



# SETC NEWS

July / August 2007

## Alliance Theatre, SETC Alumni Star on Broadway and at Tony Awards

I was en route to New York for my annual marathon of attending Broadway plays and writing about the New York theatre scene when this year's nominees for the Tony Awards were announced. I was pleased to find SETC well-represented among the elite of the Great White Way.

Perhaps the most exciting Tony announcement involved Atlanta's **Alliance Theatre**, which was awarded the Tony Award for outstanding regional theatre. This award, honoring ongoing excellence over a number of years, is a recognition that is richly deserved and some would say long overdue. The last SETC region theatre to win this award was Actors Theatre of Louisville in 1980.

Under Artistic Director Susan V. Booth and her predecessor Kenny Leon (profiled in *Southern Theatre*, Winter 2000), the Alliance has increased the diversity of both its offerings and its audience. The theatre has developed partnerships with other regional theatres to produce innovative new works. Above all, the Alliance has become a proving-ground destination for Broadway-bound productions, including *Driving Miss Daisy*, *Aida* and *The Color Purple*. This season audiences saw a tryout of *Sister Act*, and next season will bring the musical version of *The Women of Brewster Place*.

Those of you who attended the SETC Convention this year got an opportunity

to learn some of the Alliance's strategies for excellence. Literary Manager Freddie Ashley and Dramaturg/Artistic Associate Celise Kalke presented a master class. In addition, Rosemary Newcott, the Sally G. Tomlinson Artistic Director of Theatre for Youth at the Alliance, presented a Fringe Festival performance of *Hip Hop King Lear*, part of the organization's innovative Collision Project (profiled in *Southern Theatre*, Spring 2007).

The Alliance wasn't the only name with an SETC connection that was included in the release announcing the Tony Award nominations.

**Rebecca Luker**, currently enjoying a magical run as Mrs. Winifred Banks in *Mary Poppins*, received her third Tony nomination. Rebecca, who earned her undergraduate degree at the University of Montevallo in Alabama, is known to theatre audiences for roles in *The Phantom of the Opera*, *Show Boat* and *The Music Man*. SETC President-Elect Glen Gourley is an old friend of hers, and he arranged for me to meet her at the stage door of the New Amsterdam Theatre. She sends her best to all and hopes that she will some day be able to address our annual convention. (We'll look forward to it!)

(Continued on Page 8)

From the President

David S. Thompson



## Is It Time for YOU to Move to SETC's Head Table?

About this same time last year, a past president of SETC came up to me and suggested that it was time for me to step up and take a seat at the head table, something akin to graduating from the kids' table to the grown-ups' table at Thanksgiving.

However, unlike the family gathering table, SETC's head table is more than a place to hear the best stories and get adult portions of food. It's the place where you'll find volunteers who have dutifully accepted a position to help further the future of SETC.

Right now is the time to make **your** move to the head table. We are currently taking nominations for new faces to join the leadership team of SETC. It is too easy to think that someone else will move up, and maybe next year would be better for you. The reality is, now is the time!

Creative leadership is the buzz in all organizations, and it is the perfect time to consider your role as a new creative leader

From the Administrative Vice-President

Beth Harvey



of a very vital organization. SETC has nearly doubled its membership in five years, and each spring convention more programs are added because you, the members, are finding new and interesting ways to share your talents with others.

Share your leadership talents, too. It is a great time to be a part of the team that helps make it all happen. So, go on. Nominate yourself. That's the best way for the committee to know who really wants to be at the head table.

You can find the nomination form and information link on the SETC website at [www.setc.org](http://www.setc.org). It's easy. No speeches, no campaigning, no caucus. Nominate yourself today for SETC's tomorrow.

## There's an SETC in the Fall?

Yes, SETC is much more than a spring convention! Fall events include:

- Fall Board Meetings, September 7-8
- Fall Professional Auditions, September 9-10
- Fall Graduate Auditions, September 8, NEW THIS YEAR!

Opening Night Reception, 7:30 p.m., September 7

Spirit Square Center for the Arts, Charlotte, NC

More Information: [www.setc.org](http://www.setc.org)

A special thank you to the North Carolina Blumenthal Performing Arts Center for its generous sponsorship.

ask SETC

**Q** Why did my *SETC News* arrive late?

**A** SETC strives to get its publications in members' hands on time. However, like most nonprofit organizations, SETC is at the mercy of the U.S. Postal Service when it comes to delivery of mail.

After a member told us she received her pre-convention *SETC News* AFTER the convention, we traced the newsletter's path to determine why.

Follow along with us:

- ◆ Thursday, January 25 – Newsletter to printer.
- ◆ Friday, January 26 – Proof received from printer.
- ◆ Monday, January 29 – Proof returned to printer.
- ◆ Wednesday, February 7 – Newsletter delivered from printer to mailing service.
- ◆ Tuesday, February 13 – Newsletter delivered from mailing service to Post Office for bulk mailing.
- ◆ March 7-11 – SETC Convention.

You can see that the newsletter had three weeks to make it from Greensboro, NC, to your mailbox. Seems like enough time, doesn't it? And it was for most members.

Why did some receive it late? SETC sends publications at the special nonprofit rate, which translates to "bulk rate" with the Post Office. And that's where the problem lies. Bulk mail is given low priority, and carriers have some latitude in when they deliver it. Some people may receive a bulk mailing in a few days. Others may not get it for several weeks – or even a month.

So ... if you don't receive your *SETC News* or another SETC publication in a timely manner, just visit the publications area on our website to read (or print out) the latest issue. We now will be posting newsletters and magazines as soon as they go in the mail.

**Is Your Institution Listed?**

2008 College/University/Training Program Directory Coming Soon

**D**on't miss your chance to be included in SETC's comprehensive list of leading theatre training programs in the Southeast and elsewhere in the United States! The third annual SETC College/University/Training Program Directory will be published in the winter issue of *Southern Theatre*. All your school must do to be included is: 1) join SETC as an organizational member (\$70 cost if not already a member), and 2) provide information for your listing.

Was your school included last year? Visit the website ([www.setc.org](http://www.setc.org)) and click on *Southern Theatre* under "Publications" to check last year's listing. If you're happy with it, we'll run it again. If you have changes, we will be glad to make them for you.

If you were not included in last year's directory and wish to be included, visit the website for more information or contact Lori Leigh via phone (336-272-3645) or e-mail ([lori@setc.org](mailto:lori@setc.org)).

Want to showcase your program? A limited number of ads are available for purchase in the directory. Contact Lori for more information. Deadline for submitting listings and reserving ad space is August 1, so don't delay!

**2006-2007 SETC Calendar**

- Aug. 15, 2007 **Deadline:** Program proposals for 2008 Convention  
**Deadline:** Professional actor and employer applications for Fall Professional Auditions (Postmark of August 15)
- Sept. 7-8, 2007 Fall Board and Advisory Council Meeting, Charlotte, NC
- Sept. 8, 2007 Fall Graduate School Auditions
- Sept. 9-10, 2007 Fall Professional Auditions, Charlotte, NC
- State Audition Dates State Audition Screening for Spring Regional Auditions. Check for preliminary audition dates and deadlines with your state coordinator, college or university theatre department or the SETC website at [www.setc.org](http://www.setc.org).
- December 1, 2007 **Deadline:** High School New Play Contest entries
- December 20, 2007 **Deadline:**  
◆ Convention program advertising  
◆ Applications by college and university institutions and representatives for:  
    ◆ Graduate Auditions  
    ◆ Undergraduate Auditions/ College Interviews  
Note: College/university representatives should include ALL registrations with institutional activity forms.
- Jan. 15, 2008 **Deadline:**  
◆ Professional auditionee applications  
◆ Polly Holliday Award applications (Secondary School Students)  
◆ William E. Wilson Scholarship applications (Secondary School Teachers)  
◆ Marian A. Smith Award applications (Costume Design)  
◆ Leighton M. Ballew Award applications (Graduate Study in Directing)  
◆ Robert Porterfield Award applications (Graduate Study)  
◆ SETC Secondary School Scholarship (Secondary School Students)
- Jan. 17, 2008 **Deadline:** Convention program to printer; no changes after this date.
- Jan. 22, 2008 **Deadline:** Employer registration for Spring Auditions and Job Contact Service
- Jan. 28, 2008 **Final Deadline:**  
◆ Convention Commercial Exhibit space reservations  
◆ "Education Expo" space reservations (Non-Commercial Exhibits)
- Jan. 28, 2008 **Deadline:**  
◆ Applications from auditionees for Graduate Auditions and Undergraduate Auditions/College Interviews  
◆ Entries in Graduate and Undergraduate Design Competition (Scene, Costume, Lighting, Crafts/Technology)  
◆ Convention pre-registration (Individuals, students and seniors not participating in Professional Auditions)  
**NO REFUNDS AFTER THIS DATE! LATE FEE WILL BE CHARGED** to all applications postmarked after this date.
- Jan. 30, 2008 **Deadline:** Convention hotel reservations
- March 5-9, 2008 **59th Annual SETC Convention Chattanooga, TN**

**Attention Theatre Companies**  
**Please join us for the 3<sup>rd</sup> Annual National**  
**Free Night of Theater**  
**Your Theatre**  
**Your Community**  
**on or near the date of October 18, 2007**

**RSVP for full details**  
**SETC Central Office**  
**setc@setc.org or 336-272-3645**

SETC invites you to participate in TCG's national audience development program to enhance the awareness of theatre in all communities.

**Sound interesting? Take a look!**  
**www.freenightoftheater.net**

**Act now! Send an RSVP to SETC for more details.**

Free Night of Theater is a national program of Theatre Communications Group



**'Comedy Tonight!'**  
**Theatre Symposium Held in April**

**T**hirty-three theatre scholars from around the world gathered in Morgantown, WV, on the weekend of April 20-22 for SETC's annual Theatre Symposium event. The papers delivered there will be juried, and the best of them published in volume 16 of SETC's *Theatre Symposium* journal. That issue will be edited by Jay Malarcher of West Virginia University, who also coordinated and hosted the Morgantown meeting.

This year's topic was "Comedy Tonight!" Longtime SETC member and past *Theatre Symposium* editor Stanley Longman, emeritus professor at the University of Georgia, was the keynote speaker as well as the responder who summed up the conference on Sunday. This year's event included the presentations of 24 papers ranging in topic from Aristophanic ritual to scenic design for comedy, and from signing comic performances to the Licensing Act of 1737. Presenters had traveled from three foreign countries (Albania, England, and Canada) as well as from states from California to Florida. Eight presenters were from the SETC region.

The jurying process and the publication by the University of Alabama Press require over a year to complete, and thus volume 16 will be published in summer 2008. It will be mailed to all non-student individual members. In the meantime, volume 15, "Theatre and the Moral Order," is currently in the press and will be mailed in a month or two. It is under the editorship of Scott Phillips of Auburn University.

Although the principal purpose of the annual meeting is to obtain articles for the journal, an important serendipitous value is the opportunity for the scholars to react to each other's work in depth. Lively discussions followed most of the papers, and since the participants ranged from graduate students to retirees, there was unusual opportunity to learn from each other. These discussions were often continued over dinner or in the bar, and have become a key feature that brings some participants back year after year.

The topic of next year's Theatre Symposium event, to be held in Chapel Hill, NC, will be outdoor drama. Watch the SETC website at [www.setc.org](http://www.setc.org) for further information, or contact editor Jay Malarcher at [jay.malarcher@mail.wvu.edu](mailto:jay.malarcher@mail.wvu.edu)

- Philip G. Hill

**SETC Helps Members Offer 'Free Night of Theater'**

**S**ETC is partnering with Theatre Communications Group (TCG) to produce *Free Night of Theater 2007*, a national program of TCG. Our commitment is to help SETC member theatres in our region that have not previously participated in this event become part of *Free Night of Theater* this year. We will act as the regional liaison between you and TCG.

From the  
Executive Director  
**Betsey Baun**



**What do you have to do?**

It's quite simple! Offer a designated number of free tickets to see a performance at your theatre on October 18, 2007 or as close to that date as possible. Reservations will be handled through the TCG national website. You also can, if you wish, offer walk-up reservations at your box office. (You will be asked to use a special reservation form to ensure that your demographic data is included in the follow-up research.)

**What kind of promotion can you expect?**

**National Promotion:** TCG's Web pages announcing *Free Night of Theater 2007* will include your theatre's name, the name of your production, and general information about your theatre.

**Regional Promotion:** SETC's website will announce the *Free Night of Theater 2007* campaign in July on our home page. From there, a link will be provided to an internal page, where we will detail the event, list

SETC participating theatres and provide links to their websites. The September/October issue of *SETC News* will list participating SETC-member theatres and their productions.

**State Promotion:** North Carolina Theatre Conference (NCTC) participated as a state partner on behalf of its member theatres in 2006 and will do so again this year. The other nine state theatre organizations in the SETC region will have the opportunity to join in providing announcements on their websites and in their publications.

**Local Promotion: This is up to you!** Since SETC member theatres and their communities are so diverse, each theatre will want to handle local publicity on its own. However, SETC will assist your local promotion by providing you with sample press releases, promotional templates and best practices – all developed by TCG or past participating theatres. We'll also share suggested timelines and connect you directly to TCG's reservation system.

**E-mail us at [setc@setc.org](mailto:setc@setc.org) to get more information!**

**Does Your Theatre  
Have a Work-in-Progress  
for Young People?**

Deadline is August 1 for application to the biennial Kennedy Center New Visions, New Voices program, which helps theatres develop new American plays for children and young people. More info: [www.kennedy-center.org/education/nvvn.html](http://www.kennedy-center.org/education/nvvn.html)

## Cross-Pollinate! Reach Out to Other Divisions at Convention

**J**eff Revels, the division representative on the SETC Board of Directors, reported at the Atlanta wrap-up meeting that the Community Theatre Division intended to engage in a self-study. Unbeknownst to your humble writer (at the time), this task would become my responsibility.

I quickly learned through some research and correspondence that the issues our division needs to address have been around for quite a long time. The real danger in looking at these issues, (I believe) is that the subject of Community Theatre's relationship with SETC might create massive yawning from the vast majority of SETC members – who are NOT community theatre affiliates.

That, I am told, is where our problem lies. Or does it?

You might be surprised to learn that our constituency enjoys the widest participation and audience of all the community theatre regions across the nation (by far!) – but has one of the smaller financial footprints of the divisions in this organization.

So how does our division find its proper place? I think the answer is for all of us



Tim Bixler

– professionals, academics, volunteers and the handful of people who call community theatre a profession – to recognize that each SETC division really does benefit from the other. We all need to work harder at making cross-pollination between the SETC divisions a feature of this convention.

The community theatre component of SETC will always be focused on our regional festival. The continuity, foundation and financial support that SETC has provided to the Community Theatre Festival over the years has made a difference in the quality and consistency of what we present to the rest of the nation biennially at AACT Fest. The learning that participating groups take home from a festival presentation undeniably improves their product locally. This directly relates to and fulfills SETC's mission.

Those of us in community theatre can make ourselves more a part of the conference by actually being more a part of the conference.

And what about the rest of SETC? It is my hope that with more active on-site promotion (watch for this in Chattanooga!) more and more registrants to the conference-at-large will carve out an evening or afternoon next March to enjoy (admission included with your registration!) some excellent work by those of us in the Southeast who do theatre for love and not for money.

*Tim Bixler, Chair  
Community Theatre Division  
bixler@tecinfo.com*

## Youth Theatre Needs Workshops, Plays, Nominees for Award

**T**he Theatre for Youth Festival was a huge success in Atlanta. Festival Chair Jeremy Kisling of Lexington Children's Theatre lined up three productions that truly showed the range of Theatre for Young Audiences. We were entertained and challenged by *Why Mosquitoes Buzz*, presented by Columbus State University; *Max and the Mountain*, presented by Jitterbug Theatre Company from Alabama; and *Fragments: Impressions of Grief* presented by Kaiser Permanente Educational Theatre Program.

Lucy Hazlehurst of Children's Theatre of Charlotte and Daniel Stein of Dell'Arte International School of Physical Theatre conducted an extremely well-attended and meaningful festival response session. Lucy later hosted a fascinating state-of-the-field panel discussion for the division.

Thanks to Pat Whitton Forrest of New Plays, Inc. for hosting the ever-popular Theatre for Youth reception.

There were so many workshops of interest

to our division this year that it was impossible not to overlap events! Let's continue this trend toward an abundance of workshops. Contact your colleagues and work together to plan a variety of workshops for SETC 2008.

The division is seeking nominations from all members of SETC for the Sara Spencer Award. This award honors individuals or organizations who have contributed significantly to the field of theatre for youth. We presented the Spencer Award this year to R. Rex Stephenson of Jack Tale Players, Ferrum College, and Blue Ridge Dinner Theatre.

Is it your turn to take a leadership role in the division? Next year will be an election year for division chair and vice-chair. I have certainly enjoyed my time as chair and look forward to a continuing, thriving division.

*(Continued on Page 5)*



Jeffrey Revels

## Professional Companies: Add More Bait to the Hook

*Participate in a Workshop! Share Expertise!*

**G**reetings, Pro Div! I hope that annual companies finished their seasons with great success and that summer companies are off to a prosperous start!

Wrapping up a few unfinished items from the Pro Div Meeting at the spring convention, I am still soliciting names of individuals who may be interested in assisting the professional division as vice-chair. The vice-chair should be someone who spends the majority of his/her time in the auditions room during spring, and possibly fall, auditions, so this person is available to auditions personnel and fellow company representatives when questions arise. Please contact me at the e-mail address below if you are interested.

I also would like to ask you to think about places other than auditions where you could share your expertise with others in SETC. There is no question that those of us in the Professional Division offer a wealth of experience and lessons to beginning and growing artists and technicians.

Have you ever presented or co-presented a workshop? Having co-presented a workshop or two, I can tell you that it doesn't have to be time-consuming. It can be as easy as showing up at a convention workshop and joining in on the discussion.

Have you ever participated in portfolio or audition/interview reviews? Have you ever taken a few moments to communicate constructive comments to the Central Office or the Board? You just may possess a valuable perspective that could help our organization grow and our constituents better themselves.

Yes, the jobs that we offer each year are sizable pieces of bait for those seeking professional jobs. But if we add a little extra enticement to the hook – by sharing our knowledge – we can create a true win-win situation. We will help create auditionees that are better prepared, and that, of course, will help us, too, because auditions will be an even better use of our time.

Prior to the August workshop proposal deadline, I will be soliciting recommended program topics – along with names of individuals willing to participate in workshops or discussion panels for the 2008 SETC Convention. Please contact me with your ideas or questions.

*- Jon Moses, Chair  
Professional Theatre Division  
jmoses@riversidetheatre.com*

## Explore the Opportunities SETC Offers Secondary Schools

I have been involved with SETC since I was a college student in 1969. In these 38 years, it would be fair to say that SETC has remained true to itself. It is a great gathering of theatre people. The workshops are plentiful and useful. The opportunities for future endeavors are there. And the chance to connect with past friends and make new connections is always an added value of participation. What was true in '69 was true in '07.

And yet... SETC continues to change and adapt to today's student, theatre world and evolving technology.

Perhaps the arena that has witnessed the most change in recent years is the Secondary School Theatre Division. Through the hard work of Sandra Cockrell, Steve Bayless, Donna White, Jessie Bates and others, our organization is solid. The Central Office and the Board of Directors have embraced our division, recognizing that we are not a stepchild to the organization. The energy that our students bring to the convention is obvious throughout the convention but never more apparent than at the banquet. The financial potential of our division has been clearly recognized. As a division, we want to take advantage of this opportunity to grow.

Many schools discover SETC when they are selected as their states' representatives for the Secondary School Theatre Festival. Last year's festival seemed to be one of our best ever, due to the hard work of Bill Murray and Michael Marks, the fantastic crew at the Rialto Theatre, the reception provided by Savannah School of Art and Design – and, of course, 10 well-prepared, talented casts presenting a diverse slate of plays.

If you are fortunate to receive the invitation to represent your state in 2008, I challenge you to take full advantage of the

## Division NEWS

### Theatre for Youth

*(Continued from Page 4)*

For more information on getting involved, feel free to contact me at the e-mail address below. For information on bringing performances to Chattanooga, please contact Jeremy Kisling at [jkisling@lctonstage.org](mailto:jkisling@lctonstage.org) or visit [www.setc.org](http://www.setc.org). For information on presenting a workshop, contact Glen Gourley at [glen@setc.org](mailto:glen@setc.org). See you in Chattanooga!

- Jeffrey M. Revels, Chair  
Theatre for Youth Division  
[jrevels@orlandorep.com](mailto:jrevels@orlandorep.com)

convention. Be sure that your juniors and seniors participate in the undergraduate auditions. Have them walk the college/university exhibition, talk with current college students and professors, and most importantly, attend workshops. There is so much offered to our students. Don't just come for the one-act play festival. I have been the bridesmaid three times (read: runner-up) but can't imagine not bringing my students to SETC.

I have seen this experience become the turning point in many students' decisions for their future: Sam and Kean University, Joe and UNC, Michael and American Musical and Dramatic Academy (AMDA), and even my own daughter, Kimberly (currently a

theatre teacher), and Rollins.

So whether your school is your state's representative or not, SETC is the right place for your aspiring theatre student.

If you have ideas of how we can make SETC better for you and your students, please e-mail me at the address below. And of course, if you have any questions, feel free to ask. I hope (scratch that)... I **expect** to see you in Chattanooga in March.

- Rick Adams, Chair  
Secondary School Theatre Division  
[rictadams@bellsouth.net](mailto:rictadams@bellsouth.net)



Rick Adams

## Check SETC Website Regularly for College/University Info

The dominant topic of conversation at the annual meeting of the College and University Division in March was eligibility requirements for the actor/tech walk-through. Students who participated in SETC screening auditions were not allowed to register for the walk-through in 2007 because this was taken as a signal that those students were interested in performance as opposed to technical work. Although this had been the policy for many years, it was more strictly enforced in 2007.

The division recommended not continuing this practice because students' participation at the screening audition is not necessarily an indication of their intended professional specialty.

News flash for 2008: SETC has changed this policy. Those who do NOT pass state screening auditions through the fall screenings may apply for actor-tech walk-through or dancer-only auditions in Chattanooga. However, a limited number of slots is available, and applicants still must meet all requirements.

What about students who are passed on to SETC auditions from state screening auditions? They may NOT register for actor-tech walk-through or dancer-only auditions.

The bottom line is: You only get one shot at showing your stuff to the professional companies – auditions, the actor-tech walk-through OR dancer-only auditions

Be sure to note that changes occur frequently in the registration and participation procedures for convention elements such as auditions, festivals, scholarships and expositions. Most of the time the changes are minor. This year, however, there were major changes, such as the online registration process and the shift in Undergraduate

Audition practices. This resulted in confusion for some members.

You can prevent this by going each year to [www.setc.org](http://www.setc.org) to read the material concerning our participation in the convention. Be sure to review the forms even if they look familiar. Paying attention to even subtle changes can pay big dividends in results for faculty and students alike.

Other information of great benefit to division members is available on the website as well. You'll find information there about SETC scholarships and awards – whose deadlines approach as fast as their dollar values have risen – and about the new Fall Graduate School Auditions.

Attendance at this year's division meeting was double that of the 2006 meeting, with representatives from 19 colleges and universities attending. We continue to search for a meeting time that does not conflict with festivals, workshops and auditions that hinder many division members from attending. Students, who are the largest segment of SETC membership, are also members of the division and welcome at division meetings.

In 2008, we will elect a new division chair and vice-chair. Anyone interested in serving on the Nominating Committee or as a nominee can e-mail me at the address below. Individuals who are interested in taking a greater role in the SETC organization should contact me or their state representative for information on how to get involved. All members, including students, should feel welcome to send comments, questions, compliments and concerns to me at the e-mail address below.

- Chet Longley, Chair  
College and University Division  
[chetl@usca.edu](mailto:chetl@usca.edu)

## Fall SETC Screening Auditions: Don't Miss Upcoming Deadlines

STATE	AUDITION DATE	APPLICATION DEADLINE	AUDITION LOCATION	STATE AUDITIONS COORDINATOR
Alabama	10/27/2007	10/11/2007	Troy University Montgomery, AL	Lee Van Dyke lvandyke@usouthal.edu
Florida	11/2&3/2007	10/19/2007	Lakeland Center Lakeland, FL	Des Gallant desgallant@fau.edu
Georgia	10/19&20/2007	09/21/2007	Southeastern Tech. College Vidalia, GA	Kimberly Garcia garcia_kimberly@colstate.edu
Kentucky	11/10&11/2007	10/26/2007	Western Kentucky Bowling Green, KY	Tim Davis woundedeagle8@yahoo.com
Mississippi	12/8/2007	11/20/2007	Millsaps College Jackson, MS	Allison Stafford aestafford@hindsc.edu
N. Carolina	11/16/2007	11/2/2007	Fayetteville St. University Fayetteville, NC	David Schram schramd@gborocollege.edu
S. Carolina	11/10/2007	10/22/2007	USC Upstate Spartanburg, SC	Dale Savidge dsavidge@ngu.edu
Tennessee	10/27/2007	10/12/2007	Lambuth University Jackson, TN	Meleia Lewis mlewis@dsc.edu
Virginia	10/26&27/2007	10/05/2007	Richmond Marriott & CC Richmond, VA	Wesley Young wyoung@radford.edu
W. Virginia	11/13/2007	10/19/2007	Musselman HS Inwood, WV	April Daras darasa@davisandelkins.edu

## Chris Chandler Joins Central Office to Manage Website, Marketing

If you look up “Renaissance Man” in the dictionary, you might just find a note referring you to a human example: “See Chris Chandler.”

Chris, SETC’s newest employee, is an actor, a tenor soloist, a trombone and piano player, a composer, a stage crew member, a director, a community theatre founder... and oh yeah...a veteran website developer who holds certifications in various Internet and software technologies from Coastal Carolina University and Brainbench.com.

That combination of interests made Chris stand out when he responded to SETC’s ad for a new marketing and website manager in late 2006. Chris did a double take, too, when he saw the ad in SETC’s Job Contact Bulletin newsletter, which he was receiving after auditioning at the Fall Professional Auditions in 2006.

“I read the ad and thought, ‘Hmmm, website and theatre background,’ – it was just perfect,” he recalls.

Chris joined SETC in January 2007, just in time to help with final preparations for the 2007 convention. Now, he is embarking on some long-range projects – completing an online member directory and a total redesign of the website.

He’s enjoying his work at SETC.

“I like that I get to spend my days doing something I really enjoy,” he says. “Redesign-

ing the website is going to be a lot of work but it also will be a lot of fun. Knowing I’m helping others in the arts also makes it worthwhile.”

A native of Columbia, SC, Chris developed an interest in computers at an early age. When he was in elementary school, he and other kids who got good grades were rewarded with opportunities to play on old Commodore 64 computer systems – feeding his interest in science.

He also showed an interest in music as a child, singing in choirs and playing trombone in school bands from an early age.

After high school, he joined his parents’ website development business. When that business was dissolved, Chris felt called back to his early love of music. Continuing to work as a freelance web designer, he started college at the University of South Carolina in Columbia, graduating in 2003 with a bachelor of music degree.

He delved into acting when a community theatre was presenting a musical that interested him. “Once I did one show, I was hooked,” Chris says.

Since then, he has performed for community and professional theatres. After playing



Chris Chandler

Charlie Brown at a community theatre in Columbia, he joined with the play’s director, Angela Goodnough, to start a community theatre, Wingit, in 2005. Angela became his wife in 2006.

In addition to his tech work at SETC, Chris has gotten involved in acting with Community Theatre of Greensboro. Angela, meanwhile, is finishing her acting degree at the University of North Carolina at Greensboro. She is familiar with SETC – having won acting awards in the Secondary School Theatre Festival as a high school student.

For now, their theatre, Wingit, is on hiatus. But it may fly again once they are settled.

If you have a question or comment about SETC’s website, feel free to send Chris an e-mail at [chris@setc.org](mailto:chris@setc.org).

### Southern Theatre Wins Award

*Southern Theatre* magazine received a first-place award in the annual North Carolina Press Club competition this spring. The award recognized the 2006 College & University Issue. Judges’ remarks included: “Well-done pieces. Great marketing. Very attention-getting.” The magazine now advances to the national competition.

## Insurance: Put Your Agent to Work for You

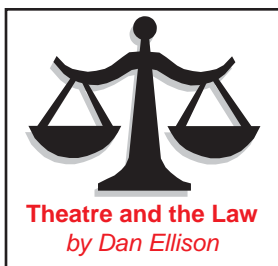
**W**e all hope that we never have to use it, but we have it just in case. It, of course, is insurance. The premiums go up every year, and we pay attention to the bottom line. But how closely do we read those notes that come along with the policy renewal? And even if we read them, do we understand them? Did we ever really understand the policies to begin with?

And, at an even more basic level, are we sure we have the right insurance to start with? The types of insurance that a theatre needs are much the same as what a business requires, although the risks (and premiums) will differ according to the specific activities that the theatre undertakes. Typical types of policies that a theatre might have include: fire and hazard insurance, Directors and Officers liability insurance (D&O), workers compensation insurance, employee dishonesty bonds, health insurance, life insurance, disability insurance, automobile insurance, business owners' insurance and event insurance.

In some instances, insurance (or the ability to prove that you are "self-insured") is a legal requirement in order to undertake certain activities. (Car insurance and workers comp fall into this category).

In other instances, not having adequate insurance coverage can lead to consequences you might not have realized. Let's suppose that your theatre is a nonprofit corporation with minimal assets. You undertake some dangerous activity (a theatrical production with pyrotechnics, for example) without appropriate levels of insurance, and someone is seriously hurt. Under those extreme circumstances, the failure to obtain insurance might be considered such gross negligence that a court might "pierce the corporate veil" and find the board members individually liable!

The starting point on understanding



Theatre and the Law  
by Dan Ellison

insurance is to make your insurance agent work. Whether you operate a large or small theatre or are an individual actor, make sure that you understand your coverage and ask questions until you do. What exactly will your D&O insurance cover? Will an actor's homeowner's or renter's insurance cover personal property lost or stolen from the dressing room? Is there some additional coverage available? Is the amount of coverage enough? Often, a little extra premium will provide some significant additional coverage.

Conduct an annual insurance review,

which also will provide you with an annual risk assessment. It is a time to look at your programs and activities and consider all the risks involved. Are there ways to minimize those risks? Everything carries a risk. Understand what the risks are, and make business decisions accordingly.

*Dan Ellison is a Durham, NC-based attorney who has concentrated on arts-related law and nonprofit law for 15 years. He is a past president and the current executive director of the North Carolina Volunteer Lawyers for the Arts. Have a question? E-mail him at: [artandmuseumlaw@aol.com](mailto: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.

## Vista: This 'Eye Candy' May Look Better after Kinks Removed

**D**o you feel like the Windows Vista parade is passing you by? Will you feel like a dinosaur when everyone else uses the latest jargon, talks up Vista's eye-candy and you generally have zip to say?

I consulted my friend Patrick Morton, technology manager at Wake Forest University's Department of IS, Research and Development. He has been using Windows Vista for about a year and as such is a Beta tester of the program. He gave me sound, well-considered advice.

If you are buying a new computer and the accompanying hardware, by all means get it with Vista installed, Patrick says. If you are currently well-served, computer-wise, just relax. Vista can only get better. As it does with most new software, Microsoft will offer an update program six months or so after launching Vista. That update and any more updates that follow in short order will work out most of the kinks that are lying in wait. Kinks seem to be inevitable with any new software.

According to Patrick, the big issue with Vista is that it is too slow. In the most general terms, the program seems slow because it can run on 1 megabyte of RAM when, in fact, it really needs 2 megabytes of RAM to run optimally. Furthermore, some basic startup functions have changed from Windows XP. The "Run" command has basically become a "Search" command, which combs your computer for whatever documents you ask for. You don't have to type anything complex in the query box, but you will have to overcome a strong impulse to follow commands. Something similar to your present "Start" menu appears as well, so if you want to open Internet Explorer or another program, you still can.

One major difference between Vista and XP is that Vista is designed to work with the new generation of hybrid drives rather than a conventional hard drive. Consequently, the drive is constantly running an indexing program in the background to make your document searches as efficient as possible. Currently the price for precision in searches is the sacrifice of processing speed in the program you are using. In all likelihood, these problems will be solved in due time.

Before you lust for more buttons and whistles, alphabet soup names, and the satisfaction of having the most souped-up computer in the universe, study how well you are using your present operating system. While talking with Patrick, I discovered functions within my own XP Professional system I never knew existed. I think my time will be better spent learning all the advantages of my existing programs than taking on a new operating system that can only become easier to use during the next phase of its development.

*Don Wolfe can be reached via e-mail at [Wolfe@wfu.edu](mailto:Wolfe@wfu.edu).*



## In Memoriam

**Larry Leon Hamlin**, the founding artistic director and executive director of the National Black Theatre Festival, passed away June 6. He was 58. The festival, which he founded in 1989, now attracts an estimated 60,000 people to Winston-Salem every two years.



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### **Where to Send News**

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#### **From the President**

*(Continued from Page 1)*

Up Broadway at the Marquis Theatre, Rebecca's husband **Danny Burstein** is still delighting audiences in his 2006 Tony-nominated role as the absurd matinee idol Aldopho in *The Drowsy Chaperone*. Although Danny hails from New York, he has SETC connections – obviously at home, but also onstage.

Appearing with him in *The Drowsy Chaperone* is **Beth Leavel**, who continues in the title role following her Tony Award last season. Beth hails from North Carolina and credits SETC with her first job in theatre. She has translated that beginning into two

Broadway productions of *42<sup>nd</sup> Street*, as well as Drama Desk and Tony Awards.

Actors are not the only Tony nominees with connections to our region. **John Doyle**, who once was an exchange student at the University of Georgia (see *Southern Theatre Summer 2006*), is celebrating two consecutive nominations for Best Director of a Musical and Best Revival of a Musical (*Sweeney Todd, Company*).

Congratulations to all!

#### **Endowment Contributions**

Thanks to the following for their contributions to the SETC Endowment: Mark Malinauskas, Donald Loeffler and Clarence Merriles.