**STUDENTS ASK THE QUESTIONS:**

**Theater Arts ADT With Student Host Yanira Loera & Mathew Burgos, Chair of Theater Arts**

Matthew Burgos:

We really feel like students that really genuinely want to pursue something like this, that we also really put a lot of our own resources as a department into providing those opportunities so students can choose to do essentially extra work for the department to learn more of the craft and apply those things without having to be worried about whether they have to have four jobs just to do a show. Because I think that's really kind of an unfair inequitable aspect of arts is that we do these big projects that take tons of time, we do everything within our power as a department to give students the ability to do that no matter what their situation is.

Christina Barsi:

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Sun Ezzell:

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Christina Barsi:

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From transforming part-time into full time.

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I really like the time that we spend with Julie about how to write a CV and a cover letter.

Christina Barsi:

Or just finding time to soak in the campus.

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Think of the natural environment around us as a library.

Christina Barsi:

We want to keep you informed and connected to all things Mt. SAC, but most importantly, we want to keep you connected with each other. I'm Christina Barsi, Mt. SAC alumni and producer of this podcast.

Sun Ezzell:

And I'm Sun Ezzell, learning assistance faculty and professional learning academy coordinator.

Christina Barsi:

And this is The Magic Mountie Podcast. Today we explore the multifaceted Department of Theater with today's guest host, Mt. SAC student, Yanira Loera, as she interviews Matthew Burgos, chair of Theater Arts at Mt. SAC. They chat about all of the opportunities Mt. SAC's Theater Department has to offer, as well as the many translations and applications a theater degree has in the workforce. Enjoy.

Yanira Loera:

Welcome, guys, gals and non-binary pals to The Magic Mountie Podcast, theater arts edition. At this time, we ask that you turn up your cell phones and TVs, and please refrain from any pausing of this episode. Please be advised that this episode contains information, community and job opportunities. For the unlikely event of an emergency, please take a moment to locate the exit nearest to you. And now, sit back, relax and enjoy this podcast. I am your host for today, Yanira Loera, a Mt. SAC theater arts student. Today I am welcomed by Matthew Burgos, the chair of Theater Arts Department. Would you like to introduce yourself more?

Matthew Burgos:

Hi everybody, I'm Matthew Burgos. Like Yanira said, I'm the chair of the Theater Arts Department. The only thing I would add is probably I sort of specialize in directing and playwriting and dramaturgy as my primary focus. And I very much appreciate your introduction that emulated our announcement at the beginning of our shows that we do for every production when the audience comes in. So nice to talk to you, Yanira.

Yanira Loera:

Yeah, I'm so excited. So I have a couple of questions for you. So the first question I have is, what kind of students are attracted to theater?

Matthew Burgos:

That's a good question. So, I think everybody has their own sort of anecdote or narrative about how they got into theater arts, but I would say that usually it attracts the kind of student that knows they're very interested in the creative field, they understand that theater has a collaborative nature to it, right? Because it has elements of visual art, it has element of writing, composition, dramatic literature elements, it has sound and audio engineering design. I mean, there's so many different disparate components to theater. I have found over the years that usually people who are interested in storytelling in general end up sort of attracted to the theater because of the variety of different disciplines within it. So I think anyone who's really interested in creative fields but doesn't know exactly what they want to do with it quite yet.

Yanira Loera:

Okay, that's great, I like how inclusive it is or like-

Matthew Burgos:

Inclusive, yeah, I mean, that's a good word. I think there's something for everybody in the creative fields. We have a lot of people who started writing novels and then come over and get really excited about writing plays, or you have some people who are really interested in visual art and have done a lot of drawing and then they realize that rendering costumes and rendering scenic designs is exciting for them. So there's a lot of different things for different types of artistic interests which I think is very inclusive because you have people working together that enjoy different aspects of art, I would say.

Yanira Loera:

Right. So, if you're like a new student at Mt. SAC and you want to dabble in theater arts, how would they get started at Mt. SAC specifically?

Matthew Burgos:

Yeah, that's a great question. One thing I would say about getting involved. I think theater is one of those kind of autonomous fields. And what I mean by that is people have to kind of take it upon themselves to show interest. And so I would say that there's a couple of avenues that students can take, one obviously is taking any of our introductory classes. And we have our introduction to the theater class or we have our introduction to design or acting one or our script analysis class, all of these classes sort of give a nice introduction to some of the different disciplines within the theater and I think it is a pretty easy way for students to start finding their own little niche of interest.

Matthew Burgos:

I think the other way, and I think possibly the most important way that students get involved is to audition or interview for our productions. We do five productions a year, and I'm working on adding a sixth, these productions are professional grade productions, we really try to emulate a professional environment. And I think students find out really quickly just watching the process of a play being put up from just the words in a script to a full blown production with 50 people involved, the experience of kind of watching that process come together really gives a good idea about where their interest might lie. So I think those two primary ways are the best way to get involved.

Matthew Burgos:

And honestly, our department is small because as they say, smaller theater departments are the ones that really thrive because you can focus on the students. So our department is small enough to where I have no issues with students coming directly to me as chair to kind of have a conversation about where they might fit in. I'm very open to that during office hours and through email.

Yanira Loera:

Yeah, as a Mt. SAC theater arts student, I feel, not I feel, I know this is a conversation that me and you have had quite frequently because in theater arts, when being involved in the department, you try out everything, and I enjoyed so much of it that I got confused, I was like, God, I can't do it all, where do I go then? So, yeah, I definitely really liked that I could always come and talk to you. But you talked about auditions and I'm wondering when can they audition and where do they go to sign up? So I know our building is 2T.

Matthew Burgos:

Correct. Yeah, and it's sort of on the, just as a general blueprint, it's all the way on the west side of campus, northwest side of campus. Yeah, most of the theater classes and productions are over there in 2T. I think we've actually done a lot of work lately on updating our website, our school website, to have sort of relevant information about auditioning and interviewing. So just to be clear about how this works there, we have new forms that you fill out online. So if you go to mtsac.edu/theater, you'll see a link that you can click on that's upcoming interviews or upcoming auditions. And those will have those interviews and auditions in terms of the date that you actually would have to come in person. There's also options for submissions online.

Matthew Burgos:

So there's a lot of ways to essentially fill out a form of interest depending on your interest, and then we get those forms and sort of contact students. So, part of the form process is that you give us an email that we can reach you at and then we keep you updated if you fill out the form. So, for the upcoming fall, for instance, we have multiple shows and students can fill out the form that's on the website, the school website, and then we get those forms and then the students are contacted with updates. So that's kind of how we're starting to approach it starting in fall. And those interviews and auditions come in two intervals during each semester. So there's always one the first day of class which I recognize is perhaps not the most convenient thing to have your first day of class and immediately have audition.

Matthew Burgos:

But the reason that we do that is because we want to have as much rehearsal time for each production as possible. So if it's inconvenient, again, there's also submission options where if you want to audition, you can even submit a video audition in terms of interviews. This is for any of the students that are interested in any of the behind the scenes fields in the theater. So, this is students that are interested in directing, students that are interested in scenic design, students that are interested in lighting design, costume design, sound design, crew, stage management, all of those myriad positions in the theater. We also have interviews. So they're all going to kind of take place right at the beginning of the semester for the first show. And then our shows are eight weeks long. So we have another interview and audition process that happens in October that is for the second eight weeks of the semester for our second production.

Matthew Burgos:

And then we have a winter production that actually auditions before the fall semester ends so that everyone can have their break. And then we have two shows in spring similarly which is first day of the semester auditions and eight weeks in, we have another set of auditions and interviews. I hope I explain that carefully. We have a unique situation in theater where you have to audition to be in the productions obviously and so we have so many auditions and interviews throughout the year, it is really important that if you have any questions about when we do those activities and how, that you can just contact us directly so we can help you with that.

Yanira Loera:

Yeah, that's great. You jumped the gun a little bit to my next question, but I was going to say, lets say I'm a student and I went through the whole audition process. We're going to go more on the technical side, but I went through the whole I guess interviewing process and I'm selected to be involved in the show, what can I expect to be trained in, like what areas are there?

Matthew Burgos:

There's so many as you know, it really depends on the area of interest. Again, I think that for instance, I'll give you a couple for examples, if you're interested in stage management, it kind of depends on your experience level, I think for people who are interested but don't have a lot of experience with it, we put them in an assistant stage management position, sort of a mentored by a student who is already gained a fair amount of experience in stage management. That's what Yanira has done in the past. So she's been a student mentor to other stage managers.

Matthew Burgos:

If someone's interested in design, they would probably speak to our head of technical theater which is Professor Joshua Christ and they would work with them a little bit more directly on developing sort of a project for our theater 13 class which is the class that is sort of stacked with our productions to do either theoretical design or practical design, meaning actually building things and designing things with professor Christ. It really depends on their experience level. So I think one of the things I will say about what students can expect is we have the capability to work really directly in mentorship with our students. So as our students learn what they want to do, we kind of tailor their production experience to match those interests. So early students might kind of take an apprentice role and kind of help and be there for processes, and then later as they move through the program, they become sort of in charge of those processes working directly with the faculty.

Yanira Loera:

Okay, that's great. No, I think that's really cool. And guess I really like how you are basically saying the department is open for teaching people in all areas. And I guess I want to give the audience a little list of all the different areas in theater arts. So there is like stage managing, there's lighting, there's set design, there's sound design, there's properties, there's costuming.

Matthew Burgos:

There's costume design, right? And there's even, I mean, we have a children's theater class that is sort of, its basis is the idea would be like theater education for youth, right? You know, our children's theater program has been putting up plays for sort of at needs schools in the area who can't afford to bring educational entertainment to their schools. We've been providing that service for over 30 years as a department. So there's also, we're starting to develop certificates in theater education as another avenue. We now have an adjunct faculty that specializes in dramaturgy. And for those of you that don't know, it's basically the research side of new play development and production. So if a play is being worked on for production in a live space, a dramaturge might be the person that checks on research, helps the playwright makes sure that they're responsibly representing people or groups of people. So that's another field of study. Like I said, I specialize in directing, that's what my master's degrees is in so I helped train students interested in directing. There's also playwriting so yeah, there's so a lot, there's a lot.

Yanira Loera:

Sorry we missed one, yeah.

Matthew Burgos:

I think we covered it, I think we covered it.

Yanira Loera:

But yeah, so there are like a lot of different opportunities and options for people to get trained in Mt. SAC and I think that's something I really wanted to highlight. We've even dabbled with projections before which I-

Matthew Burgos:

Yeah, projection design is a relatively new aspect of design. And for those that don't know what it is, it's essentially using projections just like you would have at home or in a movie theater to create video displays and backgrounds for live theater application. Some of you might not know this, but like the TV show, "The Mandalorian", uses LED projection backgrounds, they don't green screen anymore, they actually have backgrounds that are lit up with the actual backgrounds. And so between TV, film, and theater, there's a lot of newer emerging technologies to create more sort of immersive environments for live audiences. So we're always really cognizant in trying to keep our program up to date to provide training that applies for far after for our students leave our program, it's very important to us.

Yanira Loera:

Yeah, I think that is great. So I'm going to go off a little bit here from the hypothetical of students being involved and where to start, and I'm going to ask more currently, what shows are we currently putting on with COVID and how is the department handling that? Because if people don't know, the theater arts went completely on hiatus and pause and so I guess I'm wondering how the...

Matthew Burgos:

Yeah, that's a really good question because I'm sure some people would have some curiosities about how it's affected us and how we're kind of moving forward. I would sum it up like this, yeah, when a craft is specific the live form, in other words, the thing that makes theater unique is the idea that these experiences that human beings share in terms of storytelling in person are different than those that are recorded. I mean, the reason that theater has been around for thousands of years is the kind of information you can pick up from storytelling in person is far more than on a screen, much like we found out during these Zoom classes and everything that there is something missing, right? So theater in its most relatable and I think potent form was essentially put on hiatus during the pandemic and is just starting to come back as things get safer.

Matthew Burgos:

So, as a department, we use that opportunity to kind of explore technology a little bit and try to figure out how there's a lot of obviously synergy with TV and film, right, and theater. I mean, they're very, very sort of sister crafts. So we kind of use the opportunity to toy around with actually filming some of the work that we do and collaborating with TV and film and kind of looking into how we can enhance our productions in the future once we're back on ground. And so we created a New Works Festival where we had nine original pieces written by students, one of which was yours, Yanira. And it was a really exciting festival because we premiered nine readings of plays, recorded readings of plays of students. Our full-time professor, Christine Cummings, directed essentially a filmed production of a play called "She Kills Monsters". And then we had a group of students devise a brand new piece which devised theaters, essentially theater created by scratch by an ensemble. So we had students create a brand new piece of film theater called "Tedious Demons" which is essentially an exploration of sort of the existential crisis that everyone's facing being stuck at home and not knowing what to do with themselves. So students were kind of exploring the feelings and sort of perspectives they had during this pandemic.

Matthew Burgos:

"She Kills Monsters" and "Tedious Demons" are both currently being edited and anyone who works in TV and film knows editing takes a long time, and in podcasting, editing is a major component. So those pieces will be probably edited over summer and premier in fall. So, perhaps at the time when this premieres, those will be available to be viewed.

Yanira Loera:

Yeah, that's exciting, I'm so happy to know that we're still creating art, even if it's not in the form we originally are trained in, that the department is still finding ways to get art out there and reach out to its students and help its students express themselves.

Matthew Burgos:

Yeah. And I think you can still do good work and you can still learn how to create in the theater even during this year. But trust me when I say we're all very excited to be back on ground and do the thing that we know how to do best which is in person theater so.

Yanira Loera:

Yes, that's really exciting, I'm super excited. I probably sound monotone, but I am honestly so ready to leave my house.

Matthew Burgos:

I think that sentiment is shared by a lot of people, yeah.

Yanira Loera:

Yeah. So you kind of mentioned how we did a New Works Festival in the fall. So I'm going to go back to the theoretical format we were in earlier and how I wrote a, it was just a scene to a much larger piece that I'm working on, but I as a student wrote a piece and it was performed. So my question is, what other opportunities do students have in the department?

Matthew Burgos:

Yeah, I touched on this a little bit earlier. I think it really depends on their interest and experience. So, one thing that we try to do is keep our department flexible enough in terms of opportunities so that students who really have a genuine interest and are self motivated to kind of grow and learn in a specific discipline, we try to craft an experience for them. So, in your case, for instance, because you showed such a knack for organization with stage management, which is a very lucrative field stage management and production management, I would describe it as there's a lot of artists in a room and somebody has to be organized and they get paid usually very well to have that role, but not every student is excited about organizing the schedules and meetings and data of a production. And if a student has that kind of interest and ability, they would go very quickly from being an ASM or assistant stage manager and helping prep a space and helping kind of run around and communicate with people to a full blown stage manager and potentially even a student tutor, which we also pay student tutors. That's another opportunity that we give our students to actually mentor other students in these disciplines.

Matthew Burgos:

So, I like to look at it as students just coming into the program, have the opportunity to learn by watching and eventually learn by doing, that's kind of the process that we go through. And eventually if they're interested in any of our different disciplines, they speak with our faculty and say, "Here's what I really want to work on." And we've had students direct things once they're ready, we've had students design elements of shows. I know I can speak from my own personal experience, when I was an undergrad, I started as a performer, but eventually was very interested in directing and I kind of had to beg the chair of the department to let me direct something and I got a lot of nos and you're just the student and you don't know how to do this and I kept learning about it and I kept kind of pushing on it until I got my own opportunity. And that opportunity really propelled me in my career because I started taking it seriously very young. And had I not been afforded that opportunity, I don't know what my career would have looked like. And so I think in the position that I'm in now, it's very important to me. And I can say, I think speak on behalf of the rest of the faculty to keep giving students as many of those opportunities as possible if they show the initiative and interest in those opportunities.

Yanira Loera:

Yeah, man, you just put out so much information. I've been in Mt. SAC for a while and I'm still trying to digest it all, I think it's so wonderful. So there's two things that I want to hit about that is that the department definitely offers basically paying jobs is what I want to put out there. Because as artists, we kind of get taken advantage of, I was going to say a different word, but taken advantage of.

Matthew Burgos:

Very true.

Yanira Loera:

So it's nice to know that the department is offering paying jobs and there's tutoring and then there's also student employees.

Matthew Burgos:

Well, and I believe it's an equity issue too. I mean, I think for me, there's sort of a known quantity in the arts sometimes that students that don't have to pay for themselves or take care of their families can take every internship and every opportunity they want because they don't have to support themselves, they don't have to support anybody else. And in our department, we really feel like students that really genuinely want to pursue something like this and have illustrated the ability to mentor other students and work for the department in a professional capacity, that we also really put a lot of our own resources as a department into providing those opportunities so students can choose to do essentially extra work for the department to learn more of the craft and apply those things without having to be worried about when that occurs or whether they have to have four jobs just to do a show. Because I think that's really kind of an unfair inequitable aspect of arts is that we do these big projects that take tons of time. And when I was a student, there was some students that simply could not participate in all of those productions and opportunities. So, we do everything within our power as a department to give students the ability to do that no matter what their situation is.

Yanira Loera:

All I could hear the whole time was I get to do what I love and I make mullah, sorry, I'm sorry.

Matthew Burgos:

That's a valid point, yeah, everybody wants to do that, yeah.

Yanira Loera:

So I wanted to talk more about the New Works Festival. It was in the past called Our Student Shows because I think it's a great example of all the different opportunities students have. Like you said, we have student directors and stuff like that. Can you explain like the whole concept behind that and why we started doing it?

Matthew Burgos:

Yeah. So one of the things that was really attractive to me when I was hired here actually is I really believe strongly in new works. In other words, I think it's great to learn about classics and I think it's great to learn about the sort of how we got here, so to speak, in terms of storytelling. But I think it's vital that we sort of reflect contemporary society and the student's interests and a representative of their experiences as students on the stage, and to do that, you have to write new work, right? And so it's a tricky proposition because when you do new work, they're not established, they're not as refined perhaps as something that's gone through 80 productions a year around the world for 20 years or something, for 50 years.

Yanira Loera:

I just want to highlight real quick that these new works are written by students.

Matthew Burgos:

Yeah, exactly, yeah. I just mean new work in general is important as in the discipline of theater. So, as a department in trying to educate the upcoming generation of theater artists, you have to teach them about creating new work, not just working on other people's plays from the past. So, it started off as a student plays, we did one of our productions a year where six to eight plays written by students usually in the playwriting class. But we have a couple of faculty who kind of have specialized in develop of new work over the course of their careers so we've kind of adapted it into more of a different stages festival. In other words, some students might be at a point with a script where they just need to hear a scene read, right? That's where they're at in the process, they need to hear it out loud, they need to hear the words that they've written in the mouths of the actors, right? But some students might be way further along in the process and have a full length script that really needs a staged reading, it really needs to see how it functions in a space with an audience.

Matthew Burgos:

And so what we're trying to do, and this is still kind of in development to be frank, is we're trying to kind of strategize how to give multiple types of opportunities to students who are interested in the creation of work throughout the entire year. So, the format of it will probably change, this year was it was obviously like Zoom because that's what we were kind of forced into, but in the future, I think the idea would be, theater includes a lot of things, things like performance art and a spoken word, like these are theatrical performances. So, we're trying to figure out different ways to give different types of opportunities, not just putting up a one act play or a 10 minute play, we're trying to provide students who have a full length script to get a whole reading for instance. So, that's the reason that we do it is because our students' voices really need to be heard and they need to be cultivated and sort of they need to learn that refining process that people go through and they have a draft and then they hear it and then they hate it and then they write another draft and they keep going through that process. There's a no substitute for that so we're doing our best to provide as many of those opportunities as well.

Yanira Loera:

Yeah, I think that's great. I guess something else I wanted to touch on was even though I know the format is changing, that the student shows or New Works Festival that takes up one of the slots in the fall for our productions, it's basic all run by students, I guess, is what I was getting at. While there's many opportunities throughout the year for students, this is the big show where we have, like you said six to eight shows that were written by students, they're directed by students, they're designed by students. So it's like about 50 to 60 people involved in this show in this like little festival that we through for all student work, I guess, is I want to highlight

Matthew Burgos:

Yeah, that's really important point to make. Yes, it's useful to watch the pros go at it in collaboration and watch them work, but it's also really useful to just kind of jump into the fire and have to work with student collaborators because I would argue like one of the most important things and one of the hardest things to deal with as a student when you're learning is communication is something that everyone can work on. And I think that collaborative communication is really, really tough.

Yanira Loera:

Yeah, I think it is really important to get that hands not experienced. There's two questions I want to hit real quick, but one of them is, what degrees can they get? So I already went through the experience of theater, I worked on shows, I got hired, now I'm ready to leave, what degrees can I expect to get at Mt. SAC?

Matthew Burgos:

Well, we have a transfer degree, the AAT in theater, that's sort of a broad based degree for those that want to keep going through their four year training in a four year school and maybe don't have like an area of emphasis that they're really interested in. And then we also have a technical theater certificate which really focuses on technical theater which is really just non-performance, it's fancy way of saying non-performance. So it's, again, designers, stage management, those kinds of disciplines, crew, building sets, all of that technical direction, all of that stuff. And then we're in the process of building other certificates with other emphasis like stage management specifically, or lighting design specifically. A little bit of brief background in our department, we've just heavily expanded our class offerings in the last five years so a lot of our technical theater classes and the certificate and everything are relatively new. So the department is sort of on a major upswing in terms of expansion so as we gain more students and more interest in the department, more certificates are being developed for their specific needs. So, blink in a year and there might be five more certificates offered, but for now it's the AAT transfer degree and the technical theater certificate.

Yanira Loera:

I'm so happy you highlighted technical theater because I always say, "Oh, I'm a theater arts major", and people are like, "You're an actor", and I'm like, "Oh no." So I'm really happy we get to highlight those hidden jobs.

Matthew Burgos:

Sure, of course.

Yanira Loera:

So my last question is, and I think it's the biggest important question is, what professional opportunities will students have once they leave because everyone says there's no money in the arts.

Matthew Burgos:

Yeah, I would love to address that misconception. So the way I like to put it is this, every TV show you watch, every film that you watch, every trade show that you've gone to or Comicon or anything where it's lit by somebody and a set is designed and costumes are there, those fields all have theater majors in them. We have a CE program which is essentially like a specific kind of program. And to have a CE program, you have to have data available that illustrates there are more jobs than people who are going after those jobs. And people are very surprised that we have a CE program in technical theater. And that's because every single form of entertainment has openings for jobs. Is it the same as some careers where there's like a direct ladder where you learn this, you learn this, you graduate, and then you go here? No, but part of it is because of the diversity of jobs in the theater, right?

Matthew Burgos:

So if you're a costume design person for instance, right, that could be working in certain types of fashion, that could be working for TV, film theater, it could be working as someone who actually designs the costume or someone who actually works in creating the fabrics in terms of textiles. The amount of different jobs. I didn't even mention theme parks of which there are many, I mean, these are oftentimes made with theater majors, right? People don't realize how many theater majors are on film sets. They think that the only way to work in TV and film is through film school, but film school tends to be a very technical field that specifies certain things in film. But if you look at the credits on a film and there's like two to 400 people, a lot of those people are people who have worked in the theater as well.

Matthew Burgos:

So there's tons of crossover in different industries. So students might graduate and work on a crew, or they might work at a theme park, or they might work as PA on a set, they might work at a theater, they might work on a cruise ship, I know that sounds funny, but that's another form of a live theater.

Yanira Loera:

I was also at a wedding.

Matthew Burgos:

Yeah. And I think when you start adding up all the different fields, I will say this from personal experience, those that I went to school with, they're all highly successful because they've learned soft skills and collaborative communication. We all have to learn how to communicate collaboratively and there's a ton of fields out there in which that specific skill is highly sought after. So, one thing I always laugh about is theater majors are hard to track where they go in their jobs because they're all working, but they're working in totally disparate fields sometimes. You get people like me who are in academics and professional theater, I have a friend who's in advertising because his playwriting skills translated well to copywriting. There's a lot of that kind of crossover with theater majors, I would say.

Yanira Loera:

Yeah, I'm so happy you could highlight how easily our skills are trans over. One I wanted to add, I wasn't sure if it was caught, was weddings, stage managers transfer really well to wedding planning.

Matthew Burgos:

Any event planning, yeah, absolutely. Very similar. As they always joke around about actors is like hurting cats, which is like a totally unfair thing to say about actors, but the sentiment is that they've got their own things they're working on so people who learn organization of artists because artists tend to have to be sort of myopic in what they're working on specifically, people who are good at organizing artists are always working because there's always a need for people who have strong organizational skills with creatives. So that translates across about a million different fields actually.

Yanira Loera:

Yeah, that's so great. Any last words of advice for our listeners because we are wrapping up.

Matthew Burgos:

Yeah, I mean, I think all I would say is, the theater department is sort of an intimate department in the sense that we kind of end up working very closely together and getting to know each other. And I think for somebody who is really interested in the creative fields and is looking for a department where they can genuinely have dialogue with their faculty about their interests and attempt to kind of find their way into something that they love, I've always found that theater is a very welcoming place for people still searching a little bit. Sometimes we get someone who comes in and they're like, I want to do this for a profession, and that's great and we can help them with that, we can give them training, kind of send them into their preferred destination. But I have found that those that just really love creativity and they love creative communication and they understand how exciting it is to see a play go up with all these different people, it's a really great place, it's a little bit like a family, you know what I mean? Because we have to work so closely together to put projects up.

Matthew Burgos:

And I have taken lots of classes in other departments and I love learning in general just because I'm a curious person, but I always found a sort of a home in the theater and I think that's sort of one of the nicest things about it as an educational field is you do feel like there's genuine attention paid to kind of where you're going and what you want to do as a creative.

Yanira Loera:

Yeah, I definitely love the community feeling you build over time with working on shows. So I would just want to say thank you, Matthew Burgos-

Matthew Burgos:

Thank you for having me.

Yanira Loera:

Joining us for this podcast. And thank you so much to the listeners who listened all the way through. Thank you for joining us on this episode of The Magic Mountie Podcast. Please stay tuned for the next one. Thank you so much for having me.

Christina Barsi:

Transferring from Mt. SAC to university to earn your bachelor's degree has countless benefits and opens the door to many opportunities. Learn how to do so with an associates of arts or associate of science transfer degree like we highlighted in this episode by using transfer resources such as the counseling department or the transfer center. Just go to mtsac.edu/counseling or mtsac.edu/transfer. Thank you for listening to The Magic Mountie Podcast. And don't forget to share your favorite episodes.