What’s in Your Future?
Internships, Apprenticeships Help You Move from Classroom to Profession
8 Arts Entrepreneurs Share Tips on How to Create Your Own Opportunities
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The experience can be yours.
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by Steve Burch

The ABC’s of Degrees
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Cover

Scene designer Sarah Muxlow and lighting designer Colin Scott both won first place in SETC’s 2009 Undergraduate Design Competition for their work on The Shape of Things, presented in February 2009 by the Savannah College of Art and Design (SCAD) in Savannah, GA. Both are students in SCAD’s Department of Performing Arts and Production Design. The “sculpture” shown in the background was made by covering a steel frame with foam, which Muxlow then carved into a body shape. Shown in a scene from the play are actors Robyn Young (left) and Richard Mooney. The director was Laurence Ballard; costume design was by Ann Jenny. Cover design by Deanna Thompson; photo by John McKernon.
When Is a Strip . . . a Strip?

Two nights ago, in a promo for the 10 o’clock news, our local television station listed the breaking stories to whet our appetites and get us to tune in for the broadcast (enough gorging on NCIS and Law and Order repeats already).

The second item was of particular interest to me, as the title of the segment read “Students Want to Get Naked for a Play.” Living in the fairly conservative South, I knew instantly what this referenced: the University of Alabama’s upcoming fall production of Hair, a 1968 relic noted for its nude production number at the intermission curtain. I also knew that there were issues regarding the age of consent among performers and among audiences, not to mention the possibility that if any actor were younger than the consenting age, what transpired on stage might be viewed as child pornography. In our extremely litigious society, this was worrisome.

Well, worries being what they are (shadows mostly), none of these panned out into anything, permission was confirmed, and our production is now set to join the many other productions of Hair done over the years at many university and college theatres, including the University of Alabama in the early 1990s, nudity notwithstanding.

Even so, I find the issue is still on my mind. Our actors are not professionals working in a professional environment. They are students, and their audiences will consist of classmates and teachers, people they will run into every day. Of course, many young actors want to think of themselves as artistically courageous and will shed their clothes for art, for productions of group and individual nakedness like the more thematically mature Equus, or the raunchier Hollywood satire Hurlyburly.

But should we be asking them to disrobe? Will student actors accept a nude role as a way of proving to themselves and to their peers both their artistic seriousness and their willingness to take ‘risks’? Will they shed their clothes because they don’t want to be viewed as prudish and not fully professional – unable or unwilling to give themselves truthfully to their characters? When we choose to produce a play on campus that calls for nudity, are we exploiting our student actors by being blind to these implications? These are questions that need a full, robust debate in university and college theatres as we plan our seasons.

Success has a face.

Anna Camp (’04) True Blood (HBO)
Equus (Broadway)
Wesley Taylor (’06) The Addams Family (Broadway)
Theatre World Award for Rock of Ages (Broadway)
Cedric Mays (’06) Gem of the Ocean (Guthrie Theatre)
Billy Magnussen (’07) TWELVE (film)
HAPPY TEARS (film)
As the World Turns (CBS)
Bridget Regan (’04) Legend of the Seeker (syndicated TV)
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Students, as you make your decisions about college, graduate school or potential job opportunities, take along this issue of Southern Theatre, both for inspiration and reference. You never know who you might run into that is in the SETC network. At the very least, you can show your parents that you are connected in new ways, and by nurturing partnerships that are keeping theatre alive.

Rounding out our focus on students is the center section of the magazine, where we provide a comprehensive resource to help them select a school: the 2010 College, University & Training Program Directory, listing SETC member institutions and the degrees they offer. Unsure what type of program is best? Check out Page 7, where Hardy Koenig decodes the various degrees.

This issue also includes our regular 400 Words column, in which Steve Burch expresses his concerns about student nudity on stage. Do you agree or disagree? Weigh in with a letter to the editor, or send us a 400 Words column on whatever topic has hit your hot button this month.

Students, as you make your decisions about college, graduate school or potential job opportunities, take along this issue of Southern Theatre, both for inspiration and reference. You never know who you might run into that is in the SETC network. At the very least, you can show your parents that you are connected in a network with more than 4,000 artists who made it happen … so you can, too. Good luck!
A different kind of education...

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The ABC’s of Degrees: Which One Is Right for Your Career Plan?

by Hardy Koenig

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

**AA (Associate of Arts) and AS (Associate of Science)** degrees are two-year degrees, usually completed at a community college. They also can serve as intermediate qualification for students wishing to transfer to degree programs at other educational institutions. The **AFA (Associate of Fine Arts)** degree is a relatively new but increasingly popular community college degree that usually includes more theatre coursework than the AA or the AS. Most theatre students with AA degrees go on to four-year colleges or universities. *Usually leads to:* Four-year BA or BFA degree.

The **BA (Bachelor of Arts)** degree provides students with broad knowledge in the arts, humanities and sciences, as well as in theatre. In its standards for degree-granting institutions, the National Association of Schools of Theatre (NAST) states that BA theatre students will develop basic technique and get production experience in an environment that “leads to a fuller intellectual grasp of the art.” At most schools, NAST says, about 60 percent of the BA curriculum is general education courses, while 25 percent is theatre studies and 15 percent is electives. Most BA programs do not require an audition; students simply declare theatre as their major. *Usually leads to:* Teaching grades K-12 with certification, or professional work. **Sometimes leads to:** MA, MFA and possibly PhD if teaching in the university setting is the goal; MFA or other training if a professional career is the goal.

The **BFA (Bachelor of Fine Arts)** places “primary emphasis… on the development of skills, concepts and sensitivities essential to the theatre professional,” according to NAST. At most schools, NAST says, the BFA curriculum reverses the theatre/general education course breakdown of the BA program, with approximately 60 percent of the BFA coursework in theatre, while 25 percent is general education and 15 percent is electives. Most programs require an audition or portfolio review for acceptance. *Usually leads to:* Professional work; MFA if working or teaching in production is a goal. **Sometimes leads to:** MA and possibly a PhD if teaching is the goal.

The **MA (Master of Arts)** degree is usually a two-year graduate program requiring completion of a comprehensive exam or written thesis. The MA degree tends to be research-oriented or academically oriented and often leads to further study toward a PhD.

The **MS (Master of Science)** degree is similar to the MA, but the curriculum may include courses not normally in the MA curriculum, such as information technology, math or science. *Usually leads to:* Teaching at community college level; administrative work; or the PhD. **Sometimes leads to:** Professional work as an administrator, dramaturg or actor.

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

The **MFA (Master of Fine Arts)** is intended as a terminal degree for those planning to work or teach in theatrical production. Programs of study usually include specializations in theatre administration, scenic, costume and lighting design, technical direction, sound design, dramaturgy, acting, directing and playwriting. Students usually must complete a creative project, written report and/or comprehensive exams. *Usually leads to:* Professional work. **Sometimes leads to:** Teaching at the college or university level; the PhD.

The **PhD (Doctor of Philosophy)** is a terminal degree for researchers and academically oriented students. PhD students usually participate in production, although this is not always required. According to NAST’s *Advisory for Students Considering the PhD in Theatre*, “PhD programs vary with regard to structure. Some programs are built around a clear set of curricular requirements. Others are more individualized.” *Usually leads to:* Teaching at the college and university level.

Hardy Koenig, SETC’s manager of educational theatre services, also teaches at the University of North Carolina at Greensboro.
From Classroom

Internships, Apprenticeships Offer Opportunity

by Ray Paolino

At age 13, Michelangelo (Buonarroti), widely regarded as one of the giants of Western art, served as an apprentice in Florence at the studio of Domenico Ghirlandaio. It was here that he learned the technique of fresco painting, which served him well during his assignment on the Sistine Chapel at St. Peter’s Basilica in Rome. Famed American conductor Leonard Bernstein, composer of West Side Story, served an apprenticeship at the renowned Tanglewood Music Center, under the tutelage of master conductor Serge Koussevitzky of the Boston Symphony Orchestra.

While opportunities available for university theatre students are not quite as illustrious as those cited above, more and more professional theatres have recently begun to see the advantages of using interns. Many artistic and producing directors around the nation are committed to helping the next generation of artists move into the profession. As a result, internships or apprenticeships are more numerous than ever. College theatre students or recent graduates can gain a toehold into the profession by working alongside established professional artists and craftspeople in all areas of the theatre.

To get a picture of the opportunities available to students, Southern Theatre recently conducted a survey of SETC member professional theatres and other professional theatre companies in the SETC database about their internship and apprenticeship programs. See the chart on Pages 12-13 for basic information provided by the 22 respondents, and visit the “publications” area on the SETC website (or type in www.setc.org/publications/docs/st_2010_winter_chart.pdf) for more detailed information on these programs.

What I learned during my internship...

Education/Sound Intern, Actors Theatre of Louisville, 2008-09

I was lucky to do a semester of education work and a semester of sound, and from the internship, I made the decision to fully pursue sound design. My internship at Actors Theatre of Louisville afforded me the opportunity to work with state-of-the-art equipment and to learn from some of the leading sound designers in the country. It rounded out my college education (a liberal arts one) by filling in all the gaps in my knowledge about sound. Before I came to Actors, I didn’t know how to EQ a microphone, design a system or use a digital board because most of my experience was as a designer of straight plays. Now I can do all those things with confidence. And, I got to be on staff for the Humana Festival and be a part of one of the most prestigious new play festivals in the country. Pretty amazing.

STOWE NELSON

HOMETOWN: Gastonia, NC
EDUCATION: BA, English (Minor: Theatre) Wake Forest University, Winston-Salem, NC, 2008
CURRENTLY: Sound technician, Actors Theatre of Louisville, contracted for 2009-10 season
Apprentice or Intern?
There are slight differences between internships and apprenticeships.

An apprenticeship usually provides advanced training that occurs while a person is working practically and is designed to prepare a new generation of craftsmen, artists or practitioners. The assumption is that the apprentice is profession-ready and fully trained. Very few theatres surveyed offer apprenticeships in anything other than acting.

Internships, more of a learning experience, usually provide college students (or recent graduates) with additional training in their chosen field and allow them the opportunity to network, sometimes earning school credit in the process. Consequently, a good number of theatres offer master classes to their interns. Interns also have the opportunity to work alongside established professionals in their chosen area.

Internships seem to be the more popular offering, based on the survey responses.

What Fields Offer Opportunities?

Theatres surveyed listed more than 30 specialty areas in which they offer internships. The areas that have the most opportunities, according to the survey, are tech theatre (82% of theatres surveyed) and stage management (86% of theatres).

However, some theatres offer opportunities in numerous areas. For example, at Actors Theatre of Louisville, internships are also offered in directing, education, dramaturgy, development, graphic arts, public relations, arts administration and events management. The Wolftrap Foundation in Virginia has internships in Web communications, publications, accounting and marketing.

While many theatres offer internships in acting (59%), only half that number (27%) offer internships in design areas. There may be (Continued on Page 10)

What I learned during my internship...
Performance Intern, Lexington Children’s Theatre, 2008-09

My internship with LCT was different from my university training in that it was up to me to make more of my own discoveries. At school, my professors would help me connect the acting techniques I was learning in class to opportunities to apply them in the shows we rehearsed for our mainstage. I was pleased to find that my previous training enabled me to make these connections and to enjoy several epiphanies. I wished that my professors were there, to see how I was continuing to grow! My internship with LCT is opening professional doors for me, especially in the realm of Theatre for Young Audiences. I have just been offered an acting position with a Seattle-based, touring children’s theatre company. The additional training I received from the highly physical roles that I played on LCT’s mainstage informed the successful choices that I made during that audition.

SUSAN SMOOTS
HOMETOWN: Renton, WA
EDUCATION: BA, Theatre, Oklahoma Baptist University (Minor: Music), 2008
CURRENTLY: Acting in StoryBook Theater’s production of Snow White; and serving as costume intern with Taproot Theatre (in Washington state)
some economic rationale to that discrepancy since theatres may be less apt to allow a neophyte designer the budget and opportunity to design a whole play, as opposed to offering a small role for an actor.

**Budget Issues:**

**Costs and Compensation**

Let’s consider some of the practical elements of interning. Does it cost anything to be an intern? Do interns receive compensation or housing? None of the theatres surveyed reported that their interns are charged tuition or fees for their position. However, interns most likely will have financial demands regarding housing, food and basic living costs.

The good news is that all but one of the theatres surveyed offer some kind of compensation to the intern or apprentice. The range of compensation varies widely and goes from a low of “a weekly meal allowance” to a high of “$200 per week plus room and board” at the Papermill Theatre in New Hampshire. Some theatres offer combinations of tuition grants at local colleges, meal allowances and housing assistance.

Nearly 75% of the theatres provide some sort of assistance in housing. For example, the Virginia Shakespeare Festival in Williamsburg provides mostly private, one-person studio apartments with high-speed Internet access, located just two blocks from the theatre. Theatre West Virginia in Mabscott offers free housing in a shared room, plus two meals a day, six days of the week, and access to a stocked kitchen for breakfast. Four of the theatres are located near college campuses and offer free accommodations in dormitory-style living. Several of those not providing housing provide assistance to interns in locating affordable housing.

**Education:**

**Classes for Interns**

What can an intern or apprentice expect in formal training? Of course, the whole principle of interning is learning by doing, but half the theatres in the survey reported that master classes are available at no cost to interns.

Flat Rock Playhouse in North Carolina offers a wide and deep selection of classes in three basic areas: 1) pre-professional classes on headshots, resumes, agents, Actors’ Equity membership and auditioning; 2) continual skills classes in voice, dance, monologues, scene study, stage combat, improv and acting for the camera; and 3) hands-on training in the various technical shops/crews as interns work with profes-
sional staff members.

**Florida Repertory Theatre** in Fort Myers provides master classes led by guest artists on a semi-regular basis but emphasizes real-world experience and production as the most effective way to integrate young artists into the profession.

At the **Walnut Street Theatre** in Philadelphia, “apprentices receive seminars with each department head and monthly ‘lunch and learn’ activities.”

**Work Commitment:**

**Hours and Contracts**

One element that remains fairly consistent among the theatres surveyed is the typical work week. About 75% of the theatres ask for a weekly commitment of 40 or more hours, up to a high of 60 hours. Only a few theatres report half-time positions (20 hours), and a couple offer variable arrangements.

For example, **Haywood Arts Regional Theatre** in North Carolina custom tailors a schedule for the intern candidate. Others cite the needs of a particular department or area that will determine a schedule. Potential interns should note that the demands of these hours will likely prevent them from supplementing their stipend with an outside part-time job.

What is the length of a typical intern contract? Again, there is a range of responses to this issue. **Olney Theatre Center** in Maryland requires a 12-month commitment. On the other end of the scale, **Virginia Shakespeare Festival** books interns for only eight weeks. Generally speaking, theatres that have shorter contracts (2-4 months) usually run their programs during the summer. The majority of theatres, however, run their intern programs for six to 10 months, covering a full season from fall to spring. Intern applicants should look carefully at each theatre’s schedule before applying.

(Continued on Page 14)
<table>
<thead>
<tr>
<th>Theatre Name</th>
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<th>Website</th>
<th>Interns/Apprentices in*</th>
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<td>Yes</td>
<td>37-45 weeks</td>
<td>40</td>
<td>No</td>
</tr>
<tr>
<td>Yes</td>
<td>3 or 12 months</td>
<td>40-60</td>
<td>Yes</td>
</tr>
<tr>
<td>Yes</td>
<td>12 weeks</td>
<td>40+ or 24</td>
<td>No</td>
</tr>
</tbody>
</table>

**MORE INFORMATION:**
Please visit the Publications area on the SETC website, or type in www.setc.org/publications/docs/st_2010_winter_chart.pdf for an expanded version of this chart, including comments from theatres on qualities they seek in apprentices and interns. Companies included in this chart responded to a survey sent to all SETC member companies, as well as to other professional companies in the SETC database.

* KEY FOR APPRENTICE AND INTERN OFFERINGS:*
D=Design
A=Acting
T=Tech
SM=Stage management
Dr=Dramaturgy
TM=Theatre management
Di=Directing
E=Education
De=Development
M=Marketing, PR
Ad=Administration
IS=Information Services
CW=Children Workshops
O=Other
Getting an Internship: What Qualifications Do You Need?

Theatres vary in their expectations of an intern’s qualifications. Those who prefer applicants with a college degree mention the BA and BFA degrees as most desirable. Several theatres are not concerned with the type of degree. One of those is the Barter Theatre in Abingdon, VA, whose staff says that the degree is less important to them than the strengths and willingness of an applicant. Almost half the theatres don’t require a degree but will accept interns who are currently pursuing an undergraduate degree.

What qualities or experiences do theatres value when looking at applicants? A thread that consistently runs through the responses is that of collaboration and ensemble work. Theatres expect interns to “play well with others.” Additionally, most theatres expect a strong work ethic and high level energy from their interns.

Actors Theatre of Louisville reports that “acting apprentices spend the season developing several original works, so the most important quality is an ability to collaborate. Talent and training are also very important as this is a highly competitive program.”

Lexington Children’s Theatre in Kentucky has more specific requirements and responds that interns need to “show respect I n Louisville, I was able to understand how all aspects of the theatre worked, which will allow me to be a better informed artist in the future, ideally easily employable by such an institution or one like it. I was able to form friendships – with my fellow apprentices and interns, the staff at ATL and the visiting artists – that will be fulfilling for years to come. From a professional standpoint, the contacts and networks of people have already been amazingly helpful in forging my own career path after leaving ATL. You are treated as professional. The classroom has now been brought into the real world, and that is what you want. Theory is turned into practice. This was not a training program like graduate school might be for someone. This is a place where one is able to learn the ropes in a somewhat structured environment, very safely.
for children as individuals and artists. We look especially for candidates with a vested interest or previous experience in theatre for youth and education programs.”

Flat Rock Playhouse notes that its apprentice company needs “people who sing, act and dance since they get to perform in mainstage musicals. All students must have or desire an appreciation, understanding and respect for all areas of the theatre.”

Centerstage, in Baltimore, MD, expects a bit more than most and prizes some experience outside of academics in professional theatre, whether in summer stock or at a resident theatre.

The Hippodrome Theatre in Gainesville, FL, would like to see a college degree in the area in which the internship will be awarded. The Hippodrome also cites multi-tasking as a desired quality and says that computer skills in Word, Excel, PowerPoint and Photoshop are a plus for an applicant.

Other theatres desire traits such as focus, drive, problem-solving ability, commitment, superior talent level, passion, self-motivation, dependability, time management skills, a desire to learn and bravery. Networking:

What Contacts Will You Make?

Interns and apprentices can expect to have regular working relationships (Continued on Page 16)
with professional artists, according to 95% of theatres queried. This arrangement will have immediate impact on an intern’s craft and knowledge and could lead to developing valuable contacts in networking for the future.

**Florida Rep** reports that the stage management intern, for example, works in rehearsal and performance as the assistant stage manager (ASM) season-long, with up to four guest Actors’ Equity Association (AEA) stage managers, as well as with Florida Rep’s directors, designers and company of actors. Florida Rep’s production interns spend their time in the shop, on the deck and in performance with the theatre’s production staff, guest designers and stage managers. Acting interns spend a portion of their time in shows on the main stage, forming relationships with stage managers, directors and designers.

**Actors Theatre of Louisville** has an open rehearsal policy that allows anyone to observe any rehearsal at any time. Their acting interns have audition sessions with every visiting director.

**Barter Theatre** interns in all departments have regular contact with professional artists and work alongside them to assist and sometimes lead projects.

At **Flat Rock Playhouse**, acting apprentices work with Equity actors in classes as well as in private audition monologue, voice, dance and scene work. Some technical interns are given the opportunity to design with professional artist supervision. Teaching interns work constantly with their professional colleagues.

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**JENN WILLIAMS**

**HOMETOWN:** Hiawassee, GA

**EDUCATION:** AA, Theatre, Gainesville State College, 2006

**CURRENTLY:** Props Assistant, Flat Rock Playhouse

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**What I learned during my internship...**

**Props Intern, Flat Rock Playhouse, May-November 2008**

In 2008, I was given the opportunity to work with Paul Feraldi at Flat Rock. I was the props assistant intern, and this position changed my life. When I discovered props, I knew what I wanted to do for my career. After my internship ended, I decided to take a few classes at Gainesville State College. My main goal was to be the Props Master for one of their spring shows. It was a wonderful semester for growth from a design standpoint. I have now returned to a second year at Flat Rock, simply for the opportunity to work beside Paul Feraldi. He is so patient and willing to teach in the process of a hectic build, and working with him I learn something new every day. I truly love the Rock, because I have been able to grow artistically, spiritually and mentally, and I hope to continue that growth in the following year.
faculty of actors, dancers and teachers.

This is the “big-bang” of interning: the day-to-day communication and interaction between seasoned professionals and the neophyte.

**Equity and Placement Programs: What Can You Expect?**

For acting interns and apprentices, some theatres (45%) offer the opportunity to participate in the Equity Membership Candidacy program, a system whereby young actors earn points toward Actors Equity, the professional stage actors’ union. An actor can earn one point per week worked at a theatre offering this program. After earning a total of 50 points, an actor is then eligible, but not mandated, to join AEA after paying the standard initiation fee.

Some theatres in the survey (41%) even go so far as to offer placement activities for their interns into the profession—opportunities such as acting showcases, designer portfolio reviews or interviews.

**Actors Theatre of Louisville** seems to take the lead in this area, arranging for over two dozen guest agents and directors to view a showcase performed by acting apprentices during the Humana Festival. Apprentices also perform a fully produced show that is well-publicized during the festival. The interns also get interviews with every visiting artistic director and managing director, as well as any hiring professional, that attends the Humana Festival.

**Barter Theatre** will help facilitate interns’ attendance at conferences and auditions when possible and help with preparation for such. They also arrange on-site showcases and resume help if desired.

**Flat Rock Playhouse** provides a showcase at the end of summer for acting apprentices and arranges for industry professionals to interview or view portfolios of technical interns. They are “committed to helping their students transition into the outside, professional world.”

**Advantages of Internship/Apprenticeship Programs**

When asked to describe their strengths, theatres struck a common chord in highlighting the practical and professional aspects of their programs. Theatre after theatre cited the opportunity provided to work alongside professionals, learn through practical efforts and receive an entry-level job in the profession.

Examples include **Cape Fear Regional Theatre**, in Fayetteville, NC, which reports that interns work with Broadway actors and directors with significant credentials.

**Haywood Arts Regional Theatre** in Waynesville, NC, says that its internship is a professional position designed to provide a springboard to a career and to create a legacy for the next generation.

**Lexington Children’s Theatre** says that interns get hands-on immersion in all departments and are treated as equals and staff members. Many of their current full-time staff and actors began as interns.

Similarly, the **Kentucky Repertory Theatre** at Horse Cave says that interns work with professionals from around the country in their fields, obtaining real-world experience of life in the theatre.

Many of the theatres surveyed report that interns have as much room for growth as they desire. Interns in several companies have opportunities to produce performances, design shows or manage companies, allowing them to further explore individual areas of interest. **Barter Theatre** promises that interns will “be pushed to learn more than you thought you could.”

So, is it a good idea to pursue an internship or apprenticeship? The answer depends on your educational and career goals. But it’s clear that these programs offer opportunities for students to further their skills and make important connections. If you’re interested, do your research. Peruse the chart included with this article and the more detailed chart online. Contact theatres. Who knows? An internship or an apprenticeship might be the transforming experience you need to become the theatre world’s next Michelangelo.

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Ray Paolino is head of MFA acting and director of theatre at the University of Georgia. He is a member of the Southern Theatre Editorial Board.
To schedule an audition or to learn more about the School of Theatre Arts, contact the Theatre Recruiting Office:
309-556-3944 or theatre@iwu.edu.

www.iwu.edu/theatre
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501-227-5063; 011 39 0575 294; lbrown@del-arte.org; www.del-arte.org

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404-471-6250; dt Thompson@agnesscott.edu
www.agnesscott.edu

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PO Box 271
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334-229-6929; t Stewart@alasu.edu
www.alasu.edu/CVPA/default.aspx

AMERICAN MUSICAL AND DRAMATIC ACADEMY (AMDA)
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Contact: LA: Eric Thompson, 866-374-5300; ethompson@amda.edu; NY: Mark J. Brooks, 800-367-7908 x3305; mbrooks@amda.edu
www.amda.edu

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316 Boulevard
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Degrees: BA: Theatre, Musical Theatre
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Contact: Deborah McEniry
864-231-2153; dm Mceniry@andersonuniversity.edu
www.andersonuniversity.edu

APPALACHIAN STATE UNIVERSITY
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PO Box 32123
Boone, NC 28608
Degrees: BA: Theatre Arts (Design/Technology, General, Performance), Dance Studies; BS: Teaching Theatre Arts, K-12; Minors: Theatre Arts, Dance
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Contact: Marianne Adams, Chair
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Contact: Heather Baird, Director of Education and Recruitment
212-691-5919; h Baird@atlantictheater.org
www.atlanticacting school.org

AUGUSTA STATE UNIVERSITY
Department of Communication
2500 Walton Way
Augusta, GA 30904
Contact: Douglas Joiner
706-667-4027; dj oner@asu.edu
www.aug.edu/communications/

AUBURN UNIVERSITY
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334-844-4748; l arocq@auburn.edu
http://media.cla.auburn.edu/theatre

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420 W. Main St.
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Degrees: BA: Theatre; BA or BS: Theatre with Teacher License; BA: English/Theatre with or without Teacher License
Profile: Averett has a small, energetic and extremely active theatre department where students are offered a variety of opportunities to learn their craft. Students are guided by a dedicated professional faculty.
Contact: Jackie Finney
434-791-5710; jackie.finney@averett.edu; www.averett.edu

BALL STATE UNIVERSITY
Department of Theatre and Dance
2000 W. University Ave.
Muncie, IN 47306
Degrees: BFAs: Musical Theatre, Acting; BAs or BSs: Dance, Design and Technology, Directing, Stage Management, Theatre Education, Theatrical Studies
Profile: Ball State University’s Department of Theatre and Dance is a totally undergraduate program for the serious theatre and dance student. Its nationally recognized degree programs provide quality, conservatory-style training in a liberal arts setting, preparing talented students for professional careers or graduate study. The degrees are fully accredited by the National Association of Schools of Theatre and National Association of Schools of Dance.
Contact: Bill Jenkins, Chair
765-285-8740; w jenkins@bsu.edu
www.bsu.edu/theatre/

BELHAVEN COLLEGE
1500 Peachtree St.
Jackson, MS 39202
Degrees: BA: Theatre, Theatre Performance, Theatre Production, Theatre Ministries
Profile: Belhaven College Theatre teaches students through classical training grounded in a Christian Biblical world view. Our liberal arts approach aids students in being well-rounded individuals, as well as qualified professionals.
Contact: Joseph Frost, Chair of Theatre
601-874-6148; j frost@belhaven.edu
www.belhaven.edu/theatre/default.htm

BELMONT UNIVERSITY
1900 Belmont Blvd.
Nashville, TN 37212
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336-517-2302; swillis@bennett.edu
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Mount Berry, GA 30165
Degrees: BA: Theatre, Musical Theatre
Profile: The Berry College theatre program provides quality theatre arts training in a broad-based liberal arts setting.
Contact: Dr. John Countryman
706-236-2258; jcountryman@berry.edu
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Contact: Michael Flowers, Department Chair
205-226-4783; mflowers@bsc.edu
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Degrees: BA, BS: Theatre Arts with Concentrations in Performance and Production
Profile: The Department of Theatre Arts at Bradley University, a NAST-accredited comprehensive educational theatre program, is nationally recognized for its commitment to excellence in creative expression and scholarship, especially in the area of intermedial performance and for providing a multifaceted educational experience within a nurturing, student-focused environment.
Contact: George Brown, Department Chair
309-677-2660; theatre@bradley.edu
http://slane.bradley.edu/theatre-arts

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Contact: James Taulli, Department Chair
657-278-3628; jtaulli@fullerton.edu
www.fullerton.edu/arts/theatredance

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6001 N Yates Rd.
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Degrees: BA: Theatre Studies, Musical Theatre, Production
Profile: Stritch’s Theatre Department offers individual attention and discipline for students. Students have opportunities to enhance their skills in any aspect of the theatre profession. Performance and design experiences prepare students for graduate study or professional auditions/opportunities. Many summer and professional internships available with theatre companies based in Illinois, Minnesota and Wisconsin.
Contact: Wesley Shaver
412-410-4528; wshaver@stritch.edu
www.stritch.edu

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School of Drama
5000 Forbes Ave.
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Profile: The School of Drama presents an intense conservatory training ground for students who want consistent individual attention leading to a career in professional theatre. A faculty of professional designers and technicians provides a hands-on education.
Contact: Richard Block
412-268-7219; rblock@andrew.cmu.edu
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www.catawba.edu/academic/theatrearts/

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707-686-5663 x27; joe@dellarte.com  
www.dellarte.com  

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304-637-1360; darasa@davisandelkins.edu  
www.davisandelkins.edu  

**DAVIDSON COLLEGE**  
PO Box 7141  
Davidson, NC 28035  
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**Contact:** Ann Marie Costa, Chair  
704-894-2578; ancosta@davidson.edu  
www.davidson.edu  

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74 College Rd.  
Lewiston, ME 04240  
**Degrees:** BA in Drama; BA in Theatre; MA in Acting  
**Profile:** Theatre degrees at Bates are designed to teach theatre students the craft of acting, directing and design as well as theatre history, theory, criticism and criticism.  
**Contact:** Karen Hays, Theatre/Arts Director  
207-786-6258; khays@bates.edu  

**CBU THEATRE ARTS DEPARTMENT**  
2000 W. Western Ave.  
Los Angeles, CA 90024  
**Degrees:** BA in Performance; BA in Theatre Directing; MFA in Acting  
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**Contact:** Andrew Trend, Chair  
213-396-4100; trenda@cbu.edu  

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**Contact:** Simon Finlay, Chair  
860-832-2106; sfinlay@ccsu.edu  

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**Degrees:** BA: Drama, Theatre; MFA: Acting  
**Profile:** The Department of Theatre, School of Fine Arts offers a Bachelor of Arts in Theatre and a Master of Fine Arts in Acting.  
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423-697-3246; joe@dellarte.com  
www.dellarte.com  

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216-687-2202;  
ml.mauldin@csuohio.edu  
www.csuohio.edu/theater  

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www.darton.edu  

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Elkins, WV 26241  
**Degrees:** BFAs: Acting/Directing, Design/Technical, Physical Theatre  
**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  

**CONVERSE COLLEGE**  
580 E. Main St.  
Spartanburg, SC 29302-0006  
**Degrees:** BA: Theatre  
**Profile:** As a single-gender institution, we are able to focus on providing strong roles and training for women in the theatre.  
**Contact:** John Bald  
864-596-9067; john.bald@converse.edu  
www.converse.edu  

**D-5**  

**DAVIDSON COLLEGE**  
PO Box 7141  
Davidson, NC 28035  
**Degrees:** BA: Theatre; Minor: Theatre  
**Profile:** The Department of Theatre serves the students by teaching and creating theatre as a discipline in the context of a traditional liberal arts institution.  
**Contact:** Ann Marie Costa, Chair  
704-894-2578; ancosta@davidson.edu  
www.davidson.edu  

**CLARK ATLANTIC UNIVERSITY**  
Department of Theatre  
PO Box 261954  
Myrtle Beach, SC 29579  
**Degrees:** BA: Theatre; BFAs: Expected Fall 2010 in Musical Theatre, Acting, Design/Technology, Physical Theatre  
**Profile:** Professional training by professional actors, designers and technicians. Now accepting a limited number of future theatre artists to train in our four-year, rigorous program. Auditions and interviews required for the professional programs.  
**Contact:** Kenneth J. Martin, Chair, Department of Theatre  
843-349-6559; kmartin@coastal.edu  
www.coastal.edu/theatre  

**COASTAL CAROLINA UNIVERSITY**  
Department of Theatre  
PO Box 261954  
Myrtle Beach, SC 29579  
**Degrees:** BA: Theatre; BFAs: Expected Fall 2010 in Musical Theatre, Acting, Design/Technology, Physical Theatre  
**Profile:** Professional training by professional actors, designers and technicians. Now accepting a limited number of future theatre artists to train in our four-year, rigorous program. Auditions and interviews required for the professional programs.  
**Contact:** Kenneth J. Martin, Chair, Department of Theatre  
843-349-6559; kmartin@coastal.edu  
www.coastal.edu/theatre  

**COLUMBUS STATE UNIVERSITY**  
www.columbusstate.edu  
**Degrees:** BA: Theatre Arts; BFAs: Theatre Arts (with concentrations in professional actor training, musical theatre, stage management, theatre design and production and theatre for youth), Theatre Arts Education, Dance Performance (concentrations in ballet, contemporary and jazz), Dance Education  
**Profile:** Our programs emphasize real-world practical preparation. Our grads are ready to go to work and compete in the professional theatre, film and entertainment world at any level.  
**Contact:** Karen Jarman, Administrative Assistant  
252-328-6390; theatre@ecu.edu  
www.ecu.edu/theatredance  

**EAST TENNESSEE STATE UNIVERSITY**  
Division of Theatre and Dance  
Box 70626  
Johnson City, TN 37614  
**Degrees:** BA: Theatre, with professional, conservatory approach; MA: Professional Communication, with theatre emphasis  
**Profile:** ETSU offers the best of professional training in a liberal arts setting. Students work closely with working SAG/AEA/AFTRA professionals, leading to jobs in the profession and/or positions in first-rate MFA programs.  
**Contact:** Pat Cronin, Director, or Kimberly Eaton, Executive Aide  
423-439-6511  
croninp@etsu.edu; eatonk@etsu.edu  
www.etsu.edu/theatre
EASTERN KENTUCKY UNIVERSITY
521 Lancaster Ave., Campbell 306
Richmond, KY 40475
Degrees: BA
Profile: EKU Theatre is committed to providing students a comprehensive theatre studies program and experience. Small class sizes afford a wealth of opportunity as coursework, coupled with “hands-on” application, promote the exploration of all of theatre’s elements: acting, directing, design, tech, management, history, literature, dance and education.
Contact: James R. Moreton, Program Coordinator
859-622-1315; james.moreton@eku.edu
www.theatre.eku.edu

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

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

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

FLORIDA ATLANTIC UNIVERSITY
777 Glades Rd.
Boca Raton, FL 33431
Degrees: BA: Theatre; BFA: Acting; MFAs: Acting, Design/Production
Profile: We are a professional faculty in a thriving theatre program in the heart of Florida’s professional theatre district.
Contact: Gvozden Kopani
561-297-3810; theatre@fau.edu
www.fau.edu/theatre

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

FLORIDA SCHOOL OF THE ARTS
5001 St. Johns Ave.
Palatka, FL 32177
Degrees: AAs: Acting, Dance; As: Dance Entertainment, Musical Theatre, Production Design, with specializations in Costume Design, Scenic/Lighting Design and Stage Management
Profile: A two-year professional arts school offering practical, creative and “hands-on” instruction in the classroom and onstage to a small student body.
Contact: Alan Hentschel, Dean
386-312-4300; alanhentschel@sfrc.edu
www.floarts.org

GEORGE WASHINGTON UNIVERSITY
800 21st St. N.W., Suite 227
Washington, DC 20052

FRANCIS MARION UNIVERSITY
Department of Theatre
PO Box 100547
Florence, SC 29501-0547
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
Contact: Michele Diamonti
850-644-7235; mdiamonti@admin.fsu.edu
www.theatre.fsu.edu

GAINESVILLE THEATRE ALLIANCE
PO Box 1358
Gainesville, GA 30503
Contact: James Hammond
678-717-3624; jhammond@gsc.edu
www.gainesvilletheatrealliance.org

FLORIDA STATE UNIVERSITY
Tallahassee, FL 32306
Degrees: AA: Theatre; AS or AAS: Theatre Technology
Profile: Whether seeking a two-year degree with an emphasis in performance or an emphasis in technical theatre, students study and perform in a superb facility with one of the best scholarship programs in the Southeast.
Contact: Ken McCulough or Johnny Pettigrew
904-646-2042; 904-646-2421;
kmcculou@fscj.edu; jpettegr@fscj.edu
www.fccj.edu

GEORGE WASHINGTON UNIVERSITY
800 21st St. N.W., Suite 227
Washington, DC 20052

WILLIAM & MARY
804-229-1000; studentservices@wm.edu
www.wm.edu
Contact: Ed Simpson, Chair of Theatre 336-841-4548; esimpson@highpoint.edu www.theatre.highpoint.edu

HUNTINGTON UNIVERSITY 2303 College Ave. Huntington, IN 46750

Degrees: BAs: Theatre, Theatre Performance, Theatre Design/Technology
Profile: HU’s Theatre Department will provide for you a creative, thoughtful and challenging environment in order that you may discover your artistic potential while attending this nationally recognized Christian liberal arts college.
Contact: Jay Duffer, Department Chair 260-359-4257; jduffer@huntington.edu www.huntington.edu/theatre

ILLINOIS STATE UNIVERSITY

School of Theatre Normal, IL 61790

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

ILLINOIS WESLEYAN UNIVERSITY

School of Theatre Arts 2 Ames Plaza East, PO Box 2900 Bloomington, IL 61701

Degrees: BA: Theatre Arts; BFAs: Acting, Design/Tech, Music Theatre
Profile: IWU theatre students receive pre-professional training in a liberal arts setting, and frequently work individually with professors while developing artistry as theatre practitioners.
Contact: Bernadette Brennan 309-556-3944; brennanb@iwu.edu www2.iwu.edu/theatre/index.shtml

INDIAN RIVER STATE COLLEGE

3209 Virginia Ave. Fort Pierce, FL 34981

Degrees: AA, with concentration in Performance Theatre, Musical Theatre or Technical Theatre; AS: Entertainment Technology/Technical Theatre
Profile: The Theatre Arts Program at Indian River State College offers students a comprehensive two-year, pre-professional theatre training program that integrates acting, dance, vocal training, theatre history and criticism while providing an unparalleled number of performance opportunities. Small classes and an aggressive production schedule provide a high quantity of faculty/student interaction and encourage individualized learning. IRSC Theatre enjoys a unique informal partnership with Riverside Theatre that provides selected technical theatre students the invaluable opportunity to experience the Equity theatre environment.
Contact: David Moberg 772 462-7696; dmoberg@irsc.edu www.irsc.edu

INDIANA UNIVERSITY

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

Degrees: BAs: Theatre, Theatre Education; BFA: Musical Theatre; MFAs: Acting, Directing, Costume Design, Lighting Design, Scenic Design, Theatre Technology, Playwriting; MAs and PhDs: Theatre History and Criticism
Profile: In addition to an outstanding faculty, the Department of Theatre and Drama at Indiana University has over 25 guest artist and scholars on campus each year. The department also operates a professional summer theatre – The Brown County Playhouse.
Contact: Jonathan Michaelsen 812-855-4502; jmichael@indiana.edu www.theatre.indiana.edu

GULF COAST COMMUNITY COLLEGE

5230 W. Highway 98 Panama City, FL 32405

Degrees: AA
Profile: Transfer program in acting, musical theatre or design/technical theatre with two excellent venues: a 508-seat proscenium stage and a black box space.
Contact: Jason Hedden 850-769-1551; jhedden@gulfcoast.edu www.gulfcoast.edu

HARDING UNIVERSITY

Theatre Department PO Box 10765 Searcy, AR 72149

Contact: Britton Lynn 501-279-4125; blynn1@harding.edu www.harding.edu/Theatre

HIGH POINT UNIVERSITY

833 Montlieu Ave. High Point, NC 27262

Degrees: BAs: Performance, Technical Theatre
Profile: The theatre program at HPU offers comprehensive theatre training in a liberal arts setting with highly qualified faculty and staff working professionally in their field.
Contact: Mary Fran Crook, Assistant Professor 318-274-2892; crookm@gram.edu; www.gram.edu

GRAMBLING STATE UNIVERSITY

815 W. Market St. Grambling, LA 71245

Contact: Dr. William R. Lewis 336-334-4822 x2496; wrlewis@gtcc.edu

GULF COAST COMMUNITY COLLEGE

5230 W. Highway 98 Panama City, FL 32405

Degrees: AA
Profile: Transfer program in acting, musical theatre or design/technical theatre with two excellent venues: a 508-seat proscenium stage and a black box space.
Contact: Jason Hedden 850-769-1551; jhedden@gulfcoast.edu www.gulfcoast.edu
& Training Program Directory

LYNCHBURG COLLEGE
1501 Lakeside Dr.
 Lynchburg, VA 24501

Degrees: BA: Theatre with emphases in performance, design-technical theatre or general studies

Profile: New TV and dance facilities, as well as a full student Studio Theatre series complement our classical, contemporary and musical training/productions.

Contact: Jeff Wittman, Chair
434-544-8349; wittmanj@lynchburg.edu
www.lynchburg.edu/theatre

LYON COLLEGE
2300 Highland Rd.
 Batesville, AR 72501

Contact: Michael Counts
870-307-7511; mcounts@lyon.edu
www.lyon.edu/academic/programs/finarts/theatre.aspx

MARS HILL COLLEGE
100 Athletic St.
 Mars Hill, NC 28754

Degrees: BA: Theatre; BFA: Musical Theatre

Profile: Mars Hill College offers NAST-accredited degrees in a small liberal arts setting and is affiliated with SART, a professional summer repertory theatre.

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

MARSHALL UNIVERSITY
One John Marshall Dr.
 Huntington, WV 25755

Degrees: BFA: Performance/Production

Profiles: Tuition scholarships available specifically for out-of-state students auditioning at SETC.

Contact: Julie Jackson
304-696-6584; jacksonju@marshall.edu
www.marshall.edu/cofa/theatre/site.asp

MARY BALDWIN COLLEGE
Frederick St.
 Staunton, VA 24401

Degrees: BA: Liberal Arts, with theatre major; BA/MLITT 5-year program; MLITT; MFA: Shakespeare and Renaissance Literature in Performance for men and women in partnership with American Shakespeare Center

Profile: All women's roles in five undergradate productions annually are filled by students. Graduate productions often use the Blackfriars, the only reproduction of Shakespeare's indoor theatre in the world.

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

MEREDITH COLLEGE
3800 Hillsborough St.
 Raleigh, NC 27607

Degrees: BA: Theatre, Musical Theatre, K-12 Teaching Licensure

Profile: Meredith creates for students a laboratory for technical skill development, creative exploration and artistic scholarship as we educate women to excel in the arts.

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

MIDDLE TENNESSEE STATE UNIVERSITY
Campus Box 43
 Murfreesboro, TN 37132

Contact: Rebecca M. Fischer
615-898-2640; rfischer@mtsu.edu
www.mtsu.edu/speechandtheatre

MILLIGAN COLLEGE
PO Box 506
 Milligan, TN 37601

Degrees: BA: Theatre

Profile: Milligan theatre has earned regional and national acclaim. We train students to minister to people through their art and contribute to the richness and beauty of life.

Contact: Richard Major
423-461-8730; rmajor@milligan.edu
www.milligan.edu/theatre

MISSISSIPPI UNIVERSITY FOR WOMEN
1100 College St.
 Box W-70
 Columbus, MS 39701

Degrees: BA: Fine Arts, with theatre emphasis; MFA: Physical Theatre, in cooperation with Academia dell’Arte in Arezzo, Italy

Profile: The MUW Theatre Program offers complete course work in theoretical and practical aspects of the art of making theatre. Hallmarks of the program are a rigorous production schedule, individual attention throughout the training process, and first-rate production values. For details on the MFA, visit: www.dellarte.it

Contact: William Biddy
662-329-7260; wbiddy@as.muw.edu
www.muw.edu/theatre

MISSOURI STATE UNIVERSITY
Department of Theatre and Dance
 901 S. National Ave.
 2008 National Kennedy Center American College Theater Festival.
 Springfield, MO 65897

Degrees: BFAs: Acting, Musical Theatre, Design, Dance; BS: Theatre Education; BA: Performance Studies; MA: Theatre

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: Dr. Kurt Gerard Heinlein
803-417-5442; kurtheinlein@missouristate.edu
www.theatreanddance.missouristate.edu

MILLIGAN COLLEGE
1501 Lakeside Dr.
 Lynchburg, VA 24501

Degrees: BA: Theatre

Profile: Milligan theatre has earned regional and national acclaim. We train students to minister to people through their art and contribute to the richness and beauty of life.

Contact: Richard Major
423-461-8730; rmajor@milligan.edu
www.milligan.edu/theatre

MIDDLE TENNESSEE STATE UNIVERSITY
Campus Box 43
 Murfreesboro, TN 37132

Contact: Rebecca M. Fischer
615-898-2640; rfischer@mtsu.edu
www.mtsu.edu/speechandtheatre

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PO Box 506
 Milligan, TN 37601

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www.milligan.edu/theatre

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1100 College St.
 Box W-70
 Columbus, MS 39701

Degrees: BA: Fine Arts, with theatre emphasis; MFA: Physical Theatre, in cooperation with Academia dell’Arte in Arezzo, Italy

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662-329-7260; wbiddy@as.muw.edu
www.muw.edu/theatre

MISSOURI STATE UNIVERSITY
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 Springfield, MO 65897

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Contact: Dr. Kurt Gerard Heinlein
803-417-5442; kurtheinlein@missouristate.edu
www.theatreanddance.missouristate.edu

MURRAY STATE UNIVERSITY
106 Fine Arts Building
 Murray, KY 42071

Degrees: BA; BS

Profile: We offer hands-on training, varied classroom experiences, six faculty-directed shows per year, study-abroad experiences, student-directed productions and excellent placement after graduation.

Contact: David Balthrop, Chair
270-809-4421
 david.balthrop@murraystate.edu
 www.murraystate.edu

NEW ACTORS WORKSHOP
ANTIOCH UNIVERSITY MCGREGOR
259 W. 30th St.
 New York, NY 10001

Degrees: 2-Year Certificate, offered by New Actors Workshop; MA: Acting, offered by New Actors Workshop in New York City in conjunction with Antioch University McGregor

Profiles: The New Actors Workshop of New York was founded in 1988 by master teachers George Morrison, Mike Nichols and Paul Sills, offering students a certificate of completion upon graduating from the 2-year conservatory program. In 1995, Antioch University McGregor began its association with New Actors, offering the MA through its ILPS program. Both programs offer a unique dual-track curriculum combining Stanislavski-based acting technique with Viola Spolin techniques.

Contact: Kathy Hendrickson, Head Administrator
212-947-1310; newactorsw@aol.com
www.newactorsworkshop.com
NEW YORK CONSERVATORY FOR DRAMATIC ARTS
SCHOOL OF FILM AND TELEVISION
39 W. 19th St.
New York, NY 10011

Degrees: 2-Year Acting Conservatory Certificate, up to 68 transferable college credits; 3-Year Acting Conservatory Certificate, additional 34 transferable credits
Profile: NYCDTA is a demanding and selective acting program. In Year 1, the course load integrates voice, film studies and improvisation with physical movement and camera work. Year 2 moves to the realities of on-camera media, from film to prime-time TV to soap opera to commercials. Students who opt for a 3-year program focus in Year 3 on theatre, with academic study of theatrical history and literature, development of theatrical skills, continued exploration and practical experience through performance.
Contact: Kathy Koch, Director of Admission 212-812-4031; kkoch@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: AFAs: Acting for Film, Filmmaking; MFAs: Acting for Film, Filmmaking, Screenwriting, Producing, Documentary Filmmaking
Profile: A dynamic arts institution offering intensive, hands-on training in all areas of film, including acting for film, and musical theatre.
Contact: Steven Chinni, Director of Admissions 212-674-4300 x138; schinni@nyfa.edu
www.nyfa.edu

NEWBERRY COLLEGE
2100 College St.
Newberry, SC 29108
Contact: Patrick Gagliano
803-321-5620; pgagliano@newberry.edu
www.newberry.edu

NORTH CAROLINA AGRICULTURAL AND TECHNICAL STATE UNIVERSITY
1601 E. Market St.
Greensboro, NC 27411

Degrees: BFA: Professional Theatre, with two options: Acting or Technology
Profile: The vision is to create theatre that reflects the human experience from, though not limited to, an African-American perspective 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@nccu.edu
www.ncattheatre.org

NORTH CAROLINA CENTRAL UNIVERSITY
PO Box 19593
Durham, NC 27707

Degrees: BA: Theatre (Concentrations in Theatre Education, Technical Theatre, General Administration, and Theatre Communications)
Profile: The Department of Theatre offers caring faculty, low student/teacher ratio and opportunities for summer professional work in the department’s collaborative health initiative theatre productions. We are located in North Carolina’s Research Triangle among professional theatre and dance companies, other colleges and universities and numerous cultural art venues.
Contact: Johnny Alston, Chair
919-530-6144; johnalston@nccu.edu
www.nccu.edu/academics/sc/liberalarts/theatrerndrama/

NORTHEAST ALABAMA COMMUNITY COLLEGE
PO Box 159
138 AL Hwy. 35
Rainsville, AL 35986

Contact: Rosemary S. Morgan
256-638-4418 x318; webbm@nacc.edu
www.nacc.edu/nacctheatre/

NOVA SOUTHEASTERN UNIVERSITY
Farquhar College of Arts and Sciences
Division of Performing and Visual Arts
1000 S. University Dr.
Davie, FL 33314

Degrees: BAs: Theatre, Dance, Music, Arts Administration
Profile: NSU offers a full range of performance opportunities in a well-rounded professional setting with coursework in acting, directing, design, dance, and musical theatre. Students are fully prepared for professional theatre careers and graduate study. Professional internships available with the award-winning Prometheus Theatre, NSU’s professional resident company. Facilities: 500-seat proscenium, 130-seat studio theatre, 100-seat black box theatre, 230-seat performance theatre, scene shop, costume shop, design and rehearsal labs in new, state-of-the-art facilities. Scholarships: Performing arts grants available.
Contact: Mark Duncan, Coordinator of Performing Arts/Associate Professor of Theatre
954-262-8094; markdunc@nova.edu
www.fcas.nova.edu/divisions/pva/

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

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

OHIO UNIVERSITY
School of Theater
307 Kent Hall
Athens, OH 45701

Degrees: BA: Theatre; BFA: Production Design and Technology, Theater Performance, Playwriting, Stage Management; MA: Theater History and Criticism; MFAs: Acting, Production Design and Technology, Directing, Playwriting
Profile: Training program that attracts students who are serious about a life in professional theatre. Four to five mainstage productions as well as numerous lab shows, play readings and studio productions. Seabury Quinn, Jr., Playwright’s Festival, part of mainstage season, is a week of original readings from our graduate playwrights. Undergraduates interview/audition for placement in performance/management/playwriting/techni-
cal/design programs in the spring quarter of freshman year. Member U/RTA.

Contact: William Fisher, Director
740-593-4818; theater@ohio.edu
www.ohio.edu/theater

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

Degrees: BAs: Theatre, Musical Theatre, Technical Production and Design

Profile: We are one of the few Christian universities that offer majors in theatre arts, musical theatre, and technical production and design.

Contact: Daniel Gordon
561-803-2486; daniel_gordon@pba.edu
www.pba.edu

Piedmont College
PO Box 10
Demorest, GA 30535

Degrees: BAs: Theatre, Theatre Education (Georgia Teaching Certificate, grades P-12)

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, Chair
706-778-8500 x1320
wgabelhausen@piedmont.edu
www.piedmont.edu

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

Degrees: BA: Theatre; BFAs: Technical Direction, Design, Stage Management, Acting, Musical Theatre

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

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

Radford University
Box 6969 RUSTA
Radford, VA 24142

Degrees: BA or BS: Theatre or Dance

Profile: The theatre program is in the School of Dance and Theatre, which offers comprehensive, four-year undergraduate programs covering all aspects of dance and theatre, with an added cinematic arts component.

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

Randolph College
Theatre Department
2500 Rivermont Ave.
Lynchburg, VA 24503-1555

Degrees: BA: Theatre (with emphasis in acting, directing, design, management or technical production); BFA: (Interdisciplinary) in Theatre with Visual Arts, Dance, Music, Film or Creative Writing

Profile: Randolph College is a small, liberal arts college nestled in the foothills of the Blue Ridge, with vibrant guest artist programs and personalized instruction. Students explore all areas of theatre and collaborate on a fully produced show as part of their capstone experience.

Contact: Ken Parks
434-947-8564; kparks@randolphcollege.edu
http://faculty.randolphcollege.edu/theatre or www.randolphcollege.edu/theatre

Regent University
1000 Regent University Dr.
Cost 211
Virginia Beach, VA 23464

Degrees: BA: Theatre Arts; MA: Theatre (concentrations in Theatre Studies or Theatre Ministry); MFA: Acting (optional concentration in Directing)

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

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

Rollins College
Department of Theatre and Dance
1000 Holt Ave. # 2735
Winter Park, FL 32789

Degrees: BA: Theatre; Minor: Dance

Profile: We offer a liberal arts degree which provides students with a well-rounded education. Students study all aspects of theatre, including directing, performing, musical theatre, design, technical and history/criticism.

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

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

Degrees: BA: Theatre Arts; MA: Theatre (concentrations in Theatre Studies or Theatre Ministry); MFA: Directing, Stage Management, Acting, Design (Set, Lighting, Costumes), Playwriting, Acting, Design (Set, Lighting, Costume Design and Costume Technology), Stage Management

Profile: Rutgers is a professional conservatory program 45 minutes from New York City. Rutgers Theater Company is a resident company of student artists whose work is guided by master teachers and working professionals. Rutgers is committed to having all roles, designs and stage management accomplished by students. Directors and playwrights receive mainstage opportunities in thesis year. New York internships are available in design/tech/SM. BFA actors spend third year in residence at Rutgers Conservatory at Shakespeare’s Globe in London. Designers and stage managers opt for one term in London. BFA and MFA actors have showcases in NYC.

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

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

SEMINOLE COMMUNITY COLLEGE
100 Weldon Blvd.
Sanford, FL 32773
Degrees: AA
Profile: In addition to receiving excellent foundational training in the classroom, students collaborate with guest artists and companies from the central Florida region.
Contact: Paul Luby
407-708-2408; lubyp@scc-fl.edu
www.scc-fl.edu

SETON HILL UNIVERSITY
Theatre Program
1 Seton Hill Dr.
Greensburg, PA 15601
Degrees: BAs: Theatre Arts, Theatre Performance, Music Theatre, Theatre Design and Technology, Theatre Business
Profile: Seton Hill Theatre is built on an outstanding tradition of excellence. The size of our program provides the best mix of professionalism and personal attention. Our new performing arts center opened in fall 2009.
Contact: Terry Brino-Dean, Theatre Program Director
724-552-2934; brinodean@setonhill.edu
www.setonhilltheatre.com

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

SOUTHERN ILLINOIS UNIVERSITY CARBONDALE
Department of Theatre
Mail Code 6608
Carbondale, IL 62901
Degrees: BA; BFA; MArch; MA; MAT; MFA; MUD
Profile: SIUC blends scholarship with practice in an intensive production program and maintains a professional summer stock theatre company.
Contact: Dr. Ronald Naversen
618-453-3076; mav@siu.edu
www.siu.edu/~mcleod

SOUTHERN UNION STATE COMMUNITY COLLEGE
750 Roberts St.
Wadley, AL 36276
Contact: Michael Williams
256-395-2211 x5811; mwilliams@suscc.edu
www.suscc.edu

SOUTHERN UTAH UNIVERSITY
351 W. Center St.
Cedar City, UT 84720
Contact: Shauna T. Mendini, Department Chair
435-865-8185; mendini_s@suu.edu
www.suu.edu/pva/ta

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Los Angeles, CA 90028
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Contact: Johnny Yoder
212-689-0087 x11; johnny@stellaadler.com
www.stellaadler.com

TEXAS CHRISTIAN UNIVERSITY
Department of Theatre
TCU Box 297510
Fort Worth, TX 76129
Degrees: BA: Theatre; BFAs with emphases in Acting, Design, Musical Theatre, Production, Theatre Studies
Profile: TCU offers professional training for undergraduates only in a liberal arts environment at a renowned comprehensive university. Theatre TCU features outstanding faculty and facilities, individual mentorship, low student-faculty ratio, internships in one of the country’s largest professional theatre markets, and the award-winning Trinity Shakespeare Festival.
Contact: Dr. Harry Parker, Chair
817-257-7625; h.parker@tcu.edu
www.theatre.tcu.edu

TEXAS TECH UNIVERSITY
Department of Theatre and Dance
Box 42061
Lubbock, TX 79409
Contact: Fred Christoffel, Department Chair
806-742-3601 x228; fred.christoffel@ttu.edu
www.depts.ttu.edu/theatreanddance

TOWSON UNIVERSITY
Theatre Department
8000 York Rd.
Towson, MD 21252
Contact: Jay Herzog, Department Chair
410-704-2792; jherzog@towson.edu
www.towson.edu/theatre

TROY UNIVERSITY
Department of Theatre and Dance
Malone Hall 132
Troy, AL 36082
Degrees: BS; BA
Profile: Both demanding and nurturing for the undergraduate, Troy offers individualized programs in performance, design, technical theatre, management and education.
Contact: Adena Moree
334-808-6142; theatreanddance@troy.edu
www.troy.edu

UNIVERSITY OF ALABAMA
Department of Theatre and Dance
PO Box 870299
Tuscaloosa, AL 35487
Degrees: BA: Theatre, Dance; MFAs: Acting, Costume Design, Directing, Scenery Design, Technical Direction, Theatre Management/Arts Administration
Profile: UA offers comprehensive academic and practical training on a liberal arts foundation to prepare students for professional success.
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www.as.ua.edu/theatre

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Department of Theatre
ASC 255, 1200 10th Ave. S.
Birmingham, AL 35294-1263
Degrees: BA
Profile: Exclusive focus on the undergraduate student by professional faculty in state-of-the-art facilities with opportunities for undergraduate students to perform and design in mainstage productions.
Contact: Will York, Department Chair
205-934-3236; yorkwill@uab.edu
http://theatre.hum.uab.edu

UNIVERSITY OF ARKANSAS
PO Box 619
Kimpel Hall
Fayetteville, AR 72701
Degrees: BA; MFA
Profile: Extensive coursework accompanied by a challenging season of plays, a dedicated faculty committed to professional standards and individualized attention to students, at a university located in a gorgeous setting.
Contact: D. Andrew Gibbs
479-575-2933; dagibbs@uark.edu
www.uark.edu/depts/drama

UNIVERSITY OF CENTRAL FLORIDA
PO Box 162372
Orlando, FL 32816-2372
Degrees: BA; Musical Theatre, Design/Phil., Stage Management; MA: Musical Theatre; MFA: Acting, Musical Theatre, Design, Youth Theatre
Profile: The MFA programs at UCF are highly selective, rigorous, three-year professional training programs emphasizing both theatre theory and practice.
Contact: Georgia Culp
407-823-4458; gculp@mail.ucf.edu
www.ucf.edu/theatre

UNIVERSITY OF CENTRAL MISSOURI
Department of Theatre
Martin Blvdg., Rm. 113
Warrensburg, MO 64093
Degrees: BA: Theatre; BFAs: Acting, Musical Theatre, Design/Technology, Stage Management; MA: Theatre; MFAs: Acting, Musical Theatre, Design, Youth Theatre
Profile: The University of Central Missouri is a comprehensive regional state university with an enrollment of 12,000 students. The Department of Theatre has eight full-time faculty members, 120 undergraduate majors and 20 graduate students.
Contact: Richard Herman, Chair and Professor of Theatre
660-543-8793; rherman@ucmo.edu
www.ucmo.edu/theatre

UNIVERSITY OF FLORIDA
School of Theatre and Dance
Nadine McGuire Theatre and Dance Pavilion
PO Box 115900
Gainesville, FL 32611-5900
Degrees: BA; General Theatre; BFAs: Performance (Acting, Musical Theatre), Production (Costume Design, Lighting Design, Scene Design), Dance; MFAs: Acting, Costume Design, Costume Technology, Lighting Design, Scene Design; Minors: General Theatre, Production, Dance
Profile: In addition to our regular season performances on-campus each year, our students tour one of our productions internationally every two years.
Contact: Kevin Marshall, Director
352-273-0500; kmarshall@arts.ufl.edu
www.arts.ufl.edu/theatreanddance

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

UNIVERSITY OF HOUSTON
School of Theatre and Dance
133 CWM Center
Houston, TX 77204-4016
Degrees: BAs: Playwriting/Dramaturgy, Dance with emphasis in Choreography, Dance Education, Design and Technology; BFAs: Acting, Theatre Education, Stage Management; MFAs: Acting, Lighting Design, Scenic Design, Costume Design; MAs: Summer MA for Theatre Educators, MA for Scholars
Profile: The School of Theatre and Dance offers a pre-professional training program in the fourth largest city in the U.S. Placement in the program is by audition only. Once placed, students receive individual mentorship, low student/teacher ratio, close proximity to professional theatre, opera and dance companies, including a partnership with the Tony Award-winning Alley Theatre. Prestigious faculty including Tony Award and Pulitzer Prize winners.
Contact: Jackie deMontmollin
713-743-2879; jdemontmollin@uh.edu
www.theatredance.uh.edu

UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN
4-122 KCPA
500 S. Goodwin St.
Urbana, IL 61801
Contact: Brant Pope
217-333-3538; brant@illinois.edu
http://theatre.uic.edu

UNIVERSITY OF IOWA
114 Fine Arts Bldg.
Iowa City, IA 52242-1455
Degrees: BA; MA
Profile: A strong liberal arts undergraduate degree with hands-on training closely tied to classroom. Small department where mentoring is possible. Graduate program is excellent preparation for any PhD program.
Contact: Nancy C. Jones, Chair
515-319-0579; nancy.jones@uiowa.edu
www.uiowa.edu/lit/arts/theatre

UNIVERSITY OF LOUISVILLE
Department of Theatre Arts
2314 S. Floyd St.
Louisville, KY 40229
Degrees: BS: Theatre, Production or Performance; MFA: Acting/Performance; Graduate Certificates: African-American Theatre
Profile: The department trains students in the fine art of theatre, voice, movement, scene study and design, and teaches the historical and literary context of the theatre as a humanist and liberal art.
Contact: Ainda Frye, Acting Chair
502-852-8444; r.frye@louisville.edu
www.louisville.edu/a-t/a

UNIVERSITY OF MARYLAND
Department of Theatre and Dance
1301 College Ave.
Fredericksburg, VA 22401
Degrees: BA: Theatre; Pre K-12 Teacher Licensure in Drama
Profile: Our program allows students flexibility in concentrating in areas of greatest interest while building a strong foundation through a liberal arts education.
Contact: Gregg Stull, Chair, Department of Theatre and Dance
540-564-1980; gstull@umw.edu
www.umw.edu/cas/theatre

UNIVERSITY OF MARY WASHINGTON
Department of Theatre and Dance
1301 College Ave.
Fredericksburg, VA 22401
Degrees: BA: Theatre; Pre K-12 Teacher Licensure in Drama
Profile: Our program allows students flexibility in concentrating in areas of greatest interest while building a strong foundation through a liberal arts education.
Contact: Gregg Stull, Chair, Department of Theatre and Dance
540-564-1980; gstull@umw.edu
www.umw.edu/cas/theatre

UNIVERSITY OF LOUISVILLE
Department of Theatre Arts
2314 S. Floyd St.
Louisville, KY 40229
Degrees: BS: Theatre, Production or Performance; MFA: Acting/Performance; Graduate Certificate: African-American Theatre
Profile: The department trains students in the fine art of theatre, voice, movement, scene study and design, and teaches the historical and literary context of the theatre as a humanist and liberal art.
Contact: Ainda Frye, Acting Chair
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VCU Department of Theatre
922 Park Ave. P.O. Box 842524 Richmond, VA 23224-2524

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Department of Theatre
2810 Clarice Smith Performing Arts Center
College Park, MD 20742
Degrees: BA; MA; MFA; PhD
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301-405-6639; mkachman@umd.edu
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Department of Theatre and Dance
144 Theatre Communication Building
Memphis, TN 38152-3150
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901-678-2523; kshupe@memphis.edu
www.memphis.edu/theatre

UNIVERSITY OF MIAMI
PO Box 248273
Coral Gables, FL 33124
Degrees: BA: Theatre; BFAs: Musical Theatre, Acting, Stage Management, Theatre Management, Design/Production
Profile: The Department of Theatre Arts at the UM offers intensive degree programs within a world-class liberal arts university to prepare individuals for professional careers and advanced training.
Contact: Bruce Miller, Interim Chair, Department of Theatre Arts
305-284-4474; rwright@miami.edu
www.miami.edu/tha

UNIVERSITY OF MISSISSIPPI
PO Box 1848
Isom Hall Room 110
University, MS 38677-1848
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Contact: Rhona Justice-Malloy, Chair
662-915-5816
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205-665-6210; callaghan@montevallo.edu
www.montevallo.edu/thea

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Box 455036
Las Vegas, NV 89154
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Contact: 702-895-3666; theatre@unlv.edu
http://theatre.unlv.edu

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Contact: Jeffrey Blair Cornell
919-843-9857; cornell@email.unc.edu
http://drama.unc.edu

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CHARLOTTE
Department of Theatre
9201 University City Blvd.
Robinson Hall 364
Charlotte, NC 28223-0001
Contact: James Vesce
704-687-3590; jvesce@unc.unc.edu
www.theatre.uncc.edu

UNIVERSITY OF NORTH CAROLINA
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201 Taylor Blvd.
Greensboro, NC 27402-6170
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Contact: Jim Fisher
336-334-4112; ajfisher@uncc.edu
www.uncc.edu/theatre

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Degrees: BAs, BFAs: Performance, Design/Technology, Musical Theatre
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www.southalabama.edu/drama

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

UNIVERSITY OF SOUTH CAROLINA
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Department of Theatre and Dance
Longstreet Theatre
Columbia, SC 29208
Degrees: BA: Theatre, Dance (with concentrations in Performance and Choreography or Dance Education); MFAs: Acting, Scene Design, Costume Design, Lighting Design, Directing; 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

UNIVERSITY OF SOUTH CAROLINA
UPSTATE
800 University Way
Spartanburg, SC 29306
Degrees: BA: Communication, with emphasis in Theatre; Minor: Theatre. Major in Theatre anticipated for fall 2010
Profile: The theatre department installed Auto-CAD and WYSIWYG to both spaces. The mainstage theatre includes the ETC Emphasis control system.
Contact: Jimm Cox, Chair, Fine Arts and Communication Studies; Rich Robinson, Professor of Design
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Hattiesburg, MS 39406  
**Degrees:** BA: Theatre; BFAs: Performance, Design/Technology, Dance Performance and Choreography, Dance Education; MFAs: Performance, Directing, Costume Design, Scenic Design, Lighting Design, Sound Design  
**Contact:** Erin Sessions  
601-266-4994; erin.sessions@usm.edu  
www.usm.edu/arts

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www.utc.edu/Academic/TheatreAndSpeech

### UNIVERSITY OF TENNESSEE KNOXVILLE
Department of Theatre  
206 McClung Tower  
Knoxville, TN 37996  
**Degrees:** BA: Theatre; MFA’s: Acting, Costume Design, Lighting Design, Scene Design  
**Profile:** The department is affiliated with a LORT (professional) theatre, The Clarence Brown Theatre Company.  
**Contact:** Terry Weber, Director of Graduate Studies  
865-974-6011; teweber@utk.edu  
www.utk.edu

### UNIVERSITY OF THE OZARKS
415 N. College Ave.  
Clarksville, AR 72830  
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**Contact:** Professor Bruce B. Brown  
479-979-1349; bbbrown@ozarks.edu  
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434-924-3326; lgh2b@virginia.edu  
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Pensacola, FL 32514  
**Degrees:** BAs: Acting, Design Technology; BFA: Musical Theatre  
**Profile:** Because we are exclusively undergraduate, there are no graduate students to take resources away from our undergraduate students. With five shows per season, UWF can provide extensive opportunities for student design and performance to complement your classwork, creating the perfect model for learning your craft.  
**Contact:** Charles Houghton  
850-474-2146; choughton@uwf.edu  
www.uwf.edu/theatre

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1600 Maple St.  
Carrollton, GA 30118  
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**Contact:** Shelly Elman  
678-839-4700; theatre@westga.edu  
www.westga.edu/~theatre

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University of Wyoming  
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**Contact:** Professor Jacque Wheeler  
229-333-5820; jwheeler@valdosta.edu  
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4841 Cass Ave., Suite 3225
Detroit, MI 48202-3489
Degrees: BA; BFA; MA; MFA; PhD
Profile: Wayne State University provides comprehensive, hands-on training in all aspects of theatre, at all degree levels and is home to the world-renowned Hilberry Repertory Theatre Company, the first and only graduate training program of its kind in the nation.
Contact: Jessica Chavez
313-577-3510; jchavez@wayne.edu
www.theatre.wayne.edu; www.hilberry.com

WEST Virginia COLLEGE
4760 Forsyth Rd.
Macon, GA 31210
Contact: Frazer Lively
478-757-5250; flively@wesleyancollege.edu
www.wesleyancollege.edu

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Contact: Joshua B. Williamson, Chair
304-293-4841 x3120; theatre@mail.wvu.edu
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WEST Virginia WESLEYAN COLLEGE
59 College Ave.
Buckhannon, WV 26201
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Profile: Freshmen regularly perform on the mainstage. We offer personalized classroom instruction, and a major emphasis on marketing skills ensures that our graduates have an edge.
Contact: Gregory Mach, Chair
304-473-8855; mach@wvc.edu
www.wvc.edu

WESTERN CAROLINA UNIVERSITY
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1 University Dr., Suite 233
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Contact: Thomas Salzman, Head of the Department of Stage and Screen
828-227-7491; tmsalzman@wcu.edu
www.wcu.edu/2264.asp

WESTERN KENTUCKY UNIVERSITY
Department of Theatre and Dance
1906 College Heights Blvd.
Bowling Green, KY 42101-1086
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Profile: WKU’s Department of Theatre and Dance offers conservatory-style training in a liberal arts environment.
Contact: David Young, Department Head
270-745-5845; theatreanddance@wku.edu
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803-323-2287; vorderbruegge@winthrop.edu
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Playwright Taps Power of Web to Create New Way of Marketing Plays

by Chris Hardin

On his way to becoming a published playwright, young Jonathan Rand discovered that traditional marketing methods might not be suitable for untested playwrights like himself. His innovative solution gave birth to Playscripts, Inc., and now Rand is not only a playwright, but also the chief executive officer of a thriving corporation.

When Jonathan and his older brother, Doug, were in high school in Florida, they each wrote a play. Both plays were produced and won a national competition. When Doug won in 1994, his play was signed by a traditional play publisher. However, when Jonathan won in 1997, the publication deal was no longer a part of the competition, so he had to submit his play to various publishers and await word.

Jonathan enrolled as a student at the University of Pennsylvania and, during his freshman year, he came up with an idea to promote his award-winning play. He used his allotment of free student Web space to post the first few scenes of the play. “If a visitor wanted to read the rest of the play, I’d grant them access to the full version,” Jonathan recalls. “If they wanted to produce the play, I’d have them mail me a nominal royalty check.”

Fast-forward one year and Jonathan’s play had been produced more than 100 times in 12 countries, while his brother’s play had seen only about five productions in North America.

“Doug and I were flabbergasted by this gap,” Jonathan says. “Doug’s play was supposed to be made in the shade, having been published, while my play – without a scrap of marketing muscle behind it – was thriving to a shocking degree.”

The brothers began to examine the differences between their two plays. What they soon came to realize was that a play like Doug’s, marketed in the traditional way, had to rely on a short synopsis buried in the middle of a massive catalog in order to be selected by potential producers. On the other hand, prospective customers for Jonathan’s play were immediately given the opportunity to read the playwright’s actual words before making a decision.

“It was at that point,” says Jonathan, “that Doug and I looked around at how play publishers were promoting their titles, and recognized that none of them were using the Web effectively. Their websites were mere carbon copies of their hard-copy catalogs, with no easy way to determine what to purchase.”

Armed with this information and a vision of how to change things, Jonathan and his brother founded Playscripts, Inc., in 1998, with their first offering of nine plays released in 2000. The principle behind the company is to offer the same services of a traditional play publisher, using unique and innovative promotional tools to effectively unite plays with theatres. One of their first innovations was to provide producers with the ability to read up to 90 percent of each play online for free, while encrypting these samples against printing and copying.

Since their humble first release, Playscripts, Inc., has expanded in nine years to include 1,333 plays by 643 authors. The company also has an advisory board made up of a veritable “who’s who” of the American theatre – major playwrights and theatre artists including Harold Prince, Tony Kushner, Alfred Uhry, Neil Simon and.

(Continued on Page 23)
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Actress Uses Skills to Create Audio Tours for Museums, Other Sites

by Denise Gillman

Stasha Boyd spent 20 years working in theatre, music, entertainment and film before starting Q Media Productions, Inc., with her husband, Mike Lutz, in 2002. Today, their company is a successful venture, racking up about a half million dollars in annual sales.

Boyd finds she uses many of the same creative skills she used onstage as an actress in her work at Q Media, which specializes in producing audio tours for a variety of sites, including museums, parks, galleries, historical sites, factories, campuses, zoos and aquariums. As executive producer, she oversees creative development of the tours. Lutz, meanwhile, is vice president and executive engineer, handling the technical side of the business.

Their decision to enter the world of business came while she and Lutz were working at theme parks in the Orlando, FL, area. After the events of September 11, 2001, the couple had an epiphany that led them to ask the question, “How can we use our talents and skills in ways to contribute to the greater good?”

A chance visit to Fantasy of Flight, a vintage aircraft park, in Polk City, FL, sparked their imaginations. As avid museum visitors, they were very familiar with audio tours. They discovered that Fantasy of Flight didn’t have one. Boyd and Lutz looked at one another and said, “This place could really use an audio tour. Who makes those things anyway?” Their curiosity led them to realize that they possessed all the talents, skills, interests and abilities to create a high-quality audio experience.

For them, the next step was Entrepreneurship 101. They researched, took seminars, made plans, revised them, made more plans, took action and eventually created Q Media Productions, Inc. Boyd and Lutz didn’t have any artistic challenges, but learning the hard knocks of running a business was something else entirely. They had to learn about capital, labor, sales, marketing, accounting and legal issues.

When they started the company, Boyd quit her acting job at Universal Studios, but Mike continued his audio engineering job. In time, they developed the business to the point where they are both working in it full-time.

In the beginning, Boyd says, they worked as a subcontractor, developing audio tours for another company.

“We learned an awful lot as a subcontractor,” she says.

Eventually, they outgrew that relationship, Boyd says, and began soliciting their own customers. Although Q Media doesn’t lack clients now, the task of generating sales didn’t come easily to Boyd at first.

“That was the toughest hurdle,” says Boyd. “You have to be able to sell what you do.”

Sales is a creative area that should come easily to actors, Stasha notes, but there’s a tendency not to embrace sales because “actors have the idea they will be ‘discovered’ – that someday someone will see them, and that will be it. That’s not true. That’s winning the lottery.”

As she learned the importance of marketing and embraced the concept of sales, “that’s when it all took off,” Boyd says.

When Q Media quit subcontracting and began offering services under its own name, the first client was a big one: Mount Rushmore National Memorial in South Dakota. The company has gone on to create...
Playscripts

(Continued from Page 20)
Theresa Rebeck.

The staff at Playscripts fields a large number of incoming play submissions and accepts a small subset for publication. The author grants the company the right to license performances of the play to theatres and to publish and distribute books. Once the play is published, Playscripts takes all the orders for performance rights and books, and continuously markets the play through targeted catalog mailings, advertisements, theatre festivals and a wide range of online services.

Jonathan believes that the fact that he and his brother are playwrights is a major factor in their entrepreneurial success as publishers.

“We have direct experience in what playwrights and theatre consumers are looking for and how they want to be treated, because we’ve been there ourselves,” Jonathan notes.

In addition to running Playscripts, Jonathan is an active playwright whose newest work is How to Succeed in High School without Really Trying. He wrote five of the 10 most produced short plays in high schools last year, according to a national survey by Dramatics magazine. His play Check Please was ranked No. 1.

Jonathan says his training at the University of Pennsylvania also has been a great asset for his company.

“My degree built a solid foundation…,” Jonathan says. “I regularly use lessons learned from my playwriting professor, Michael Hollinger – whose plays we’ve since published!”

Knowing theatre history also was crucial to the company’s success, he says.

“It’s invaluable to comprehend and appreciate the origins of anything before paving your own way,” he says.

In the early days, Jonathan found it difficult to delegate responsibility at Playscripts.

“Whenever I create something, I want it to be my own,” he says.

However, he gradually overcame his struggle as the company was able to hire a hard-working staff in whom he has full confidence. Since then, he seems to enjoy the freedom of running his own company.

“I like that we never have to rest on our laurels and can always be improving and innovating,” he says. “It’s gratifying to know that all the hard work directly results in so many positives for so many people.”

Denise Gillman is an associate professor and director of theatre at Christopher Newport University in Newport News, VA. She is a member of the Southern Theatre Editorial Board.

Chris Hardin is an assistant professor of voice and movement at Austin Peay State University in Clarksville, TN, and a member of SETC’s Publications Committee.
Suri Bieler, Founder
Eclectic/Encore Properties, Inc.
www.eclecticprops.com

EDUCATION: High school diploma, University of North Carolina School of the Arts, Winston-Salem, NC
HOMETOWN: Roanoke, VA
CURRENT HOME: New York City
ANNUAL SALES: Prefers not to give numbers but notes that Eclectic/Encore Properties is a profitable business with 18 employees, and is one of the largest prop rental firms (if not the largest) in New York City, with 95,000 square feet of space on four floors.

ADVICE FOR ASPIRING ARTS ENTREPRENEURS:
• Learn to trust yourself.
• Learn that what you are doing and the decisions that you make are right for you.
• Learn that every step you take leads to something else.

Broadway Props Master Finds Niche Renting Items for Film/TV, Print Media

by George Hillow

Suri Bieler is an enterprising woman who turned her passion for props into a career and a business. It all started for her as a high school student in the School of Design and Production at the University of North Carolina School of the Arts (UNCSA) in Winston-Salem, NC. She briefly studied acting there, but acting wasn’t for her, and at age 15 she shifted to design/production. As she modestly and wryly attests, her work in props began because of her physical stature. “I’m not a tall person and a leko [spotlight] was too heavy to carry up a ladder, so I did props.”

And props became her consuming focus. At UNCSA, all of her production classes were held in conjunction with college-level classes. This early fast-track exposure to college-level work convinced her that higher education would not have a lot more to offer her. So, in 1971, with high school degree in hand, Bieler headed to New York to do props for a living. She now owns and operates Eclectic/Encore Properties, Inc., one of the largest prop houses, if not the largest, in New York City.

With two older sisters already living in New York, her transition to The Big Apple back in the early 1970s was easier than it otherwise might have been. She landed her first survival job in retail at a leather store, but soon after that she found some go-fer work backstage at the American Opera at Lincoln Center. Not long after that, she began doing props off-off Broadway. Not long after that, it was off-Broadway. By the end of the 1970s, she was propping Broadway shows.

A few years later, Bieler started her own business, Eclectic Props. Bieler makes this extraordinary ascent sound routine and simple.

“All little step in New York leads to something else,” she says. “You just have to be clever about it.”

What this matter-of-fact career summary entirely omits is the core passion around which it was created – Bieler’s love of props. When talking about props for theatre, she becomes very animated and sees the presence of props at the heart of the production process.

“Props create character,” she says. “Props in theatre become larger than life because you’re being judgmental about character development.”

Broadway must have believed in her passion. Among her extensive credits Bieler lists The Best Little Whorehouse in Texas, On Golden Pond, Dandy and Sugar Babies.

Bieler’s early success during her first decade in New York came from doing props for theatre as a free-lancer, but after a while she knew she wanted something more.

“The idea of being a free-lancer forever was terrifying because you’re always trapped by ‘What’s next?’” she notes. She recognized that there was no props rental house strictly for theatre and saw that as an opportunity. So she did what was logical and began to accumulate props, testifying that, “Every props person is a collector.”

Her business sense began to develop. Whenever she contracted to prop a show, she included a provision that allowed her first right of refusal to buy the props when the show closed. Pretty soon, her apartment on West 84th Street was packed, so she took the next logical step: She acquired a neighborhood building and started Eclectic Properties, Inc. In addition to her reputa-
tion as a props person, she now had the beginnings of a self-sustaining business.

As Eclectic Properties, Inc., grew, Bieler bought Encore Studios, a props house that had been around the New York entertainment scene for a century. Eclectic became Eclectic/Encore Properties, Inc., in 1986. Eclectic/Encore now occupies quarters on West 26th Street, with about 95,000 square feet of showroom. With a staff of 18, whom Bieler thinks of as family, Eclectic/Encore caters to TV/film, print media and advertising, themed parties and theatre. With a touch of remorse, Bieler says that only 5 percent or less of Eclectic/Encore’s business comes from theatre, not as much as she would like. Part of the reason for this is the economics of New York theatre.

“For theatre, it’s the kiss of death to put a rented prop on the stage because they want a long run,” Bieler says. “For a limited engagement, a show might rent, but it’s the kiss of death on Broadway.”

About half of Eclectic/Encore’s business is with TV/film. Print media and themed parties account for the rest. For the convenience of customers, each item in the company’s inventory of nearly a million props now has its own bar code and can be individually accessed online.

For all of her talent and entrepreneur-ship, Suri Bieler finds her career has come full circle in her acknowledgment of the importance of education. She is now an honorary member of UNCSA’s Board of Directors, and she sits on the Board of Advisors of the Thomas S. Kenan Institute for the Arts, which is hosted by UNCSA. Also, as a way of expressing her gratitude for the start she received at UNCSA, she established a Set Decorator’s Scholarship at the university.

“UNCSA means a great deal to me, and the Set Decorator’s Scholarship was just the beginning of how I can repay my debt of gratitude for an extraordinary education in theatre,” Bieler says. “I know that without my acceptance to that wonderful school, I would not be able to recognize my life at all.”

Finally, Bieler’s acknowledgment of the importance of a strong educational foundation in theatre goes beyond her personal ties to UNCSA. She is committed to broadening educational horizons for theatre students, and this commitment is reflected in the daily operations of her business. She understands that exposure to the operations and resources of a business like Eclectic/Encore can be a very formative aspect of a theatre student’s education, and she welcomes students to visit Eclectic/Encore’s showroom to browse or take a structured tour. In fact, part of the design curriculum at New York University’s Tisch School of the Arts is a research tour of her showroom. The tour, according to Bieler, then becomes the foundation for a research project.

Thus, the entrepreneur sets the stage for another generation of young people to discover a passion for props.

George Hillow is head of design at Christopher Newport University in Newport News, VA.
Designer Builds Business Working for Corporate, Church and Arts Clients

by Doug Brown

As more and more theatres cut expenses – and staff – to survive, designers may want to consider taking a page from the business world to create their own firms specializing in design and production.

That’s just what Jim Hutchison, owner of Alive Lighting, has done. Hutchison, who has been a lighting designer and consultant since 1998, founded his company, which he describes as “the branding of my design career,” in 2007. Today, Alive Lighting provides lighting design and installation services for corporate and church clients, as well as dance and theatre companies, from a Dallas, TX, base.

Webster defines entrepreneurship as “one who organizes, manages, and assumes the risks of a business or enterprise,” and Hutchison’s comment on why he likes being an entrepreneur shows the good and bad side of this career choice.

“The single most enjoyable element of being an entrepreneur is doing it my way,” he says. “If I work my tail off and get a bunch of stuff done, it feels great – but if I drag my feet and procrastinate, nothing gets done, and that’s just frustrating.”

Founding a lighting company as opposed to working for an established producing entity has both rewards and challenges. According to Hutchison, it’s a combination of several full-time jobs.

“First, you have to provide your best work at all times with zero exceptions,” he says. “When you work for yourself, it becomes your job alone to come up with the answers to all the questions that, when working for someone, others often have to solve.”

Having a “regular life” can be a real challenge, especially when first starting out, he notes, so loving what you do is very important.

In running your own company and working as an entrepreneur, you have to find clients and spend some time during the start-up “paying your dues.”

One key to making your business succeed is having an online presence, he says. “Get a website, make it look good, and make it searchable in Google,” he says.

Hutchison also writes a blog on lighting called JimOnLight.com. Hutchison’s blog functions as a “new avenue of creativity” – and gets his name and that of his design business in front of tens of thousands of viewers per month.

He offers a few tips on how to become a successful entrepreneur in the field of lighting – suggestions which also may apply to other fields of design/tech:

✔ Love what you do – and show it.

You may, as a student, have heard the cliché, “You have to love the work to be in this business.” That is perhaps the most important point Hutchison makes. When you love what you are doing more than anything else you can imagine, your chances of success as an entrepreneur are greatest. Hard work and flexibility also help.

“If you find the work you love, put all your effort into doing the best job you can and find new and different ways to do your art, you will succeed,” Hutchison says.

In this economy, finding a lighting designer is not all that hard, so if you want to stand out, display a can-do positive attitude about the work.

“People want to work with people who not only know what they’re doing, but that can do it while wearing a grin,” he says.
Be flexible in your work.

Don’t limit yourself to dance or theatre design, or you may be missing out on many other rewarding design opportunities. In addition to theatre and dance, Hutchison does corporate design, along with pre-event visualization. He estimates that theatrical lighting design makes up about 30% of his income during the past few years with the rest coming from work outside the traditional theatre model, such as visualization and corporate work. His most recent corporate work was for a company called PSAV, which hired him to do lighting design for presentations, meeting sessions and presenters during a weeklong convention of the Association of Clinical Research Professionals.

In the corporate environment, clients often like to see what their project will look like before they shell out the money. So, if you enjoy working in WYSIWYG for lighting or a 3-D CAD program such as Vectorworks or Sketchup for scenic design, Hutchison suggests you can find a way to make money doing it.

Church lighting design is a growing field with opportunities for designers trained in theatre work. For example, Hutchison designed the theatrical lighting environment for the worship hall of a large Baptist church in Texas in 2007. He also worked with the general contractor and main AV company to provide the church with a lighting design that would fit the evolving nature of their services. In addition, he provided volunteers with training and a basic course on lighting and programming.

“Too many times an architecture firm will design a structure without much consideration of theatrical lighting, and the throw angles are shot,” Hutchison notes. “This puts the congregation and all people working on the aesthetic of the services at a disadvantage, especially when considering IMAG [image magnification] video or video in general. Consulting with the architects on a project really allows me as a lighting designer to help breathe more life into a project and serve the client congregation as fully as I can.”

Just as you look for clients in new areas in design, you need to look in larger areas geographically as well. When asked where his work comes from, Hutchison says, “I’d say I work inter-regional-nationally! Ha! I have clients who base themselves all over the place.”

Learn as much as possible in school.

If you are still in school, Hutchison advises absorbing as much as possible from your work there. He credits Mark Shanda at OSU for “really drilling a sense of the production model into my head and how important it becomes in creating good art. I learned so much about schedules and production work when I was in school (and) that knowledge really shaped the way that I conduct business and how I manage my personal life.”

Doug Brown is a freelance technical director and a member of the Southern Theatre Editorial Board.

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Playwright’s Lab at Hollins University
Actor Finds Market for One-Man Show in Universities, French Classes

by Amile Wilson

If you’re like most actors, you might feel like your career is totally in the hands of someone else. No matter how good your audition is, you might not have the right look for the role.

In a tight economy, the idea of someone else controlling your career becomes even more difficult. Rather than resorting to a job waiting tables, many actors have found a way to work in their field without relying on the whims of the casting director.

The solution is the one-man show.

“I give lectures on this on a regular basis, so I have a few opinions,” says Tim Mooney, a veteran of the one-man show circuit and a regular presenter and exhibitor at SETC Conventions.

For nine months of the year, Mooney tours the country performing several one-man shows he developed and teaching workshops on acting. “My bread and butter is Moliere Than Thou,” says Mooney, “and I think that’s because of the educational component.”

Mooney’s work as a one-man performer grew out of a rather successful career as artistic director of Stage Two Theatre Company in the Chicago area.

“I was doing the luncheon circuit trying to get people to buy tickets to the show,” he explains. “One women’s club wanted a performance instead of a lecture. I had already been playing a lot of the parts Moliere had so I put together a whole show.”

Soon, “I realized I could make good money this way,” Mooney says.

But in order to make good money, it wasn’t enough that Mooney had a good show. That good material had to be marketed. He did a few performances here and there, but the big break came in 2002 when Mooney was booked at the Seattle Fringe Festival.

“It was a great opportunity, but also an expensive trip,” says Mooney. “I just planned a tour of shows between Chicago and Seattle with theatre programs to pay for the trip.”

Carefully planning his route from one city to the next, Mooney looked for theatres and theatre departments that might be willing to host him. Though he hadn’t received many responses when he tried this in the past, this time he booked performances and workshops all along his round-trip route.

Mooney attributes the interest in the show to an old marketing trick: limited options. “If you send your information in to a school as a general performer, then you get set to the side and forgotten about,” Mooney explains. “But when department chairmen get a packet on their desk that says ‘For one day only’ or something like that, then they take a little bit more interest.”

Mooney was able to pay for his trip to the Seattle Fringe and soon began paying all his bills off his rendition of the Frenchman.

“The key to success is finding a demographic with an interest in keeping the show going,” Mooney explains. “A show is about a point of view. To keep working you have to network and find people who have an interest in having that point of view expressed.”

Mooney’s natural demographic has been theatre professionals and, more importantly, French teachers.

“Teachers are given a certain amount of money every year for workshops and events,” he explains.

(Continued on Page 31)
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On the night of May 18, 2006, a new company, City Equity Theatre, opened in a rented storefront in Birmingham with a production of David Mamet’s *American Buffalo*. Halfway through, the lighting went out. The second act was illuminated by flashlights and car headlights. It made for a moving, if unorthodox, night of theatre.

Since its first uncertain days, City Equity Theatre has drawn increasingly larger and more appreciative audiences, captured positive reviews and succeeded where prior Equity theatres have failed in Birmingham. It is now Birmingham’s longest-running Actor’s Equity professional theatre company.

Founders Jonathan Fuller and Alan Gardner say the secret to their success is “uncompromised commitment to the highest level of acting and directing and choice of material that our company produces.”

They acknowledge that opening and running an Equity theatre is not an easy proposition. However, they say creating your own theatre is an opportunity to build your own path as a theatre artist.

Fuller and Gardner are both Birmingham-area natives. They each left to study theatre, worked professionally in different parts of the country and eventually returned home. In 2006, Fuller was working on the theatre faculty at Alabama School of Fine Arts and Gardner was the theatre teacher at Thompson High School when they met at a session of the Birmingham Area Theatre Alliance (BATA). Looking at Birmingham theatre, they saw a healthy community and educational theatre scene but no theatre affiliated with Actors’ Equity Association.

They set out to create one while continuing their jobs as educators. As they wrote in the theatre’s mission statement, they envisioned a “professional company where members of Equity (living in, moving to or from Birmingham) can work and where non-Equity actors can eventually gain membership thru a candidacy program or thru professional contract employment.”

Gardner and Fuller began the work of making City Equity a permanent not-for-profit theatre after their second production. They held an informal meeting with Equity regional representatives from Florida and Atlanta to learn the steps required to make City Equity a permanent Equity theatre.

City Equity first produced its plays under the designation of Equity’s Members Project Code and was limited to performing in a 99-or-fewer-seat house.

As the company grew, it graduated to the next level and is now producing under the Small Professional Theatres Contract/Tier 1. This allows City Equity to produce in larger venues, spend more money and have more performance dates.

As a Small Professional Theatre Company, City Equity is required to:

- Put up a cash bond covering salary and benefits for two weeks for all Equity actors involved in rehearsals and performances.
- Have an Equity stage manager.
- Follow Equity rules regarding rehearsal time, breaks, backstage conditions, hours per week and handling of money.
- Have an accountant or paymaster handle pay deductions required under the union agreement. City Equity uses a Florida-based paymaster that is experienced in handling regional performer paychecks.

City Equity’s first location was a downtown storefront that served a dual role: Teacher-Performers Bring Equity Professional Theatre to Hometown

by Matthew Mielke

On the night of May 18, 2006, a new company, City Equity Theatre, opened in a rented storefront in Birmingham with a production of David Mamet’s *American Buffalo*. Halfway through, the lighting went out. The second act was illuminated by flashlights and car headlights. It made for a moving, if unorthodox, night of theatre.

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City Equity’s first location was a downtown storefront that served a dual role:
props house and performing space. Gardner said that the venue “was really kind of perfect” to suggest the atmosphere of American Buffalo. Unfortunately, on opening night, the building’s owner (having a payment dispute with the leaseholder who had rented out space to City Equity) decided to turn off the electricity during the production. This is what made for the unorthodox lighting during the second act. During another performance of the same show, a panhandler entered the storefront only to find the play in production. He was asked in a most Mamet-like style to leave. He turned around and walked out.

The location was perfect for the start-up because City Equity was able to negotiate use of the space for no money up front and at a low rental fee. After two shows, City Equity entered into an alliance with Alabama School of Fine Arts (ASFA). ASFA provided the venue, sets and lights, while City Equity gave ASFA students the opportunity to be involved in a professional company in residence. With ASFA as a fiscal sponsor, City Equity also was able to apply for and obtain a grant from the Alabama State Council on the Arts.

After two seasons there, City Equity moved to the Virginia Samford Theatre, a performance complex with a large and loyal theatre following where City Equity could reach a wider audience. While this meant paying rent again, the founders felt the increased visibility made it worthwhile.

In the beginning, Fuller and Gardner divided the jobs necessary to run a theatre. As the company grew, they organized a board of directors with fiscal and business experience. For example, their treasurer (a Board volunteer) handles the books and has both business and acting training.

In 2007, they applied for and gained 501(c)3 tax exempt status—a process that took about six weeks. This status allows City Equity to solicit funds from state and community arts grants and makes donations to the theatre tax deductible. Having a CPA on the board greatly streamlined this process.

Now in its fourth season, City Equity Theatre plans to begin a year-round season this year. According to Fuller, ticket sales, grants and memberships each make up approximately a third of the budget needed to produce the shows.

Grants can be an important source of funding, the co-founders note, depending on your season choices. City Equity received state arts funding for its Sam Shepard centered 2008 season, but Frankie and Johnny in the Claire De Lune was considered too risqué for state government support.

Their advice to others considering a start-up? Stay “in the black.” Don’t spend what you don’t have or can’t afford. Showing a potential investor that “our books are balanced and our accounts are up to date” has been important, they say. Investors are more likely to support a company that will still be around in a few years than one that may be gone after a season.

Matthew Mielke is a professor of theatre at Birmingham Southern College in Birmingham, AL.

One-Man Show
(Continued from Page 28)
Tapping into education funding has been a great way for Mooney to secure steady bookings for his shows. Many schools, libraries, and other educational institutions have money set aside for presentations every year. Some have become repeat clients for Mooney. In addition, educational performances generate word of mouth publicity, and thus more bookings.

Mooney recommends that students interested in developing a show find a character they care about and really dive into him or her. “Historical figures are very popular,” he says, because people “connect with a historical figure they’ve maybe only read about.”

He recommends starting with small venues and even performing for free as a good way to build your skills and your recognition. Mooney’s first show earned him only $100. “I went up on my prices a little each year,” Mooney says. His shows now earn nearly $2,000 per performance.

Mounting a one-man show takes a certain level of skill as a performer and, just as importantly, a certain level of skill as a businessman. Start by finding a niche. Look for a built-in audience, and give them a story that speaks to you and fulfills their needs. The challenge of producing a show is finding that audience, but for those artists intrepid enough to do so, the rewards can be substantial.

Amile Wilson is creative director of Pippin & Maxx Arts and Entertainment and a member of the Southern Theatre Editorial Board.

Check Out Other One-Man Show Performers for Inspiration
McGee’s rendition of Kentucky folk hero Henry Clay has become a mainstay on the Kentucky arts and humanities circuits and regularly receives educational program funding.

Michael Wiley, Mike Wiley Productions, One Noble Journey, www.mikewileyproductions.com
Wiley assumes the personality of 20 different characters in his riveting production that tells the African American story from slavery through the quest for freedom.

Elaine Bromka, Lady Bird, Pat and Betty: Tea for Three, www.teaforthetheplay.com
Emmy Award-winning actress Bromka presents an intimate portrait of three First Ladies (Lady Bird Johnson, Pat Nixon and Betty Ford).

Tom Key, C.S. Lewis on Stage, Cotton Patch Gospel, www.savidge.com/key/default.htm
Key has toured one-man shows for more than 30 years, from his popular rendition of Lewis to his one-man Cotton Patch Gospel (which also became an off-Broadway musical).

Avner Eisenburg, Exceptions To Gravity, www.avnertheeccentric.com
Eisenburg’s clown show, performed silently, has toured internationally.
Meg Quinn recently received a half million dollars of corporate money to produce 10 plays targeted at improving the well-being of thousands of children and their families. The story of how she did that provides lessons in this difficult economy for other theatre artists on how they can tap corporate or foundation funding to promote an agenda that is close to their own hearts – simply by wearing their entrepreneurial hats offstage.

Quinn, the artistic director for Theatre of Youth (TOY) in Buffalo, New York, got the $500,000 through a partnership with Independent Health, a Buffalo-based health insurance company, which is the founding sponsor of Theatre of Youth’s new Health Series. Despite the difficult economic times, Independent Health pledged this money over five years to support development and production of two plays annually that promote the health of children in western New York.

Quinn, who retains artistic control over plays in the series, developed the partnership by networking in her community and clearly demonstrating to the insurance company the power of theatre to educate people on complex health issues.

“Independent Health is dedicated to improving the health of our community, especially in our youth, and live theatre has been proven to be a powerful tool in communicating critical health issues that affect children and their families,” says Michael W. Cropp, MD, president and chief executive officer of Independent Health.

The proof of live theatre’s ability to communicate health issues came through research and analysis generated from an earlier ground-breaking partnership with the Research Center for Stroke & Heart Disease (RCSHD) of the Jacobs Neurological Institute, which resulted in a nationally recognized stroke prevention program using theatre.

In that case, a simple request in 2005 for Theatre of Youth to provide costumes and actors for a “press conference” style event led to a conversation between Quinn and RCSHD researchers about theatre’s potential to address health-related topics.

Quinn was asked if she could write a play about the warning signs of stroke, which kills 23 percent more people in western New York than in the rest of the United States. Quinn’s response was SAM: Stroke Awareness Mission, a production that challenged children to learn the warning signs of stroke and then asked each child to pledge to educate four adults. RCSHD, in conjunction with other partners, provided $85,000 in funding. RCSHD also created tracking and data collection materials and educational materials that supported the play.

Five schools located in areas designated as having higher stroke rates were targeted for performances. Afterward, children went out into the community and educated adults in their lives, who agreed to be tracked for research purposes. The results? Over 15,000 adults reported they were more aware of the warning signs of stroke.

According to Quinn, “They reported not only that they learned the warning signs but that they did go to the hospital when they recognized these signs, and that there were lives saved.”

Independent Health was interested in linking with TOY, Cropp said, because...
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"My name is Josephus. I am a spoken word poet, author, writer, creator, mentor, teacher, brother and son. If it deals with spoken word poetry, writing, creating, speaking, teaching, loving, sharing, I’m there."

Josephus Thompson III often uses these words to introduce himself. A textbook example of an artist who is also a self-made entrepreneur, Josephus sincerely believes in the power of poetry. He writes what he sees and what he feels.

As a spoken word poet, he writes poems that are meant to be performed or read aloud. Spoken word poets typically make a strong statement with their works, which are notable for their rhythm, repetition and rhyme.

Performing as Josephus III, he has released two CDs, produced several stage productions featuring his own work along with poems by other artists, and hosted a local radio show. In October, Josephus opened *Boundless*, a one-man play based on his poetry, at Triad Stage, a professional theatre in Greensboro, NC, where he lives.

Growing up in a military family, Josephus was exposed to a variety of cultures. He was born in Germany. By adolescence, he had visited several European countries and lived in Tennessee, Alabama, Georgia, Oklahoma and Pennsylvania. From seventh through ninth grades, he lived in Italy.

"I like to tell people that by the time I was 13, I had seen just as many countries as I had states," he says jokingly.

The experience of living in so many different locations at an early age has stayed with him. "We all experience the same things regardless of our backgrounds or what color we are," he says. "The work that I do now is allowing me to take my faith and destiny into my own hands."

Although he won his first writing award in fourth grade for an essay about his father, Josephus really found his writer’s voice in high school when he began writing poetry. For the past decade, since graduating from college, he has performed his poetry regularly throughout North Carolina, often in Greensboro. He also has performed in other parts of the Southeast, and last year he appeared in New York City.

Highly organized, with a natural skill for public relations, Josephus has developed strong ties in Greensboro, which have helped him reach audiences. For the past few years, he has written a monthly column for GoTriad, the local paper’s weekly entertainment tabloid. He believes this has helped him connect more readily with businesses as well as area nonprofit agencies, schools, universities, and theatre groups.

Josephus, who works part-time as a supervisor for UPS, credits networking with helping him grow his art into a successful business. He notes that such connections are crucial for students and others who hope to develop successful businesses or market themselves.

"The true power is with the people," Josephus states emphatically. "They are the biggest marketing tool you can have. I constantly look for ways to connect with people. This is what has turned my hobby – my passion – into a business, a moving breathing entity of its own that earns a paycheck."

Building relationships with local theatre-producing groups has opened new doors for Josephus – and helped him increase his following.

"I wasn’t able to see a lot of theatre growing up and at first I wasn’t able to make a direct connection between theatre and

**Spoken Word Poet Creates Buzz through Performances, Networking**

by Steve Willis

**Josephus Thompson III Performs as Josephus III**

www.JosephusIII.com

**EDUCATION:** BS, Industrial Engineering, North Carolina A&T State University

**HOMETOWN:** Knoxville, TN

**CURRENT HOME:** Greensboro, NC

**ANNUAL SALES:** $25,000-30,000

**ADVICE FOR ASPIRING ARTS ENTREPRENEURS:**

- When considering entrepreneurship, choose something that you would do for free. Then do it so well that people are willing to pay you for it.

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- Consider that each day is a page in the story of your life and your actions are the pen writing it.

**Entrepreneurs**

**Arts**
spoken word,” Josephus says. “Seeing the success of theatre, though, gave me ideas about how I could increase my audiences. There is a thin line between the theatre and spoken word poetry. Rather than try to recreate the wheel, it’s usually better to build a bridge between the two.”

One of the challenges spoken word artists often face is finding a place to perform. “Venue, venue, venue,” Josephus says, shaking his head back and forth. “Spoken word poetry doesn’t have a true venue.”

However, the right location is key to attracting an audience. “You want to choose a space that allows as many people from different backgrounds to come and see you perform,” he says. “You also want to choose a venue that speaks to what you do and gives it the notoriety it deserves. This also allows you to build a fan base, which is vital in any performance art.”

Recent “Open Mic” and “Slam” events hosted and produced by Josephus in the Greensboro area have drawn large crowds. Often people begin gathering an hour before the doors open. Sold-out houses have become the norm for Josephus’s events.

Spoken word poets are rarely front-page news, but Josephus recently landed in that prime location in Greensboro’s News & Record when he received a $14,250 grant from the United Arts Council of Greater Greensboro. As News & Record staff writer Dawn DeCwikel-Kane noted in her article, the Arts Council changed its criteria this year, electing to support artists whose work serves “a diverse community, teaching children through the arts and positioning the city as a nationally recognized arts destination.” Josephus’s grant will allow him to continue to host and produce free monthly poetry events in Greensboro – something he has been doing for the past year with the support of a few dedicated donors.

Poets from across the country have begun to participate actively in Josephus’s monthly events. As this continues, Josephus hopes Greensboro will become a national hub for spoken word events within the next two years. As for those who are interested in becoming spoken word poets themselves, Josephus suggests they look within themselves to find topics to explore.

“I think an artist’s greatest inspiration is his own life story, his pain, sacrifice, tribulations, all the things they’ve seen along their journey that have made them who they are,” Josephus says.

**Health Education**

(Continued from Page 32)

educating the public on health is key to lowering future health care costs. The “deal closer” in securing funding from the company was the research documenting the success of SAM, Quinn says, because it provided hard data showing that theatre can educate people to change behavior.

Two plays have been produced through the partnership: The Secret Life of Girls by Linda Daugherty and the Dallas Children’s Theatre, dealing with bullies; and Inside Out by Quinn, targeting childhood obesity.

Quinn credits much of the success of the productions to a “know your audience” mentality. It is not enough to be entertaining, Quinn wants to know, “How can we as theatre practitioners take this rather cumbersome idea and make it something that kids will care about? That they will want to be involved with and that they will really understand what we want them to do?”

Quinn employs the Torrance Incubation Model as her framework for creating children’s plays. The Torrance model demands that you arouse your audience’s curiosity, deepen the knowledge of your audience, and then send them out into the world with the ability to do something with that knowledge. In order to make the model a reality with follow-up materials and classroom activities, Quinn cultivates a variety of community partners beyond Independent Health. For a work now in development, Heads on Wheels (focusing on head injury prevention), Quinn hopes to expand TOY’s partners to include sports teams.

Quinn also fits the method of production to the message. For instance, Inside Out requires the full technical capabilities of the stage. Quinn says she made “the components of the play, the lessons of the play, very theatrical, and the kids got it.” The play shows the inner workings of a child’s body, complete with a chute where poker chip “calories” enter the body. Excess calories progress through the body and into a giant bread-dough-making machine producing “fat” that must be put into a large artery at the end of the day. In contrast to such elaborate staging, Quinn is developing Heads on Wheels as a traveling street theatre style performance. With a downturn in available funding from other corporate partners, Heads on Wheels will give TOY options for less expensive performances while still reaching large numbers of children.

Partnerships between corporations and theatre to meet needs in the community can be powerful tools, Quinn says. “When true collaborations come about because you understand what you do, who you do it for, and what the needs are in your community – that is when things can be very exciting and viable. Then you are not compromising your art or identity – you are making meaningful contributions through unique connections that will benefit your art and your community.”

Tessa Carr is an assistant professor of performing arts at Lees-McCrae College in Banner Elk, NC, and a member of the Southern Theatre Editorial Board.
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