

Welcome to Minnesota State University Moorhead and the Theatre Arts Department.

We are excited that you have decided to join the theatre arts program here at MSUM. Our program is production orientated, intensive and growing. Whether you are interested in pursuing a professional career in acting, directing or theatre technology and design, you have made the right decision to join us. Through the University Theatre Series, The Straw Hat Players, and the multitude of student-generated work, you will definitely experience growth in your passion and understanding of the challenging world of theatre arts.

Goals of the Minnesota State University Moorhead Theatre Arts Department

We strive to provide our students with a strong liberal arts education and an appreciation of the theatre as a collaborative art form. Theatre students begin their study with introductory courses in acting, dance, directing and technical theatre methods. After completing this core of courses, students concentrate on an emphasis in acting, directing or theatre design and technology with advanced courses in theatre history and literature. At the end of your study, you'll complete an internship or a senior project as part of your senior seminar.

The MSUM Theatre Arts Department presents four mainstage productions annually. These productions are selected by the faculty and staff from classics, musicals, comedies, dramas and experimental plays. As a theatre major, you will be expected to participate in all of our productions--both onstage and backstage. One of these productions is our annual children's theatre production. Although we consider all of our shows equally important, the children's show is unique because it is attended by close to 15,000 school-age children, and it provides a great deal of revenue for our department. The proceeds from this production allow us to make equipment purchases and provide scholarships, strike dinners and other department activities.

The Straw Hat Players

The Straw Hat Players is the preeminent summer theatre program in the region, sponsored by Minnesota State University Moorhead and implemented by the Theatre Arts Department. Five productions are presented each season, alternating between the Hansen Theatre and the Gaede Stage. The mission of The Straw Hat Players is to provide:

- * a training ground for students in theatre at Minnesota State University Moorhead emphasizing students' understanding and experience in various aspects of production.

- * quality, live entertainment from the popular and classic repertory of musicals and plays for theatre audiences in the region.

* a production showcase for students, alumni, faculty and staff.

Each year, 30-40 students come together to join The Straw Hat Players. We encourage all MSUM Theatre students to apply for the summer program. The selection process begins in the spring. Company members can earn up to eight credits each summer and these credits can be applied toward your degree.

As a member of the company, you will participate in all aspects of production as a performer and as a crew member. The rehearsal day is divided into three work sessions. A company member may be rehearsing a role during the morning session, working on props in the second session, and building the set in the third session.

For more information regarding Straw Hat, please refer to the departmental website or contact the Director of Theatre.

Faculty and Staff

Theatre faculty and staff teach a variety of courses and labs. They also direct, design, choreograph and manage the department productions. Each faculty member keeps regularly scheduled office hours which are posted on their office doors. Students should feel free to discuss any problems or concerns with the faculty and staff. From time to time, guest artists are hired to complement the regular faculty.

Faculty and Staff

| | |
|-------------------------|---|
| Annie Bergquist | Office Manager |
| Craig A. Ellingson, MFA | Chair and Director of Theatre/Theatre Dance |
| Ricky Greenwell, MFA | Costume Designer |
| Roray Hedges, | Theatre Technology and Design |
| Elizabeth Evert Karnes | Managing Director for Theatre Arts |
| Hardy Koenig, MFA | Acting/Directing |
| Niffer Reider | Technical Director/Designer |
| Jennifer Rein | Bookkeeper |
| David Wheeler, PhD | Theatre History/Dramatic Literature |

Theatre Arts, B.A. Degree

Core Requirements (33 Credits) – B.A Degree in Theatre Arts (51 credits total)

The core is required of all students majoring in one of the Theatre Arts emphases: Acting, Directing, or Technical Theatre. A grade of "C-" or higher in THTR 496 is required for graduation. In addition to these requirements for a Theatre Arts degree, students must fulfill other university requirements.

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| q | THTR 101 A,B,C,D Theatre Practicum (1) (Must be repeated 4 times for 4 credits.) |
| q | THTR 140 Dance for the Stage I (3) |
| q | THTR 221 Drama I (3) |
| q | THTR 230 Principles of Acting (3) |
| q | THTR 232 Principles of Makeup for Stage & Film (2) |
| q | THTR 235 Principles of Stage Directing (3) |

- q THTR 255 Technical Theatre Methods (3)
- q THTR 322 Drama II (3)
- q THTR 323 Drama III (3)
- q THTR 355 Scene Design I (3)
- q THTR 496 Senior Seminar (3)

In addition to the core of 33 credits, an emphasis of 18 credits is also required. Students may choose from the emphases listed below.

Emphasis in Acting (18 credits)

- q THTR 331 Scene Study (3)
- q THTR 333 Movement for Acting (3)
- q THTR 334 Voice for Acting (3)
- q THTR 430 Acting Styles (3) (Repeated twice for a total of 6 credits)
- q Elective* _____ (3)

Emphasis in Directing (18 credits)

- q THTR 331 Scene Study (3)
- q THTR 333 Movement for Acting (3)
- q THTR 334 Voice for Acting (3)
- q THTR 335 Advanced Stage Directing (3)
- q THTR 435 Directing Theory (3)
- q Elective* _____ (3)

Emphasis in Theatre Technology and Design (18 credits)

- q THTR 233 Theatre Costuming (3)
- q THTR 335 Advanced Stage Directing (3)
- q THTR 356 Advanced Technical Theatre Methods/Lighting (3)
- q THTR 434 Special Topics: Theatre Technology or Design (3)
- q THTR 450 Scene Design II (3)
- q Elective* _____ (3)

Minor in Theatre Arts (25 credits)

Requirements (19 Credits)

- θ THTR 140 Dance for the Stage I (3)
- θ THTR 160 Tech Theatre Production (2 @ 1 each)* or THTR 101 A,B
- θ THTR 220 Introduction to Theatre (3)
- θ THTR 230 Principles of Acting (3)
- θ THTR 232 Principles of Makeup for Stage & Film (2)
- θ THTR 235 Principles of Stage Directing (3)
- θ THTR 255 Technical Theatre Methods (3)

* Two credits of Theatre Practicum are required.

Electives (6 Credits)

Students must take six credits in theatre electives which are at the 300 level or higher.

- θ Elective* _____ (3)
- θ Elective* _____ (3)

NOTE: All theatre minors are EXPECTED and ENCOURAGED to be active theatre arts participants.

Minor in Theatre Dance (25 credits)

Requirements (21 Credits)

- θ THTR 140 Dance for the Stage I (3)
- θ THTR 240 Dance for the Stage II (3)
- θ THTR 324 Musical Theatre History (3)
- θ THTR 333 Movement for Acting (3)
- θ THTR 340 Principles of Choreography (3)
- θ THTR 440 Dance Production (1 credit, repeat 6 times for total of 6 credits)

Related Requirements (4 Credits)

- θ HLTH 250 Injury Management (2)
- θ MUS 110 Musicianship for Non-Majors (2)

MSUM GOING SMOKE FREE

MSUM announced this spring that it was banning smoking, tobacco use and tobacco sales on campus, making it among the first universities in the country to do so.

The ban takes effect Jan. 1, 2008 and includes all university properties and vehicles. Altogether, 440 campus-owned acres are affected. The policy was approved by Pres. Roland Barden after a recommendation by the Alcohol and College Life Committee.

Susanne Williams, chairwoman of that committee, said enforcement will rely on people telling smokers to put away their cigarettes, or calling on the student judicial system or campus security for help.

Her committee studied the possible consequences of the ban on the area surrounding campus. There were concerns that neighbors would complain about people crossing the street to smoke. She said the University of Arkansas-Fort Smith, which is similar in size to the Moorhead campus and is also in a residential area, went smoke free and didn't report any problems.

To ease the transition, the university will offer a quit-smoking program to students and employees this fall.

Auditions

Auditions for mainstage productions are held up to four times each year. No experience is necessary. The children's theatre production is double cast. Usually, you will be required to prepare a monologue. For musical auditions you should prepare sixteen bars from a song. You must provide music for the accompanist. The song should demonstrate your vocal range and be appropriate to the show. You should bring appropriate clothing to the dance audition. Theatre majors are encouraged to prepare for auditions by reading the play. Scripts are available to checkout in the Theatre Office.

A deposit of \$20 is required to check out a script. For more detailed information, please refer to the auditions link on the website.

All performance majors are REQUIRED to audition, directing and theatre technology and design majors are encouraged to audition. If for some reason you are unable to audition or to take a role, it is your responsibility to contact the director prior to the audition. A running file of majors who have auditioned is kept in the main office. This file helps us to keep an accurate record of student participation in the program. The more experience you gain in auditioning, the more strength you gain as a performer.

Casting Policy

MSUM Theatre holds open auditions. First priority in casting is given to MSUM theatre students. However, non-majors, Tri-college students, faculty, staff, community members and/or guest artists might also be cast in our theatre productions. Each director makes casting decisions based upon some or all of the following:

- * The quality of the audition
- * The auditioner's suitability for a role
- * Recent roles performed
- * Specific course or degree requirements
- * Participation in work weekends and strikes
- * Academic standing
- * Contributions to the theatre program
- * Specific performance skills required by a role

Non-MSUM students can be cast provided that one of the following criteria is met:

- * The individual signs a waiver of liability
- * The individual is hired under the terms of a short contract

Work Weekend

For each major production, the Theatre Department sponsors a Work Weekend. Work Weekend is the time dedicated to scenery construction and painting. **All theatre majors are REQUIRED to participate.** Work Weekend can be a great deal of fun. It is one of the few times during the year when all theatre students are in one place at the same time. What better way to spend a weekend than with friends, making **your** theatre production a success. A theatrical production takes a great deal of effort. Without your personal help and support, we cannot maintain the quality of production we seek to achieve at MSUM.

Sign-up cards or sign-up sheets will be available one to two weeks before each Work Weekend. The time slots are usually afternoons and evenings on a Friday, Saturday, and Sunday. Cards and/or signing up allows us to better prepare for each work session. The cards also help us to keep accurate records of your contribution to the

production. Production requirements vary from semester to semester, so we will indicate on each production how much time we need you to sign up for (for example, fall semester - five sessions; spring semester - three sessions; etc.). We encourage students to attend extra sessions. We always expect students with a technical theatre emphasis to sign up for the entire weekend. If you find that you are unable to attend, notify the technical director to arrange for a makeup time.

NOTE: The use of cellphones or I-Pods, etc., is STRICKLY PROHIBITED in the scene shop. This is for your safety, and the safety of those working with you.

Strike

After each production, we must completely dismantle the production and get the facility ready for the next event. **All MSUM Theatre Arts Majors, including practicum students & cast/crew members, are REQUIRED to attend strike.** Records are kept of each individual's contribution.

Strike is probably the least pleasant task asked of our students, all the more reason for everyone to be there. The more people, the quicker we can all go home. The length of the strike is dependent on three major things: the complexity and size of the set, how many students attend, and how efficiently the work gets done. Strikes begin following the last performance of each of our four productions. Strike can be as much fun or as much work as you make it. If you find that you are unable to attend, notify the technical director to arrange for a makeup time.

If You Don't Get Cast

Obviously, not everyone who auditions for a production can be cast. You should not become discouraged if you are not cast. Remember this is only the beginning of your training and your experience level will continue to grow as you study and develop your skills.

It is imperative that you stay involved with the production, even if you are not a member of the cast. Chances are that you will find a particular area of interest that you hadn't previously considered, such as scenic painting, designing properties, or costume construction. By staying involved, you will have the opportunity to learn the overall working relationships between the staff, the crews and the cast, and how different areas of the theatre affect one another.

Be patient and take advantage of every opportunity. You can ask the director or choreographer what you need to do to improve for your next audition. The responsibility to ask and follow through is yours. To be mediocre in theatre is easy; to excel in theatre demands constant dedication and hard work.

How to Get Involved in Production Work

Theatre students must be actively involved in each production. The experience you gain is invaluable. Students who build on their experiences are inevitably students who succeed. Theatre is a collaborative art form. Theatre people cannot function independently. For example, directors have to be able to communicate and understand designers; technicians need to understand the pressures facing a young actor. Appreciation and respect are ingredients that make for healthy working relationships. Knowledge in one area of theatre enhances the knowledge in another area. Your breadth of experience and knowledge in all areas of the theatre is one of this department's main goals.

Many graduates ultimately work in areas outside of their undergraduate majors. We have countless examples: actors who are now stage managers, directors and lighting designers; actors who are now technicians and costumers, etc. As you grow in experience, you may also find that other areas of artistic expression are more satisfying. The main thing is to be involved. Explore and develop a strong sense of all aspects of production.

We want to maintain a quality theatre program. Our production limitations are determined by our students and their involvement. The more our students grow and participate, the better our productions. We encourage your creative input and leadership. Become an active leader; in the process you will really be helping yourself.

Technical Theatre Practicum

Theatre Practicum is offered each semester. You do not have to be a major to participate. Invite your non-theatre friends to sign up as well. Practicum is a one-credit technical laboratory. To earn one credit, you must work on two productions. Each major is required to take four technical theatre practicums to graduate, but you may take it up to six times. The main purpose of the class is to give you hands-on crew experience. This helps you grow as a theatre collaborator. The crews you may sign up for are: light crew, prop crew, costume crew, sound, make-up, stage hand, stage-managing, assistant to the set designer, assistant to the technical director, set construction or scene painting.

Additional Theatre Practicums

Additional theatre practicums are available to all MSUM students, and are free of charge, for students who actively participate in theatre arts productions. A student may earn up to "8" credits ("1" per show) for involvement on or offstage. Note: These are above and beyond the "4" credits required by the major.

Each production will generate a list of students who are eligible for these free credits.

Crew Work

You may volunteer to work on our productions without taking a practicum credit. If you would like to volunteer, see the designer or technical director when you see auditions posted. If your involvement is partly determined by whether or not you are cast in the show, simply let them know. If you hesitate too long to inform the staff of your interest, you may not be able to work the crew of your interest as the crew may already be filled. There are two advantages to volunteer work: 1) You do not have to pay for a practicum credit; however, your transcript will not reflect your efforts. 2) You have more freedom to schedule your time.

Guidelines for Use of the Facility and Equipment

MSUM has a fine facility in which students may work. The main priorities for use of the space and equipment is for theatre productions, university functions and events, and class projects. If a theatre student wishes to use any space or equipment, he or she must fill out a Request to Schedule Event form found on the departmental webpage. For further information, please see the Managing Director.

Blackfriars

Blackfriars is the theatre student honor society and an MSUM service organization. This club of up to 60 members coordinates social activities, banquets and field trips for students interested in theatre.

Membership is open to all currently enrolled students, faculty, and staff of Moorhead State University interested in Theatre Arts. Voting privileges will be restricted to active membership. Each member is required to pay a membership fee set by the organization.

The executive committee will be made up as follows: President, Vice President/Treasurer, Secretary. The three executive members shall be elected by the active Blackfriars members.

Revenues are obtained by collecting membership dues, fund-raising activities, and special events. For additional information, contact the Director of Theatre.

Student Advisor Program

The Student Advisor program at MSUM offers assistance to students, particularly freshman and transfer students, in making the best use of academic opportunities and the various services and organizations offered by the university. The plan supplements and expands faculty advising and counseling services. Student advisors are upperclass students nominated by the department chairperson and selected by the Office of Academic Affairs.

Student Advisor duties include registering approximately 1,200 new students in the summer, assisting faculty advisors in maintaining contact with new students, holding individual and group meetings with advisees, and staffing the Student Advisor Information Center and Office. Student advisors are expected to assist in all-university academic projects and programs. If you are interested in serving as a departmental student advisor, see your faculty advisor for details. This is a paid position.

Student Tutor Program

The Student Tutor program is available through the MSUM Counseling Center (Bridges 260, X2227). If you encounter any academic difficulties with a department course, you may contact the Counseling Center and receive free tutoring. The tutors are students who have been identified by the department as having some expertise in particular courses. While the tutors are paid by the university, students needing tutoring help may receive up to fifteen hours per course, per quarter, for no cost. If you have any difficulties with your courses be sure to take advantage of this valuable program. After a few years of study at MSU, you may ask your faculty advisor about becoming a paid tutor yourself.

Other Theatre Opportunities Available

Students may work on several technical projects besides our four main production. There are about 40 events in the Center for the Arts each year in addition to the plays. For example, the Music Department schedules several concerts and the Cheryl Nelson-Lossett Performing Arts Series sponsors up to four professional productions annually-- The Guthrie Theatre, Winnipeg Ballet, The St. Paul Chamber Orchestra, for example. Most of these events pay students for technical support. You can earn as much as \$100 for a large event. The more technical skills you develop, the more in demand you will be for these types of events. See the designer or technical director for additional information.

Scholarships

All students should contact the financial aid office when they enroll at MSUM to inquire about loans, grants, work study, honors apprenticeships and scholarships. There are a number of university scholarships which theatre students might be eligible for. In addition, the department offers the following scholarships and awards.

Freshmen Talent Scholarships

Freshman talent scholarships can be awarded to incoming freshmen. Application forms are available to high school seniors planning to enroll at Minnesota State University Moorhead.

Delmar J. Hansen Scholarships

These scholarships are made possible by donations to the Delmar J. Hansen endowment fund by faculty, staff, alumni, and friends of the department. The program recognizes outstanding academic achievement as well as contributions to the

department and community through leadership and active participation in events and organizations. The scholarship honors the man who served as Director of Theatre at MSUM from 1957 to 1989.

Mark Lukac Scholarships

These scholarships in Theatre and Film is an endowed fund which was established in memory of Mark Robert Lukac, who was a member in good standing of the MSUM Class of 1991 at the time of his sudden, accidental death on April 8, 1990. This scholarship shall be awarded to a major who is studying theatre or film on the basis of the following:

- * General artistic creativity
- * Acting ability
- * Desire to be a performer
- * Number of student theatre, film, and/or television performances, with quality of performance more important than level of the role
- * Commitment to becoming a stage or film actor
- * Indication of potential to become a director in any of the four named media
- * Commitment to and support of the MSUM theatre/film programs and to the other students majoring in the programs.

Mark Lukac had a zest for and a love of life, an incomparable sense of humor, along with a love of people and a desire to be of help to them. With these traits in addition to the above, the total should be taken as usually strong qualifications. Financial need of an applicant will be considered only if two or more candidates for the scholarship have seemingly equal qualifications, in which case financial need will be considered as an additional positive factor.

Carol J. Gaede Scholarship

The Carol Gaede Scholarship Award was established to honor Dr. Carol Gaede for her long standing commitment to excellence and learning in the disciplines of Communication Studies and Theatre Arts.

The scholarship is a financial award that honors academic, artistic/creative, and/or service achievement in a student who is a declared major. For additional information about these scholarships and awards, contact your advisor.

Scholarship application forms may be found on the departmental website.

Special Projects

Special Projects (THTR 434) offer opportunities to conduct investigative or creative work in an area or on a topic of special interest. It is not an opportunity for the student to avoid enrolling in an established departmental course. It is meant to contribute to and to broaden the student's education. Special Projects should not be used to fulfill a requirement for a specific course.

Students may enroll in a Special Project when they have completed the core requirements and at least half of the credits in their concentration. You should have a grade point average of 3.00 in your major and 2.50 overall. The following criteria should be met when setting up a Special Project:

1. Find an instructor in the department to supervise your Special Project. This instructor should have an expertise in the area.
2. In consultation with the instructor, a proposal is drafted setting forth the reasons for undertaking the project, what is to be done, and how it will be accomplished.
3. Special Project proposals shall be developed at least one full semester in advance.
4. Exceptions to this procedure may be initiated through your advisor.

Internships

Internships offer theatre work experience in realistic off-campus situations. These experiences put into practice those theories and concepts that have been emphasized in the curriculum. The theatre arts internship committee reviews and approves all requests and proposals concerning student internships. The committee meets each semester to consider all requests. It is the student's responsibility to ensure that all deadlines are met.

A student wanting to participate in the internship program should be a major in this department. Students must have 106 or more credits to be eligible for an internship. Normally, students must have at least one semester remaining in their degree program after the internship is completed. Students with a minimum grade point average of 3.00 in their major and a 2.50 overall grade point average are eligible for internships.

The department encourages its students to consider the possibilities of incorporating an internship into their program. A complete copy of the guidelines for internships is available on the department website. For more information regarding internships and deadlines, please contact your advisor.

Guidelines for Students Interested in Designing or Directing University Theatre Productions

We sometimes allow students to direct or design a mainstage production. These have been exceptional students who have proven themselves capable of such a privilege. Many university departments do not provide this opportunity for undergraduates. In fact, most graduate programs do not allow their students to design or direct a major production until the end of their degree program.

We believe that directing and designing are major responsibilities and require special skills. The measure of our theatre program's success is largely determined by the success of our productions. Our audiences must be assured that the quality they have

come to expect is maintained. This quality is also measured by the university administration and faculty. If our quality diminishes, we may lose their support. Many students work very hard to maintain the quality of our productions, and we have an obligation to them to ensure that they receive appropriate guidance and support.

Designing a Major Production

In order for you to be considered for this project, you need to meet the following requirements:

1. You must be an upperclassman with all of your core courses completed.
2. You should have completed most of the requirements in the tech theatre emphasis with an overall GPA of 3.0.
3. You must have demonstrated excellence in your curricular and co-curricular activities and shown an ability to provide strong leadership skills.
4. You must demonstrate to the faculty that you are a responsible leader and a problem solver.
5. You should have completed at least three Technical Theatre Practicums.
6. You should have considerable experience building, rigging, and painting scenery.
7. You should have demonstrated your ability by presenting renderings or presentational models (inside and outside of class) to Roray Hedges.
8. We recommend that you do this as a special project in design.
9. You must receive permission from the Director of Theatre.

PLEASE NOTE: If you feel there is a good reason why any of the criteria above should not apply in your case, you may make an appeal with the Director of Theatre.

Directing Children's Theatre or Special Productions

In order for you to be considered for this project you need to meet the following requirements:

1. You must be an upperclassman with all of your core courses completed.
2. You should have completed the requirements in the directing emphasis with an overall GPA of 3.0.

3. You must have demonstrated excellence in your curricular and co-curricular activities and shown an ability to provide strong leadership.
4. You must demonstrate to the faculty that you are a responsible leader and a problem solver.
5. You should have completed at least three Technical Theatre Practicums.
6. You should have served as a stage manager or assistant director for an MSUM Theatre production.
7. You must present a formal proposal to the theatre faculty. Consult your advisor about the requirements for an effective proposal. The faculty is under no obligation to approve your proposal. So, make sure this represents your very best work.
8. We recommend that you do this as a special project in directing.
9. You must receive permission from the Director of Theatre.

PLEASE NOTE: If you feel there is a good reason why any of the criteria above should not apply in your case, you may make an appeal to the Director of Theatre.

Recommended Reading List of Texts and Plays

The Theatre Arts faculty has prepared this listing of recommended texts and plays for use by students in structuring their out-of-class theatre reading. It is the goal of this department to graduate theatre majors who have a well-rounded knowledge of all areas of theatre. Actors must have read works on directing, directors must have read works on design, designers must have read works on dramatic theory, and all theatre majors- regardless of their special interests - should be familiar with plays from all ages and all nations.

Even though this list does not even begin to exhaust the critical and artistic works of the theatre, an undergraduate student should **not** expect that he or she will have read **all** of these books and plays by the time of graduation. However, it can be a very useful list to begin your reading and for reference purposes. If you plan on going on to graduate school you should be aware that graduate programs may expect their students to be familiar with many of these plays and books, and these works will certainly be the subjects of further study. Those students who plan to work in community theatre can use this listing as a means of achieving a broad background in theatre and the play list can be quite useful when searching for plays to produce. Finally, those students who will be entering the professional theatre world, whether as actor, director, designer, or administrator, will find this listing invaluable in understanding styles and references to the vast body of literature which is the basis of even the most contemporary drama.

The department faculty wishes to encourage you, after reading any of these works, to come with questions or points of discussion. We realize that there are many important plays and critical works that simply cannot be covered in our curriculum. This listing will allow you to fill in those gaps, and the faculty are certainly ready, willing, and able to discuss with you outside of class any works of theatre that you encounter.

Theatre, History, Criticism

| | |
|----------------------|-------------------------------------|
| Appia, Adolphe | MUSIC AND THE ART OF THE THEATRE |
| Artaud, Antonin | THE THEATRE AND ITS DOUBLE |
| Aristotle | POETICS |
| Brecht, Bertolt | BRECHT ON THEATRE |
| Brockett, Oscar | CENTURY OF INNOVATION |
| | A HISTORY OF THE THEATRE |
| Brook, Peter | THE EMPTY SPACE |
| Brustein, Robert | REVOLUTION AS THEATRE |
| | THE THEATRE OF REVOLT |
| Chinoy & Jenkins | WOMEN IN AMERICAN THEATRE |
| Craig, Edward Gordon | ON THE ART OF THE THEATRE |
| Dobree, Bernard | RESTORATION COMEDY |
| Dukore, Bernard | DRAMATIC THEORY AND CRITICISM |
| Eliot, T. S. | SELECTED ESSAYS |
| Ellis-Fermor, U. M. | THE JACOBAN DRAMA |
| Esslin, Martin | THE THEATRE OF THE ABSURD |
| Fergusson, Francis | THE IDEA OF A THEATRE |
| Frye, Northrop | ANATOMY OF CRITICISM |
| Gilman, Richard | THE MAKING OF MODERN DRAMA |
| Gorelik, Mordecai | NEW THEATRES FOR OLD |
| Grotowski, Jerzy | TOWARDS A POOR THEATRE |
| Gurr, Andrew | THE SHAKESPEAR STAGE, 1574-1642 |
| Jones, Robert Edmond | THE DRAMATIC IMAGINATION |
| Kitto, H. D. F. | GREEK TRAGEDY |
| Kott, Jan | THE EATING OF THE GODS |
| | SHAKESPEARE OUR CONTEMPORARY |
| Meyerhold, Vsevolod | MEYERHOLD ON THEATRE |
| Moore, W. G. | MOLIERE: A NEW CRITICISM |
| Nagler, A. M. | A SOURCE BOOK ON THEATRICAL HISTORY |
| | THE THEORY OF COMEDY |
| Roose-Evans, James | EXPERIMENTAL THEATRE |
| Sartre, Jean-Paul | SARTRE ON THEATRE |
| Shaw, G. Bernard | OUR THEATRES IN THE NINETIES |
| | THE QUINTESSENCE OF IBENISM |
| Simonson, Lee | THE STAGE IS SET |
| Smith & Litton | MUSICAL COMEDY IN AMERICA |
| Southern, Richard | THE SEVEN AGES OF THEATRE |
| Styan, J. L. | THE ELEMENTS OF DRAMA |
| | MODERN DRAMA IN THEORY AND PRACTICE |

various editors
Watkins, Ronald
Wickham, Glynne
Wilson, Garff B.

THE LONDON STAGE: 1660-1800
ON PRODUCING SHAKESPEARE
THE MEDIEVAL THEATRE
300 YEARS OF AMERICAN DRAMA AND THEATRE

Acting, Production

Benedetti, Robert
Boleslavsky, Richard
Blunt, Jerry

THE ACTOR AT WORK
ACTING: THE FIRST SIX LESSONS
STAGE DIALECTS
MORE STAGE DIALECTS

Clurman, Harold
Cohen, Robert

ON DIRECTING
ACTING POWER
ACTING PROFESSIONALLY

Cole & Chinoy

ACTORS ON ACTING
DIRECTORS ON DIRECTING
PLAYWRIGHTS ON PLAYWRITING
FUNDAMENTALS OF PLAY DIRECTING
THE LENGTH AND DEPTH OF ACTING
RESPECT FOR ACTING

Dean, Alexander
Duerr, Edwin
Hagen, UTA

A CHALLENGE FOR THE ACTOR

Hodge, Francis
Lessac, Arthur
Linklater, Kristin
Oxenford, Lyn
Spolin, Viola
Shurtleff, Michael

PLAY DIRECTING
USE AND TRAINING OF THE HUMAN VOICE
FREEING THE NATURAL VOICE
PLAYING PERIOD PLAYS
IMPROVISATION FOR THE THEATRE
AUDITION

Stanislavsky, Constantin

AN ACTOR PREPARES
BUILDING A CHARACTER
CREATING A ROLE
MY LIFE IN ART

Costume, Setting, Decor

Corson, Richard
Macgowan, Kenneth
McCandless, Stanely
Mielziner, Jo
Payne, Blanche
Payne, Darwin Reid
Pectal, Lynn
Pilbrow, Richard
Simonson, Lee
Whiton, Sherrill

STAGE MAKE-UP
CONTINENTAL STAGECRAFT
A METHOD OF LIGHTING THE STAGE
DESIGNING FOR THE THEATRE
HISTORY OF COSTUME
SCENOGRAPHIC IMAGINATION
DESIGNING AND PAINTING FOR THE THEATRE
STAGE LIGHTING
THE STAGE IS SET
INTERIOR DESIGN AND DECORATION

Plays

| | |
|--|---|
| Aeschylus | AGAMEMNON THE LIBATION BEARERS THE EUMENIDES |
| Albee, Edward | WHO'S AFRAID OF VIRGINIA WOOLF? THREE TALL WOMEN |
| Anderson, Maxwell | ELIZABETH THE QUEEN MARY OF SCOTLAND WINTERSET |
| Anonymous | ABRAHAM AND ISAAC EVERYMAN GAMMER GURTON'S NEEDLE THE SECOND SHEPHERD'S PLAY |
| Anouilh, Jean Aristophanes | BECKET, OR THE HONOR OF GOD THE BIRDS LYSISTRATA THE FROGS |
| Ayckbourn, Alan | ABSURD PERSON SINGULAR A CHORUS OF SIDAPPROVAL MAN OF THE MOMENT WOMAN IN MIND THE NORMAN CONQUEST |
| Barnes, Peter | THE RULING CLASS RED NOSES |
| Beaumarchais | THE BARBER OF SEVILLE THE MARRIAGE OF FIGARO |
| Beckett, Samuel | WAITING FOR GODOT ENDGAME HAPPY DAYS |
| Boucicault, Dion | LONDON ASSURANCE THE COLLEEN BAWN THE OCTOROON |
| Brecht, Bertolt | SAINT JOAN OF THE STOCKYARDS GALILEO MOTHER COURAGE THE GOOD WOMAN OF SZECHWAN THE CAUCASIAN CHALK CIRCLE THREEPENN: OPERA |
| Brenton & Hare Buchner, Georg | PRAVDA DANTON'S DEATH WOYZECK |
| Calderon de la Barca Capek, Karel Chekhov, Anton | LIFE IS A DREAM R. U. R. THE SEA GULL UNCLE VANYA THREE SISTERS |

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| Churchill, Caryl | CHERRY ORCHARD CLOUD 9 TOP GIRLS |
| Cocteau, Jean | THE INFERNAL MACHINE ORPHEUS |
| Congreve, Pierre | THE CID |
| Coward, Noel | PRIVATE LIVES BLITHE SPIRIT |
| Cummings, E. E. | HIM |
| Dumas fils, Alexandre | LE DAME AUZ CAMELIAS (CAMILLE) |
| Duerranmatt, Friedrich | THE VISIT THE PHYSICISTS |
| Durang, Christopher | THE ACTOR'S NIGHTMARE SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU |
| Eliot, T. S. | MURDER IN THE CATHEDRAL THE FAMILY REUNION THE COCKTAIL PARTY |
| Euripides | MEDEA HIPPOLYTUS ELECTRA THE BACCHAE THE TROJAN WOMEN |
| Farquhar, George | THE RECRUITING OFFICER THE BEAUX STRATAGEM |
| Frayn, Michael | BENEFACTORS NOISES OFF WILD HONEY |
| Friel, Brian | LOVERS: WINNERS & LOSERS DANCING AT LUGHNASA |
| Fry, Christopher | THE LADY'S NOT FOR BURNING |
| Fugard, Athol | MASTER HAROLD...AND THE BOYS BOESMAN AND LENA BOOD KNOT |
| Gay, John | THE BEGGAR'S OPERA |
| Genet, Jean | THE MAIDS THE BALCONY THE BLACKS |
| Ghelderode, Michel de | PANTAGLEIZE |
| Giraudouz, Jean | THE MADWOMAN OF CHAILLOT |
| Goethe, Johan von | FAUST (parts 1 and 2) |
| Gogol, Nikolai | THE INSPECTOR GENERAL |
| Goldoni, Carlo | THE MISTRESS OF THE INN (MIRANDOLINA) THE SEVANT OF TWO MASTERS |
| Goldsmith, Oliver | SHE STOOPS TO CONQUER |
| Gorki, Maxim | THE LOWER DEPTHS |
| Guare, John | HOUSE OF BLUE LEAVES SIX DEGREES OF SEPARATION MARCO POLO SINGS A SOLO |

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| Gurney, A. R. | THE COCKTAIL HOUR THE DINING ROOM LOVE LETTERS |
| Handke, Peter | KASPAR THE RIDE ACROSS LAKE CONSTANCE |
| Hampton, Christopher | LES LAISONS DANGEURESES |
| Hellman, Lillian | THE CHILDREN'S HOUR THE LITTLE FOXES ANOTHER PART OF THE FOREST |
| Henley, Beth | CRIMES OF THE HEART |
| Hauptmann, Gerhart | THE WEAVERS |
| Hwang, David Henry | FOB M BUTTERFLY |
| Ibsen, Henrik | PEER GYNT A DOLL HOUSE GHOSTS AN ENEMY OF THE PEOPLE THE WILD DUCK ROSMERSHOLM HEDDA GABLER THE MASTER BUILDER |
| Inge, William | COME BACK, LITTLE SHEBA PICNIC BUS STOP THE DARK AT THE TIP OF THE STAIRS |
| Ionesco, Eugene | THE BALD SOPRANO THE LESSON THE CHAIRS RHINOCEROS EXIT THE KING |
| Jarry, Alfred | UBU ROI |
| Jonson, Ben | EVERY MAN IN HIS HUMOUR VOLPONE, OR THE FOX EPICOENE, OR THE SILENT WOMAN THE ALCHEMIST BARTHOLOMEW FAIR FROM MORN TO MIDNIGHT YOU CAN'T TAKE IT WITH YOU |
| Kaiser, George | PENTHESILEA |
| Kaufman & Hart | ANGELS IN AMERICA |
| Kleist, Heinrich von | MISS SARA SIMPSON |
| Kuschner, Tony | NATHAN THE WISE |
| Lessing, G. E. | THE LONDON MERCHANT |
| Lillo, George | FUENTE OVEJUNA |
| Lope de Vega | |

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| Lorca, Federico | BLOOD WEDDING YERMA THE HOUSE OF BERNARDA ALBA |
| Machiavelli, Nicolo | THE MANDRAKE |
| Maeterlinck, Maurice | PELLEAS AND MELISANDE THE BLUE BIRD |
| Mamet, David | AMERICAN BUFFALO GLENGARRY GLEN RDSS |
| Marlowe, Christopher | THE JEW OF MALTA EDWARD THE SECOND THE TRAGICAL HISTORY OF DR. FAUSTUS |
| Maugham, W. Somerset | THE CONSTANT WIFE |
| McCullers, Carson | THE MEMBER OF THE WEDDING |
| Medoff, Mark | WHEN YOU COMING BACK, RED RYD CHILDREN OF A LESSER GOD |
| Miller, Arthur | ALL MY SONS DEATH OF A SALESMAN AFTER THE FALL THE CRUCIBLE A VIEW FROM THE BRIDGE |
| Moody, William Vaughn | THE GREAT DIVIDE THE PRICE |
| Moliere | THE MISER THE SCHOOL FOR HUSBANDS THE SCHOOL FOR WIVES TARTUFFE DON JUAN THE DOCTOR IN SPITE OF HIMSELF THE MISANTHROPE THE WOULD-BE GENTLEMAN THE LEARNED LADIES THE IMAGINARY INVALID |
| Molnar, Ferenc | THE GUARDSMAN |
| Mowatt, Anna Cora | FASHION |
| Mrozek, Slawomir | TANGO |
| Nichols, Anne | ABIE'S IRISH ROSE |
| Norman, Marsha | 'NIGHT MOTHER THE SECRET GARDEN |
| O'Casey, Sean | JUNO AND THE PAYCOCK THE PLOUGH AND THE STARS |
| Odets, Clifford | AWAKE AND SING GOLDEN BOY WAITING FOR LEFTY |
| O'Neill, Eugene | BEYOND THE HORIZON THE EMPEROR JONES ANNA CHRISTIE THE HAIRY APE |

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| | ALL GOD'S CHILLUN GOT WINGS DESIRE UNDER THE ELMS THE GREAT GOD BROWN STRANGE INTERLUDE MOURNING BECOMES ELECTRA AH, WILDERNESS! THE ICEMAN COMETH LONG DAY'S JOURNEY INTO NIGHT A MOON FOR THE MISBEGOTTEN LOOT |
| Orton, Joe | ENTERTAINING MISTER SLOANE WHAT THE BUTLER SAW |
| Osborne, John | LOOK BACK IN ANGER LUTHER THE ENTERTAINER |
| Pinero, Arthur, Wing Pinter, Harold | THE SECOND MRS. TANQUERAY THE BIRTHDAY PARTY THE CARETAKER THE HOMECOMING NO MAN'S LAND BETRAYAL |
| Pirandello, Luigi | RIGHT YOU ARE IF YOU THINK YOU ARE SIX CHARACTERS IN SEARCH OF AN AUTHOR HENRY IV |
| Plautus | MILES GLORIOSUS THE TWIN MENAECHEMI |
| Rabe, David | HURLY BURLY STICKS AND BONES STREAMERS |
| Racine, Jean | ANDROMACHE PHEDRE |
| Rice, Elmer | THE ADDING MACHINE STREET SCENE |
| Rostand, Edmond Saroyan, William Sartre, Jean-Paul | CYRANO DE BERGARAC THE TIMES OF YOUR LIFE THE FLIES NO EXIT |
| Schiller, Friedrich | DON CARLOS MARY STUART WILLIAM TELL |
| Schnitzler, Arthur Seneca | LA RONDE OEDIPUS PHAEDRA MEDEA |
| Shaffer, Peter | AMADEUS EQUUS |

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| Shakespeare, William | RICHARD III THE COMEDY OF ERRORS THE TAMING OF THE SHREW LOVE'S LABOUR'S LOST RICHARD II ROMEO AND JULIET A MIDSUMMER NIGHT'S DREAM THE MERCHANT OF VENICE HENRY IV (Parts 1 and 2) THE MERRY WIVES OF WINDSOR MUCH ADO ABOUT NOTHING HENRY V JULIUS CAESAR AS YOU LIKE IT HAMLET TWELFTH NIGHT ALL'S WELL THAT ENDS WELL MEASURE FOR MEASURE OTHELLO KING LEAR MACBETH ANTONY AND CLEOPATRA THE WINTER'S TALE THE TEMPEST |
| Shaw, G. Bernard | MRS. WARREN'S PROFESSION ARMS AND THE MAN CANDIDE YOU NEVER CAN TELL THE DEVIL'S DISCIPLE CAESAR AND CLEOPATRA MAN AND SUPERMAN MAJOR BARBARA MISALLIANCE PYGMALION HEARTBREAK HOUSE BACK TO METHUSELAH SAINT JOAN |
| Shelley, Percy. B. Shepard, Sam | THE CENCI CHICAGO LA TURISTA OPERATION SIDEWINDER THE CURSE OF THE STARVING CLASS TRUE WEST BURIED CHILD |
| Sheridan, Richard B | THE RIVALS THE SCHOOL FOR SCANDAL |
| Simon, Neil | BAREFOOT IN THE PARK THE ODD COUPLE |

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| Smith, W. H. | LOST IN YONKERS |
| Sophocles | BROADWAY BOUND |
| | BILOXI BLUES |
| | BRIGHTEN BEACH MEMOIRS |
| | THE DRUNKARD |
| | ANTOGONE |
| | OEDIPUS THE KING |
| | ELECTRA |
| Steele, Richard | THE CONSCIOUS LOVERS |
| Stone & Aiken | UNCLE TOM'S CABIN |
| Stoppard, Tom | ROSENCRANTZ & GUILDENSTEIN ARE DEAD |
| | THE REAL INSPECTOR HOWARD |
| | THE REAL THING |
| Strindberg, August | THE FATHER |
| | MISS JULIE |
| | A DREAM PLAY |
| | THE SONATA GHOST |
| Synge, J. M. | RIDERS TO THE SEA |
| | THE PLAYBOY OF THE WESTERN WORLD |
| Terence | THE BROTHERS |
| | THE EUNUCH |
| Thomas, Brandon | CHARLEY'S AUNT |
| Tirso de Molina | THE TRICKSTER OF SEVILLE |
| Toller, Ernst | MAN AND THE MASSES |
| Tolstoy, Leo | THE POWER OF DARKNESS |
| Turgenev, Ivan | A MONTH IN THE COUNTRY |
| Tyler, Royall | THE CONTRAST |
| Udall, Nicholas | RALPH ROISTER DOISTER |
| Vogel, Paula | THE BALTIMORE WALTZ |
| | HOW I LEARNED TO DRIVE |
| Wasserstein, Wendy | ISN'T IT ROMANTIC? |
| | THE HEIDI CHRONICLES |
| Webster, John | THE WHITE DEVIL |
| | THE DUCHESS OF MALFI |
| Wedekind, Frank | STRING'S AWAKENING |
| | EARTH-SPIRIT |
| | PANDORA'S BOX |
| Wilde, Oscar | SALOME |
| | THE IMPORTANCE OF BEING EARNEST |
| Wilder, Thornton | OUR TOWN |
| | THE SKIN OF OUR TEETH |
| Wilson, August | MA RAINEY'S BLACK BOTTOM |
| | FENCES |
| Wilson, Lanford | HOT L BALTIMORE |
| | FIFTH OF JULY |
| | TALLEY'S FOLLY |
| | ANGELS FALL |
| Williams, Emlyn | THE CORN IS GREEN |

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| Williams, Tennessee | THE GLASS MENAGERIE A STREETCAR NAMED DESIRE SUMMER AND SMOKE THE ROSE TATTOO CAT ON A HOT TIN ROOF NIGHT OF THE IGUANA |
| Wycherley, William Yeats, W. B. | THE COUNTRY WIFE CATHLEEN IN HOULIHAN AT THE HAWK'S WELL PURGATORY |
| Zola, Emile | THERESE RAQUIN |

Musicals

ANNIE
ANNIE GET YOUR GUN
ANYTHING GOES
ASSASSINS
THE BEST LITTLE WHOREHOUSE IN TEXAS
THE BOYFRIEND
BRIGADOON
BYE BYE BIRDIE
CABARET
CAMELOT
CANDIDE
CAROUSEL
CATS
A CHORUS LINE
COMPANY
CRAZY FOR YOU
DAMN YANKEES
THE DROWSY CHAPERONE
EVITA
THE FANTASTICKS
FIDDLER ON THE ROOF
FIORELLO
FOSSE
FUNNY GIRL
A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
GIRL CRAZY
GODSPELL
GOOD NEWS
GREASE
GREY GARDENS
GUYS AND DOLLS
GYPSY
H. M. S. PINAFORE
HAIR

HELLO, DOLLY!
INTO THE WOODS
JERSEY BOYS
JESUS CHRIST SUPERSTAR
THE KING AND I
KISS ME, KATE
KNICKERBOCKER HOLIDAY
LES MISERABLES
THE LION KING
LITTLE JOHNNY JONES
A LITTLE NIGHT MUSIC
MAME
MAN OF LA MANCHA
THE MERRY WIDOW
THE MIKADO
MISS SAIGON
THE MOST HAPPY FELLA
THE MUSIC MAN
MY FAIR LADY
NINE
NO! NO! NANETTE!
OF THEE I SING
OKLAMOMA!
ON THE TOWN
ON YOUR TOES
PAL JOEY
PHANTOM OF THE OPERA
THE PIRATES OF PENZANCE
THE PRODUCERS
PORGY AND BESS
RAGTIME
RENT
SHOWBOAT
THE SOUND OF MUSIC
SOUTH PACIFIC
SPRING AWAKENING
SUNDAY IN THE PARK WITH GEORGE
SWEENEY TODD
THOROUGHLY MODERN MILLIE
THE THREEPENNY OPERA
WEST SIDE STORY
WICKED

