



# SETC NEWS

January / February 2007

## Asking the Right Question Leads to Great Discussion – and Catharsis

An interesting phenomenon occurred at the state conventions this fall. The number of attendees increased across the region. Entries in the high school and community theatre festivals swelled. More actors went through SETC Screening Auditions. Conference programming options expanded, thus adding more presenters. Numbers of high school students seeking college entrance grew, as did the numbers of recruiting colleges.

The economy may be shaky and support for the arts lagging, but those of us in SETC seem to be energized and maybe even in the beginning stages of mobilizing, rather than fleeing and looking for alternate livelihoods.

What is the reason for this energy and this unprecedented growth in numbers, not only in the states but at the SETC Convention as well? We've come up with a few hypotheses, but they only lead to more questions:

- Are we feeling isolated and want to gather with fellow artists?
- Are state and regional conferences providing attractive learning opportunities?
- Are we, as individuals, looking for sup-

From the Executive Director

Betsey Baun



port for our art?

- Since the largest demographic group at many state conventions is high school students, could the answer be that teachers are responding to the lack of arts in their curriculums?

Given the growth we are seeing, SETC's decision to hold focus group discussions at state conventions seemed particularly timely. At each state convention, the individuals who gathered were asked to explore a core question: What does the field of theatre need?

Three subset questions were woven into the dialogue if needed:

- What do you as a practitioner in theatre need?
- What do you want from a theatre organization?
- What services are important to you?

The focus groups ranged in size from eight to 45 people. Many participants jumped into the dialogue as if they had been waiting a long time for the opportunity to express their thoughts out loud.

It will be a while before we have an in-depth report on what we learned from the focus groups. Notes from the various groups will be qualitatively analyzed for thematic

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## Generalist or Specialist, We All Come Together At SETC

Stephen King, in his book *Danse Macabre*, uses an interesting analogy: Our psyches, he says, are like the grating in a storm drain. What gets caught in the grate are the ideas, images and concepts that fascinate us and make us pay attention.

What gets caught in *my* filter is the entire panoply of the art form that we call theatre. This makes me a generalist, if we're keeping track of job descriptions.

Generalists are all over the place, in a variety of organizations in the world of theatre. However, where we appear most frequently and most effectively is in the smaller organizations that make up a huge percentage of the theatre activity in the Southeast.

We are the managers and production personnel who, terrified of acting, end up appearing onstage or on camera anyway. We are those who – faced with the fact that

the play we want to present doesn't exist yet – write one, even if it's not perfectly up to pro standards. We are the actors who actively seek out the design, technical and management classes in college, believing the classic philosophy of theatre training that "you should always know a little about everything." We usually do this in the face of incredulous looks from our "specialist" colleagues, who question our sanity.

What do we end up being in the theatre world? Some of us teach. Some of us perform or direct, or both, in community theatres, with occasional forays into the paying world of theatre. Some of us belong to a union, maybe even a couple unions. We spot each other in state conventions, at state advocacy meetings, maybe even in Wal-Mart. We chat and gossip. We give and take ideas.

When it's time for the SETC Convention, specialists come with a particular goal in mind: "I need a designer who can do musicals." "I'm a non-singer who can move, and I need a job." "I need a blond actor and actress who could be identical twins."

Generalists, on the other hand, work

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From the President

Dennis Wemm



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## COME EARLY, STAY LATE . . . SETC 2007 . . . IN ATLANTA

Explore theatre on your own! Visit the Atlanta Coalition of Performing Arts website ([www.atlantaperforms.com/](http://www.atlantaperforms.com/)) for info on plays that will be staged during the days before and after the SETC Convention

ASK  
SETC  
ANSWER

**Q** I'm an experienced educator who is always looking for ways to improve my skills. Are there sessions geared to my level at the SETC Convention?

**A** Look for nuggets in unexpected places, advises Susan Marrash-Minnerly, an associate professor at West Virginia State University: "I have been a professional actor for 25 years, a college professor of theatre for 17, and I learn so much each year that I attend SETC's convention. Last year, I was so excited about a theatre appreciation workshop I attended (which was conducted by Claire Syler and John Yorke) that I came home, redid my syllabus, incorporated their ideas, and it was tremendously successful. It continues to breathe new life into my 'Art of the Theatre' class."

## What's New at SETC 2007

### It All Starts Wednesday

Whether you're a working professional or a student, you can get a jump-start on the many opportunities afforded at the SETC Convention by attending early-bird sessions on Wednesday, March 7. K-12 educators can earn continuing education credits for participating in **Educating Theatre Educators Act II: No Teacher Left Behind**, from 8 a.m. to 5 p.m. Students and experienced theatre people alike will learn tools of the trade from *The Lost Colony* Executive Director Carl Curnutte, who presents **How to Become a Business in the "Show Business" Industry** at 4 p.m. Later, Connie Smith of the University of South Alabama leads a **Resume Review**, where design-tech students and young professionals can get feedback on their resumes and advice on navigating Job Contact Service. (Check your convention newspaper in January for a full listing of Wednesday programs.) At 9 p.m., it's time to put on your networking hat and head to the **Opening Night Reception** (cash bar).

### Community Theatre Festival: Revitalized!

Join your fellow community theatres for quick-bite hospitality, 15-minute one-topic "Blasts" of information, receptions, fun social events and opportunities to share war stories at the Baldwin Burroughs Theatre at Spelman College. Topics so far for the "Blasts" are season selection, using nontraditional performances to raise money for traditional ones, and grant writing. If you have another idea or want to jump in and take over a project, contact Susan Smith, Community Theatre Division representative, at [ldsmith@comporium.net](mailto:ldsmith@comporium.net). Spelman College is a private, independent, liberal arts, historically black college for women, founded in 1881, with a Department of Drama and Dance now celebrating its 75th anniversary.

### Secondary Schools: Check Out This Place!

Rialto Center for the Performing Arts (right) is the site of the Secondary School One-Act Play Festival. This fabulous structure has a large freight elevator for loading in sets and was voted best performing arts center by *Atlanta* magazine and *Creative Loafing*.



### Buy a T-Shirt, Help a Student – at Silent Auction

Come to the SETC Silent Auction to buy a T-shirt created by a costume designer – and help a young person pursue a degree in theatre at the same time! Last fall, SETC invited designers to set their imaginations loose and create clothing items that could be auctioned off during the SETC Convention to benefit the SETC Endowment. All proceeds from sales at this event will go SETC's scholarship funds.

### Attention, Student Auditionees: Don't Miss Friday Night Session with Accompanist

Are you a student participating in Undergraduate Auditions on Saturday? Take the worry out of your performance by coming to a 7 p.m. Friday workshop, where accompanist Karen Baille will answer your questions. Check your convention program for details.

### Find Out More About SETC's Nail That Audition Workshops

Interested in on-site audition training for students or your local actors? Or are you interested in becoming one of a small core of qualified presenters for SETC's **Nail That Audition** workshop? A workshop will be held at the SETC Convention to explain more about this year-round programming by SETC. Demand is growing for these sessions presented by Hardy Koenig, and workshops have been presented as far away as Dallas.

More details? Visit [www.setc.org](http://www.setc.org) or check your convention program

## Atlanta Artists Share Tips, Advice at SETC

**W**hen SETC stages its 58<sup>th</sup> annual convention March 7-11 in Atlanta, members will enter one of the most vibrant metropolitan areas in the country. Since theatre helps to fuel the excitement, the convention will feature presentations by a number of prominent area artists.

Check your convention program for location and time for these presentations:

- ◆ Acting classes and discussions of theatrical practice by Tom Key, co-author of *Cotton Patch Gospel*, and members of his company. Still working as a writer, director and performer, Key also is executive artistic director of Theatrical Outfit.

- ◆ Presentations by several staff members of the Alliance Theatre, one of the premier regional companies. Rosemary Newcott, the Sally G. Tomlinson Director of Theatre for Youth, will present her latest production of the Collision Project, which connects professionals with both secondary school and college students. She will also present a session discussing the development process. Also from the Alliance, literary manager Freddie Ashley and artistic associate Celise Kalke, both award-winning dramaturgs, will jointly conduct a master class in dramaturgy.

- ◆ A master class in original practice Shakespearean acting at the Shakespeare Tavern, a Tudor-styled venue near the convention headquarters, presented by Laura Cole, educational director of the Atlanta Shakespeare Company.

- ◆ A session on working with a core ensemble of actors that blends planning with improvisation, presented by Kate Warner, artistic director of the always unpredictable Dad's Garage.

- ◆ A master class in voice acting, presented by George Lowe, a favorite on Atlanta-based Cartoon Network due to his work in bringing Space Ghost (*Space Ghost Coast to Coast*) and other characters to life. Be prepared for anything.

- ◆ A conversation among a select group of artistic directors from the Atlanta area on topics ranging from lofty ideas to base practicalities.

SETC and Atlanta: It's an exciting combination with something for everyone.

*David S. Thompson, President-Elect*

**Region IV Kennedy Center  
American College Theatre Festival  
Americus, GA February 6-11  
<http://kcactf4.org>**

## Commercial Exhibits to Include Product Demos

Have you ever wanted to know more about products you see in the Commercial Exhibits area at the SETC Convention? This year, you'll get a chance to see them in action, as SETC offers product demonstration on stage in the Commercial Exhibits area. Look for the show schedule in your convention program, and plan ahead to rest your feet for a few minutes as you learn about exhibitors' products.

### Commercial Exhibitors

Listed below are those companies that had registered to participate in the 2007 Commercial Exhibits as of November 30. We expect the list to grow substantially by the time of the convention.

Apollo Design Technology, Inc.	Playscripts, Inc
Barbizon Lighting Company	Realtime Music Solutions
Costume Holiday House	Rosco Labs
Custom Stage Services	Sculptural Arts Coating, Inc.
Dramatic Publishing	Selecon
Dramatists Play Service	Showtix-Behind the Scenes Broadway
Eastern Costume Co.	Shure Incorporated
Field Studies Center of New York	Sight & Sound Theatres
Field Template	Texas Scenic Company, Inc.
Fisher Theatrical	Theatre Support Systems
Interactive Educational Video LLC	Theatrefolk
NC School of the Arts D & P	Timothy Mooney Repertory Theatre
Notion Music, Inc.	Wenger Corporation

## Auditions Deadline Approaches

If you plan to participate in the Undergraduate Auditions and Interviews or the Graduate Auditions and Interviews, you need to move quickly to meet the application deadline of January 28. Visit [www.setc.org/auditions/](http://www.setc.org/auditions/) for more information.

### Preliminary School List

Listed below are schools that had registered to participate in the 2007 auditions as of November 30. We expect to **double** the number participating by the time of the convention.

### Undergraduate Auditions and College Interviews:

Agnes Scott College  
Averett University  
Belmont University  
Brenau University  
Carnegie Mellon University  
Catawba College  
Coastal Carolina University  
Converse College  
Florida A&M University  
Florida School of the Arts  
Florida Southern College  
Gainesville State College  
Greensboro College  
Loyola University New Orleans  
Marshall University  
Marymount Manhattan College  
Murray State University  
New York Film Academy  
Palm Beach Atlantic University  
Point Park University  
Savannah College of Art & Design  
School for Film & Television  
Seton Hill University  
Shenandoah University  
Southern Utah University  
St. Edwards University  
Troy University  
TVI Actors Studio  
University of South Alabama  
University of South Carolina Upstate  
University of Tampa  
University of the Arts  
University of West Georgia  
Virginia Commonwealth University  
Wake Forest University  
Wesleyan College  
West Virginia Wesleyan College

### Graduate Auditions and Design/Tech Interviews:

Louisiana State University  
Regent University  
Savannah College of Art & Design  
School for Film & Television  
Southern Utah University  
TVI Actors Studio  
University of Central Florida  
University of Louisville  
University of Nevada Las Vegas  
University of North Carolina Greensboro  
University of Southern Mississippi  
Wayne State University

**Info on Professional Auditions:**  
[www.setc.org/auditions/spring.asp](http://www.setc.org/auditions/spring.asp)

## 2007 Design Competition Critique Format Changes

In the last 20 years, the number of entries in the annual SETC Design Competition has grown from a mere handful to more than 100. The welcome growth of the competition and of the SETC Convention in general has created some logistical challenges, which motivated the Design-Tech Committee to make a change in the 2007 event.

The committee will now limit the critique session by the guest adjudicators to a portion of the designs. The primary reason for the change is that many guest adjudicators simply can't commit the time that is required to effectively evaluate and critique all students' work.

"The committee feels very strongly that students entered in the competition should be given the opportunity to have their work looked at by a panel of A-list designers, but the reality is that because of their schedules, it is becoming increasingly more difficult to get commitments several months in advance from designers who can give up three or four days from their busy schedules to perform this extremely valuable service to SETC," says Troy Snyder, chair of the Design-Tech Committee. "It's not that they are unwilling; their schedules simply don't allow it. It is also impossible for students to get a fair evaluation of their work if they only have a couple minutes to speak with the adjudicators."

Once the projects are assembled in the exhibition space at the convention on Thursday, the guest adjudicators will view all projects entered and decide which projects should be critiqued in the open session Friday. Approximately half of the projects

entered will be discussed at this session. The panel will choose the award winners from this pool of designs.

The remaining projects will be critiqued at sessions late Friday afternoon. These evaluations will be conducted by panels of faculty from SETC member schools.

"This shouldn't discourage anyone from entering," Snyder says. "The work is evaluated on its own merit without regard to level of education or size of school. Everyone has an equal chance."

He adds that the Design-Tech Committee has "an amazing pool of faculty artists" that has agreed to assess the work of students whose work is not selected to be adjudicated in the earlier session.

"It is important to remember that although there are prizes and prestige involved, the real purpose of the Design Competition is to learn and have your work evaluated by someone other than your faculty mentors," says Snyder.

The SETC Design Competition showcases the work of student designers from around the southeastern United States. Students from any college or university that belongs to SETC may enter designs in set, costume or lighting design competitions. Last year a new area of competition was added: the technology and craft area. Cash awards are given in each of the four areas, sponsored by Sculptural Arts Coatings, ETC Inc., and Pattern Maker Software, with the fourth award given in honor of Irene Smart Rains. Registration forms for the Design Competition are available at [www.setc.org](http://www.setc.org).

# States Report on Their Annual Conventions;

## Florida State Convention

**T**he 2006 Florida Theatre Conference was held in November at the Polk Theatre, Lake Mirror Theatre and Lakeland Convention Center. Five theatres participated in the Community Theatre Festival, 38 plays were presented in the Secondary School One-Act Festival, and more than 45 workshops were offered. The Theatre for Youth Division presented three productions and several workshops.

More than 200 college and university students participated in the SETC Screening Auditions, with 85 students moving on to the regional auditions in Atlanta. The Transfer/Undergraduate Auditions hosted 348 high school and community college students before 33 colleges and universities.



Stephen Bayless

Over 800 people attended the closing ceremony. Winners of awards included: Theatre for Youth, Jeffrey M. Revels; College/University, Ben Wilson; Community Theatre, Murray Chase; Professional Theatre, Mark Chambers; Secondary Theatre, Karen Rugerio; Lifetime Achievement Award, Mary Ann Dean.

Winning plays that will advance to the SETC regional competition are: Secondary School One-Act Festival, Hialeah-Miami Lakes Senior High School, *From the Mississippi Delta*; Community Theatre, Manatee Players, *Sweeney Todd*.

Stephen Bayless  
State Representative

## Georgia State Convention

**G**eorgia Theatre Conference's 2006 convention, held October 19-21 in Macon, welcomed 1,244 registered attendees and approximately 200 day visitors for the presentation of 28 plays and dozens of workshops, roundtables and auditions.

Host organizations included the Grand Opera House, Theatre Macon, Macon Little Theatre, Vineville Academy of the Arts, Wesleyan University, Georgia Children's Museum and Macon Arts.

Ray Horne and Clif Jones were re-elected

to their positions as Vice President, Membership, and Treasurer, respectively. Julie Busby was elected Vice President, Programming, for the 2007 convention.

A highlight of the convention was the presentation by keynote speaker Susan Weiner, executive director of the Georgia Council for the Arts. Weiner, who was a working actor for about 20 years, inspired the convention with her comments on how theatre and all of the arts can have an impact on our communities.

The awards banquet saluted outstanding achievement. The Community Theatre Festival winner was Franklin Community Players' production of *Forever Plaid*. Davidson Fine Arts won the Secondary School Festival with *Wiley and the Hairy Man*. The banquet concluded with the presentation of Georgia Theatre Conference's highest award, the Leighton Ballew Award for Outstanding Service to Theatre in Georgia, to Dean Slusser.

Duke Guthrie  
State Representative

## Kentucky State Convention

**T**heatre practitioners from around the state converged on the University of Kentucky November 10-12 to celebrate theatre in Kentucky. Highlights of the Kentucky Theatre Association conference included six Community Theatre Festival performances, 15 High School Theatre Festival performances, all-day professional development workshops for teachers, workshops, pre-screening auditions and the chance for Kentucky theatre people to mingle, meet and exchange ideas.

Friday evening featured a keynote performance of *Timepiece* by internationally acclaimed physical theatre artist Daniel Stein. Workshops were held with Stein for high school students, community theatre participants and general conference attendees.

The winner of the Kentucky Community Theatre Festival was *Wit*, presented by Hardin County Playhouse in Elizabethtown. The alternate was *Androcles and the Lion*, presented by Glema Mahr Center for the Arts Community Theatre in Madisonville.

The winner of the Kentucky High School Theatre Festival was *The Mail Order Bride*, presented by Paul Laurence Dunbar High School. First runner-up was *The Diviners*, presented by Owensboro High School, and

second runner-up was *Zoo Story*, presented by the School for Creative and Performing Arts at Lafayette High School.

New officers for 2006-07 are: President, Alana Ghent; Vice President, Tony Hardin; Treasurer, Jeremy Kisling; and Secretary, Mia Self.

Jane Dewey  
State Representative

## North Carolina State Convention

**T**he North Carolina Theatre Conference Fall Gathering was held November 15-18 in Charlotte, and was a rousing success!

Over 250 college students attended the SETC Screening Auditions. Five community theatres participated in the Community Theatre Festival, which was won by *The Spitfire Grill*, produced by Davidson Community Players. Sixteen high schools participated in the State High School Play Festival. Top honors in that festival went to Shelby High School's original production of *Fried Pies: the Tawdry Tale of Mitzi Massengill*.

The awards banquet was capped off by a lecture from keynote speaker William Ivey Long, winner of four Tony Awards for costume design.

John Hartness  
State Representative

## South Carolina State Convention

**T**he South Carolina Theatre Association's 2006 convention, held at the University of South Carolina campus in Columbia, set new records with a 25% increase in attendance this year.



Leslie Dellinger

We were fortunate to have Anna Deavere Smith as our guest performer/speaker, and she also did a book signing. She was extremely classy and entertaining, and we all learned so much from her presentation.

The Community Theatre Festival had more participants than in recent years, with four theatres traveling to Columbia. Greenwood Community Theatre's production of *Women on Fire* was selected to move on to

# Share Highlights and Name Award Winners

SETC's regional festival.

The Secondary School Theatre Competition was held in October, with 18 schools performing. Lexington High School's production of *Plaza Suite* by Neil Simon was chosen to go on to the regional festival.

Two shows performed at the convention in the Kennedy Center American College Theatre Festival competition. The University of South Carolina-Aiken's production of *Harvey* was recommended to advance to the regional festival.

Newly elected officers are: President, Donna McKenna-Crook; Vice President, Dewey Scott-Wiley; Secretary, Anne Lavelly; Treasurer, John Bald.

Among the awards presented were certificates given to board members rotating off the board, including two who had contributed to the organization for many years: Phil Hill and Glen Gourley. Both elected not to renew their officer positions, Phil due to retirement and Glen due to his SETC position. We will miss them both and truly appreciate all the blood, sweat and tears they have put into our organization. Additionally, Barbara Bise, costumer from the Lexington County Arts Association and Village Square Theatre, received our Lifetime Service Award.

Leslie Dellinger  
State Representative

## Tennessee State Convention

The 2006 fall conference of the Tennessee Theatre Association (TTA) was held October 26-29 at East Tennessee State University in Johnson City. It was a busy event, with six Secondary School Theatre Festival entries, five Community Theatre Festival entries, seven Kennedy Center American College Theatre Festival entries, 14 workshops, and over 140 individual SETC Screening Audition participants.

In addition to all of the theatre, workshops and auditions, TTA conducted its annual fall business meeting and offered plenty of networking opportunities. Both the nightly hospitality suite and the poker room were in full swing to the wee hours of the morning.

*Escanaba in Da Moonlight*, produced by the Cookeville Drama Center, won the Community Theatre Festival, and the Secondary School Festival winner was *The Owl and the Pussycat*, produced by Knoxville's Bearden High School. For a complete list of festival

winners, please check out our website at [www.tn-theatre.com](http://www.tn-theatre.com).

The highlight of the concluding brunch was a tribute to Daryl Frank, longtime TTA and SETC member, who was given the Distinguished Achievement Award for her lifetime of service to theatre in Tennessee. As the brunch concluded, the President's gavel was passed from Les Beaver to Leni Dyer, and Chad McDonald was chosen as President-Elect.

Melissa Shafer  
State Representative



## Virginia State Convention

This year's Virginia Theatre Association (VTA) conference was held in the capital city of Richmond. Over 1,400 folks attended the state's largest theatre conference.

This year's conference theme was "VTA – New Orleans Style!" VTA Program Chair Kimberly Kemp created a "**Performance Pennies**" contest for the high schools. To participate, the schools had to collect pennies. The school that collected the largest amount of money earned an automatic complimentary spot in next year's VTA Secondary School Theatre Festival. Many schools participated and turned in school checks for the amount of pennies that were collected. VTA then matched the amount collected and presented a check to Southern Repertory Theatre's Managing Director Staci Robbins, who attended the awards banquet on Sunday. This was a fun way to raise money to help a New Orleans theatre company that had been severely damaged by Hurricane Katrina.

In the Secondary School Theatre Festival, 43 high schools competed for the state title, with Albemarle High School placing first with *Black Comedy*.

The VTA Lifetime Achievement Award was presented to John Wells, drama teacher and director from Loudoun County High School. He has also written and published many plays that are often presented by other high schools throughout the country. You may remember the show *Invisible Man* that won the SETC Secondary School Theatre Festival in 2000. This was written and

directed by Wells. The actor playing the lead character, who never speaks a word, won a Best Actor Award for his performance in 2000 at the SETC Convention.

Over 150 high school students auditioned for college representatives, and nearly 200 college students participated in the SETC screening auditions.

The winner of the Community Theatre Festival, held separately from the convention, was *Fin & Euba*, written by Audrey Cefaly, and presented by the Springfield Community Theatre.

Board elections also took place. Russ Staggs is the new VTA Vice-President. The other officers remained the same, with Kimberly Kemp ascending to President and Mike Hudson becoming President-Elect and Program Chair.

Mary K. Molineu  
VTA Executive Director

## West Virginia State Convention

Several positions changed hands at the West Virginia Theatre Conference (WVTC) Convention on October 27 and 28 at West Virginia University's campus in Parkersburg.

The new President is Carson Soelberg, and the Vice-President is Michael Stiles. Gregory Mach replaces Larry Reed as SETC State Representative, and Larry Reed is the new Secretary/Treasurer.

Perhaps the biggest news is that Benny Mills, David Wohl and Mike Murphy, after years and years of devoted service to WVTC, are not holding any state offices this year, although we can be sure they will be bombarded with questions and crises as the new officeholders get their bearings.

The Everyman Players' hilarious production of *The Complete Works of William Shakespeare (Abridged)* will be moving on to the SETC Community Theatre Festival, and Wyoming East High School's exciting production of *Appalachian Antigone*, written and directed by Benny Mills, will represent West Virginia in the Secondary School Theatre Festival.

Gregory Mach  
State Representative



## Web Offers Lesson Plan Ideas for Novice (and Experienced) Teachers of Theatre

**W**hen I chaired Wake Forest University's theatre department, students sometimes approached, asking, "I visited New York this summer and saw three Broadway shows. If I write reviews of the shows, can you give me course credit for the experience?"

My standard reply was, "No, but you can try the Biology Department. They might be willing to give you nutrition course credit for eating lunch while you were in New York."

I'm annoyed that people think the arts are not worthy of serious academic regard. Perhaps the worst example occurs in public education. Teachers with no theatre/drama training or certification are often asked to teach drama, but they are not offered concurrent training or resources. Novice drama teachers beg for materials, lesson plans, books and tapes – anything to give them confidence. Do school boards grab people off the street, give them a cookbook and tell them to teach home economics? Nope!

Even trained and certified drama teachers must continue to develop knowledge and skills throughout their teaching years. A novice faces greater challenges. No single resource suffices.

Thankfully, there are many resources online. I searched "drama classroom exercises" on the Web and got 986,000 links. I then searched "drama.classroom exercises" and got 512 links. The smaller list is undoubtedly more selective.

I spent some time perusing those sites. Kathi E. B. Ellis of the Kentucky Alliance for the Arts also suggested some websites that would be helpful to novice theatre teachers. Here are some sites we found that offer lesson plans and more:

### [www.childdrama.com/mainframe.html](http://www.childdrama.com/mainframe.html)

This is a great website for new teachers of theatre! From the main page, you can click on "Lesson Plans" for a large collection of lesson plans, sorted by age, type and whether they offer cross-curricular learning experiences (e.g., science and theatre). You'll also find the actual curricula used by the website's developer, Matt Buchanan, for varying grade levels, as well as other helpful links.

### [www.sasktelwebsite.net/erachi/](http://www.sasktelwebsite.net/erachi/)

Click on "Lesson Plans" on this extensive website to go to teacher-tested plans. The site is privately sponsored by Thornton Consulting and Training Services.

### [www.folger.edu/eduLesPlan.cfm?cid=618](http://www.folger.edu/eduLesPlan.cfm?cid=618)

Visit this website at the Folger Shakespeare Library in Washington, DC, for some great lesson plans for teaching Shakespeare. Also click on "Lesson Plans Archive" on the left bar for more teaching ideas.

### [www.public.asu.edu/~atbrl/dramania.html](http://www.public.asu.edu/~atbrl/dramania.html)

This web site offers "Fun, Free and Drama-y Things to Do for Kids."

### <http://artswork.asu.edu/>

This very large site is based in Arizona. It has lots of resource materials, more on dance than on theatre arts. Go to <http://artswork.asu.edu/arts/teachers/lesson/index.htm> for specific lesson plans for theatre, dance and other arts areas.

### [www.edta.org/default.asp?myC=rst](http://www.edta.org/default.asp?myC=rst)

This is the home page of the Educational Theatre Association (EdTA), which includes the International Thespian Association for high school students. EdTA publishes materials for drama teachers, particularly *Teaching Theatre*, a quarterly journal.

### [www.cloudnet.com/~edrbsass/edeng.htm#drama](http://www.cloudnet.com/~edrbsass/edeng.htm#drama)

This resource, found through the EdTA website, offers links to a dozen more websites offering theatre-related lesson plans.

### <http://artsedge.kennedy-center.org/>

This site, offered through the John F. Kennedy Center, provides information on the national teaching standards for the arts and includes more than 100 lesson plans in theatre. Click on "standards" and choose "theater" in the pull-down menu at left to find national standards for teaching theatre. Click on "lessons" and choose "theater" in the pull-down menu at left to find lessons for a variety of grades, also searchable by cross-link to other subject areas.

### [www.artslynx.org](http://www.artslynx.org)

This website offers many resources, including links to lesson plans. For example, it provides a link to a teacher lesson-plan exchange site, [www.geocities.com/shalyndria13/](http://www.geocities.com/shalyndria13/), which includes dozens of lesson plans.

### [www.nytimes.com/learning/teachers/lessons/finearts.html](http://www.nytimes.com/learning/teachers/lessons/finearts.html)

This website affiliated with the New York Times includes lesson plans related to all of the fine arts.

### [www.ket.org/artstoolkit](http://www.ket.org/artstoolkit)

This website includes information on purchasing the Kentucky Educational Television's Arts Toolkit, which includes lesson plans for drama and dance geared to Kentucky's standards, which are similar to national standards.

### [www.amergin.net/bibliography.html](http://www.amergin.net/bibliography.html)

This site, offered by Amergin Press, has a great list of books that would be helpful to theatre teachers with little or no training. The website owner is soliciting teacher-tested creative drama lesson plans, which will be made available on the website eventually.

### [www.amazon.com/o/ASIN/0325003114/ref=pd\\_rvi\\_gw\\_1/103-8046402-4398246](http://www.amazon.com/o/ASIN/0325003114/ref=pd_rvi_gw_1/103-8046402-4398246)

This website offers *The Performer's Guide to the Collaborative Process*, a book by North Carolina's Sheila Kerrigan that provides teachers with advice on creating theatre in a group setting. If you don't want to type in this long address, just go to Amazon.com and search in the books section.

### <http://willweigler.com/>

This site offers "playbuilding" workshops and information on author Will Weigler's *Strategies for Playbuilding* (Heinemann, 2001), a book designed for those with or without a background in theatre.

### [www.theatrehistory.com](http://www.theatrehistory.com) or [www.theatredatabase.com](http://www.theatredatabase.com)

Still looking for more resources? Try the two sites above for a background in theatre history.

And that's just a smattering of what you can find online. Novice teachers, unite! Search the Internet yourselves. Keep a good record of the sites you have visited, learn organizational techniques from the pages you peruse and maintain lesson plan notebooks for reuse. Ask the principal to buy the books you need to help you develop lesson plans and curriculum. Certainly your requests won't be as expensive as a chemistry lab. In fact, everything you need will cost less than the basketball team's uniforms!

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**Have you found some great websites, super lesson plans or other resources for novice teachers of theatre? E-mail your suggestions to us at [setc@setc.org](mailto:setc@setc.org), and we will use the information to create a resource list on the SETC website in 2007.**

## PEOPLE on the move

Most people come to the SETC Auditions looking for jobs, but Auditions Director **Melissa Ricketts** found a different role there – wife.



Melissa (*left*) met **Scot Tillery**, general manager of Black Bear Dinner & Show (part of the Fee/Hedrick Family Theaters) in Pigeon Forge, TN, at the 2005 SETC Convention in Greensboro.

“He continued to flirt with me in the fall at Charlotte,”

Melissa recalls. “Finally, I was interested in him in the spring of 2006 in Orlando, but he didn’t show up at the convention. Luckily, another employee of Fee/Hedrick was there and told him to call me. He called me (30 minutes later) in the middle of the Professional Division meeting, and the rest is OUR history.”

Melissa and Scot were married July 15, 2006 in Tennessee.

“Our guests, of course, attended Black Bear the night before our wedding and saw *The Miracle* (which I had recently directed) the day of our wedding,” says Melissa. “We had a beautiful wedding surrounded by many theatre friends, and we recessed from the ceremony to “There’s No Business like Show Business.”

Melissa now is working as a freelance

director and assisting Scot at Fee/Hedrick Entertainment. And yes, she’ll be back to run the SETC Auditions in Atlanta in March.

## In Memoriam

**Tom Allen**, 68, former member and longtime friend of SETC, died at his home in Lynchburg, VA, on October 25. He was a professor of English and department chair at Lynchburg College.

**Billy Charles Choate**, 83, of Wayne City, IL, died October 26 from complications following an automobile accident. Choate, an American theatrical treasure, was one of the few remaining tent show “Toby” actors. Toby Shows once traveled circuits in the midwestern U.S., providing small-town and rural entertainment in large show tents. They provided popular entertainment, embracing variety shows, vaudeville and comedy in any mixture that pleased the audience. A review of Choate’s memoir, *Born in a Trunk... Just outside the center door fancy* appeared in the Spring 2004 issue of *Southern Theatre*. (The book was published by Morris Publishing, Kearney, NE; 1994. ISBN: 1-885591-42X)

## CTC Receives AACT Award

Chattanooga Theatre Centre recently received the Twink Lynch Award from the American Association of Community Theatre (AACT.) This award recognizes AACT member theatres for taking major steps in new directions, expanding services, or moving to the next level of organizational development.

## From the President

(Continued from Page 1)

the convention with diverse objectives. The SETC Convention becomes the great leveler – the place where we can discover how to do that one thing that’s going to give our show a professional edge. We may find an inexpensive way to fake a disco scene in the morning and learn how to use yoga to create a sense of balance in our actors in the afternoon. To us, the SETC Convention is pure bliss. It is the only place in the nation where so many generalists come together with so many specialists, and it feeds the soul.

Whether you’re a generalist or a specialist, won’t you join us in Atlanta in March?

## After Your Hour Upon the Stage

### Some Basic Estate Planning for Theatre Artists

**A**ccording to the adage, two things are certain in life – death and taxes. But really, just one is certain – death. You should be planning for it now, whether you are 17 or 70 – and if you are a playwright, you have some extra work to do regarding your copyrighted material.

Let’s start with the two documents that everyone should have:

- **A properly executed power of attorney**

That is a document that allows your appointee (your “attorney-in-fact”) to do things in your place, while you are alive and unavailable (because of disability, incapacity or simply because you are out of town). Think you don’t need one? Most of us, at some point in our lives, will have either a temporary or permanent disability.

- **A will**

Your will, of course, indicates who should get your stuff after you’ve played that hour upon the stage and are no more. It is relatively easy to think about divvying up your money, your house and your other tangible things. However, creative people (like SETC members) should also give thought to some of the intellectual property they leave behind.

If you own a copyright on a play or other item, you should realize that your copyright extends for 70 years after your death. In your will, be sure to specify who will receive the copyright upon your death. This might

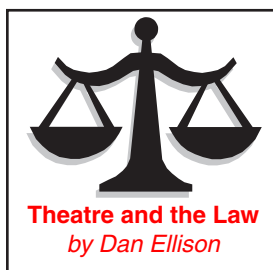
be a person or an entity, such as a theatre or theatre organization. Whoever owns the copyright will have the right to make or authorize

derivative works from it. You should try to bequeath your copyright to someone who shares your artistic sensibilities.

Maybe you’re a designer, director or choreographer instead of a playwright? Keep in mind that, in the world of theatre, what can be copyrighted is increasingly being debated – especially in the area of stage directions. Recently, for example, the creative team behind the 2002 Broadway hit *Urinetown: the Musical* has threatened suit over copyright infringement of work by the director, choreographer and set and lighting directors. They say that the production team working on the show in Chicago and Akron, OH, copied their work without their permission.

Your attorney may not know to ask about your “creative estate.” So, if you do own the copyright to intellectual property, be sure to mention that when you discuss your will.

Finally, I wish you a long-burning candle.



*Dan Ellison is a Durham, NC-based attorney who has concentrated on arts-related law and non-profit law for 15 years. He is a past president of and currently on the board of the North Carolina Volunteer Lawyers for the Arts. Have a question? E-mail him at: artandmuseumlaw@aol.com.*

**Note:** The contents of this column are intended for general information purposes only and should not be construed as legal advice or legal opinion on any specific facts or circumstances.



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**SETC NEWS**

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**Executive Director**

*(Continued from Page 1)*

strands and then woven into SETC's long-range planning initiative.

However, SETC took home some great ideas that can be implemented soon:

- **Annual dialogues**

Several participants from different states suggested that we plan this same type of discussion annually, creating a time when we could gather and exchange dialogue each year. Typically, there's just not enough time at conventions and during our daily lives to discuss larger issues pertaining to our common field of theatre.

- **Convention and year-round programming ideas**

Larry Reed from West Virginia spoke of the need for advanced programming for the well-tenured. During South Carolina's discussion, David Weiss emphasized the importance of high schools and colleges finding ways to connect and promote their programs and productions to their communities.

The focus groups also provided state leaders with information that was helpful

to their organizations. Vicki Pennington, Georgia's state executive director, took her own notes, developing ideas and concepts for possible application in Georgia.

I personally saw yet another benefit from the dialogue. We got to talk without any preconceived notions, barriers or expectations. It was cathartic.

Anna Deveare Smith, the keynote speaker at South Carolina's state convention, is an insightful and dynamic presenter who crosses easily into the realm of inspirational. Her method of recreating the people she portrays is by conducting hours of interviews. She emphasized the importance of the one "right" question. Find it, and it releases everything.

**Looking for Info on Professional Theatres in the Region?**

You'll find it in the Spring 2007 *Southern Theatre*, which will include the second annual *SETC Professional Theatre Directory*, a special section listing information on SETC member professional companies. Watch the mailbox for your copy!

At our fall focus group discussions, we found the right question: "What does the field of theatre need?" And answering it provided a release for many of us!

Care to join the dialogue? Please e-mail me at [betsey@setc.org](mailto:betsey@setc.org).

**Where to Send News**

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