Professional Theatre Training Program

University of Delaware

For the Theatre

Acting
Stage Management
Technical Production

www.pttp.udel.edu
A Commitment to Theatre
One Class at a Time
A Focus on Classic Plays

On cover clockwise:

Broadway production of *The Pirate Queen* with PTTP graduate Linda Balgord as Queen Elizabeth I. Photo: Joan Marcus.

The Old Globe production of *A Midsummer Night's Dream* with PTTP Graduate J. Paul Boehmer (c) as Oberon. Photo: Craig Schwartz.

Milwaukee Repertory Theatre’s *Cyrano De Bergerac* directed by PTTP Artistic Director Sanford Robbins with PTTP graduates Lee Ernst as Cyrano and Erin Partin as Roxanne. Photo: Jay Westhauser.

Because there is **only one class enrolled at any one time**, the faculty is able to focus its full energies – as well as the program’s entire time, space and budget – toward fulfilling the potential of each member of this select group. Small class sections and an emphasis on tutorial work further ensure that each student’s development is fully and powerfully addressed.

While graduates have distinguished themselves in many styles and mediums, the University of Delaware Professional Theatre Training Program (PTTP) is **specifically designed to train for the stage**, where human, rather than electronic, energy is the medium of communication. **Training is focused on plays from the classic repertoire** and the PTTP seeks students with a particular commitment to, and appetite for, the classics. Each season’s productions are chosen primarily from the great plays of our dramatic heritage, and in all three years students enjoy numerous production opportunities in classic plays.
Acting, Stage Management, Technical Production

Students pursue training in one of three curricular areas of specialization: Acting, Stage Management, or Technical Production. Each curriculum is skill-oriented, emphasizing rigorous training in the craft areas appropriate to the specialization being pursued. Each curriculum is specifically designed to provide the skills, experiences, opportunities, and professional contacts necessary for a successful career in the professional theatre.

Students participate in a prescribed program of conservatory classes and production experiences particularly designed for their curricular area of specialization (i.e., Acting, Stage Management, or Technical Production) and continue working with one another throughout the three years of training. While each student works exclusively within her or his curricular area of specialization, the context is always that of theatremaking, and that context is senior to any specialization. The PTTP features an emphasis on collaboration and teamwork.
PTTP production of *The Rivals* with PTTP student Sevin Akbar as Sir Anthony.
Exceptionally Successful Alumni

PTTP graduates work regularly at leading theatres across the United States, including


as well as in leading and featured roles on Broadway, Off Broadway and in film and television.
Broadway production of *The Pirate Queen* with PTPP graduate Linda Balgord as Queen Elizabeth I. Photo: Joan Marcus
An Extraordinary Faculty

Each faculty member is a recognized expert in a particular area of theatre training, as well as an established practitioner in the professional theatre. Each therefore brings to his or her subject area not only exceptional specific expertise, but also extensive knowledge and experience of the entire theatrical context to which that expertise contributes. The faculty is committed, capable, and experienced, and functions together as a strong, stable and mutually supportive team.

PTTP Faculty members are committed to enabling each student to develop an extraordinary level of skill, ability, and artistry in his or her craft, and they have committed their professional lives to realizing and contributing to others the possibility that one can generate for oneself – under all circumstances and at all times – a life in the theatre which is creative, fulfilling, nurturing, and uplifting.

(A list of faculty members and their backgrounds can be found on page 19)

Frequent Guest Artists/Guest Faculty

The full-time faculty is regularly augmented by prominent professional directors and designers, as well as visiting teaching artists who work in specialty areas appropriate to each curriculum. These guests include major figures in the American and international theatre, many of whom maintain an ongoing relationship with the PTTP and participate regularly with the program.

(a list of adjunct faculty and guest artists can be found on page 28)

International Scope

An important aspect of the University of Delaware PTTP is its commitment to provide students access to the best theatrical practices and artistry from all over the world. World-renowned artists from international professional theatres direct, design, and teach as guest artists in the PTTP. Also, whenever possible, the PTTP performs in foreign countries. PTTP productions have been presented in major theatre festivals in Japan, Germany, Greece, Cyprus, and Finland. The PTTP enjoys close relationships with a number of foreign directors/teachers, all of whom have been guest directors or teachers in the
program, including Japan’s Tadashi Suzuki and his famed SCOT Theatre; Germany’s Heinz-Uwe Haus, internationally acclaimed for his productions of the plays of Bertolt Brecht; Finland’s Mikko Viherjuuri, resident director for that country’s National Theatre; France’s Obie award-winning Roy Hart Theatre Company; Russia’s Oleg Tabakov, Artistic Director of the Moscow Art Theatre; and the U.K.’s Andrew Wade, former Head of Voice for the Royal Shakespeare Company.
Full Financial Support for All Students

Full tuition waivers and full stipends are provided to all incoming students. Stipends are increased each year.

Numerous Production Opportunities

The PTTP production schedule is designed to fulfill two commitments: providing the maximum number of production opportunities for each student, and achieving optimal integration of studio class work with the rehearsal and performance process. Students are in rehearsal or performance at virtually all times during their training and are always at work on a significant role (or, in the case of Stage Managers and Technical Production students, a major production assignment.) The selection of plays, casting, and production assignments includes a careful assessment of each individual’s needs and potential and assures that each student has ample and appropriate opportunities for growth and development. Each year includes multiple productions and the number and scope of productions increase each year of the training cycle, culminating in a season of 10-12 productions in the third year. Plays are frequently presented in rotating repertory.

Summer Employment Opportunities

Each year, artistic and casting directors from the nation’s outstanding summer repertory theatres and Shakespeare festivals travel to campus to hold auditions and interviews. PTTP students have every year been invited to play leading roles and hold top technical and stage management positions at leading summer theatres including the Utah, Colorado, Illinois, Idaho, Montana, Kentucky, Santa Cruz, and Texas Shakespeare Festivals. Every year for the past sixteen years, between 94% and 100% of those students seeking summer theatre employment received offers.

No Forced Attrition

Because there is only one class participating in the PTTP at any one time, there is no necessity to eliminate students to make room for an incoming class. Although each student’s development is carefully evaluated and continuation in the PTTP from semester to semester is dependent on the successful completion of each term’s work, the faculty is committed to each student’s success and graduation from the program.
Admission Requirements and Degree Conferred

The Program confers the Master of Fine Arts (MFA) degree in Theatre. Criteria for admission include an undergraduate degree or equivalent theatre experience as demonstrated in the audition/interview process. Many past PTTP students have been working professionals who earned their MFA at the University of Delaware without an undergraduate degree. Graduate Record Examination Scores are not required.

No Fee to Audition/Interview

The PTTP is committed that no qualified applicant be denied an opportunity for financial reasons and therefore assesses no charge for auditioning/interviewing. An online application is available on our website along with a list of cities in which auditions and interviews will take place. Once we receive the application, we will contact the applicant to confirm an audition/interview appointment in the city most convenient.

Recent Productions

During the last two classes, the PTTP offered fully mounted, public productions of: Tadashi Suzuki’s Oedipus Rex, Adrian Hall’s All the King’s Men, Saint Joan, An Ideal Husband, The Winter’s Tale, The Trial, Private Lives, Candida, The Good Person of Szechwan, The Beaux’ Stratagem, The Learned Ladies, Mrs. Warren’s Profession, The Doctor’s Dilemma, The Count of Monte Cristo, Travesties, Ah, Wilderness!, Translations, The Tragedy of King Lear, The Cherry Orchard, Love’s Labour’s Lost, Henry VI parts 1,2,3, Jewel Walker’s Tuesday, Much Ado About Nothing, The Three Sisters, Twelfth Night, Uncle Vanya, Heartbreak House, The Play’s the Thing, Major Barbara, Rosencrantz and Guildenstern are Dead, Arms and the Man, The Rivals, Peter Pan, Cyrano De Bergerac, A Flea in Her Ear, Mary Stuart, Misalliance, Adrian Hall’s Christians, Savages and Other Homo Sapiens, The Life of Galileo, A Streetcar Named Desire, The Taming of the Shrew, Top Dog/Underdog, Tartuffe, and Henry V.
The Acting curriculum combines rigorous studio class work with extensive rehearsal and performance experience to develop:

- An extraordinary level of skill in the craft of acting for the stage;
- The habits of discipline which support these skills;
- A reliable access to creativity, imagination, and self-expression;
- The strength and stamina necessary to fulfill the demands of classic plays within even the most challenging of circumstances;
- The business knowledge and contacts necessary to begin and sustain career in the professional theatre.

First Year

The first year of training concentrates on the development of disciplined freedom and expressiveness in voice, speech, movement, and imagination to provide the actor with the ability to employ the theatrical space with awareness, craft, and purpose. Special attention is paid to fostering conversancy with, appreciation of, and the ability to make present the unique language elements of classic plays. Work is also begun on the development of skills in script analysis and interpretation, so as to provide the ability to work beyond the context of a role into the context of the play as a whole. Classes in rehearsal technique promote sound habits of exploration and process through the extensive preparation of full-length classic plays in which each student has a major role. Each semester culminates in public performances. Tutorial work in each student’s individual areas of need takes place in addition to regularly scheduled classes.

Second Year

The second year continues and intensifies the studio work in voice, speech, movement, acting process, and script analysis. Tutorial work in each student’s individual areas of need continue to take place in addition to regularly scheduled classes. Students make specific application of the studio and tutorial work in three to four productions of classic plays presented to the public. These productions are carefully prepared through extensive rehearsal periods which support students in integrating and synthesizing the work being done in classes and tutorials.
Third Year

In the third year, continued daily studio work is augmented by intensive tutorial instruction in each student's individual areas of need. Students perform in a full season of ten to twelve productions, primarily classic plays, sometimes including revivals of productions from the previous two years. Productions are directed and designed by prominent guest artists from professional theatres in the United States and abroad and, in some cases, by PTTP faculty members. Studio work and tutorial instruction address specific needs revealed in performance and are designed to extend the actor’s range of possibilities. Throughout the year, artistic directors, casting directors from New York and major regional theatres, and leading theatrical agents are brought to campus to hold auditions and to acquaint students with the current practical realities of the profession. At the end of the year, a showcase is produced in New York that is attended by leading Artistic Directors, casting directors, and agents.

In All Three Years

Throughout the training:

• Students are engaged in rehearsal or performance at virtually all times, and each student is always at work on a substantial role in a current or upcoming production. Over the course of the three years of training, students play a wide variety of substantial roles in classic and modern plays.

• Specialty classes in areas such as make-up, period dance, dialects, singing, and acrobatics are offered by prominent guest artists and teachers.

• Ample opportunities are provided for each student to audition for professional employment. (In years one and two, this is directed toward summer employment).

• Actors develop the capacity to function effectively as ensemble members, which supports their working with others, regardless of training and background, in ways which elicit cooperation and bring forth community.
The Stage Management curriculum is designed to prepare the talented and committed student for a professional career as an AEA Stage Manager through a unique combination of production experience and course work.

**First Year**

The first year concentrates on developing the rehearsal/performance skills and habits of a professional stage manager, as well as distinguishing and generating effective relationships with all members of the production team. The student's time is divided between classroom work and production experience on three to four classic plays. Training and practical opportunities are also provided in the related field of event management.

**Second Year**

The second year of study continues to emphasize skill development with an increased concentration on advanced organizational, managerial, and communication techniques. Students continue to make specific application of classroom work in the production of four to six plays.

**Third Year**

In the third year stage management students are fully accountable for a season of ten to twelve plays including oversight of the master rehearsal/production schedule and orchestrating the many activities occurring on and off campus. Course work in this year consists only of tutorials and production assignments.
In All Three Years

Throughout the Training

- The majority of the student’s time is spent in the “hands-on” work of stage managing fully-mounted productions from the classic repertoire. Students are in rehearsal or performance as stage managers or assistant stage managers at all times during their three years of study. Training and practical opportunities are provided in the related field of event management.

- The curriculum includes specific practical training – from the perspective of stage management – in the technical production disciplines of audio production, lighting, electricity, carpentry, and costuming.

- Students have the opportunity to work on PTTP productions with guest directors, designers, and craftspeople from Broadway, Off-Broadway, LORT, and international theatres. (Direction and design of PTTP productions is by guest professionals or PTTP faculty). Guest AEA instructors, many of whom are graduates of the PTTP, augment the full-time stage management faculty.

- Each spring, students work closely with casting agents and producers from leading summer theatre festivals by supervising auditions held on campus. These theatres often interview and hire PTTP stage management students for professional employment.

- Professional internships with LORT theatres are available and encouraged in semesters 4, 5 and 6.
The Technical Production curriculum prepares students for careers in professional theatre as one or more of the following: technical director, property master, master electrician, audio engineer, and/or shop supervisor. The training is accomplished through mentoring, class work, and production assignments. In addition to providing the management skills necessary for successful technical direction, the curriculum includes rigorous training in the following areas:

- CAD and other computer skills
- Scenery construction
- Rigging
- Stage mechanics and automation
- Painting
- Properties construction and management
- Lighting
- Sound

**First Year**

The first year of the training cycle emphasizes and establishes a substantial foundation of knowledge and skill in all of the production areas of scenic construction, properties, electrics, and audio, as well as CAD and computer skills, management techniques, and the distinctions of professional theatrical practice. Classroom work is combined with production assignments on two to four classic plays.

**Second Year**

Second year classroom work concentrates on advanced topics in the various areas of technical production. Production assignments increase in quantity as well as level of responsibility in approximately four to six productions that are selected from the classic repertoire.
**Third Year**

The third year focuses almost entirely on production activity with approximately ten to twelve plays produced, sometimes including revivals of productions from the previous two years. Classroom work is limited to a seminar that explores advanced topics that are selected on the basis of student needs and requests.

**In All Three Years**

- The majority of each student's time is spent in practical work, carefully chosen to address individual needs.

- Students work closely with faculty, professional staff artisans, as well as guest designers and directors.

- Productions are typically mounted in groups of two or more, providing the student with the stimulating challenges of producing in a variety of venues as well as in rotating repertory.

- Students supervise and manage undergraduates in a variety of shop and crew assignments.

- The quality of the finished product is measured against the highest professional standards.
Guthrie Theatre production of *Private Lives* with PTP graduate Stephen Pelinski as Elyot.

Photo: Michal Daniel
Andrea Barrier

Andrea Barrier has been a resident costume designer for the PTTP since its inception. Ms. Barrier headed the Costume Construction Program at the University Of Wisconsin-Milwaukee for 10 years before coming to the University of Delaware. Her professional costuming experience includes work at New York’s Public Theatre, Julliard, The Goodman Theatre, Milwaukee Repertory Theatre, Milwaukee Ballet, American Players Theatre, and McCarter Theatre. She continues to free lance as a costume designer, most recently at Delaware Theatre Company, The University of the Arts and the Pennsylvania Shakespeare Festival. Ms. Barrier is a graduate of the Fashion Institute of Technology with additional study at the University of Wisconsin, The New School for Social Research and The School for Visual Arts.

Peter Brakhage

Peter Brakhage came to the University of Delaware from Center Stage in Baltimore where he served for two seasons as Master Carpenter. His construction experience spans more than 20 years and includes work in the shops of the Goodman Theatre and Actors Theatre of Louisville. Among the designers for whom he has constructed sets are Paul Owen, Alex Okun, John Conklin, John Lee Beatty, and Michael Yeargin. Mr. Brakhage has a background in science and a mastery of woodworking, metalworking, and other technical production disciplines that he brings to the processes and management of scenery construction.

Joann Browning

Joann Browning has served as Associate Chair of Theatre and Associate Director of the Professional Theatre Training Program since 1989, teaching movement and dance to actors and serving as resident choreographer for PTTP productions. Formerly a member of the Kathryn Posin Dance Company in New York, Professor Browning has created and coached movement, choreographed, and provided musical staging for a wide range theatres and dance companies, including the Alley Theatre, the Delaware Theatre Company, The Enchantment Theatre of Philadelphia, and Milwaukee Dance Theatre. She has conducted workshops utilizing the work of
Rudolph Laban and Francois Delsarte in London, Japan, Thailand, and for The Voice Foundation in Philadelphia. Professor Browning was formerly the Acting Associate Dean of Fine Arts and Head of Dance at the University of Wisconsin-Milwaukee, and prior to that was a faculty member in the Dance Division at Southern Methodist University. She is a member of the Association for Theatre in Higher Education (ATHE) and the Association of Theatre Movement Educators (ATME). She received her B.F.A. and M.F.A. in Dance at Southern Methodist University.

**William Browning**

William Browning founded, and has served as head of, the Technical Production Program of the PTTP since its inception. Mr. Browning has designed scenery and/or lighting for the Milwaukee Repertory Theatre, Milwaukee Chamber Theatre, the Frankel Theatre and the Oulu City Theatre in Finland, Trier City Theatre in Germany, Next Generation Theatre, and Erie Playhouse. He has been an active member of the United States Institute for Theatre Technology (USITT) since 1975, and currently serves as the Technical Production Commission’s Associate Editor for TD&T (USITT’s quarterly publication). He received his M.F.A. in Technical Theatre from the University of Iowa and has also taught at San Francisco State University, Centre College of Kentucky, Wright State University, and the University of Wisconsin-Milwaukee.

**Deena Burke**

Deena Burke has coached dialects, voice, speech, and text for the Shakespeare Theatre Company, Center Stage, The McCarter Theatre, Everyman’s Theatre, Delaware Theatre Company, the Oregon Shakespeare Festival, Old Globe Theater, Seattle Repertory Theatre, ACT, Empty Space, Grove Shakespeare Festival, Tacoma Actor’s Guild, and the Intiman Theatre where she coached 21 productions and also served as Assistant to Director Bart Sher on *Homebody/Kabul*. She has taught for numerous theatre companies and institutions including California Institute of the Arts, University of California San Diego, Oregon Shakespeare Festival, and the University of Washington. She developed the Voice and Speech component of the MFA program at the Old Globe/University of San Diego, and served as Head of Voice and Speech at the Cornish College of the Arts for 14 years. Her acting credits include major roles at the Old Globe, Oregon Shakespeare Festival, ACT, Tacoma Actor's Guild, Pacific Theatre Ensemble, and the Group Theater. Her voice can be heard on ads for Alaska Airlines, Nordstrom’s Perfume and Petites, and Sleep Train USA, among others. Ms. Burke is a graduate of The Juilliard School.
The Alley Theatre’s *Hamlet* with PTPP graduate Elizabeth Heflin as Gertrude. Photo: Joan Caldwell
Rick Cunningham heads the M. F. A. Stage Management program for the PTTP. An A.E.A. Stage Manager since 1980 he is nearing 100 professional credits under L.O.R.T., Casino, S.P.T., U/RTA, and L.O.A contracts and has premiered works by more than 30 playwrights including Jane Martin, Adrian Hall, Sheri Wilner, Tazewell Thompson, Robert Schenkkan, Lee Blessing, Richard Dresser, and Romulus Linney. He spent six seasons at Actors Theatre of Louisville as a Production Stage Manager/Resident Director. He has also taught stage management at the University of Wisconsin-Milwaukee, Auburn University, and Xavier University. He holds an M.F.A. in Directing from Tulane University. He served as Coordinator of the Stage Management Mentoring Project for the United States Institute for Theatre Technology from 2003-2006 and continues to freelance as a stage manager and event manager. Stage Management: Bulgarian Theatre Festival (Sopia); Roy Hart Theatre of France; German Theater Festival (Bremen); Shakespeare For My Father (Lynn Redgrave); All The King’s Men (Adrian Hall); Constant Star (Tazewell Thompson); Contemporary American Theater Festival; Delaware Theatre Company; Trump Plaza Casino Atlantic City; Rosebud Theatre Company of NYC; Event Management: Gubernatorial Inaugurations for Massachusetts and Delaware; National Football League; Points of Light Foundation; Kennedy Center; AstroDome; SuperDome; FedEx Field; First Night Wilmington ’97–02.
Stefanie Hansen

Stefanie Hansen joined the technical production faculty of the PTTP in 2004. She is a member of United Scenic Artists Local 829, USITT, and SPAM (Society of Property Artisan Managers). Her prop artisan and prop master credits include The Old Globe, McCarter Theatre, Intiman Theatre, Lake George Opera Festival, San Diego Junior Theatre, Paper Mill Playhouse, Opera Theatre of St. Louis, and St. Louis Repertory Theatre. As a scenic designer and assistant scenic designer her credits include Broadway, Off- Broadway, Delaware Theatre Company, Idaho Shakespeare Festival, SeaWorld San Diego, Dreamcatcher Repertory, Paper Mill Playhouse, La Jolla Playhouse, George Street Playhouse, Barrington Stage Company, The MUNY, Playwright’s Horizon, The Denver Center Theatre Company, and Seattle 5th Avenue Theatre. Ms. Hansen received her B.F.A. in design from Webster University-Conservatory of Theatre Arts and her M.F.A. in design from San Diego State University.

Heinz-Uwe Haus

Heinz-Uwe Haus is an internationally renowned director and is considered one of the world’s leading authorities on Bertolt Brecht. Educated and trained in Germany at the Film Academy Potsdam- Babelsberg (Acting), as well as at the Humboldt-Universität in Berlin (Cultural Studies, German Literature and Theatre Science), Dr. Haus began his long artistic and academic career as director at the Deutsches Theater Berlin, and founding member of the East German Directing Institute and head of its Directing Department. In addition to his work in Germany, he has directed for the National Theatres of Greece, Cyprus, and Turkey, and worked with companies from Chile, Finland, Italy, South Korea, Canada and the USA. His productions have appeared in Festivals throughout Europe. Dr. Haus has been a guest professor at more than a dozen North American universities (including NYU, Villanova, CSUN, and the University of Washington) and has given more than 500 lectures and workshops worldwide. Since 1986 hs has been associated with the PTTP as Artist-in Residence and Adjunct Professor, and joined the faculty 1997 as Full Professor. Besides publishing in his field, he writes about intercultural and political topics in German, English and Greek medias.

Leslie Reidel

Leslie Reidel has directed for the Walnut Street Theatre, the Milwaukee Repertory Theatre, New York’s Young Playwright’s Festival, and the Colorado, Utah, Ft. Worth, and Pennsylvania Shakespeare Festivals. He taught acting, text analysis, scene study, and directed in the actor training program at Temple University for ten years prior to participating in the
establishment of the PTTP at the University of Wisconsin-Milwaukee, where he served on the faculty for eleven years before the program was relocated to the University of Delaware. Mr. Reidel has served as drama critic for the Philadelphia Review and Philadelphia After Dark and was the resident director for the Great American Children's Theatre for fourteen years. He is currently the co-artistic director of Philadelphia's Enchantment Theatre Company whose productions have been seen across the United States. He directed the New York workshop of The Magician, a new play with music, and recently received his third grant from the National Endowment for the Humanities which took him to Stratford, England for work on Shakespeare. Mr. Reidel is a graduate of Muhlenberg College and received his M.F.A. from Temple University.

Sanford Robbins

Sanford Robbins, Artistic Director and Chairperson, founded the PTTP and for 14 years served as its Director at the University of Wisconsin-Milwaukee before relocating the entire program to the University of Delaware. His directing credits include productions for the Alley Theatre, Oregon Shakespearean Festival, Delaware Theatre Company, Utah Shakespearean Festival, Indiana Repertory Theatre, Illinois Shakespeare Festival, Los Angeles Shakespeare Festival, American Players Theatre, and Delaware Theater Company, as well as multiple productions for the Milwaukee Repertory Theatre, where he served for several years as a resident director. While serving as Cultural Specialist in Theatre for the U. S. State Department, Mr. Robbins directed for the national theatres of many foreign countries, including the Moscow Art Theatre Studio and the National Theatre of Cyprus. His production of Sam Shepard's The Tooth of Crime received the Thalia Award for Best Production in Finland, an award received in the previous year by Ingmar Bergman. Most recently he directed the Milwaukee Repertory Theatre’s production of Cyrano De Bergerac. In addition to his work as a director, Mr. Robbins serves professional theatres as a text and verse speaking coach for Shakespeare and other classic plays, most recently for the Alley Theatre’s production of Hamlet. He has taught acting, voice, verse speaking, and period style at Carnegie-Mellon University, The American Academy of Dramatic Arts, and Los Angeles City College.
Long Wharf Theatre production of *Travesties* with PTP graduate Tom Hewitt (l) as Tristan Tzara.

Photo: T. Charles Erickson
Eileen Smitheimer has provided lighting and sound designs for theatre productions in regional, university, and civic organizations. Her design credits include The Walnut Street Theatre, The Arden Theatre Company, The Huntington Theatre Company, Delaware Theatre Company, Surflight Theatre, Queens Theatre in the Park, The Russian Ballet, Drexel Institute, Allentown College, Tennessee Williams Fine Arts Center, The Miniature Theatre of Chester, Hope Summer Repertory, Music Theatre North, City Theatre, First Stage, Southern Methodist University, Enchantment Theatre Company’s world-touring magic show *A Magical Fantasy*, and the American tour of the Bolshoi Ballet. She worked for four years as Sound Designer/Engineer and Master Electrician at Southern Methodist University teaching courses in sound design/engineering and as a freelance engineer/designer at McFarlin Auditorium. Ms. Smitheimer received her B.A. and E.E.T. degrees from Purdue University. She serves as a Vice-commissioner of the Sound Commission of the United States Institute for Theatre Technology (USITT), is a member of the International Organization of Scenographers, Theatre Architects and Technicians (OISTAT) working group on Sound Design, and was a participant in the OISTAT Colloquium on Theater Sound Design, Royal National Theatre, London, England, the first international conference of theatrical sound designers. She was also part of the planning and staffing committee for the Sound and Lighting Design Exposition at the 2003 and 2007 Prague Quadrennial.

Steve Tague has performed at a wide variety of regional theatres including Center Stage, Arden Theater, Walnut Street Theater, A Contemporary Theater, Seattle Repertory Theater, Intiman, Idaho Shakespeare Festival, Utah Shakespeare Festival, and Great Lakes Theatre Festival. He has played most of the major Shakespeare roles including Hamlet, Macbeth, King Lear, Iago, Richard III, Titus Andronicus, Prospero, Shylock, Benedick, Jacques, Leontes, Cassius, Mercutio, and Bottom. His directing credits include *The Importance of Being Earnest* at the Texas Shakespeare Festival, *Henry V* at the Idaho Shakespeare Festival, and multiple productions for the PTTP. This fall he will direct *The Complete Works of Shakespeare* for the Delaware Theater Company. In addition to his work as an actor and director, Mr. Tague has served as voice, speech, and text coach to professional theatres, most recently for the Delaware Theatre Company and the Milwaukee Repertory Theatre. Recent performances have included Delaware Theater Company’s *Henry V*, Prospero in *The Tempest* for the
Oregon Shakespeare Festival production of Two Gentlemen of Verona with PTTP graduate David Kelly as Launce.

Photo: Jenny Graham
Adjunct Faculty

Lee Ernst Leading actor with the Milwaukee Repertory Theatre

Adrian Hall Founder and former Artistic Director, Trinity Repertory Company. Artistic Director, Dallas Theatre Center.

Chris Key Dr. Key practices Structural Integration (Rolfing) and works primarily with actors, athletes, and dancers focusing on the body in performance through the expressive articulation of structure and function.

Pat McCorkle McCorkle Casting, New York, New York.

Roy Hart Theatre Obie award-winning theatre ensemble known for their innovative methods of vocal production.

Andrew Wade Former Head of Voice and Text for the Royal Shakespeare Company.

Jewel Walker Founding faculty member of PTTP, Head of Stage Movement at Carnegie-Mellon University. Mr. Walker has directed, taught, and performed with many leading professional theatres and training institutions, including American Conservatory Theatre (where he was a charter member), H.B. Studio, Cincinnati Playhouse, American Players Theatre, and Milwaukee Repertory Theatre. Mr. Walker trained with Etienne Decroux and has performed extensively as a mime. He is the recipient of the American Theatre Association’s Outstanding Teacher in Higher Education Award and the Association of Theater Movement Educator’s Lifetime Achievement Award.

Anthony Zerbe Actor on Broadway, Regional theatre, Film, and television.
Guest Directors and Designers
(Representative list)

Paul Mason Barnes  Director  *Othello, Tartuffe*. Founding/Producing Director of the Great River Shakespeare Festival in Winona, Minnesota. Regional credits include Alley Theater, Pioneer Theatre Company, Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, American Players Theatre, Missouri Repertory Theatre, Indiana Repertory Theatre, the Clarence Brown Theatre, and the Alabama, California, Idaho, Utah, and Oregon Shakespeare Festivals.

Drew Barr  Director  *The Taming of the Shrew*. Director for Portland Stage Company, Boise Contemporary Theater, Great Lakes Theater Festival, Idaho Shakespeare Festival, PlayMakers Repertory Company, NYU’s Graduate Acting Program, and University of Washington’s School of Drama.

Peter Bennett  Director  *A Doll’s House, The Learned Ladies*  Director for Long Wharf Theatre, Pittsburgh Public Theater, Actors’ Theatre of Louisville, Missouri Repertory Theatre, Asolo Theatre, George Street Playhouse, North Carolina Shakespeare Festival, Theatre by the Sea, Playmakers Repertory Company, New Globe Theatre, Carolina Theatre Company, New Jersey Theatre Forum, Barter Theatre, Riverside Theatre, American Stage Festival, Pope Theatre Company, Two River Theatre Company, Florida Studio Theatre, Northern Stage Company, Florida Repertory Company, and Unicorn Theatre. New York City: the original production of *Passion of Dracula*, which ran for two years, earned a Drama Desk nomination for “Outstanding Direction,” and won the Soho News Annual Arts Award for “Best Direction.” He also staged the national tour of that play and the television production, which won the Ace Award for “Best Dramatic Production.”


Elizabeth Covey  Costume Designer  *Cyrano De Bergerac, Flea in Her Ear*. Costume Designer for A.C.T. in San Francisco, Alabama Shakespeare Festival, Repertory Theatre of St. Louis, Cincinnati Playhouse, Merrimack Repertory
Guest Directors and Designers Continued


Charles Conwell Fight Choreographer Peter Pan, Cyrano De Bergerac. Member of the Society of American Fight Directors and a Professor of Theater at the University of the Arts in Philadelphia. Directed fights for the Metropolitan Opera, the Opera Company of Philadelphia, Opera Delaware, the Walnut Street Theater, the Philadelphia Company, Hartford Stage, the McCarter Theater and the Pennsylvania Ballet.

Walter Dallas Director TopDog/Underdog. Producing Artistic Director of Philadelphia’s New Freedom Theatre. Director for Yale Repertory, McCarter, Long Wharf, Westport Country Playhouse, Mark Taper Forum, Center Stage, Goodman Theatre (world premiere of August Wilson’s Seven Guitars, named one of the Top Ten Best Theatre Events of the year by Time Magazine.)
Nick Embree  **Scenic Designer** *Flea in Her Ear, Mary Stuart*. Head of the Design and Technology BFA Program at the University of the Arts in Philadelphia. Designed for Lantern Theater, Freedom Theatre, Interact Theatre, and the Pennsylvania Shakespeare Festival.


John Going  **Director** *Translations, A Flea in Her Ear*. Director for Broadway, Off-Broadway, and Regional theatres including Actors Theatre of Louisville, Seattle Repertory Theatre, Syracuse Stage, Repertory Theatre of St. Louis, Cincinnati Playhouse, Indiana Repertory, Hartford Stage, Pioneer Theater Company, Asolo Theatre, Barter Theatre, Alley Theatre, Pittsburgh Public Theatre, South Coast Repertory, Philadelphia Drama Guild, Cleveland Playhouse, Wilma Theatre, Alliance Theatre, Olney Theatre Center. During the inaugural season of the Guthrie Theatre in Minneapolis, he served as assistant to the late Sir Tyrone Guthrie. Currently, he is the Associate Artistic Director of Maryland’s Olney Theatre Center.

Joseph Hanreddy  **Director** *Mary Stuart*. Artistic Director of the Milwaukee Repertory Theater. Previously held similar positions at the Madison Repertory Theater and the Ensemble Theater Project in Santa Barbara, California.

Helen Q. Huang  **Costume Designer** *Mary Stuart*. Costume Designer for theatres including Milwaukee Repertory Theatre, Guthrie Theater, The Children’s Theatre Company, Minneapolis, Oregon Shakespeare Festival, Disney Creative Entertainment, Arizona Theatre Company, Utah Shakespearean Festival, and Boston Lyric Opera, Woolly Mammoth Theatre, Arena Stage, Shakespeare Theatre, Olney Theatre Center, the Kennedy Center, and the Theatre of First Amendment. Ms. Huang won the Helen Hayes Award for Outstanding Costume Design and the 2005 Ivey Award. Huang’s designs have also awarded with inclusion in the United States
Guest Directors and Designers Continued

National Exhibit to the Prague Quadrennial 2007. Ms. Huang is a professor at the Department of Theatre, University of Maryland at College Park.

Mark Lamos Director Peter Pan. Broadway, Off-Broadway, and regional theatres including Lincoln Center Theater, Roundabout, Playwrights Horizons, Signature Theater, Primary Stages, Public Theater, Guthrie Theater, Canada’s Stratford Festival, Moscow’s Pushkin Theater, McCarter, Old Globe, The Shakespeare Theater, California Shakespearean Festival, San Francisco’s A.C.T, Metropolitan Opera, NYC Opera, San Francisco Opera, Chicago Lyric, Santa Fe, Opera Theater of St. Louis, Gothenburg, Sweden’s Stora Teatern, Munich’s Biennale, and Toronto’s Canadian Opera, Artistic Director of Hartford Stage Company, 1980-1997.

Ted Lefevre Scenic Designer Tartuffe. Designer and Associate/Assistant Designer for Broadway (Grease, Coram Boy, Sweeney Todd, Hairspray tour, Lincoln Center Theatre’s The Invention of Love, Aida, Wedding Singer, All Shook Up, Wicked, Beauty and the Beast), Surflight Theatre, Williamstown, the Santa Fe and Glimmerglass Operas.

Ethan McSweeny Director Misalliance. Director for Broadway, Off-Broadway, Alley, Berkeley Rep, the Folger, the George Street Playhouse, the Guthrie, Old Globe, the Pittsburgh Public, Primary Stages, the Prince, the Shakespeare Theater, South Coast Rep, Westport Playhouse, and the Wilma Theatre.

Charles Morey Director Count of Monte Cristo. Artistic Director of the Pioneer Theatre Company since 1984. Directed for the Alabama Shakespeare Festival, Asolo Theatre Company, Repertory Theatre of St. Louis, the Meadow Brook Theatre, the American Stage Festival, PCPA Theatrefest and the Utah Shakespearean Festival. His adaptations and original plays have gone on from their PTC premieres to successful productions at professional theatres across the country including the Alabama Shakespeare Festival, Milwaukee Repertory Theatre, the Asolo Theatre Company, the Repertory Theatre of St. Louis, Meadow Brook Theatre, the PCPA Theatrefest, the Peterborough Players, the Connecticut Repertory Theatre, the Elm Shakespeare Company as well as numerous amateur and university productions.

Fitz Patton Composer/Sound Designer A Streetcar Named Desire, The Taming of the Shrew. Composer/Sound Designer for Broadway, Off-Broadway, and regional theaters including Second Stage, Primary Stages,
Playwrights Horizons, ACT (San Francisco), Dallas Theater Center; The Acting Company, American Players Theater, and Philadelphia Theater Company.

**Claude Purdy** Director *The Plays the Thing.* Extensively staged the works of August Wilson. Director for ACT in San Francisco, the Pittsburgh Public Theatre, Alley Theater, American Conservatory Theater, Cleveland Playhouse, Dallas Theatre Center, Pittsburgh Public Theater, Intiman Theater, Mark Taper Forum, San Jose Repertory Theater, GeVa Theatre, Arizona Repertory, Guthrie Theatre, and Penumbra Theatre.

**C. David Russell** Scenic and Costume Designer *Ah Wilderness, Travesties, Tartuffe.* Design work includes costumes for Shakespeare Theater of New Jersey, Pittsburgh Public Theater, Enchantment Theatre Company, Theater Works, Barrington Stage Company, and Williamstown Theater Festival. Mr. Russell is a Props Craftsperson at The Santa Fe Opera, where he has been a staff member since 1992. He has also worked as a crafts person for Paper Mill Playhouse in Millburn, New Jersey and Arena Stage in Washington D.C. Head of the Costume Crafts Technology Program and an instructor of costume design at Ohio University.
Guest Directors and Designers Continued


Ed Stern Director A Streetcar Named Desire. Producing Artistic director for Cincinnati Playhouse in the Park. Director for The Repertory Theatre of St. Louis, Great Lakes Theater Festival, Alabama Shakespeare Festival, The Cleveland Play House, Missouri Repertory Theatre and San Jose Repertory Theatre. Co-founded the Indiana Repertory Theatre and served there as Artistic Director for eight years. Mr. Stern was on the directing faculty at Rutgers University, as well as the acting faculty for the William Esper Acting Studio in New York.

J.R. Sullivan Director Arms and the Man. Director for Off-Broadway and regional theaters including Oregon Shakespeare Festival, Milwaukee Repertory Theater, Utah Shakespearean Festival, Pearl Theatre Company, American Players Theater, Steppenwolf Theatre.

Tadashi Suzuki Director Oedipus. Creator of the Suzuki Method of Acting. Chairman of the Japan Performing Arts Center, which sanctions the Toga International Arts Festival, and the Toga Actor’s Training Program. Founder and Artistic Director of the internationally acclaimed SPAC (Shizuoka Performing Arts Company). Director for Arena Stage, Berkeley Repertory Theatre, and Milwaukee Repertory Theater.

**Guest Teachers and Artists**

*(Representative list)*

**John Amos** Guest Teacher. Mr. Amos has appeared extensively in stage, film and television productions including August Wilson’s Pulitzer Prize winning *Fences*, Broadway’s *Split Second*, the film *Coming to America*, and the television shows *Good Times* and *The Mary Tyler Moore Show*.

**Harriet Bass** Guest Lecturer. New York Casting Director, Bass Vasiglio Casting.

**Timothy Bond** Auditioner. Producing Artistic Director, Syracuse Stage

**Raymond Caldwell** Auditioner. Artistic Director, Texas Shakespeare Festival

**Ron Clark** Auditioner. Co-Artistic Director, Riverside Shakespeare Festival

**Kathleen Conlin** Auditioner. Casting Director, Utah Shakespearean Festival

**Kim Delong** Auditioner. Artistic Director, Montana Shakespeare Festival

**Charles Fee** Auditioner. Artistic Director, Great Lakes Theater Festival and Idaho Shakespeare Festival.

**David Frank** Auditioner. Producing Artistic Director, American Players Theatre

**Margot Harley** Auditioner. Producing Artistic Director, The Acting Company

**Ed Herendeen** Auditioner. Artistic Director, Contemporary American Theatre Festival

**Cherry Jones** Guest Lecturer. Tony Award winning actress

**Stephanie Klapper** Guest Lecturer. New York Casting Director, Stephanie Klapper Casting

**Jon Kretzu** Auditioner. Artistic Director, Artists Repertory Theatre

**Bob Mason** Auditioner. Casting Director, Chicago Shakespeare Theatre

**Mark Masterson** Guest Lecturer. Artistic Director, Actors Theatre of Louisville
Penny Metropolous Auditioner. Director, Oregon Shakespeare Festival

Grant Mudge Auditioner. Artistic Director, Richmond Shakespeare Festival

Patrick Mulcahy Auditioner. Artistic Director, Pennsylvania Shakespeare Festival

Christopher Owens Auditioner. Artistic Director, Virginia Shakespeare Festival

Shep Pamplin Guest Lecturer. New York Talent Agent, Agents for the Arts

Brian Protheroe Guest Faculty. Actor with Royal Shakespeare Company, National Theatre of Great Britain

Peggy Shannon Auditioner. Artistic Director, Sacramento Theatre Company

Bartlett Sher Auditioner. Artistic Director, Intiman Theatre

Daniel Stein Guest Faculty. Internationally acclaimed mime. Student of Etienne Decroux


Paula Suozzi Auditioner. Artistic Director, Milwaukee Shakespeare Theater

Robert Taylor Guest Faculty. Artistic Director of the International Actor Training Institute and the Apollo Theatre. Guest Faculty for Carnegie Mellon University and the Moscow Art Theatre.

Jim Warren Auditioner. Artistic Director, American Shakespeare Center

Kenneth Washington Auditioner. Company Development Director, Guthrie Theatre

Alex Wild Auditioner. Artistic Director, Illinois Shakespeare Festival

Liz Woodman Guest Lecturer. Casting Director, New York, New York
The on-line application for the PTTP can be found here:

https://www.mis2.udel.edu/PTTP/index.html

Prior to the audition/interview process, all students submit a program application – acquired from the Theatre Department or submitted on-line – along with a résumé and three letters of recommendation. Upon receipt of the program application, résumé and references, all students are scheduled for an audition/interview.

No Fee to Audition/Interview

The PTTP is committed that no qualified applicant be denied an opportunity for financial reasons and therefore assesses no charge for auditioning/interviewing. An online application is available on our website along with a list of cities in which auditions and interviews will take place. Once we receive the application, we will contact the applicant to confirm an audition/interview appointment in the city most convenient.

Full Financial Support for All Students

Full tuition waivers and full stipends are provided to all incoming students. Stipends are increased each year.
Acting applicants are requested to prepare two monologues of contrasting mood, one from a modern or contemporary play and one from a classic play in verse. The combined length of the two selections should not exceed four minutes.

Stage Management

Applicants are required to interview. While an in-person interview is preferable and highly encouraged, a telephone interview is acceptable. Applicants should bring to their interview – or in the case of a telephone interview, mail to the PTTP in advance – any pertinent materials (e.g. photographs, production books, renderings, draftings, slides.)

Technical Production

Applicants are required to interview. While an in-person interview is preferable and highly encouraged, a telephone interview is acceptable. Applicants should bring to their interview – or in the case of a telephone interview, mail to the PTTP in advance – any pertinent materials (e.g. photographs, production books, renderings, draftings, slides.).

For Further Information

Call (302) 831-2201 or e-mail Kristin Brady, Program Coordinator at kbrady@udel.edu

Please Note

The Professional Theatre Training Program at the University of Delaware is stimulating, broadening, exacting, and intense. Workdays are long and free time is limited. Students must be available six days and evenings per week. Before applying, prospective students should consider their emotional, physical, and intellectual preparedness for such a commitment.
The Old Globe Theatre production of *A Midsummer Night’s Dream* with PTP Graduate J. Paul Boehmer (c) as Oberon.

Photo: Craig Schwartz
Delaware

The State

Delaware, in 1787, was the first state to ratify the United States Constitution. From the rolling hills in the north to the glorious white sand beaches in the south, recreational, cultural, educational, business, and historical activities abound. With Delaware's wealth of new and Broadway plays, major orchestra concerts, serene wildlife refuges, horse and auto racing, hunting and fishing, 17th and 18th century homes and villages, the State clearly deserves the nicknames "The Small Wonder" and "The Diamond State".

Delaware’s relaxed but sophisticated lifestyle, fostered by its ideal Northeastern location, compliments the State’s business and commercial activity. More than half of the Fortune 500 companies are incorporated here, and many, if not most, of the country’s major financial institutions have established significant operations in Delaware.

Newark is an ideal location for professional theatre training because of its close proximity and easy access to the many professional theatres of the Northeast.

Please Note: The University of Delaware is committed to assuring equal opportunity to all persons and does not discriminate on the basis of race, creed, color, gender, age, religion, national origin, veteran or handicapped status, or sexual orientation in its educational programs, activities, admissions or employment practices as required by Title IX of the Educational Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, and other applicable statutes. Inquiries concerning Section 504 compliance and information regarding campus accessibility should be referred to the Americans with Disabilities Act (ADA) Coordinator, 831-4843, located at 413 Academy Street. Inquiries concerning Title VII and Title IX should be referred to the Office of the Assistant Vice President for Affirmative Action, 831-8735, located at 124 Hullihen Hall.
The University
The University of Delaware is a Land-Grant and Sea-Grant institution that has grown from its founding as a small private academy in 1743 to a major University with private and public support. Undergraduate enrollment is approximately 16,000. Graduate enrollment is 3,500 students. As a state assisted, privately controlled institution, the university seeks to enroll students from diverse backgrounds and a wide variety of geographical regions.

The beautifully landscaped Newark campus consists of 991 acres and a $499 million physical plant of 318 buildings that includes classrooms and laboratories, the recently-expanded Morris Library, residence and dining halls, and athletic and student activity facilities.

Athletics and cultural events enliven and enrich campus and community life. The “Blue Hens” participate in 22 men’s and women’s sports, including championship football and field hockey teams. Numerous visiting performers and popular concerts are offered on campus and art exhibitions of campus, regional, and international artists color various locations.

PTTP performance venues include the 450 seat state-of-the-art Thompson Theatre and the 150 seat Studio Theatre in the new Roselle Center for the Arts, as well as the 180 seat flexible black box Hartshorn Theatre.
The City of Newark

The University of Delaware is located in the residential community of Newark (pronounced “New Ark”, as it was once spelled), a suburban area of about 26,000 people. The city is rich in history and convenient to an impressive array of major cultural and recreational resources. Newark is easily accessible by air, train, and interstate highway systems serving the New York-Washington corridor.

Newark is an ideal location for professional theatre training because of its close proximity and easy access to the many professional theatres of the Northeast. Philadelphia, Princeton, Baltimore, New York City, and Washington, D.C., with their many regional, repertory, and commercial theatre companies, are all within a short distance from the campus. Students can easily attend performances at leading theatres including: Baltimore Center Stage, Arena Stage, McCarter Theatre, Delaware Theatre Company, Walnut St. Theatre and on and off Broadway.

From the campus:

- Philadelphia is 50 minutes by car; 36 minutes by train.
- Baltimore is a 75 minute drive; 34 minutes by train.
- Washington, D.C. is two hours by car; one hour 20 minutes by train.
- New York City is two hours by car; one hour and 30 minutes by train.
PTTP students rehearse in the Thompson Theatre in the University of Delaware’s Roselle Center for the Arts.
PTTP Alumni at Work

Broadway production of *Dracula, the Musical* with PTTP graduate Tom Hewitt in the title role. Photo: Russell Caldwell.

The Alley Theatre production of *You Can’t Take it With You* with PTTP graduate Victoria Adams as Alice. Directed by PTTP Artistic Director Sanford Robbins. Photo: Jim Caldwell.

Guthrie Theatre production of *Othello* with PTTP graduate Cheyenne Casebier as Desdemona. Photo: Michal Daniel.

The Actor’s Theatre of Louisville production of *Macbeth* with PTTP Graduate Mark Mineart in the title role. Photo: Scarsbook/AFS.

Chicago Shakespeare Theatre production of *The Moliere Comedies* with Brian Bedford and PTTP Graduate Matt Schwader (r) as Lelie. Photo: Liz Lauren.

Kansas City Repertory Theatre’s *The Winter's Tale* with PTTP graduate Neil Maffin as Polixenes, directed by PTTP graduate Henry Godinez. Photo: Don Ipock photography.

Great Lakes Theatre Festival’s *Tartuffe* with PTTP graduate and faculty member Steve Tague in the title role. Photo: Roger Mastromini.

Milwaukee Repertory Theatre’s *Richard III* with PTTP graduate Lee Ernst in the title role. Photo: Courtesy of Milwaukee Repertory Theatre. Photo: Jay Westhauser.

Guthrie Theatre production of *Misalliance* with PTTP graduate Casey Stewart-Lindley as Lena. Photo: Michal Daniel.