.chipola.edu/fine-and-performing-arts/Theatre%20Page.htm

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

CLEMSON UNIVERSITY  
Department of Performing Arts  
221 Brooks Center  
Clemson University  
Clemson, SC 29634-0525  
Degrees: BA: Production Studies in Performing Arts (Theatre, Music, Audio Technology)  
Profile: Clemson offers students individual mentorship, small classes, and internships at places such as Spoleto, WordBRIDGE, the O’Neill Theatre Center and KC ACTF, among others. Students work in all areas of theatre and help to manage and administrate a road house.  
Contact: Tony Penna  
864-656-6961; tpenna@clemson.edu  
www.clemson.edu/PerfArts

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

COKER COLLEGE  
Department of Theatre  
300 E. College Ave.  
Hartsville, SC 29550  
Degrees: BA: Theatre  
Profile: Comprehensive small classroom study with several theatre productions annually. Black box and proscenium theatre spaces.  
Contact: Phyllis Field  
843-383-8013; pfiefield@coker.edu  
www.coker.edu

COLLEGE OF CHARLESTON  
66 George St  
Charleston, SC 29424  
Degrees: BA: Theatre (Performance, Costume Design and Technology, Scenic/Lighting Design and Technologies, Theatre for Youth, and General Theatre Studies); BA: Dance (Performance and General Dance Studies)  
Profile: Strong undergraduate liberal arts theatre training in a vibrant and historical setting is provided in three theatres (approximately 12 productions annually), two acting studios, two dance studios, lighting design laboratory, and a design studio. Founded in 1770, the College of Charleston is the 13th oldest college in the U.S.  
Contact: Todd McNerney  
843-953-7735; mcnerneyt@cofc.edu  
www.cofc.edu/theatre

COLLEGE OF WILLIAM & MARY  
Department of Theatre, Speech & Dance  
PO Box 8795  
Williamsburg, VA 23187  
Degrees: BA: Theatre  
Profile: We are a thriving theatre program in an intellectually challenging liberal arts environment. Students study a full range of performance, design and theory, and apply classroom knowledge through a dynamic production program. Faculty are deeply engaged in student mentoring. No audition is required to become a theatre major.  
Contact: Joan Gavaler  
757-221-2785; jsgava@wm.edu  
www.wm.edu/as/tsd/

COLORADO MESA UNIVERSITY  
Department of Theatre Arts  
1100 North Ave.  
Grand Junction CO 81501  
Profile: The Department of Theatre Arts is a program of approximately 150 majors, with 11 full-time faculty members and five part-time faculty. The department produces an ambitious four-show mainstage season of two straight plays and two musicals, in addition to three student-directed shows, four dance concerts and 20-plus one-acts.  
Contact: Timothy D. Pinnow  
970-248-1795; tpinnow@coloradomesa.edu  
www.coloradomesa.edu/theatre

COLUMBUS STATE UNIVERSITY  
4225 University Ave.  
Columbus, GA 31907-5645  
Degrees: BA: Theatre Arts; BFA: Theatre Arts
CONVERSE COLLEGE
580 E. Main St.
Spartanburg, SC 29302-1931
Degrees: BA: Musical Theatre, Theatre (Performance, Design/Technology, Dramaturgy); Minor: Theatre, Dance, Arts Management
Profile: Converse is a single-gender masters university offering strong opportunities for women in all aspects of theatre art, providing the tools that could lead toward a professional career in the art or to advanced studies in the field.
Contact: Chandra Owenby Hopkins
864-596-9427; Chandra.hopkins@converse.edu
www.converse.edu

DAVIDSON COLLEGE
PO Box 7141
Davidson, NC 28035
Degrees: BA: Theatre; Minor: Theatre
Profile: The Department of Theatre serves students by teaching and creating theatre within the context of a liberal arts education.
Contact: Sharon Green
704-894-2527; shgreen@davidson.edu
www.davidson.edu

DAVIS & ELKINS COLLEGE
100 Campus Dr.
Elkins, WV 26241
Degrees: BA: Theatre Arts, Design and Technical Theatre, Theatre Education
Profile: Generous talent scholarships, small class sizes and frequent production/performance opportunities enable Davis & Elkins College theatre students to gain valuable practical experience and build impressive resumes.
Contact: April Daras
304-637-1360; darasa@davisandelkins.edu
www.davisandelkins.edu

DICKINSON COLLEGE
Department of Theatre and Dance
Box 1773
Carlisle, PA 17013
Degrees: BA: Theatre (Acting/Directing, Dance, Design/Technology, Dramatic Literature)
Profile: Dickinson offers a comprehensive, liberal arts education in theatre. In addition to many performance and production opportunities, students are encouraged to explore connections between theatre and other fields of interest. Dickinson’s program offers students both internship and study abroad opportunities.
Contact: Sherry Harper-McCombs
717-245-1239; theatre&dance@dickinson.edu
www.dickinson.edu/academics/programs/theatre-and-dance/

EARLHAM COLLEGE
801 National Road West
Richmond, Indiana
Contact: Michael White
765-983-1599; whitemi@earlham.edu
www.earlham.edu/theatre-arts/

EAST CAROLINA UNIVERSITY
School of Theatre and Dance
Messick Theatre Arts Center
Greenville, NC 27858-4353
Degrees: BFA: Theatre Arts (Professional Actor Training, Musical Theatre, Stage Management, Design and Production, Theatre for Youth), Theatre Arts Education
Profile: Accredited by National Association of Schools of Theatre. Our programs emphasize real-world practical preparation. Our grads are ready to go to work and compete in the professional theatre, film and entertainment world at any level.
Contact: Connie Ballance
252-328-6390; theatre@ecu.edu
www.ecu.edu/theatredance/

EAST TENNESSEE STATE UNIVERSITY
Division of Theatre and Dance
PO Box 70626
Johnson City, TN 37614
Degrees: BA: Theatre
Profile: We prepare students for careers in performing arts and theatre education, providing a broad foundation in theatre and dance through individualized mentoring. Faculty, who are working professionals, offer instruction in performance, dramaturgy, design and technology, aerial dance and entertainment rigging. We focus on addressing each student's needs.
Contact: Pat Cronin
423-439-6513; croninp@etsu.edu
www.etsu.edu/theatre

ELIZABETH CITY STATE UNIVERSITY
1704 Weeksville Road
Elizabeth City, NC 27909
Contact: Billieca Hines
252-335-3276; bhines2@mail.ecsu.edu
www.ecsu.edu

ELON UNIVERSITY
Department of Performing Arts
2800 Campus Box
Elon, NC 27244
Degrees: BA: Theatrical Design and Production, Theatre Studies, Arts Administration, BS: Dance Science; BFA: 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: Frederick J. Rubec
336-278-5695; rubeck@elon.edu
www.elon.edu/perarts

EMORY UNIVERSITY
201 Dowman Drive
Atlanta, GA 30322
Degrees: BA: Theatre Studies, Playwriting, Dance and Movement Studies, Arts Administration with the Goizueta Business School; Minors: Theatre Studies, Dance and Movement Studies
Profile: At Theater Emory, an Equity company, undergraduates can play leading and supporting roles with professional actors and learn by working with professionals in every aspect of theatre. Our focus on innovative productions and new works prepares enterprising students to create the next generation of theatre.
Contact: Matt Jordan
404-727-6751, matt.jordan@emory.edu
www.theateranddance.emory.edu

EUREKA COLLEGE
Division of Fine and Performing Arts
300 E College St
Eureka, IL 61530
Degrees: BA: Theatre
Profile: We have summer opportunities available in London and LA. Our graduates serve the world through teaching, professional work and a lifelong commitment to the arts.
Contact: Holly Rocke
309-467-6580; hrocke@eureka.edu
http://www.eureka.edu/academics/theatre/

FAIRMONT STATE UNIVERSITY
School of Theatre and Dance
201 Dowman Drive
Elon, NC 27244
Degrees: BA: Theatrical Design and Production, Theatre Studies, Arts Administration, BS: Dance Science; BFA: 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: Frederick J. Rubec
336-278-5695; rubeck@elon.edu
www.elon.edu/perarts

FAIRMONT STATE UNIVERSITY
Department of Communication and Theatre Arts

EMORY UNIVERSITY
201 Dowman Drive
Atlanta, GA 30322
Degrees: BA: Theatre Studies, Playwriting, Dance and Movement Studies, Arts Administration with the Goizueta Business School; Minors: Theatre Studies, Dance and Movement Studies
Profile: At Theater Emory, an Equity company, undergraduates can play leading and supporting roles with professional actors and learn by working with professionals in every aspect of theatre. Our focus on innovative productions and new works prepares enterprising students to create the next generation of theatre.
Contact: Matt Jordan
404-727-6751, matt.jordan@emory.edu
www.theateranddance.emory.edu

EUREKA COLLEGE
Division of Fine and Performing Arts
300 E College St
Eureka, IL 61530
Degrees: BA: Theatre
Profile: We have summer opportunities available in London and LA. Our graduates serve the world through teaching, professional work and a lifelong commitment to the arts.
Contact: Holly Rocke
309-467-6580; hrocke@eureka.edu
http://www.eureka.edu/academics/theatre/

FAIRMONT STATE UNIVERSITY
School of Theatre and Dance
201 Dowman Drive
Elon, NC 27244
Degrees: BA: Theatrical Design and Production, Theatre Studies, Arts Administration, BS: Dance Science; BFA: 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: Frederick J. Rubec
336-278-5695; rubeck@elon.edu
www.elon.edu/perarts

EMORY UNIVERSITY
201 Dowman Drive
Atlanta, GA 30322
Degrees: BA: Theatre Studies, Playwriting, Dance and Movement Studies, Arts Administration with the Goizueta Business School; Minors: Theatre Studies, Dance and Movement Studies
Profile: At Theater Emory, an Equity company, undergraduates can play leading and supporting roles with professional actors and learn by working with professionals in every aspect of theatre. Our focus on innovative productions and new works prepares enterprising students to create the next generation of theatre.
Contact: Matt Jordan
404-727-6751, matt.jordan@emory.edu
www.theateranddance.emory.edu

EUREKA COLLEGE
Division of Fine and Performing Arts
300 E College St
Eureka, IL 61530
 Degrees: BA: Theatre
 Profile: We have summer opportunities available in London and LA. Our graduates serve the world through teaching, professional work and a lifelong commitment to the arts.
 Contact: Holly Rocke
 309-467-6580; hrocke@eureka.edu
 http://www.eureka.edu/academics/theatre/

FAIRMONT STATE UNIVERSITY
School of Theatre and Dance
201 Dowman Drive
Elon, NC 27244
Degrees: BA: Theatrical Design and Production, Theatre Studies, Arts Administration, BS: Dance Science; BFA: 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: Frederick J. Rubec
336-278-5695; rubeck@elon.edu
www.elon.edu/perarts

EMORY UNIVERSITY
201 Dowman Drive
Atlanta, GA 30322
Degrees: BA: Theatre Studies, Playwriting, Dance and Movement Studies, Arts Administration with the Goizueta Business School; Minors: Theatre Studies, Dance and Movement Studies
Profile: At Theater Emory, an Equity company, undergraduates can play leading and supporting roles with professional actors and learn by working with professionals in every aspect of theatre. Our focus on innovative productions and new works prepares enterprising students to create the next generation of theatre.
Contact: Matt Jordan
404-727-6751, matt.jordan@emory.edu
www.theateranddance.emory.edu

EUREKA COLLEGE
Division of Fine and Performing Arts
300 E College St
Eureka, IL 61530
Degrees: BA: Theatre
Profile: We have summer opportunities available in London and LA. Our graduates serve the world through teaching, professional work and a lifelong commitment to the arts.
Contact: Holly Rocke
309-467-6580; hrocke@eureka.edu
http://www.eureka.edu/academics/theatre/
1201 Locust Ave.
Fairmont, WV 26554

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

**Profile**: Our student-centered production program provides numerous opportunities to perform, design and direct on the main stage and in other venues. A generous endowment provides scholarships, travel subsidies and experiences with professional guest artists. The dedicated and caring faculty provides mentorship in rigorous preparation for a professional career or graduate school.

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

**FLAGLER COLLEGE**

74 King St.
St. Augustine, FL 32084

**Degrees**: BA: Theatre Arts, Theatre Arts Education

**Profile**: Flagler, a four-year liberal arts college, placed in The Princeton Review and was named one of America’s best and most affordable colleges by the best review associations. The program presents three faculty-directed and 40 student-directed shows and is unique because of its outstanding faculty, size, beauty and location.

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

**FLORIDA SCHOOL OF THE ARTS**

5001 St. Johns Ave.
Palatka, FL 32177

**Degrees**: AS: Acting, Dance, Dance Entertainment, Musical Theatre, Production Design (Costume Design, Scenic/Lighting Design, Stage Management)

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

**Contact**: Alain Hentschel
386-312-4300; alainhentschel@sjrstate.edu
www.fioarts.org

**FLORIDA SOUTHERN COLLEGE**

111 Lake Hollingsworth Dr.
Lakeland, FL 33801-5698

**Degrees**: BA: Theatre Arts; BFA: Performance, Musical Theatre, Technical Theatre

**Profile**: FSC is a four-year, private liberal arts college that trains and prepares students for a career in theatre. We emphasize one-on-one instruction, hands-on experience and a high degree of professionalism. A theatre major has opportunities to perform major roles freshman year; design students will see their work produced sophomore year.

**Contact**: Paul Bawek
860-680-4184; pbawek@fscsouthern.edu
www.fscsouthern.edu

**FLORIDA STATE UNIVERSITY**

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

**Degrees**: BA: Theatre; BFA: Acting, Music Theatre; MFA: Acting, Costume Design, Directing, Technical Production, Theatre Management; MS for Theatre Educators; MA: Theatre Studies; PhD: Theatre Studies

**Profile**: The School of Theatre at FSU offers a comprehensive education in theatre. In addition to its academic offerings, the school presents a six-show season, including two musicals, on its three stages annually. Also, an active student theatre association presents a number of shows annually.

**Contact**: Michele Diamonti
850-644-7234; mdiamonti@admin.fsu.edu
www.theatre.fsu.edu

**FRANCIS MARION UNIVERSITY**

Department of Theatre
PO Box 100547
Florence, SC 29501-0547

**Degrees**: BA

**Profile**: We are a small theatre program “big” on giving students experience; students are given the opportunity to participate in all facets of production. Francis Marion University is a fully accredited institution with the National Association of Schools of Theatre (NAST).

**Contact**: Glen Gourley, Director of Theatre
843-661-1538; agourley@fmarion.edu
http://departments.fmarion.edu/finearts/

**FROSTBURG STATE UNIVERSITY**

101 Braddock Rd.
Frostburg, MD 21532

**Degrees**: BA or BS: Theatre (Acting, Design/Technology, Theatrical Studies); Minor: Dance

**Profile**: FSU offers a pre-professional training experience within a liberal arts curriculum. Through diverse courses and a rigorous production season, students participate in real-life collaborative experiences that prepare them for the business of theatre. Auditions/Interviews are required for acting and design/technology focuses.

**Contact**: Nicole Mattis
301-687-4145; theatreanddance@frostburg.edu
www.frostburg.edu/theatre_dance

**FURMAN UNIVERSITY**

3300 Poinsett Highway
Greenville, SC 29613

**Degrees**: BA: Theatre Arts

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

**Contact**: Jay Oney, Maegan Azar
864-294-2128; jay.oney@furman.edu
864-294-2127; maegan.azar@furman.edu
www2.furman.edu/academics/TheatreArts/Pages/default.aspx

**GAINESVILLE THEATRE ALLIANCE**

PO Box 1358
Gainesville, GA 30503

**Degrees**: AA: Theatre; BA: Theatre; BFA: Acting, Design/Tech, Musical Theatre; MAT: Theatre Education

**Profile**: The Gainesville Theatre Alliance is a nationally acclaimed collaboration between the University of North Georgia, Brenau University and theatre professionals who work together to create a dynamic educational/training program (ACE Award for Academic Excellence). GTA has been showcased at the Kennedy Center (ACTF finalist) as “a model theatre program.”

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

**GARDNER-WEBB UNIVERSITY**

Theatre Department
PO Box 997
Boiling Springs, NC 28017

**Contact**: Christopher R. Keene
704-406-4571; ckeene@gardner-webb.edu
www.gardner-webb.edu

**GEORGE MASON UNIVERSITY**

4400 University Dr. MS 3E6
Fairfax, VA 22030

**Degrees**: BA: Theatre (Performance, Design/Technical, Playwriting & Dramaturgy, Teaching Theatre Arts PK-12); BFA: Performance for Stage & Screen, Design for Stage & Screen, Writing & Dramaturgy for Stage & Screen; Accelerated MA allows Theatre BA/Master’s in Arts Management; Post-Graduate Certificate in Teaching Theatre Arts
GEORGIA SOUTHERN UNIVERSITY
Communication Arts Department
261 Forest Dr., Rm 3000
Statesboro, GA 30458
Degrees: BA: Theatre
Profile: Georgia Southern's Theatre & Performance Program is an institutional member of the National Association of Schools of Theatre (NAST) and has a longstanding reputation for excellence in artistic achievement among industry professionals. While studying theatre, students have the opportunity to perform, design and direct in two state-of-the-art performance facilities.
Contact: Kelly Berry, Director of Theatre
912-478-0106; kberry@georgiasouthern.edu
http://class.georgiasouthern.edu/commarts/theatre.html

GREENSBORO COLLEGE
815 W. Market St.
Greensboro, NC 27401-1875
Degrees: BA or BS: Acting, Costuming, Design/Technical, Stage Directing/Management, Teacher Certification
Profile: We provide many undergraduate-only production opportunities each year in a small college environment in a large city in North Carolina.
Contact: David Schram
336-272-7102, ext. 243; theatre@greensboro.edu
http://theatre.greensboro.edu/

GUIDELFORD TECHNICAL COMMUNITY COLLEGE
PO Box 309
Jamestown, NC 27282
Degrees: AFA (with concentration in Drama)
Profile: Your stage door opens here! Opportunity for hands-on experience both onstage and backstage. Small program focusing on individual attention with emphasis on successful college transfer.
Contact: June Guralnick
336-334-4822, ext. 50299; jmguralnick@gtcc.edu
www.gtcc.edu/programs-of-study/college-transfer/departments/theatre-(drama)

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

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

HOFSTRA UNIVERSITY
Department of Drama and Dance
Hempstead, NY 11549-1000
Degrees: BA: Drama; BFA: Performance, Production (Costume Design, Set Design, Lighting Design, Sound Design, Directing, Technical Direction, Stage Management); Minor: Drama, Musical Theatre (with BA in Drama or BFA in Performance)
Profile: Exclusively undergraduate program, a half-hour from NYC. Six mainstage productions a year, during which students have the opportunity to design, manage or direct multiple projects.
Contact: David M. Henderson
516-463-5236; David.M.Henderson@hofstra.edu
516-463-5444 (Drama office)

ILLINOIS STATE UNIVERSITY
School of Theatre and Dance
1409 West Street
Normal, IL 61790
Degrees: BA or BS: Acting, Dance Education, Dance Performance, Design/Production, Theatre Education, Theatre Studies (Cinema Studies, Creative Drama, Directing, Dramaturgy, History, Integrated Performance, Theatre Management); MA or MS: Theatre History, Criticism; MFA: Acting, Design/Production, Directing

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

GEORGIA PERIMETER COLLEGE
555 N. Indian Creek Dr.
Clarkston, GA 30021
Degrees: AA: Theatre
Profile: GPC is a two-year, transfer college offering classes in acting, music theatre, front-of-house, technical theatre, stage management, design skills, production management and dance. We offer affordability, small class size, access to Atlanta’s vibrant theatre scene, and instructors who are currently working professionally. GPC Theatre is currently pursuing NAST accreditation.
Contact: Sally Robertson, Theatre Program Coordinator.
678-891-3564; sally.robertson@gpc.edu
http://depts.gpc.edu/~clafa/theatre/theatre.htm or www.gpc.edu

GEORGIA SOUTHERN UNIVERSITY
Communication Arts Department
261 Forest Dr., Rm 3000
Statesboro, GA 30458
Degrees: BA: Theatre
Profile: Students find a home where professional artists of the stage and screen encourage them to engage their artistic and academic skills in regional and global communities. Theatre at Mason blends excellence and academic rigor in area concentrations and tremendous theater resources, providing a professional approach in a liberal arts environment.
Contact: Kevin Murray
703-993-1120; theater@gmu.edu
http://theatre.gmu.edu

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

GREENSBORO COLLEGE
815 W. Market St.
Greensboro, NC 27401-1875
Degrees: BA or BS: Acting, Costuming, Design/Technical, Stage Directing/Management, Teacher Certification
Profile: We provide many undergraduate-only production opportunities each year in a small college environment in a large city in North Carolina.
Contact: David Schram
336-272-7102, ext. 243; theatre@greensboro.edu
http://theatre.greensboro.edu/

GUILFORD TECHNICAL COMMUNITY COLLEGE
PO Box 309
Jamestown, NC 27282
Degrees: AFA (with concentration in Drama)
Profile: Your stage door opens here! Opportunity for hands-on experience both onstage and backstage. Small program focusing on individual attention with emphasis on successful college transfer.
Contact: June Guralnick
336-334-4822, ext. 50299; jmguralnick@gtcc.edu
www.gtcc.edu/programs-of-study/college-transfer/departments/theatre-(drama)

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

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

HOFSTRA UNIVERSITY
Department of Drama and Dance
Hempstead, NY 11549-1000
Degrees: BA: Drama; BFA: Performance, Production (Costume Design, Set Design, Lighting Design, Sound Design, Directing, Technical Direction, Stage Management); Minor: Drama, Musical Theatre (with BA in Drama or BFA in Performance)
Profile: Exclusively undergraduate program, a half-hour from NYC. Six mainstage productions a year, during which students have the opportunity to design, manage or direct multiple projects.
Contact: David M. Henderson
516-463-5236; David.M.Henderson@hofstra.edu
516-463-5444 (Drama office)

ILLINOIS STATE UNIVERSITY
School of Theatre and Dance
1409 West Street
Normal, IL 61790
Degrees: BA or BS: Acting, Dance Education, Dance Performance, Design/Production, Theatre Education, Theatre Studies (Cinema Studies, Creative Drama, Directing, Dramaturgy, History, Integrated Performance, Theatre Management); MA or MS: Theatre History, Criticism; MFA: Acting, Design/Production, Directing
Profile: The School of Theatre and Dance has an over 40-year legacy with many distinguished alumni, including the founders of Steppenwolf Theatre Company. Extensive production opportunities are available in three diverse performance venues and include student-produced work. The Center for the Performing Arts and Ewing Theatre offer state-of-the-art facilities.

Contact: Janet Wilson
309-438-8783; jmwilso4@ilstu.edu
www.finearts.IllinoisState.edu/theatre

ILLINOIS WESLEYAN UNIVERSITY
School of Theatre Arts
2 Ames Plaza E., PO Box 2900
Bloomington, IL 61701

Degrees: BA: Theatre Arts; BFA: Acting, Design/Tech, Music Theatre
Profile: IWU theatre students receive pre-professional training in a liberal arts setting and frequently work individually with professors while developing artistry as theatre practitioners. Admission into the Music Theatre BFA is highly selective.

Contact: Cristen Susong
309-556-3944; csusong@iwu.edu
www2.iwu.edu/theatre/index.shtml

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

Profile: In addition to an outstanding faculty, the Department of Theatre, Drama and Contemporary Dance at Indiana University has over 25 guest artists and scholars on campus each year. The department is housed in state-of-the-art facilities and also operates the Indiana Festival Theatre, and professional summer theatre.

Contact: Jonathan Michaelson
812-855-5382; jrmichaela@indiana.edu
www.theatre.indiana.edu

JACKSONVILLE STATE UNIVERSITY
700 Pelham Rd. N.
Jacksonville, AL 36265

Degrees: BA: Theatre (Performance, Design and Technology), Minors: Drama, Film Technology
Profile: JSU Drama is a student-centered department offering undergraduate student mainstage opportunities in acting, design, directing and technology. NASAT-accredited since 1994, our department boasts excellent faculty and facilities which help us provide excellent professional training in a liberal arts setting.

Contact: Randy Blades
256-782-5447; rblades@jsu.edu
www.jsu.edu/depart/drama/

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

Degrees: BA: Theatre
Contact: Ben Wilson
904-256-7374; bwilson@ju.edu
http://arts.ju.edu/theatre/

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

Degrees: BA: Theatre (Performance, Theatre Studies, Theatre Education, Design and Technology) and Dance (Dance, Theatre, Musical Theatre)
Profile: Program combines liberal arts with intensive training. Variety of courses and comprehensive production program. Numerous student-directed, designed and acted productions in the Studio Theatre complement mainstage faculty and guest-directed productions in the multiple-stage, Forbes Center for the Performing Arts. Interview and audition or portfolio review are required for admission.

Contact: School of Theatre and Dance
540-568-6342; theatredance@jmu.edu
www.jmu.edu/theatredance/

JOHNSON C. SMITH UNIVERSITY
100 Beatties Ford Rd.
Charlotte, NC 28216

Degrees: BA: Visual & Performing Arts (Interdisciplinary) with Theatre concentration; Minor: Theatre
Profile: JCSU takes an interdisciplinary approach to Visual & Performing Arts, with its theatre program focused on theatre for social change. The program offers traditional and contemporary work, an outreach-based performing ensemble, and Charlotte’s only professional black theatre company in residence on campus.

Contact: Wanda Ebright
704-330-1392; webright@jcsu.edu
www.jcsu.edu

KD COLLEGE CONSERVATORY OF FILM AND DRAMATIC ARTS
2600 North Stemmons Fwy #117
Dallas, TX 75207
Contact: 469-364-9638
http://www.kdstudio.com/

KEAN UNIVERSITY
Department of Theatre
1000 Morris Ave
Union, NJ 07083

Degrees: BA: Theatre, Theatre Education (K-12 Theatre Certification, Elementary or Early Childhood Teacher Certification); BFA: Performance, Design and Technology
Profile: Twenty minutes from NYC, Kean University is accredited by the National Association of Schools of Theatre. About 16,000 diverse men and women attend Kean University, 130-plus in theatre. The department produces a faculty/guest-directed theatre series, student-directed series, cabaret series, and the Equity Theatre-in-Residence, Premiere Stages.

Contact: Holly Logue
908-737-4420; theatre@kean.edu
www.kean.edu/KU/Theatre

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

Degrees: BA: Theatre and Performance Studies (Acting, Musical Theatre, Performance Studies, Design Tech)
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, contemporary, and musical theatre, performance art, literary performance, storytelling, and original work.

Contact: Karen Robinson
770-499-3123; krobinso1@kennesaw.edu
www.kennesaw.edu/theatre/

KENT STATE UNIVERSITY
School of Theatre and Dance
B141 Center for the Performing Arts
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 Stillings
330-672-2082; cstill@kent.edu
www.theatre.kent.edu

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

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

LEES-MCRAE COLLEGE
PO Box 128
Banner Elk, NC 28604-0128
Degrees: BA or BS: Performing Arts Studies (Generalist), Theatre Arts Education (K-12 Teacher Licensure); BFA: Musical Theatre
Profile: Lees-McRae is a small, private, four-year liberal arts college located in the beautiful mountains of North Carolina. Through a liberal arts curriculum, the faculty and staff are committed to training well-rounded artists and leaders. Focus of study is on the integration of artistic, technical, performance, management and historical perspectives.
Contact: Jim Taylor, Michael Hannah
828-898-8842, taylor@mcm.edu
828-898-3568, hannahm@mcm.edu
www.lmc.edu/academics/programs/performing_arts_studies/

LINDENWOOD UNIVERSITY
209 S. Kingshighway
St. Charles, MO 63301
Contact: Emily Jones
636-949-4839; ejones1@lindenwood.edu
www.lindenwood.edu/arts/theatre/index.html

LINDSEY WILSON COLLEGE
210 Lindsey Wilson St.
Columbia, KY, 42728
Contact: Robert Brock
270-384-7382; brockr@lindsey.edu
www.lindsey.edu/academics/majors-and-programs/undergraduate-programs/theatre.aspx

LONG ISLAND UNIVERSITY/POST
School of Visual and Performing Arts, Department of Theatre, Film, Dance and Arts Management
720 Northern Blvd.
Brookville, NY 11548
Degrees: BA: Theatre; BFA: Acting, Musical Theatre, Production & Design, Arts Management, Directing, Playwriting, Dance Studies, Film; MA: Theatre
Profile: Offers students the opportunity to train with professional New York City theatre artists on a beautiful suburban campus 3 miles from Manhattan, with low student/teacher ratios, individual mentoring, and vast performance resources, preparing students to enter the profession with a variety of skills and professional connections. Generous scholarships available.
Contact: Cara Gargano
516-299-2335, cgargano@liu.edu
www.liu.edu

LOUISIANA STATE UNIVERSITY
Department of Theatre
105 Music and Dramatic Arts Building
Baton Rouge, LA 70803
Degrees: BA: Arts Administration, Design/Technology, Film/Television, Performance, Physical Theatre, Theatre Studies; MFA: Acting, Costume Technology and Design, Properties Technology, Scenic Technology and Design; PhD: Theatre/History/Literature/Criticism
Profile: LSU Theatre is one of only a handful of departments in the country that supports a full-time, year-round professional theatre, Swine Palace. Many students are Equity-eligible by graduation; our entire physical plant was renovated in 2009.
Contact: Kristin Sosnowsky
225-578-4174; ksosno1@lsu.edu
www.theatre.lsu.edu

LOUISIANA TECH UNIVERSITY
BA: Theatre; BFA: Acting, Musical Theatre
Contact:

W'S Theatre Program is designed for the serious student with the desire to work in a company atmosphere.

A BA in Fine Arts with a Theatre emphasis
MFA in conjunction with Accademia dell’Arte, Arezzo, Italy
A rigorous production schedule, individual attention throughout the training process, and fine-rate production values
An “all-undergraduate” department on campus
1-1 student to teacher ratio in theatre department
Financial aid, scholarships, and work-study positions
Productions include classics and contemporary titles of all genres and musical theatre productions

For more information, contact William Biddy, Chair,
The W Department of Theatre
662-329-7260 or wbiddy@as.msuk.edu

LOYOLA UNIVERSITY NEW ORLEANS
1501 Lakeside Dr.
New Orleans, LA 70118
Contact:

MARIETTA COLLEGE
Theatre Department
215 Fifth Street
Marietta, OH 45750
Degrees: BA: Theatre; BFA: Theatre Directing, Acting, Design, Dramatic Literature and History; Minor: Theatre
Profile: Marietta provides training both

Theatre at

The Department of Performing Arts offers the opportunity to train in theatre arts and musical theatre productions. The program includes classes and productions of all genres and musical theatre productions.

Contact:

Lynchburg, VA 24501
Degrees: BA: Theatre (Performance, Design-Technical Theatre, Teacher Education, General Studies)
Profile: Mainstage theatre, dance and studio theatre facilities with classical, contemporary and musical productions.
Contact: Jeff Wittman
434-544-8349; witmanj@lynchburg.edu
www.lynchburg.edu/theatre

MARIETTA COLLEGE
Theatre Department
215 Fifth Street
Marietta, OH 45750
Degrees: BA: Theatre; BFA: Theatre Directing, Acting, Design, Dramatic Literature and History; Minor: Theatre
Profile: Marietta provides training both

Degrees: BA: Theatre Arts, Theatre Arts and Mass Communications; Theatre Arts with Minor in Business Administration
Profile: The mid-sized department enables close mentorship of students while offering a broad curriculum in theatre arts. Affiliation with New Orleans theatre companies provides student internship opportunities.
Contact: Cherie Roberts
504-865-3840; theatre@loyno.edu
www.loyno.edu/theatsarts

LOYOLA UNIVERSITY NEW ORLEANS
1501 Lakeside Dr.
New Orleans, LA 70118
Contact: William Biddy, Chair
The W Department of Theatre
662-329-7260 or wbiddy@as.msuk.edu

D-9
for students who wish to pursue careers in professional theatre and for students who wish to complete a theatre major as part of a liberal arts education. Students are encouraged to challenge themselves as far as their interests, talents and level of responsibility will take them.

Contact: David Makuch
740-376-4679; david.makuch@marietta.edu
www.marietta.edu/atheatre

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

MARSHALL UNIVERSITY
One John Marshall Dr.
Huntington, WV 25755
Degrees: BFA: Performance/Production
Profile: Tuition scholarships available specifically for out-of-state students auditioning at SETC.
Contact: Jack Colclough
304-696-2511; colclough@marshall.edu
www.marshall.edu/cofa/theatre/site.asp

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

MEREDITH COLLEGE
3800 Hillsborough St.
Raleigh, NC 27607
Degrees: BA: Theatre (Performance, Production & Musical Theatre; K-12 License to Teach Theatre); Professional Performance Certificate: Theatre; Minor: Theatre
Profile: As a student in Meredith’s Theatre Department, you will learn from and work with faculty who are professional actors, designers, and directors. Our program provides a strong setting for technical skill development, creative exploration and artistic scholarship as we educate women to excel in the arts.
Contact: Steven Roten
919-760-8719; rotenjo@meredith.edu
www.meredith.edu

MIAMI UNIVERSITY
119 Center for Performing Arts
Oxford, OH 45056
Contact: 513-529-3053;
theatre@miamioh.edu
http://miamioh.edu

MICHAEL HOWARD STUDIOS
The Professional Acting Studio for Theatre, Film, and Television
152 W. 25th St, 10th Floor
New York, NY 10001
Degrees: Summer, One-Year and Two-Year Conservatories in Theatre, Film, and Television, all of which are Certificate Programs.
Profile: Michael Howard has guided Meryl Streep, Michael Douglas, Kerry Washington, Lea Michele and others into successful careers in theatre, film and television. Our philosophy is to help actors develop a technique that is their own. Conservatories provide real-world exposure while training actors with the tools for a professional career.
Contact: Jessica Corn
212-645-1525;
Jessica@MichaelHowardStudios.com
www.MichaelHowardStudios.com

MIDDLETOWN STATE UNIVERSITY
152 W. 25th St, 10th Floor
New York, NY 10001
Degrees: BA or BS: Speech and Theatre (Theatre; K-12 Teacher Licensure)
Profile: Located 30 miles from Nashville, MTSU offers diverse training options for undergraduates only in areas such as acting, design, directing, youth theatre, playwriting and dance. Featuring 150 undergraduate majors, 17 full-time faculty, two theatres, and a full complement of state-of-the-art production facilities and technology.
Contact: Jeff Gibson
615-898-2640; jeff.gibson@mtsu.edu
www.mtsu.edu/programs/theatre

MILLSAPS COLLEGE
Department of Theatre
1701 N. State St.
Jackson, MS 39210-0002
Degrees: BA: Self-Designed Major in Theatre Studies; Minor: Theatre
Profile: Millsaps College offers a self-designed major in theatre studies, an interdisciplinary major that can be tailored to each student’s individual goals, as well as a versatile minor in theatre. Scholarships in theatre are available to students of all majors who commit to involvement in the program.
Contact: Stacy DeZutter
601-974-1355; dezutz@millsaps.edu
www.millsaps.edu/academic_departments/department_of_theatre.php

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

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

MOREHEAD STATE UNIVERSITY
Department of Music, Theatre and Dance
Baird Music Hall 106
Morehead, KY 40351
Degrees: BA: Theatre, Theatre-Teaching
Profile: MSU prepares for a career as a performer, technician, designer or stage manager. Alumni Steve Kazee received a 2012 Tony Award for “Leading Actor in A Musical.” Graduates are working in regional theatre, at Disney, and at educational institutions all across America. We are about education and “hands-on” experience.
Contact: Department of Music, Theatre and Dance
**MURRAY STATE UNIVERSITY**
106 Fine Arts Bldg.  
Murray, KY 42071  
Degrees: BA; BS  
Profile: Our students practice skills in a liberal arts context that will assist them with employment opportunities in the entertainment industry and beyond. The department offers five to six productions each academic year with students participating in all facets of theatre production.  
Contact: David Balthrop  
270-809-4421; david.balthrop@murraystate.edu  
www.murraystate.edu/theatre

**NEW YORK CONSERVATORY FOR DRAMATIC ARTS**
Film + Television + Theater  
39 W. 19th St. 2nd Fl  
New York, NY 10011  
Degrees: Certificate programs  
Profile: Professional Training Program: An intensive, 2-3 year conservatory program culminating in the final year focusing on film, television, emerging media and career preparation. Financial aid and scholarships available. Summer Acting Training Program: 4-week summer acting intensive where students gain on-camera experience and 6 college credit hours. Scholarships available.  
Contact: Office of Admissions  
212-645-0030, ext. 4080; admissions@sft.edu  
www.sft.edu

**NEW YORK FILM ACADEMY**
100 E. 17th St., New York, NY 10003  
Gate 4, Barham Blvd., Lakeside Plaza, Los Angeles, CA 91608  
Degrees: AFA: Acting for Film, Filmmaking; BFA: Filmmaking and Acting for Film (LA campus); MFA: Acting for Film, Filmmaking, Screenwriting, Producing, Documentary Filmmaking  
Profile: The Film Academy was founded on the philosophy that “learning by doing,” combined with best industry practices, is more valuable than years of theoretical study for filmmakers and actors. This model allows students to achieve more in less time than at all other film or acting schools in the world.  
Contact: Roger Del Pozo  
212-674-4300; roger@nyfa.edu  
www.nyfa.edu

**NEWBERRY COLLEGE**
2100 College St.  
Newberry, SC 29108  
Degrees: BA: Theatre (Acting, Directing, Technical Production)  
Profile: Newberry College is a private, co-educational four-year, liberal arts Lutheran college of 1,100 students on a beautiful 60-acre campus. The Department of Arts & Communications includes Theatre, Visual Arts and Communications, and our faculty are educators with professional credits. Typically 15-20 students are actively involved in theatre per semester.  
Contact: Patrick Gagliano, patrick.gagliano@newberry.edu  
www.newberry.edu

**NORTH CAROLINA AGRICULTURAL AND TECHNICAL STATE UNIVERSITY**
1601 E. Market St.  
Greensboro, NC 27411  
Degrees: BFA: Professional Theatre (Acting, Technology)  
Profile: The vision is to create theatre that reflects the human experience from, though not limited to, an African-American perspective inclusive of supporting new works and experimental theatre, and to become the premier training program in acting and technology using the arts to impact local, national and international communities.  
Contact: Frankie Day  
336-334-7852; frankie@ncat.edu  
http://cas.ncat.edu/~vpa/

**NORTH DAKOTA STATE UNIVERSITY**
Department of Theatre Arts  
PO Box 6050  
Fargo, ND 58108-6050  
Degrees: BA and BS: Theatre Arts; BFA: Design Technology, Performance, Musical Theatre; Minor: Dance  
Profile: The department’s official producing arm is a laboratory for learning in which imaginative play and disciplined work are fused in dramatic creations. A high degree of professionalism is consistently displayed. Celebrating the Centennial Season this year includes guest artists and a newly expanded production season through newflanged theatre co.  
Contact: Katherine Noone  
701-231-7834; ndsu.theatre@ndsu.edu  
www.ndsu.edu

**NORTH GREENVILLE UNIVERSITY**
Department of Theatre  
PO Box 1892  
Tigerville, SC 29688  
Degrees: BA: Theatre Arts  
Profile: We offer a liberal arts-oriented theatre degree in a Christian college setting. Students can concentrate in performance, design/tech, applied theatre: pedagogy, or applied theatre: theatre ministry.  
Contact: Dale Savidge  
864-977-2081; dsavidge@ngu.edu  
http://theatre.ngu.edu

**NORTHEAST ALABAMA COMMUNITY COLLEGE**
PO Box 159, 138 AL Hwy. 35  
Rainsville, AL 35986  
Degrees: AA: Theatre  
Profile: We are a community college program that produces professional caliber productions and promotes a sense of family and friendship like few other educational/community theatres.  
Contact: Mark A. Webb  
256-638-4418, ext. 2218; webbm@nacc.edu  
www.nacc.edu/nacctheatre/

**NORTHERN ARIZONA UNIVERSITY**
PO Box 6040 Bldg 37  
Flagstaff, AZ 86011  
Contact: Kathleen McGeever  
928-523-4500; kathleen.mcgeever@nau.edu  
www.nau.edu/theatre

**NORTHERN ILLINOIS UNIVERSITY**
School of Theatre and Dance  
DeKalb, IL 60115  
Degrees: BA: Theatre; BFA: Acting, Design and Technology, Dance Performance; MFA: Acting, Design and Technology  
Profile: NIU provides intensive artistic and academically training for students preparing for careers in theatre and theatre-related areas. The course of study is rigorous and realistic, designed to develop, challenge and broaden the skills and attitudes of all theatre students, especially highly motivated students who take responsibility for their own growth.  
Contact: 815-753-1334; theatreinfo@niu.edu  
www.niu.edu/theatre

**NORTWESTERN STATE UNIVERSITY**
150 Central Ave.  
Natchitoches, LA. 71459  
Profile: NSU offers the education of a large...
university, outstanding faculty and guest artists. NSU has competitive tuition and out-of-state tuition discounts. Freshmen have the opportunity to participate in all productions. Three venues and eight productions per year give students a chance to perform. Summer dinner theatre provides opportunity. NAST-accredited.

Contact: Scott Burrell
318-357-6891; nburrellc@nsula.edu
http://theatre.nsula.edu/

NOVA SOUTHEASTERN UNIVERSITY
Farquhar College of Arts and Sciences
Division of Performing and Visual Arts
3301 College Ave.
Davie, FL 33314

Degrees: BA: Theatre, Dance, Music, Arts Administration, Musical Theatre
Profile: Offers full range of performance opportunities with coursework in acting, directing, design, dance and musical theatre. Students are fully prepared for theatre careers and graduate study. Internships available with Promethean Theatre, NSU’s professional resident company. Scholarships available.

Contact: Mark Duncan
954-262-8094; markdunc@nova.edu
www.fcas.nova.edu/divisions/pva

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

Degrees: BA: Theatre; Minor: Shakespeare and Renaissance Studies

Profile: Oglethorpe is a BA programs with a professional theatre company in residence, Georgia Shakespeare. Students studying theatre at OU engage in an innovative liberal arts curriculum, work on a variety of productions each year and have intimate exposure to the artists and staff of Georgia Shakespeare.

Contact: Matt Huff
404-504-3409; mhuff@oglethorpe.edu
http://oglethorpe.edu/arts/theatre/

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

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

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

OHIO UNIVERSITY
School of Dance, Film and Theater; Theater Division
307 Kantner Hall
Athens, OH 45701

Degrees: BA: Theatre; BFA: Production Design and Technology, Theatre Performance, Stage Management; MA: Dramatic Writing; MFA: Acting, Production Design and Technology, Directing, Playwriting
Profile: Training program for students who are serious about a life in professional theatre. Four to five mainstage productions, numerous lab shows, play readings and studio productions. Seabury Quinn Jr. Playwright’s Festival is part of mainstage season. Undergraduates interview/audition for placement in performance/management/technical/design programs in spring quarter of freshman year.

Contact: Michael Lincoln
740-593-4818; theater@ohio.edu
www.ohio.edu/theater

THE OPEN JAR INSTITUTE
257 W. 52nd Street - 4th Floor
New York, NY 10019

Degrees: Summer Intensive (college credit available)
Profile: Challenging Broadway-integrated summer actor training program. Students work with Broadway’s best professionals in a classroom setting designed to challenge and inspire. See a Broadway show each night, tour backstage and meet the cast. Be seen by and work with NYC casting directors and agents. Admission is by audition only.

Contact: Sue Teater
sue.teater@openjarinstitute.com
www.openjarinstitute.com

Palm Beach Atlantic University
901 S. Flagler Dr.
West Palm Beach, FL 33416

Degrees: BA: Theatre, Musical Theatre, 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: BA: Theatre, Musical Theatre, Technical Theatre & Design, Theatre for Youth, Theatre Education (Georgia Teaching Certificate, grades P-12); BFA: Arts Administration
Profile: We are a small private college located 60 miles north of Atlanta in the northeast Georgia mountains. Our students experience rigorous academic training as well as professional training. We offer four to six shows a year plus various student showcases.

Contact: William Gabelhausen
706-778-8500, ext.1320; wgabelhausen@piedmont.edu
www.piedmont.edu

Point Park University
Conservatory of Performing Arts
201 Wood Street, Pittsburgh, PA 15222

Degrees: BA: Theatre Arts (Acting, Musical Theatre); BFA: Theatre Arts (Acting, Musical Theatre, Stage Management, Technical Theatre/Design (Scenic, Lighting or Costume); MFA: Acting
Profile: The Conservatory is a powerhouse of creativity and opportunity that enables students to build first-rate portfolios in design, technical production or stage management. Twenty shows in five venues supported by professional faculty, staff, master teachers and directors who are also professional artists, technicians and managers. Scholarships and apprenticeships available.

Contact: Shelly Krepp
412-392-3451; mkrepp@pointpark.edu
www.pointpark.edu/Academics/Schools/COPA

Purdue University
Conservatory of Performing Arts
West Lafayette, IN 47907

Contact: Richard Sullivan Lee
765-494-3078; rslee@purdue.edu
www.cla.purdue.edu/academic/vpa/theatre/

Radford University
Box 6969 Rusta
Radford, VA 24142

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

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

**RANDOLPH COLLEGE**
Theatre Department, 2500 Rivermont Ave.
Lynchburg, VA 24503-1555
**Degrees:** BA: Theatre (Acting, Directing, Design, Management, Technical Production); BFA: Theatre with Visual Arts, Dance, Music, Film or Creative Writing
**Profile:** Randolph College is a small, liberal arts college nestled in the foothills of the Blue Ridge, with vibrant guest artist programs and personalized instruction. Students explore all areas of theatre, collaboratively producing a four-show mainstage season and earning key production positions as 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 (Theatre Studies, Theatre Ministry); MFA: Acting (optional concentration in Directing)
**Profile:** From our foundational BA program to our Professional Actor Training Program (MFA), our professionally-active faculty offers a cutting-edge education in the synthesis of theatre artistry, culture and faith.

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

**ROLLINS COLLEGE**
Department of Theatre and Dance
1000 Holt Ave. # 2735
Winter Park, FL 27389
**Degrees:** BA: Theatre; Minor: Dance
**Profile:** We offer a liberal arts degree which provides students with a well-rounded education. Students study all aspects of theatre, including directing, performing, musical theatre, design, technical, and history/criticism. We hold auditions once a year for scholarships for high school seniors. The Priscilla Parker Scholarship offers up to $10,000 a year.

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

**SAMFORD UNIVERSITY**
800 Lakeshore Dr
Homewood, AL 35229
**Contact:** Don Sandlin; Lisa Gibbbs
205-726-2952; dsandlin@samford.edu
205-726-2951; legibbs@samford.edu
www.samford.edu/arts/

**SAVANNAH COLLEGE OF ART AND DESIGN**
PO Box 2072
Savannah, GA 31402-2072
**Degrees:** BA: BFA (Production Design, Performing Arts, Dramatic Writing, Film); M.Arch; MA; MAT; MFA (Production Design, Performing Arts, Dramatic Writing, Film); MUD
**Profile:** Prepares students for professional careers, emphasizing learning through individual attention in a positively oriented university environment. Program offers performance opportunities and classroom training in new media, digital media, film, TV and live theatre. SCAD offers an in-house casting office and hosts an annual agent showcase with New York agents.

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

**SEWANEE: THE UNIVERSITY OF THE SOUTH**
735 University Ave.
Sewanee, TN 37383
**Degrees:** BA
**Profile:** Students of theatre at the University of the South receive a strong foundation in all areas, while studying in a unique liberal arts program.

**Contact:** Peter Smith
931-598-1266; pesmith@sewanee.edu
www.sewanee.edu

**SHAKESPEARE THEATRE OF NEW JERSEY**
Summer Professional Training Program
36 Madison Ave.
Madison, NJ 07940
**Degrees:** Summer Training Program: Actors, Stage Managers, Administrators, Designers, Technicians, Directors
**Profile:** The longest-running Shakespeare theatre on the East Coast, STNJ offers an intense
11-week summer training program for all areas of theatre.

**Contact:** Shayna Cooper
973-845-6745; SCoope@ShakespeareNJ.org
www.ShakespeareTraining.org

**SHENANDOAH UNIVERSITY**
1460 University Dr.
Winchester, VA 22601

**Degrees:** BFA: Musical Theatre, Acting, Theatre for Youth, Stage Management, Costume Design, Scenic Design, Lighting Design

**Profile:** We provide comprehensive, pre-professional, undergraduate training at one of the country’s leading conservatories, with a dedicated faculty of active professionals in theatre, music and dance.

**Contact:** William Bozman
540-665-4558; mbozman@su.edu
www.su.edu/conservatory/scon/academics/

**SHORTER UNIVERSITY**
315 Shorter Ave.
Rome, GA 30165

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

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

**Contact:** Kevin Anderton
706-233-7311; kanderton@shorter.edu
www.shorter.edu/academics/arts/theatre_home.htm

**SOUTHEAST MISSOURI STATE UNIVERSITY**
Department of Theatre and Dance
1 University Plaza; MS 7850
Cape Girardeau, MO 63701

**Degrees:** BA: Theatre and Dance; BFA: Acting, Dance, Design/Technology, Musical Theatre

**Profile:** Professional training program prepares students for professional theatre/film/television careers. Programming divided into three major areas: Technique Training, Production, and Career Preparation. State-of-the-art facilities; 14 fulltime faculty; 169 majors. Productions: six mainstage, two second stage, multiple one-acts and showcases, plus annual Fault Line Film Festival and NYC Showcase.

**Contact:** Kenneth L. Stilson
573-651-2149; kstilson@semo.edu
www.semo.edu/theatreanddance

**SOUTHERN ILLINOIS UNIVERSITY CARBONDALE**
Department of Theatre, Mail Code 6608
Carbondale, IL 62901

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

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

**Contact:** Ronald Naversen
618-453-3076; rmav@siu.edu
www.theater.siu.edu

**SOUTHERN ILLINOIS STATE COMMUNITY COLLEGE**
750 Roberts Street
Wadley, AL 36276

**Degrees:** AS: Performance

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

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

**ST. EDWARDS UNIVERSITY**
Department of Performing Arts
Mary Moody Northen Theatre
3001 S. Congress Ave.
Austin, TX 78704

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

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

**Contact:** Angela Flowers
512-448-8487 or 512-448-8433; angelaf@stedwards.edu
www.stedwards.edu/academics/bachelors/theaterarts

**ST. GREGORY’S UNIVERSITY**
Theatre Department
1900 Macarthur St.
Shawnee, OK 74804

**Contact:** Ben Wheeler
405-878-5186; ebwheeler@stgregorys.edu
www.stgregorys.edu

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

**Degrees:** Certificat de réussir: technical training, Seal of Qualification: Lighting Systems and Programming

**Profile:** SILV offers an alternative, hands-on approach to training for live entertainment at the level required today amid constantly changing state-of-the-art technologies. SILV is dedicated to teaching by doing. Instructors are working professionals dedicated to sharing their experiences. Industry partners ensure that the most current gear is available to support training.

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

**STELLA ADLER STUDIO OF ACTING**
31 W. 27th St., 3rd Fl.
New York, NY 10001

**ART OF ACTING STUDIO**
1017 N. Orange Dr.
Los Angeles, CA 90036

**Degrees:** Certificates: Three-year Conservatory Program, Two-year Evening Conservatory Program

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

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

**SWEET BRIAR COLLEGE**
134 Chapel Rd.
Sweet Briar, VA 24595

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

**Profile:** Sweet Briar College offers theatre
and dance training in the context of a liberal arts education for women. Students have the opportunity to gain experience in performance, design, technical direction, stage management and house management.

**Contact:** William R. Kerschner
434-381-6122; kershner@sbc.edu
www.sbc.edu/theatre

**TOWSON UNIVERSITY**

Department of Theatre, 8000 York Rd.
Towson, MD 21252

**Degrees:** BA/BS: Theatre (Theatre Studies, Design and Production); BFA: Acting; MFA

**Profile:** Balances a broad liberal arts perspective of theatre with the specifics of professional training. Graduates are prepared for placement in professional theatres and graduate school. MFA program is for artists dedicated to exploring all aspects of contemporary theatre making while developing individual, social, political and aesthetic perspectives.

**Contact:** Robyn Quick
410-704-2792; rqquick@towson.edu
www.towson.edu/theatre

**UNIVERSITY OF ARKANSAS**

619 Kimpel Hall
Fayetteville, AR 72701

**Degrees:** BA; MFA

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

**Contact:** D. Andrew Gibbs

Toward University offers exposure and training in theatre and dance in Hollywood, CA 90028

**Profile:** AA: Acting Degrees: Hollywood, CA 90028

www.depts.ttu.edu/theatreanddance
806-742-3061, ext. 228; mark.charney@ttu.edu
Contact: and practice.

A production-oriented program in a liberal arts context. We endeavor to expand students’ cultural and aesthetic awareness, develop their research and communication skills, and foster critical thinking, discipline, and collaboration through theoretical study and practical application of learned skills.

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

**UNIVERSITY OF Central FLORIDA**

School of Theatre and Dance
Gainesville, FL 32611-5900

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

**Profile:** In addition to regular season performances on campus each year, our students tour locally and nationally each year.

**Contact:** Sam Waters
407-823-2862; theatre@ucf.edu
www.theatre.ucf.edu

**UNIVERSITY OF FLORIDA**

School of Theatre and Dance
Nadine McGuire Theatre and Dance Pavilion
PO Box 115900
Gainesville, FL 32611-5900

**Degrees:** BA: Theatre, Dance; BFA: Performance (Acting, Musical Theatre), Production (Costume Design, Lighting Design, Scene Design). MA: Theatre; MFA: Acting, Youth Theatre

**Profile:** BFA and MFA programs are highly selective, rigorous, professional training programs that emphasize theatre theory, practice, and preparation for a successful career in theatre. UCF is the country’s second largest university, and productions occur year-round.

**Contact:** Sam Waters
407-823-2862; theatre@ucf.edu
www.theatre.ucf.edu

**UNIVERSITY OF OKLAHOMA**

Department of Theatre and Dance
Tulsa, OK 74104

**Degrees:** BA: Theatre, Dance; MA: Theatre, Design/Technology; Currently pursuing BFA

**Profile:** A production-oriented program in a liberal arts context. We endeavor to expand students’ cultural and aesthetic awareness, develop their research and communication skills, and foster critical thinking, discipline, and collaboration through theoretical study and practical application of learned skills.

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

**UNIVERSITY OF SOUTH CAROLINA**

205-348-5283; ncalvert@bama.ua.edu
www.uark.edu/depts/drama

**Profile:** The Drama Department at Transylvania University offers exposure and training in theatre within a liberal arts context.

**Contact:** Sullivan Canaday White
swhite@transy.edu
www.transy.edu/drama2

**TROY UNIVERSITY**

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

**Degrees:** BS or BA: Theatre (Performance, Musical Theatre, Design, Technical Theatre, Management, Dramaturgy); BS: Theatre Education, Grades P-12; BFA: Dance

**Profile:** Both a demanding and nurturing undergraduate program, Troy offers a competitive program with highly qualified faculty in the framework of three performance spaces. Departmental talent-based scholarships, stipends, student staff opportunities available; Troy offers very lucrative academic, leadership and other opportunity scholarships.

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

**UNIVERSITY OF ALABAMA AT BIRMINGHAM**

ASC 255, 1200 10th Ave S
Birmingham, AL 35295-1263

**Degrees:** BA: Theatre (General, Performance, and Design/Technology); Currently pursuing BFA: Musical Theatre Performance for Fall 2014.

**Profile:** A production-oriented program in a liberal arts context. We endeavor to expand students’ cultural and aesthetic awareness, develop their research and communication skills, and foster critical thinking, discipline, and collaboration through theoretical study and practical application of learned skills.

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

**THE UNIVERSITY OF ALABAMA**

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

**Degrees:** BA: Theatre, Dance; MFA: Acting, Costume Design/Production, Directing, Lighting Design, Scenic Design, Technical Direction, Theatre Management

**Profile:** UA offers comprehensive academic and practical training on a liberal arts foundation to prepare students for professional success.

**Contact:** Nancy Calvert
205-348-5283; ncalvert@bama.ua.edu
http://theatre.ua.edu

**UNIVERSITY OF TENNESSEE**

Department of Theatre and Dance
222 Administration Building
Knoxville, TN 37996

**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

**UNIVERSITY OF TENNESSEE KNOXVILLE**

Department of Theatre and Dance
222 Administration Building
Knoxville, TN 37996

**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

747-575-2953; dagibbs@uark.edu
www.uark.edu/depts/drama

**UNIVERSITY OF CENTRAL FLORIDA**

PO Box 162372
Orlando, FL 32816-2372

**Degrees:** BA: Theatre; BFA: Acting, Musical Theatre, Design/Technology, Stage Management; MA: Theatre; MFA: Acting, Youth Theatre

**Profile:** BFA and MFA programs are highly selective, rigorous, professional training programs that emphasize theatre theory, practice, and preparation for a successful career in theatre. UCF is the country’s second largest university, and productions occur year-round.

**Contact:** Sam Waters
407-823-2862; theatre@ucf.edu
www.theatre.ucf.edu

**UNIVERSITY OF FLORIDA**

School of Theatre and Dance
Gainesville, FL 32611-5900

**Degrees:** BA: Theatre, Dance; BFA: Performance (Acting, Musical Theatre), Production (Costume Design, Lighting Design, Scene Design), Dance; MFA: Acting, Costume Design/Technology, Lighting Design, Scene Design; Minors: General Theatre, Production, Dance.

**Profile:** In addition to regular season performances on campus each year, our students tour locally and nationally each year.

**Contact:** Sam Waters
407-823-2862; theatre@ucf.edu
www.theatre.ucf.edu

**UNIVERSITY OF OKLAHOMA**

Department of Theatre and Dance
Tulsa, OK 74104

**Degrees:** BA: Theatre, Dance; MA: Theatre, Design/Technology; Currently pursuing BFA

**Profile:** A production-oriented program in a liberal arts context. We endeavor to expand students’ cultural and aesthetic awareness, develop their research and communication skills, and foster critical thinking, discipline, and collaboration through theoretical study and practical application of learned skills.

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

**THE UNIVERSITY OF ALABAMA**

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

**Degrees:** BA: Theatre, Dance; MFA: Acting, Costume Design/Production, Directing, Lighting Design, Scenic Design, Technical Direction, Theatre Management

**Profile:** UA offers comprehensive academic and practical training on a liberal arts foundation to prepare students for professional success.

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205-348-5283; ncalvert@bama.ua.edu
http://theatre.ua.edu

**UNIVERSITY OF TENNESSEE**

Department of Theatre and Dance
222 Administration Building
Knoxville, TN 37996

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**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

747-575-2953; dagibbs@uark.edu
www.uark.edu/depts/drama
Contact: Jerry Dickey
352-273-0549; jdickey@arts.ufl.edu
www.arts.ufl.edu/theatreanddance

THE UNIVERSITY OF GEORGIA
Department of Theatre and Film Studies
Fine Arts Building
Athens, GA 30602-3154
Degrees: BA; MFA; PhD
Profile: The department offers rigorous training in all traditional areas of theatre performance, design and scholarship, coupled with training in cutting-edge technologies such as 3-D computer animation and motion capture.
Contact: David Z. Saltz
706-542-2836; saltz@uga.edu
www.drama.ua.edu

UNIVERSITY OF KENTUCKY
114 Fine Arts Bldg.
Lexington, KY 40506-0022
Degrees: BA: Theatre (Performance, Design/Technology, Playwriting); Minor: Dance; Certificate: Musical Theatre
Profile: Students get hands-on training and one-on-one mentorship from professional theatre faculty. Our liberal arts focus is coupled with career counseling for successful transition to professional life. Students are encouraged to find their passion and pursue it – with most students pursuing internships and study abroad opportunities.
Contact: David S. Leong
540-654-1980; gstull@umw.edu
Contact: Rene Pulliam
662-915-6991; rpulliam@olemiss.edu
www.olemiss.edu/depts/theatre_arts

UNIVERSITY OF MISSISSIPPI - ST. LOUIS
Theatre, Dance and Media Studies
243 Arts Administration Building
One University Boulevard
St. Louis, MO 63121
Degrees: BA: Theatre and Dance
Profile: It’s an exciting time to join a growing liberal arts program of study in theatre and dance that is centered on a philosophy of cross-disciplinary instruction and experiences in performance, direction, choreography, design, technology, and history. Students can perform and create in the state-of-the-art Blanche M. Touhill Performing Arts Center.
Contact: Fella Davenport
314-516-4581; davenportft@umsl.edu
www.umsl.edu/-theater

UNIVERSITY OF MARYLAND

UNIVERSITY OF MARY WASHINGTON
Department of Theatre and Dance
DuPont Hall, 1301 College Ave.
Fredericksburg, VA 22401
Degrees: BA: Theatre; Minor: Musical Theatre; Pre-K Teacher Licensure in Theatre Arts
Profile: Program allows you to concentrate on the area in which you have the greatest interest, while pursuing a double major or obtaining a teaching license. Whether you intend to work professionally, pursue a related field or continue your studies, the education you receive will prepare you for the future.
Contact: Gregg Stull
502-654-1980; gstull@umw.edu
cas.umw.edu/theatre

UNIVERSITY OF MARYLAND

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

UNIVERSITY OF MISSISSIPPI
PO Box 1848
Isom Hall Room 110
University, MS 38677-1848
Degrees: BA: Theatre Arts; BFA: Acting, Musical Theatre, Design and Production
Profile: Comprehensive training, rigorous academics and great performance and design opportunities prepare students for graduate study or professional employment. Individualized attention from a professional and dedicated faculty. A new interdisciplinary cinema minor offers training in cinema studies and production. NAST-accredited.
Contact: Rene Pulliam
662-915-6991; rpulliam@olemiss.edu
www.olemiss.edu/depts/theatre_arts

UNIVERSITY OF MISSOURI - ST. LOUIS
Theatre, Dance and Media Studies
243 Arts Administration Building
One University Boulevard
St. Louis, MO 63121
Degrees: BA: Theatre and Dance
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Contact: Fella Davenport
314-516-4581; davenportft@umsl.edu
www.umsl.edu/-theater

UNIVERSITY OF MONTEVALLO
Station 6210 Theatre
Montevallo, AL 35115
Degrees: BA: Theatre; BFA: Musical Theatre, Acting, Directing, Design (Scenic/Lighting, Costume)
Profile: UM Theatre provides numerous hands-on training opportunities including a very diverse production season and guest artist workshops on and off campus. We train students for professional careers within the context of a first-rate liberal arts education.
Contact: David Callaghan
205-665-6210; callaghan@montevallo.edu
www.montevallo.edu/thea

THE UNIVERSITY OF MONTANA

THE UNIVERSITY OF MOUNT UNION

THE UNIVERSITY OF MOUNT UNION
1972 Clark Avenue
Alliance, OH 44601
Degree: BA: Theatre
Profile: Recognized as the No. 1 college in the Great Lakes region for “return on investment,” Mount Union combines small school accessibility with opportunities of larger institutions. An $11.7-million performing arts center opens in 2014, with two theatres, costume and scenic shops, and a recital hall. Performance and technical scholarships available.
Contact: Kevin P. Kern
330-823-3875; kernkp@mountunion.edu
www.mountunion.edu/theatre-major

UNIVERSITY OF NEVADA LAS VEGAS
4505 Maryland Pkwy.
Box 455036
Las Vegas, NV 89154
Degrees: BA: Stage and Screen Acting, Design Technology, General Studies; MFA: Performance, Design Technology, Stage Management, Directing
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Contact: Jeffrey Blair Cornell 919-843-9857; cornell@email.unc.edu http://drama.unc.edu

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
Department of Theatre
9201 University City Blvd.
Robinson Hall 364
Charlotte, NC 28223-0001

Degrees: BA: Theatre (Performance, Design and Production, and Theatre Studies), Theatre Education (Licensure in grades K-12 for North Carolina Public Schools); Minor: Theatre
Profile: The Department of Theatre at UNC Charlotte strives to inspire our students to expand their vision of the world and themselves through the study and practice of the craft of theatre, preparing them for leadership as practitioners, educators and artists.

Contact: James Vesce 704-687-3590; jvesce@unc.unc.edu www.theatre.uncc.edu

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PO Box 26170/406 Tate St.
201 Taylor Theatre Bldg.
Greensboro, NC 27402-6170

Degrees: BA: BFA; MFA; MEd

Contact: Jim Fisher 336-334-4112; ajfisher@uncg.edu www.uncg.edu/the

UNIVERSITY OF NORTH CAROLINA
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Schools of Drama and Design & Production
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 336-770-3264; admissions@uncsa.edu www.uncsa.edu

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Fort Wayne, Indiana 46808

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Contact: Aaron Willoughby 260-399-7700, ext. 8021; awilloughby@sf.edu www.sfs.edu/sf/art/undergrad/communication

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

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Aiken, SC 29801

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Contact: Jack Benjamin 803-641-3327; jackb@usca.edu www.usca.edu/visualandperformingarts

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COLUMBIA
Department of Theatre and Dance
Longstreet Theatre
Columbia, SC 29208

Degrees: BA: Theatre, Dance (Performance and Choreography, Dance Education); MFA: Acting, Scene Design, Costume Design, Lighting Design; MAT: Theatre; MA: Theatre
Profile: Professionally active faculty in a nationally competitive department with strong graduate and undergraduate programs. Guest artist program and relationships with significant professional theatres. NAST-accredited and URTA member.

Contact: Lisa Martin-Stuart 803-777-6498; theatre@sc.edu www.cas.sc.edu/thea

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1331 S. Main St.
Greensboro, NC 27402-6170

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Evansville, IN 47712

Contact: Eric Altheide 812-464-1750; ealtheide@usi.edu www.usi.edu/libarts/arts/theatre/uisse/uisetheatre/

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401 W. Kennedy Blvd.
Tampa, FL 33606

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Contact: Susanna Rinehart 540-231-5335; theatre@vt.edu www.theatrecinema.vt.edu

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Winston-Salem, NC 27109

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Contact: J.K. Curry; John Friedenberg 336-758-5294; theatre@wfu.edu www.wfu.edu/theatre

WAYNE STATE UNIVERSITY
Maggie Allesee Department of Theatre and Dance
4841 Cass Ave., Suite 3226
Detroit, MI 48202-3489

Degrees: BA: Theatre; BS: Dance; BFA: Acting, Dance, Design and Technology; MFA: Performance, Scenic Design, Costume Design, Lighting Design, Theatre Management, Stage Management; PhD

Profile: Comprehensive, hands-on training in theatre and dance, with 19 productions in three venues on campus and throughout the Detroit metropolitan area. Students' experiences include interaction with artists visiting Detroit's five Broadway touring theatres, guest directors and choreographers working with the students, and master classes offered by renown alumni.

Contact: 313-577-3508; theatre_dance@wayne.edu http://theatre.wayne.edu/

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School of Theatre & Dance
Creative Arts Center
PO Box 6111
Morgantown, WV 26506-6111

Degrees: BA: Theatre; BFA: Theatre (Acting, Design & Technology, Puppetry/Creative Dramatics); MFA: Theatre (Acting, Costume Design, Lighting Design, Scene Design); Minors: Dance, Theatre

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Contact: Joshua B. Williamson 304-293-2020; theatre@mail.wvu.edu http://theatre.wvu.edu

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246 Central Dr Suite #233
Cullowhee, NC 28723

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Contact: Thomas Salzman 828-227-3840; tmsalzman@wcu.edu www.wcu.edu/2264.asp

WESTERN KENTUCKY UNIVERSITY
Department of Theatre and Dance
1906 College Hills Blvd. #71086
Bowling Green, KY 42101-1086

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

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

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

WINTHROP UNIVERSITY
Department of Theatre and Dance
115 Johnson Hall
Rock Hill, SC 29733

Degrees: BA: Theatre Performance, Theatre Design/Tech, Theatre Education, Dance, Dance Education, Musical Theatre

Profile: Program fosters students' aesthetic, intellectual and creative development within the context of a liberal arts education. We afford opportunities for students to develop significant levels of competency in one emphasis in theatre or dance. Production program includes 10-12 shows per year, including musicals. Scholarships awarded annually based on audition/portfolio review.

Contact: Daniel Gordon 803-323-2287; theaderdance@winthrop.edu www.winthrop.edu/cvpa/theatredance/default.aspx

WOFFORD COLLEGE
429 N. Church Street
Spartanburg, SC 29303

Degrees: BA: Theatre; Minor: Theatre

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

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

YOUNG HARRIS COLLEGE
Department of Theatre
1 College Street
Young Harris, GA 30582

Degrees: BA: Theatre; Performance, Design and Tech, Musical Theatre

Profile: Low student to faculty ratios, personal attention and abundant production opportunities are key to our program's success. We aim to turn our students of today into the working theatre professionals of tomorrow.

Contact: Chris Crawford 706-379-5144, cbcrawford@yhc.edu www.yhc.edu
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More info: [www.setc.org/scholarships-awards](http://www.setc.org/scholarships-awards)

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Students seeking admission or transfer to graduate or undergraduate theatre schools can audition and participate in design-tech interviews for multiple programs in one location at the March 5-9 SETC Convention in Mobile, AL. Application deadline is January 28, 2014.

Graduate school auditions and design-tech interviews also are offered at the SETC Fall Events.

More info: [www.setc.org/auditions](http://www.setc.org/auditions)

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

More info: [www.setc.org/exhibits-convention](http://www.setc.org/exhibits-convention)

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The audience is subjected to bizarre tactile experiences in Baby Horse Theatre’s adaptation of Rubber Repertory’s Biography of Physical Sensation at Highland Green Discovery Center, which houses a dry cleaning business and a community meeting room.

TURNING DRAMA UPSIDE DOWN

Younger Artists Are ‘Making Theatre Happen’ by Connecting with People in Nontraditional Venues

by Doug Schutte

Like so many young people who receive training in theatre, I found myself suddenly with a bachelor’s degree, a master’s degree and little idea of what to do next. I knew what I was supposed to do – go to New York, Los Angeles or even Chicago and have myself “validated” as an artist, following the elusive goal of “making it.”

Unlike many young people trained in theatre, I also had a background in sports and suddenly found myself in the world of coaching. As friend after friend departed to one coast or the other, I found myself feeling stagnant and lacking any sort of artistic validation. Was I simply playing it safe?

No. What I was, quite simply, was a young person with no real idea of what it meant to be an artist. Then, in 2006, my artistic life changed forever.

I was in London on an American fellowship at Shakespeare’s Globe, and – quite simply – I found my passion reawakened. From the idea of shared light at the Globe to the pub theatres and street performers I stumbled upon by happy accident, I was immersed in theatre that was making real and personal connections with audience members. In short, I began to understand what it meant to be an artist, to truly “make theatre happen.” The experience also jogged a memory of something the great Jon Jory once said to me in a rehearsal: “The one thing I look for from an actor is growth.” It was time for me to commit to growing as an artist, which meant it was time for me to start doing.
Upon returning to the U.S., I began concocting a plan to create my own pub theatre. My idea, while ambitious (and fairly stupid, I told myself on a number of occasions), was simple: The restaurant and bar would provide revenue and completely new audiences for theatre, and the theatre would pay rent to the restaurant. Suddenly, two business models (restaurants and theatre) that have ridiculously high failure rates seemed as though, as one model, they just might succeed.

Four years later, that seed became a reality in Louisville, KY, when I opened The Bard’s Town Restaurant, Pub and Theatre. The main “theatre,” if it can be called that, is an old party room on the second floor of the building, operated by the separate 501(c)(3) non-profit, The Bard’s Town Theatre. The lighting is basic. The ceilings are certainly not what one would expect in a “theatrical setting.” There are no curtains. Wing space is limited, and there is little sound equipment. What is there, however, is live, engaging theatre. In this little space, theatre is happening on a daily basis, both from my own theatre company and some 15 other small companies that are simply looking for a place to create something meaningful. In a world of being constantly “connected,” people are dying for a real connection – and that’s just what we provide.

And it’s not simply that we are filling our house for just about every show. Perhaps more importantly, it is who is coming to see our shows. By the most conservative of counts, half of our nightly audience consists of people who would not describe themselves as regular “theatre-goers.” They are young. They come in not knowing exactly what to expect, many simply curious after having been in the restaurant or pub. And they keep coming back.

We are not alone. Louisville has always been home to great theatre. One need only look to Actors Theatre of Louisville to note this. Louisville has also served as home to some inventive theatre as well, from Actors’ own car plays to Specific Gravity’s elevator plays. (See article, Page 28.) More exhilarating, though, is the amount of theatre happening in Louisville everywhere and anywhere, utilizing new spaces and capturing (and developing) new audiences.

Audience Decides Ending

One of these newer troupes is Theatre 502, an ensemble created by co-artistic directors Gil Reyes, Amy Attaway and Mike Brooks. All three are working theatre professionals who came together to build something completely new. In their first season, they produced The Debate Over Courtney O’Connell of Columbus, Nebraska, by Mat Smart. In the play, Courtney’s first love, Scooner, evokes an arcane Nebraskan law to challenge James, Courtney’s new beau, to a public debate for her hand. When Courtney can’t make up her mind, she asks the audience to vote, and the actors end up performing one of three possible endings at the whim of the crowd.

Theatre 502 took the play to bars, parks and festivals. The first public performance was in the patio of an Irish pub and, while the management was behind the idea, the audience was unsuspecting.

“One guy,” recalls director Gil Reyes, “took the microphone about 15 minutes in, and I jumped in and started to diffuse the situation before learning that he was a local actor trying to get in on the fun.”

The play also had performances in The Bard’s Town’s lounge and at an art gallery – and while there were certainly folks who came to see the show knowing what to expect, for many it was perhaps their first experience with live theatre.

Any Space is a Theatre Space

Theatre 502 is not alone in making theatre happen in Louisville. Le Petomane Theatre Ensemble, perhaps the most prolific playwrights in the city (creating 20 original plays since their inception in 2004), develops new works and reimagined classics and produces them wherever they can. For them, any space will do – the key is simply that they are doing it.
Defining Theatre in New Ways

Perhaps the most unusual recent addition to the “making theatre happen” renaissance in Louisville is a group called Baby Horse Theatre Company. Founded by recent graduates Jon Becraft and Kelli Fitzgibbon, the group not only creates new works, but also works that challenge convention.

“We believe that what academia calls ‘theatre,’ while it’s near and dear to our hearts, is a pregnant dying horse, and we all have to do our part to help give birth to whatever will come next before it’s too late,” states Becraft. “This optimistic (albeit morbid) mission statement is why we believe so strongly in theatre groups operating outside the conventional parameters of performance space, challenging our audiences to reconsider what a ‘theatre’ can be.”

Baby Horse performs wherever a viable option presents itself. “The first show Baby Horse did was in a multi-purpose room attached to a dry cleaning business in Louisville,” recalls Becraft. For Baby Horse, creating the world of theatre includes crafting the space as well as the script. In their first show at The Bard’s Town, Baby Horse created a live drinking game on stage. In their second stint, the company created a show that invited audience members to attempt to stop the play. In both cases, Baby Horse created from the space, created something that connected with the audience, and brought in a crowd that was anything but your typical theatre crowd.

From Dad’s Garage to Cured Meats

Of course, Louisville is not alone in this regard. Across the country, ambitious theatre folks have been getting creative about space, creating new work wherever they can. Sean Daniels, currently director of new audience programs at the Geva Theatre Center in Rochester, NY, was a founding member of the now-renowned Dad’s Garage theatre company in Atlanta, GA. The company, created in a former refrigerator repair factory, was a chance for eight young upstarts to try their hand at – well, everything. Daniels says no one else was going to hire the Florida State University School of Theatre graduates. “So, upon graduating, we figured our only option was to take a chance on ourselves,” Daniels says. “If no one else would hire us, we should prove them all wrong, and we should hire us.”

“It makes sense if you say it fast enough,” Daniels says, perhaps only partially tongue-in-cheek. “So, the day after graduation we all packed up all our stuff into one van and moved to Atlanta. We all got apart-
ments in the same apartment complex so it would seem like we had friends. We rented out a warehouse down the street from where we lived and started with the brilliant business plan of doing theatre until the money ran out – a plan I do not recommend to anyone out there.”

But it was a plan, nevertheless. An ambitious one, to be sure. Perhaps that is the point. Of course, the company had its share of growing pains, as Daniels is quick to point out.

“One time we performed for one guy, though I am proud to say that he gave a standing ovation,” Daniels says. “One time we performed for three people, one of which was a woman on a respirator who pinged when she laughed. As the show got funnier, we heard more and more pings and were worried that we were going to kill her. After a few weeks of low audiences, we started giving out free tickets on the street, like we were busking at a fringe festival. Early the next week we had a staff meeting about not giving free tickets to homeless people – as they were taking us up on it and sleeping in the air conditioning.”

Not to be deterred, Daniels and company stayed at it – and 18 years later, Dad’s Garage is going strong and even moving into new digs.

Stories such as these are more common than one might think. In New York, playwright Christie Baugher sees theatre popping up all around her. “In New York, theatre happens everywhere, and I do mean everywhere,” Baugher says. And while her work of late has been of a more conventional fashion in musical theatre, she still finds herself creating work wherever the path may lead – even if that is to proprietors of cured meats. “I was invited with one of my collaborators to contribute a piece to a theatre festival about bacon, of all things – short plays about bacon to be performed in a bacon-themed restaurant here in NYC. So far, that’s all I know about it, but I can’t wait. Should be ridiculously fun.”

The key, as Baugher relates, is simply getting out there and doing theatre: “I think a lot of theatre practitioners, be they actors, writers or directors, become their own worst enemies by waiting for the right big thing to come along.”

How You Can ‘Make Theatre Happen’

Getting your small theatre off the ground is not as difficult as one might think. Here’s how to get started.

• Build your ensemble.

One of the keys is to build a quality ensemble, bringing together artists with whom you enjoy work-

‘We believe that what academia calls “theatre,” while it’s near and dear to our hearts, is a pregnant dying horse, and we all have to do our part to help give birth to whatever will come next before it’s too late.’
- Jon Becraft, Baby Horse Theatre Company
ing who also share your vision. Bring in playwrights, directors and folks with a love of design and technical theatre. Bring in a schmoozer (every ensemble needs a quality schmoozer). Bring in a hustler/negotiator. You’ll find in many cases that one individual will have skills in a number of these areas and, before you know it, you will have yourself a nascent ensemble.

- **Locate your performing space.**

The first step is stripping from your mind the notion of what a theatre space “must” look like. You will be defining your own space, creating out of it. When you begin looking for space (really getting out there and knocking on doors), you might be shocked at just how many people are willing to have your ensemble perform in their space. Pubs. Restaurants. Coffee shops. The airport. Shopping malls. Local parks. The public library. Abandoned buildings and buildings renovated but not yet leased or sold. While each of these spaces may hold some challenges, they hold much more in opportunity – and provide a way to produce shows with limited funding.

- **Find ways to thrive on a small budget.**

Let’s face it: Funding is the barrier that most often stops artists from producing their own shows.

Baby Horse Theatre’s Jon Becraft knows this all too well. “The most challenging aspect of producing original work on your own terms is funding it,” he says. “We had to seek out nontraditional venues that didn’t cost thousands of dollars to rent and welcomed the kind of work we wanted to do. Instead of throwing money at mass-marketing campaigns, we focused on social media, word of mouth, and the help of our enthusiastic local press.”

My own ensemble rarely spends four figures on a show (with half of that going to ensure artists receive payment), yet we earned a “Best Production” nod from our citywide arts weekly in 2011 and a 2012 “Most Memorable Event” award from our local public radio partnership.

**But Can You Make a Financial Go of This?**

A question that is often asked of me goes something like this: Is what you are doing a viable model, or is this simply “lightning in a bottle”? Can a group of theatre artists really make a living this way? My first thought is that the absence of money does not kill the spirit of the work, and having money in no way ensures quality. That said, if one is going to commit so much time and energy to creating art, he or she should be able to achieve some financial stability in doing so.

So let’s look at some numbers. If a group creates its own work (no royalty expense), finds a space that costs it a minimal amount, and is creative with props, lighting, costuming and so on, a production can be mounted with limited funds. If this same group then charges $10 per person, and averages 50 people per night for eight performances, the total gate is $4,000. That number certainly won’t set the world on fire, but consider this: According to Actors’ Equity Association’s annual report, only 42.6% of Equity actors were classified as “working” in 2011-2012. When compared to zero income from not working at all, a $4,000 engagement begins to shine a bit more brightly.

The key for young actors is to get off the sidelines and into action. Le Petomane’s Kyle Ware advises, “Do as much as you can as often as you can with as many people as you can. It’s good for you professionally and personally, in honing your craft and crafting your spirit.”

Sean Daniels suggests that young artists “make as much work as they can. I feel like to be a successful artist, you have to make a thousand mistakes before you confidently know which turn to take, and how to trust your gut ... so you should start now!”

**Doug Schutte is the executive artistic director and playwright-in-residence at The Bard’s Town Theatre and the owner of The Bard’s Town Restaurant and Pub in Louisville, KY.**
Can you visualize theatre presented to just one audience member – who becomes an active player in the story unfolding around him or her? This is theatre for one, a new style of theatre that I began exploring in 2011 with some colleagues. As enthusiastic participants in tabletop, video and live-action role-playing games, especially narrative games, we saw some exciting similarities between theatre for one and the gaming world. We wanted to see how closely we could align the two.

We decided to create what was essentially a live-action narrative game to test whether it was possible to provide a theatre audience with intuitive and individualized interaction similar to a narrative game. Our team created an experimental theatre-for-one play that incorporated elements of game design theory into the narrative. The story revolves around the female protagonist, Madison Campbell, who learns that a family member has committed suicide inside her apartment. Madison struggles against this – believing her family member did not commit suicide but was, in fact, murdered. The audience participant assumes the role of the family member who is murdered at the beginning of the play. The audience member spends the rest of the play as a ghost in the room, attempting to convey to Madison that her boyfriend, Scott, is the killer.

**Not Just Interactive Theatre**

The main concept that differentiated our experiment from other forms of interactive theatre was the use of games as the principal method of audience participation. This did not mean that audience participants needed to see their actions as a game (and in fact the more aware the audience member was of the gaming aspect, the less effective the production was). Rather, it meant that principles of game design theory would govern the conditions for winning and losing, which would affect the narrative. In this way, we were able to give audience participants the feeling that they had influenced the story, even though the story mostly followed a traditional linear narrative.

Here is an example from the production to illustrate how this worked. During one scene, Madison convinces Scott to use a Ouija board with her in an
attempt to contact the audience participant. Madison asks questions of the board, which leaves the audience member with the choice of whether or not to respond by pushing on the planchette (the small, wooden piece used with the Ouija board). If the audience member chooses to interact with the Ouija board, he or she finds that Scott (who, as the killer, has a vested interest in keeping the truth from Madison) begins to assert his own pressure on the planchette. With each successive question, Scott applies more and more pressure, until their combined pressure forces the planchette off the table.

Ultimately the audience member “wins” or “loses” by saving Madison from death at Scott’s hands – or not. Most of our audience participants won. We were mildly surprised by this because we had some expectation that even seasoned theatre-goers might be reluctant to fully engage in this experiment. However, most audience members were not only able to completely suspend disbelief, but did so enthusiastically and played their part in the production with real commitment.

Imagine an audience member having the ability to walk up onto the stage into the world of the play and affect the choices of the characters. This is the experience A Ghost in the Room provided. To make this work, the actors in the production had to be aware of their through-line, stay in character and keep to the script while at the same time being open to improvisation and the unpredictability of the audience member. It took many hours of rehearsal and workshops to develop this into something cohesive, repeatable and engaging to the audience member.

**How Were the Reviews?**

We believe our experiment was successful because the vast majority of participants stated a strong desire to see our play again and to see others like it. This desire was especially strong for participants in the 18-to-35 age range. It is not clear how this concept can be expanded to incorporate a larger audience, but our results indicate that it is worth investigating.

Joshua Crisp is a graduate of the Gainesville Theatre Alliance, a collaborative degree program of the University of North Georgia and Brenau University. He works for Apple Inc., and spends his free time on projects in short film, video game creation, interactive design and engineering.
ADULT PUPPET THEATRE

Professors Step off the ‘Cliff of Creativity’ to Bring Their Intimate, Salon-Style Plays to Living Room Audiences

by Tessa Carr

What happens when you take two good friends and put them on a 22-hour flight to Africa? Well, if you are Deborah Seabrooke and Marianne Gingher, you entertain each other by creating hilarious Southern country club characters named Fuzzy and Beej. After the trip to Africa (to visit Gingher’s son, who was serving in the Peace Corps in Zambia), you decide that it might be fun to write a play about those characters, and before you know it, you have a successful salon-style puppet theatre company with four sold-out seasons on the books.

That is the true story of how Jabberbox Puppet Theatre in Greensboro, NC, came to life. Prior to this unexpected journey into performance, neither woman had an extensive background in the theatrical world. While Gingher did teach a course at the University of North Carolina at Chapel Hill on exploring grammar as performance art, she had not written or performed in a play since elementary school. Seabrooke’s last puppet show performance had been in her parents’ basement as a child, and her last onstage performance dated to her senior year in high school.

Gingher and Seabrooke took a chance on creating puppet theatre for adults after a friend suggested it as a creative way of presenting their work. All of the technical elements of the productions – the glove puppets with papier mache heads, the backdrops, the props and the costumes – are created by Gingher and Seabrooke, and the duo spends October to May of each year writing and producing a new show. Both women contribute to all aspects of the production work, spending 10 to 12 hours per week, while working as professors at UNC-Greensboro (Seabrooke: literature and writing) and UNC-Chapel Hill (Gingher: creative writing).

Why Adult Puppet Theatre?

They liked the idea of puppet theatre because “puppets can say and do things that humans cannot,” Seabrooke says. “Audiences are willing to suspend their disbelief and by the end of the show, they forget that the characters are puppets.”

And they wanted their plays to be for adults. “Adults do not have enough opportunities to be silly – to laugh at silliness,” says Seabrooke. For Jabberbox, that is sometimes a naughty silliness – the shows are advertised as including “brief puppet nudity.”

There are no children allowed. “At times, we have someone call and ask if a child can attend,” Seabrooke says. “The parent will often explain that the child is very mature. That really isn’t the issue. This is theatre for adults, to laugh, to be silly, to be comfortable with adult humor. If someone is uncomfortable, then you cannot enjoy yourself. So, we say no children.”

The scripts are witty, but sometimes include a serious topic within the fun. “If we have topical content, then it is always secondary to the humor and making the overall structure work,” Seabrooke says.

For instance, in Little Town, Big Stars, the main storyline features a teenage girl with a boyfriend who is secretly gay and is attracted to a football player. In the final scene, the teenagers all form a band and the boyfriend kisses the football player. The girl lets the boyfriend go because she wants him to be true to himself. Wound within this are subthemes of political corruption and intolerance, but the overwhelming message of the play is the power of love.
Rumpus in Rome, last season’s hit title, follows Queen Elizabeth, tired of the Diamond Jubilee celebrations, as she flees to Rome for adventure.

What Is a Typical Performance Like?

Performances are usually held in private homes – often, those of Seabrooke and Gingher. Included in the $15 ticket cost is a homemade dessert, a glass of wine and popcorn. A host, sometimes the spouse of one of the puppeteers and sometimes a neighbor or friend, greets guests at the door and orients them to the coming show while welcoming them into the living room. At intermission, the host shepherds guests around. People meet each other, begin conversations, and create an intimate experience of community.

The audience initially included family and friends and then spread by word of mouth to acquaintances, and steadily the demand for the shows grew. Ticket sales are done over the phone. In four years, they have only had two no-show reservations. The two have also performed at festivals and arts centers, but Seabrooke notes that this changes the dynamic of the show.

How Profitable Is Such a Venture?

Gingher and Seabrooke did not start Jabberbox in hopes of quitting their teaching careers. However, they have always broken even on costs and each season have contributed a sizable donation to a school in Zambia with their profits. The growth in audiences over the last two seasons raised enough money to hire an intern for one season and to pay Gingher and Seabrooke a small stipend. Still, they say their greatest reward is the fun they have creating the shows.

Advice from Jabberbox’s Creators for Others

• Do not listen to the voices that say, “This is crazy,” or “Who would want to come and see this?” There are people who support art, and they will come to see it!
• Find a collaborator. Find a partner willing to “step off that cliff” of creativity with you. Seabrooke and Gingher credit their success to collaboration. Bouncing ideas off of each other, honestly critiquing work and sharing the workload has made the journey fun.
• Keep overhead low. By performing in homes and working with as many found objects as possible, Seabrooke and Gingher avoided the need for large amounts of upfront revenue. This was crucial in launching the theatre.

Tessa Carr is an assistant professor of theatre at Auburn University in Auburn, AL, and a member of the Editorial Board of Southern Theatre.
“Where should a play happen? The theatrical event always happens within a space, but only sometimes is space itself an event.”


Arthur Sainer wrote theatre criticism for the *The Village Voice* during the 1960s and 1970s and, because he reviewed so many avant-garde and unconventional theatre productions (in New York City lofts, churches, laundromats, bus stations and other settings) he became one of the first American critics to discuss and analyze site-specific theatre. Sainer realized that theatre that took place in nontheatrical spaces often required more involvement and interaction from audience members and, in such environments, life was “less capable than usual of protecting [them] from art.” In Sainer’s definition of site-specific theatre, space becomes an event.

Today, more and more theatres are finding that this type of production can attract new audiences not often found in traditional spaces.
**First, A Definition: What is ‘Site-Specific’?**

As theatre organizations in the U.S. and abroad explore the possibilities of producing site-based plays, the term “site-specific” is being tossed about rather loosely to describe any performance that doesn’t take place in a conventional theatre space. Over the past decade or so, the range of site-specific work has grown more diverse and varied – and often difficult to categorize or pin down. Scholars and critics have different views about what “site-specific” really means.

Several years ago, the Scottish Arts Council, recognizing that site-specific theatre required some sort of operational description for their grant programs, defined a site-specific production as a theatrical performance that “fully exploits the properties, qualities and meanings of a given site.” The Arts Council further noted that, “Even if it is feasible to stage a play in the traditional theatre setting, site-specific performance may be preferred as it reveals the complex two-way relationship between the person and the physical environment.”

The recent resurgence in the use of nontheatrical space for performances may be attributed to a multitude of reasons – but it has certainly provided some very interesting opportunities for playwrights, directors, actors, producers and theatre organizations. Producers and directors have realized that site-specific theatre has the potential of attracting a “non-theatre” audience – an audience that might not ordinarily attend or enjoy traditional theatre.

**Theatre in a Car and a Warehouse**

Some of the most interesting site-specific work produced in the past two decades has been done in Louisville, KY, the site of SETC’s 2013 convention. Between 1999 and 2004, Actors Theatre of Louisville’s Humana Festival of New American Plays produced several site-specific pieces including Richard Dresser’s car play, *What Are You Afraid Of?* in 1999 and, five years later, Naomi Iizuka’s *From the Vanishing Point*. *What Are You Afraid Of?,* a 10-minute, two-character play, was performed in an old Lincoln Town Car parked in front of the theatre. Audience members sat in the back seat and watched the action unfold in the front. *From the Vanishing Point* was performed in a warehouse in Louisville’s historic Butchertown neighborhood and was conceived during Iizuka’s residency in Louisville. Former Actors Theatre Producing Director Jon Jory explained that “theatre does not have to exist within the frame of buying a ticket to a two-hour event. We have to seek other venues, forms and time limits to remain part of the contemporary lifestyle.”

**Elevator Plays: Going Up or Down?**

The Louisville experimental theatre company Specific Gravity Ensemble produced a series of elevator plays between 2007 and 2009 which consisted of several two-minute mini-plays that were set in four elevators in downtown Louisville’s historic Starks Building on 4th Street. The elevator plays were performed simultaneously, with one production on the...
The elevators plays were ‘intended to provide an experience that changed our audience. We didn’t feel that was always the case when they were sitting comfortably in a cushy seat in dark anonymity.’  
- Rand Harmon

way up and another on the way down. The initial run in 2007 included four performances over two weekends, which sold out almost immediately. The company extended the dates and, two weeks later, performed a second four-performance run which sold out prior to opening. The company’s director and cofounder Rand Harmon explained how it worked: “In each, the elevator car was stopped on the ground floor and loaded with up to five audience members and up to three actors. When the car was activated and the doors closed, a play commenced as it climbed to the top floor. The play concluded just before, or as the doors opened on the top floor. Audiences were instructed to remain in the car as the actors exited and a new cast of actors boarded. The doors closed, and another play commenced as the car returned all the riders to the ground floor lobby.”

The company produced more elevator plays in 2008 and 2009, and all of the performances proved to be extremely popular with Louisville audiences. Harmon says the company “intended to provide an experience that changed our audience once they’d completed a performance. We didn’t feel that was always the case when they were sitting comfortably in a cushy seat in dark anonymity.” Harmon, who is now completing his doctoral dissertation on site-specific theatre at the University of Colorado, is looking at a possible return to production in 2014 with elevator performances in Chicago and/or Denver.

My Own Entry into Site-Specific Theatre

During my 19-year tenure as artistic director of the Charleston Stage Company (CSC) in Charleston, WV, we regularly produced staged readings and workshop productions of original scripts. With the assistance of small grants from the West Virginia Commission on the Arts, we tried to encourage and promote West Virginia playwrights and new plays. In 2006, board member and local playwright Arla Ralston suggested that we change our approach and begin to produce new site-specific plays in different locations.

Our intent was to push the boundaries of traditional theatre and offer audiences something different. We also wanted to explore new spaces so that, as Sainer suggested, the space itself might become part of the performance text. We found the experience to be both limiting and de-limiting. It was de-limiting because the performance was not restricted to the ar-

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tificial boundaries of a traditional proscenium, thrust or arena theatre. In some spaces (not all), we had the opportunity of reducing or eliminating the separation of performers from audience members. This significantly increased the interaction and involvement and certainly the sense of immediacy.

It was also limiting because we replaced imaginary theatrical boundaries (such as the transparent “fourth wall”) with real ones – the real physical barriers and constraints that inherently existed in the sites we were working with. It took us a few years to begin considering these barriers earlier in the production process. How much noise does a trolley make in navigating downtown traffic? How many people can you fit in a bank lobby or in an elevated walkway? Site-specific theatre also gives you less control over the audience – they no longer are fixed immovably in a seat in a darkened theatre building.

CSC produced eight site-specific productions between 2006 and summer 2013 in various locations. The first was in a downtown former bank lobby on the corner of Virginia and Capitol Streets. There is a mural in the lobby that depicts the lobby itself (see photo at right). The painting includes four characters – a man in a camel hair coat and bowler hat at the teller’s window, the teller serving him, a man sitting in a chair by the wall with his feet outstretched, and a young woman in the middle of the lobby bending over to adjust her stockings. For years, Charleston residents engaged in an informal but often heated debate about what is actually going on in this scene. What is the sitting man waiting for? Who is the man in the camel hair coat? And why is the woman in the center of the mural lifting her skirt to adjust her stockings? Playwrights were asked to submit 10-minute plays utilizing all four of these characters. Three plays were chosen to be performed during Festiv-ALL Charleston, a weeklong downtown summer arts festival that premiered in 2006.

Audience response to the plays was amazing. All performances sold out within minutes and we had to add more performances because of word-of-mouth

(Continued on Page 33)
Models for Site-Specific Theatre

From his research on site-specific productions, David Wohl developed some continuum models that may help those who are interested in creating site-specific work.

**The Audience Continuum**
Ranges from Invited/Exclusive to Accidental/Bystander. Invited/exclusive events are controlled. The site is undisclosed to the general public (similar to the model of the underground supper club), and the production is by invitation only. Conversely, there is no deliberate attempt to control the accidental/bystander model. Spectators may just be passing through a location during the performance. Flash mobs are the best example of this model.

**The Environment Continuum**
Ranges from Fixed to Mobile/Nomadic. Fixed sites are located in one, unchanging space. Mobile/nomadic sites can move by themselves (car plays, trolley plays) or the audience can move from site to site.

**The Site Continuum**
Ranges from Unaltered to Transformed. Transformed sites are usually altered in some way to mimic theatres (identifiable spaces for actors and spectators) while unaltered sites make no attempt to create a theatre space: there are no seats and no separated and distinct spaces for performers or audience members.

**The Text Continuum**
Ranges from Previously Published to Site-Specific. It’s possible to perform a conventional, published play in an unconventional, nontheatrical space. *Hamlet* has been performed in castles, graveyards and, in 2010, on Alcatraz Island.) At the other end of the spectrum, many, if not most, site-specific texts cannot be separated from the site itself and would not make sense if performed elsewhere.
and the buzz that was being generated around town. As soon as people couldn’t get in, it became more popular. Why the reaction? The plays were new, interesting, engaging, short, and it was difficult to get a ticket. By day two, we had lines outside the bank 45 minutes before each performance.

We did a post-mortem afterwards and it soon became apparent that the productions were one of the solid hits of the festival. The city not only wanted repeat performances a year later, but also was interested in sponsoring a new one as well.

**Challenges on the Road**

For 2007’s Festiv-ALL Charleston, we decided to go mobile. Utilizing one of Charleston’s two trolley buses, we invited playwrights to submit plays that would be performed during the complete festival bus route beginning at the Charleston Town Center Mall, heading east toward the Capitol, through downtown, and back to the mall. We could only seat about 22 people on the trolley (including actors and the driver), and we had to time out the route in order to give guidelines to prospective playwrights. We estimated the journey to be about 20 minutes. The play that was chosen was a film noir parody and, again, was extremely popular. All advance tickets were sold out within hours, and we had lines of people hoping for no-shows.

After the second summer of our Location Plays, it became clear that they had become a popular fixture of Festiv-ALL. From 2008 until this past summer, CSC and Festiv-ALL Charleston produced six additional site-specific plays – on a pedestrian walkway, in a coffee shop, in a hair salon, on a riverboat, in the county library, and in a former garage now used as an art gallery. Although each play was different stylistically, all were performed in nontheatrical spaces and drew large audiences.

**A Growth Area or a Gimmick?**

The popularity and frequency of site-specific theatre seems to be growing rapidly. Some of the work continues to be fairly experimental and edgy while other productions are unabashedly commercial.

In December 2011, Soho Repertory Theatre in New York City produced the off-off Broadway premiere of David Adjmi’s play *Elective Affinities*, starring the veteran stage actress and four-time Tony Award winner. (Continued on Page 34)

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**Are You Ready to Create a Site-Specific Production?**

Producing site-specific theatre means giving up a certain amount of control over the theatrical environment. The site selected for the performance may not have an actual stage (or if it does, the space may be extremely limited). In addition, it may not have lighting and sound capabilities, masking, electrical outlets, bathrooms, a box office area or any kind of “backstage.”

**Things to consider in your planning:**

**The Text:** Can the play be separated from the site? Are you producing a conventional play in an unconventional site or creating a text that will be written/scripted specifically for a specifically identified, nontheatrical space?

**The Audience:** Is this an exclusive event (invited audience, ticketed, publicized in advance) or inclusive (flash mob events are “planned” spontaneity to a certain degree)? Will the audience be accidental bystanders or have they come specifically to see a performance?

**The Actors:** Performing in a site-specific production can be very different than acting in a traditional play in a conventional theatre. The actors need to be flexible and cognizant of the specific characteristics of the site and the audience/performer spatial relationship.

**The Site:** Is it a fixed site or movable (car plays, walking tours)? Do you need to transform the site in some way to accommodate the performance or is it unaltered and fixed? Do you need seating or do the spectators stand?

**The Elements of Production:** How much control do you have (or need) over acoustics? Lighting? Scenic elements? Does the site accommodate (or need to accommodate) dressing room space? Sound effects or music? Do you need volunteer ushers or helpers? Do you need a box office?

- David Wohl
Award winner Zoe Caldwell. Only 30 “invitations” were sent to prospective ticket buyers for each performance – all held in an undisclosed Upper East Side apartment in Manhattan – and the show was reviewed by Ben Brantley, the first-string drama critic of The New York Times.

Still, some critics have cried, “Enough, give me a nice comfortable seat in a darkened, air-conditioned theatre!” One would hope that experiencing theatre in a non-theatre space would be special or at least more exciting than “conventional” theatre. However, this is not always the case.

Are site-specific theatre artists breaking down barriers and boundaries? Or is the increase in this type of work just one more gimmick to draw audiences? And, is there anything wrong with a gimmick if it can attract new audiences and provide interesting opportunities for theatre artists? Certainly, the more this type of work is produced, the more it will be written about, reviewed, critiqued and analyzed.

Challenges and Opportunities

Our experience with the genre at Charleston Stage Company was extremely positive. We found that the flexibility afforded by the relatively unstructured nature of the form encouraged a great deal of collaboration. Because of the nature of the setting, audience members tend to be very involved with the performance. Rand Harmon, producer of the Louisville elevator plays, noted that, “when the audience is asked to engage with a dramatic presentation while also engaging in a conventional activity like riding in a functioning elevator, the aesthetic distance from the dramatic presentation slides to extremely intimate. It becomes difficult to differentiate between watching and being involved and as such the psychological and aesthetic distance they experience gets compressed and distorted, and possibly even gets erased.”

Harmon says his biggest advice for theatre companies considering site-based productions is to ask some basic questions: “Why do you want to do it?” And: “What’s the point?” There is really no need to perform in a non-theatrical setting if the site is not integral to the production. We’ve all had the experience of performing in bad theatrical spaces – why perform in an inferior non-theatrical space?

All of the selected playwrights we worked with were impressed with the production process and the final product. The challenges for actors and directors were multifaceted and often difficult and almost always inspired creative solutions.

Before theatre groups do consider site-specific productions, they should probably ask some basic questions: “Why do you want to do it?” And: “What’s the point?” There is really no need to perform in a nontheatrical setting if the site is not integral to the production. We’ve all had the experience of performing in bad theatrical spaces – why perform in an inferior non-theatrical space?
David Wohl is dean of the College of Visual and Performing Arts at Winthrop University and a past President of SETC. He served as artistic director of the Charleston (WV) Stage Company for 19 years.

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<td>Western Carolina University</td>
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