



# SETC NEWS

July / August 2010

## Where Will Your SETC Audition Take You?

**S**ETC Professional Auditions help performers launch careers in regional theatre, on Broadway and in other creative enterprises – and those careers sometimes take some surprising turns. Two former SETC auditionees share their journeys below.

### TAYLOR TRENCH

*2008 SETC Auditionee*

*Cast as Moritz in the national tour of **Spring Awakening** in July 2009 while a student at Elon University in North Carolina.*

The national tour of the Tony Award-winning musical *Spring Awakening* just ended May 23, and Taylor Trench says, “I miss it already.”

Trench took a break from Elon University after his sophomore year to tour in the show, which he auditioned for at SETC 2008.

“It was a show I felt like I HAD to be in,” he says. “I would have swept the floors just to be involved but, instead, I was offered the Tony Award-winning role. [John Gallagher, Jr. won a Tony for his portrayal of Moritz on Broadway.] It was too amazing of an opportunity not to take advantage of.”

Trench had begun vying for a role in *Spring Awakening* as a high school senior in Tampa, FL, submitting a video to the show’s website. It attracted notice from the casting director and a request for a new video of him  
*(Continued on Page 7)*

### RAYE LANKFORD

*1983 and 1984 SETC Auditionee*

*Writer for several animated series; previously an actress working in regional and off-Broadway theatres for 20 years.*

Raye Lankford credits her theatre background with helping prepare her for her job as a writer for the animated TV series *Martha Speaks* (PBS) and *Let’s Go Pocoyo!* (a Spanish series). Lankford, who just finished a season as co-head writer of *Curious George*, is a Tuscaloosa, AL, native who worked previously as an actress.

SETC Auditions helped launch her career, Lankford says. She remembers getting five offers at her first SETC audition and 14 at her second, including an apprenticeship at Actors Theatre of Louisville (which she accepted, joining the 1984-85 company). Just as importantly, SETC auditions educated her on how to navigate the world of professional theatre successfully, she says.

“Every audition situation is an opportunity to get better at your craft,” Lankford says. “And one way of doing that is by making a fearless  
*(Continued on Page 6)*

## Come to Atlanta! SETC Fall Meetings, Auditions, Interviews

**M**ake plans now to attend SETC’s fall events September 10-13 in Atlanta, GA – a new location for this annual event. In addition to the traditional Fall Meetings and Professional Auditions, the Fall Graduate School Auditions and Design/Tech Interviews return for a fourth year. And, of course, there are social and networking opportunities. All events will be held at the Westin Hotel – Atlanta Airport.

### Fall Board Meetings:

**Fri., Sept. 10 and Sat., Sept. 11**

[www.setc.org/fall.php](http://www.setc.org/fall.php)

### Fall Graduate School Auditions and Design/Tech Interviews:

**Sat., Sept. 11**

For actors and design/tech students interested in grad school in 2011.

Application deadline: Aug. 15 (\$25)

[www.setc.org/auditions/graduatefall.php](http://www.setc.org/auditions/graduatefall.php)

### Fall Professional Auditions:

**Sun., Sept. 12 and Mon., Sept. 13**

Early deadline: July 15 (\$35); Standard

deadline: Aug. 15 (\$45); Walk-ins: \$60

[www.setc.org/auditions/fall.php](http://www.setc.org/auditions/fall.php)

### Social Event

*Afternoon Tea*, Sat., Sept. 11, 3:45 p.m., Peachtree City Foyer

### Strategic Planning

*Task Force Meetings*, Thurs., Sept. 9 and Fri., Sept. 10



*Taylor Trench (second from right, doing a split in the air) appears as Moritz in the national tour of **Spring Awakening**.*

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# CALENDAR, EXECUTIVE COMMITTEE NEWS

## EXCOM NEWS

by President Alan Litsey

In accordance with SETC Rule I.13, there shall be a published report of the proceedings of all Executive Committee (ExCom) meetings available to the general membership. ExCom, composed of the five elected officers, a division representative, a state representative and the immediate past president, met in Greensboro May 15-16 to conduct business for the organization. The following actions were taken:

**STATE REPRESENTATIVES:** ExCom approved a motion by ExCom's State Representative regarding the timing for appointments of new representatives in each state. The motion asks the 10 state organizations to select state representatives for the upcoming SETC board term prior to the September Board Meeting so that all new state representatives will be at the Board Meeting effective fall 2010.

**WEBSITE COMMITTEE:** A motion was made that the Website Committee be eliminated because it has completed its charge as noted in Rule II.17. This will go to the Board for a vote in September.

**STRATEGIC PLANNING:** The Strategic Planning Task Force continued its collaboration with the Board, committee chairs and SETC staff to examine and prioritize strategic planning goals generated during the 2009-2010 strategic planning process. ExCom will present a Mission and a Vision Statement to the Board in the fall for official endorsement. In collaboration with the Strategic Planning Task Force, Board members will examine three potential governance models at the fall meeting.

## SETC ENDOWMENT NEWS

Thanks to the following members who supported our scholarship awards by contributing to the SETC Endowment during the past two months.

**Don Loeffler**

**Walter Shipley**

**Denise Halbach**

We will give out over \$27,000 in scholarships this year. Awards are given from interest earned; your donations increase the principal!

Would you like to make a donation to the SETC Endowment? Visit [www.setc.org/endowments/index.php](http://www.setc.org/endowments/index.php) for more information.

## 2010 - 2011 SETC Calendar

Aug. 15, 2010	<p><b>Deadline:</b></p> <ul style="list-style-type: none"> <li>◆ Online submission, professional actor applications for Fall Professional Auditions</li> <li>◆ Online submission, student applications for Fall Graduate School Auditions/Interviews</li> <li>◆ For POSTMARK on applications by companies for Fall Professional Auditions and by schools for Fall Graduate School Auditions/Interviews</li> </ul>
Sept. 10 – 11, 2010	Fall Board/Advisory Council Meeting, Atlanta, GA
Sept. 11, 2010	Fall Graduate School Auditions/Interviews, Atlanta, GA
Sept. 12 – 13, 2010	Fall Professional Auditions, Atlanta, GA
Sept. 30, 2010	<b>Deadline:</b> Program proposals for 2011 SETC Convention
Sept. – Nov., 2010	<p><b>Deadline:</b> Applications for State Audition Screenings for SETC Spring Professional Auditions (dates vary by state). See Page 6 for list, or check with your state coordinator, your college or university theatre department, or at <a href="http://www.setc.org">www.setc.org</a>.</p> <p><b>2011 SETC Convention registration opens</b></p> <p><b>Deadline:</b> High School New Play Contest entries</p> <p><b>Deadline:</b></p> <ul style="list-style-type: none"> <li>◆ Early bird convention registration</li> <li>◆ Early bird hotel reservations</li> <li>◆ Convention program advertising</li> </ul>
Oct. 15, 2010	
Dec. 1, 2010	
Dec. 20, 2010	
Jan. 14, 2011	<p><b>Final Deadline:</b></p> <ul style="list-style-type: none"> <li>◆ Convention Commercial Exhibit space reservations</li> <li>◆ "Education Expo" space reservations (Non-Commercial Exhibits)</li> <li>◆ Applications by college and university institutions and representatives for:                             <ul style="list-style-type: none"> <li>◆ Graduate Auditions/Interviews</li> <li>◆ Undergraduate Auditions/College Interviews</li> </ul> </li> </ul> <p>Note: College/university reps should include ALL registrations with institutional activity forms.</p>
Jan. 15, 2011	<p><b>Deadline:</b></p> <ul style="list-style-type: none"> <li>◆ Professional auditionee applications</li> <li>◆ Polly Holliday Award applications (High School Students)</li> <li>◆ William E. Wilson Scholarship applications (High School Teachers)</li> <li>◆ Marian A. Smith Award applications (Costume Design)</li> <li>◆ Leighton M. Ballew Award applications (Graduate Study in Directing)</li> <li>◆ Robert Porterfield Award applications (Graduate Study)</li> <li>◆ SETC Secondary School Scholarship (High School Students)</li> <li>◆ Keynote Emerging Artist of Promise (KEAP) Award (High School Students)</li> </ul>
Jan. 17, 2011	<b>Deadline:</b> Convention program to printer; no changes after this date.
Jan. 22, 2011	<b>Deadline:</b> Employer registration for Spring Auditions and Job Contact Service
Jan. 28, 2011	<p><b>Deadline:</b></p> <ul style="list-style-type: none"> <li>◆ Online applications from auditionees for Graduate Auditions and Undergraduate Auditions/College Interviews</li> <li>◆ Entries in Graduate and Undergraduate Design Competition (Scene, Costume, Lighting, Crafts/Technology)</li> <li>◆ Convention advance registration (Individuals, students and seniors not participating in Professional Auditions)</li> </ul> <p><b>NO REFUNDS AFTER THIS DATE!</b>  <b>FULL FEES WILL BE CHARGED</b> to all applications postmarked after this date and on-site.</p>
Feb. 15, 2011	<b>Deadline:</b> Convention hotel reservations
March 2 – 6, 2011	<b>62nd Annual SETC Convention, Atlanta, GA</b>

# Join Us as SETC's Fall Meetings Relocate to Atlanta

**F**or SETC to remain a strong and vital organization, we must continually examine and review every aspect of the organization and its operation. Change is a natural byproduct of examination and review. And, yes, change is on the horizon.

Last March SETC embarked in a new direction for selecting and retaining the leaders of the organization. As you may remember, we voted to change our rules and bylaws so that all officers of the organization may be re-elected for up to three years in succession.

A different type of change – a geographic one – is on the horizon for SETC this fall. For the last 10 years, the



From the Administrative Vice-President  
**Jack Benjamin**

SETC Board of Directors, Advisory Council and several key committees have met in Charlotte, NC, each September to discuss the future of our organization. This September, our meetings will be held instead in Atlanta, GA, at the Westin Airport Hotel.

What does this change mean to you? On first blush, it appears to be nothing more than the move of a meeting several hundred miles to the west. However, a closer examination shows an organization that is moving to the center of its constituency. Because of Atlanta's central location, the move will allow more individuals to become a part of the process. As always all committee chairs, state representatives and division representatives are required to be present to voice the concerns of their individual constituencies. However, let me remind you that all meetings of the organization are open, and members are encouraged

to attend. Perhaps the move to the west will enable you to attend this year's fall meetings and participate in the business of our organization.

If you have a question or a concern about SETC, please contact your state representative, division representative or committee chair. If you are unsure who to contact, e-mail the Central Office at [setc@setc.org](mailto:setc@setc.org), or send me a note at [jackb@usca.edu](mailto:jackb@usca.edu) and I'll help you find the correct individual. SETC is only as strong as its constituency – and that is YOU!

## Board Works to Define SETC Mission, Vision

**L**ast December, SETC Board members, staff and other stakeholders gathered with Bill Mitchell of MITCHELLworks, Inc. for an intensive two days of strategic planning. A key piece of our process included the creation of a Mission and a Vision Statement. These two statements are designed to encapsulate who SETC is and what we do.

A formal vote on these items is not required in our bylaws, but we believe it's important that our entire membership is included in this vital next step. Therefore, final drafts of the Mission and the Vision Statement will be presented to the entire membership for a vote at the March 2011 business meeting.

The Board will continue its work on both of these statements at the Fall Board Meeting. For example, members will choose from among three very similar versions of our "Mission" as listed below:

- Connecting you to opportunities in theatre.
- We connect you to opportunities in theatre.
- SETC connects you to opportunities in theatre.

Your input on our ongoing work is very important to us! Please feel free to share any thoughts or comments you may have with Beth Harvey, chair of the Strategic Planning Task Force, at [beth@setc.org](mailto:beth@setc.org), or with me at [alan@setc.org](mailto:alan@setc.org).



From the President  
**Alan Litsey**

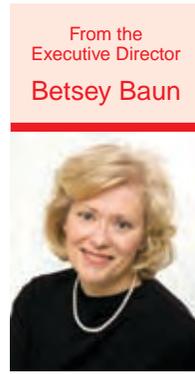
## Who Is the Southeastern Theatre Conference?

**T**hat question was discussed as part of our strategic planning process during May's Executive Committee meeting. Legally the Southeastern Theatre Conference is identified as a not-for-profit membership organization. However, during the extended discussion at our recent meeting, we collectively experienced a revelation: SETC is much more than a membership organization!

That legal description minimizes who the members are and doesn't begin to acknowledge the greater theatre community that SETC serves. We took on the task of identifying our constituents. The result of our brainstorming session was enlightening for us and will be helpful as we consider our programs, projects and publications in the future.

**Who are SETC's constituents? Following are the ones we identified. Did we miss any? Let us know.**

- |                              |   |                    |
|------------------------------|---|--------------------|
| Professionals                | Community theatre                             | Senior citizens    |
| University students          | Committee members                             | Vendors            |
| University professors        | State organization members                    | Audiences          |
| High school students         | Board members                                 | Donors             |
| High school teachers         | Religion in theatre advocates                 | Sponsors           |
| K-12 teachers                | Arts advocacy organizations                   | Advertisers        |
| Playwrights                  | State and federal organizations               | Scholars           |
| Actors                       | State theatre organizations                   | Parents            |
| Technicians                  | Collaborative arts organizations              | Spouses            |
| Administrators               | Institute for Outdoor Drama                   | Host cities        |
| Performers                   | Arts-accredited agencies                      | Convention centers |
| Educators                    | SETC liaisons and their theatre organizations | Keynote speakers   |
| Lovers of theatre            | Other theatre conferences                     | Adjudicators       |
| Anyone interested in theatre | Convention & visitor bureaus                  | Award recipients   |
| People who make theatre      | Arts foundations                              |                    |
| Theatre for Youth            |   |                    |



From the Executive Director  
**Betsey Baun**

### Did your membership expire June 30?

Call SETC Central Office at 336-272-3645 to renew, or fill out a new membership form at [www.setc.org/membership/index.php](http://www.setc.org/membership/index.php)

## Community Theatre Division

### We Will Survive by Joining Forces, Marketing Ourselves

“Did you think I'd lay down and die? Oh no, not I. I will survive!” – Gloria Gaynor

**T**his iconographic Gloria Gaynor anthem from the 1970s says it all. The arts are alive and well in the Southeast – despite the economy. Sure, times are tough, and many community theatres across our region have had to make adjustments in order to survive. But we will survive and prosper.

Historically, the entertainment industry has rallied during tough times. During the Great Depression in the 1930s, theatres – both movie and legitimate – provided an outlet to help people forget their troubles, as well as keep their actors and crews working. Easy? Of course not. Possible? You better believe it! And it's time to do it again.

“All of us,” the saying goes, “is more than each of us.” There are myriad ways for theatres of all kinds to build and grow through economic adversity, but the most successful are those things we should be doing whether times are good or bad:

- Partnering with other organizations, whether in the arts or not.
- Paying attention to how we market ourselves.
- Continually reflecting on who and what we are and where we want to go.

My home theatre partners with local schools to bring theatre to students who would not ordinarily have the chance to be

involved. We look for opportunities to help other area theatre groups, loaning costumes, set pieces, props and expertise. We loan our space to festivals needing venues and offer summer internships to local college students.



Lynn Nelson

We never miss an opportunity to market ourselves in creative ways: partnering with local restaurants for discounts, hosting social events, raffling season tickets, using a variety of creative approaches to sell season tickets and attain higher levels of patron giving – the backbone of community theatres.

We have to relentlessly listen, learn and communicate if we want to remain a strong theatre. That's the hard part, but utterly necessary. And it's why we never miss a chance to be as involved as we can in the affairs of SETC. Our theatre sends representatives each March to attend the festival, with its workshops, performances and networking. You should, too – it's how your theatre can tap into ideas of all kinds to take back home to help you not only grow but thrive, no matter how tough the times are. Your return on the investment of coming to Atlanta in March 2011 will be doublefold and help you for years to come. See you there!

Lynn Nelson, [lynn\\_nelson@hotmail.com](mailto:lynn_nelson@hotmail.com)  
Chair, Community Theatre Division

## College/University Theatre Division

### Embrace the Challenge

*‘May you live in interesting times’*

**I** am an academic. The first thing that I did after writing down this quotation, which seemed particularly appropriate right now, was to look it up so that I could cite it properly. You all know the story about this being an old Chinese curse. Well, it isn't – it's a made-up, fictional Chinese curse. And somehow, for me, that makes it even better. After all, that is what theatre does – deal with real life in the world of fiction.

We college and university theatre people, faculty and students alike, live in interesting times indeed. We face opposite ends of the same financial challenges – rising costs and falling budgets. It's getting harder for students to come to colleges and universities, and it's getting harder for colleges and universities to give students a quality education. We are all searching for creative ways to continue to produce good and meaningful theatre. SETC gives us a place to share solutions we have found, both in giving and attending workshops and in casual conversation. So, even as it becomes more challenging to come to the SETC Convention, it becomes more important to make the effort.

One challenge facing us is the increased emphasis on outcomes assessment in higher education. I have been struggling with this for a while, but not because I am against outcomes assessment – after all, we do this all the time in theatre. Every actor is subliminally aware of the audience; we know when we are not getting through. And designers can see when their ideas have not connected with the director. If we couldn't do this, we wouldn't be in this business. Theatre people like to communicate – you might say that's what we live for. But this holistic, gut instinct doesn't get institutions accredited. So, one of my pet projects for my time as C/U chair is to bring us together to develop strategies for outcomes assessment. I know it doesn't sound exciting, but it could prove useful.

Another project that came up in our annual meeting was a workshop facilitation site – a place where people from different institutions with similar interests might connect to create workshops together. Look for more about that idea soon.

Yes, we live in interesting times. We are faced with political turmoil and natural disaster. Let's embrace the interesting times that we live in, and go out and make some interesting theatre!

Lesley Preston, [lpreston@presby.edu](mailto:lpreston@presby.edu)  
Chair, College and University Division

## Theatre for Youth Division

### New Members, Shows and Audiences Welcomed for 2011

**T**his year, we in the Theatre for Youth Division are working to create more awareness of our organizations, our performers and our audiences. We have four key messages for members of SETC.

**1) Join us!** We would like to invite everyone attending this year's annual convention to attend the Theatre for Youth Invitational Festival. These are free performances produced by some of the region's best theatres for youth. Last year we were treated to performances by the Lexington Children's Theatre, Western Kentucky University and The Jitterbug Theatre.

**2) Bring a play!** If you are part of a theatre that produces theatre for youth, we are looking for performances for our 2011 Theatre for Youth Invitational Festival. Please contact festival chair Amie Dunn at [amieelizabethdunn@gmail.com](mailto:amieelizabethdunn@gmail.com) for info.

**3) Contribute to our new website!** We are creating a Southeastern Theatre for Youth website, with production calendars, show photos and announcements. If you have materials you would like to add to the site, please send them to me and I will post them.



John Spiegel

**4) Become a division member!** If you produce, perform or just like to see theatre for youth, you can be part of our division. In addition to our website, we also have a division e-list through which we circulate info. We would love to add your name to our e-list.

John F. Spiegel, [jspiegel@piedmont.edu](mailto:jspiegel@piedmont.edu)  
Chair, Theatre for Youth Division

## Professional Theatre Division

### Many Theatres Are Offering Incentives to Build Audiences in Today's Tough Economy

**W**hether it is a "Free Night of Theater", a Web-based discount or an extra benefit offered with the purchase of a ticket, theatres throughout our region are finding creative ways to entice audiences to spend their hard-earned entertainment dollars. It is no longer a matter of attracting new audiences through creative incentives. We are all scrambling to maintain the existing

audience base in this tough economy.

Many SETC theatres have tapped into the "Free Night of Theater" launched by Theatre Communications Group (TCG), and the publicity it generates. TCG's research on the national program shows rates of paid return attendance ranging from 34 to 41 percent over the past three years. Some year-round theatres also offer pay-what-you-

can performances on a regular basis.

Many theatres have offered "student rush" tickets for a number of years as a means of attracting a younger audience. Some theatres have begun to expand the "rush" idea to other groups and/or specific performance days. "Senior Rush" or "Weekday Rush" ticket offers are being employed to combat the drop in overall ticket sales.



*Dewey Scott-Wiley*

While backstage tours, talkbacks, wine tastings and other incentive-based programs have been used for some time in theatre development, more encouragement is needed to lure the spontaneous ticket buyer. As the subscriber rate continues to decline, more theatres are relying on single-ticket sales to boost their bottom lines. This usually requires more flexibility as well as the occasional enticement.

Perhaps we can take a cue from restaurants and retailers that offer Web-based promotions on the various social networks. Certainly, people who hear about arts events via word-of-mouth or TV/radio spots are increasingly turning to the Internet to find more information. It is more important than ever for theatres to have a highly functioning website. Self-promotion through social networking is a requirement for successful marketing, but if you add incentives and flexibility to that, you have a chance at real success in audience development.

The key to the success of all of us in professional theatre is collaboration and the sharing of ideas. SETC provides a forum for that type of interaction. Please share your ideas and experiences on audience development with me at the e-mail address below. Also, please let me know ideas you have for how SETC can help you stay afloat!

*Dewey Scott-Wiley, deweyw@usca.edu  
Chair, Professional Theatre Division*

## Secondary School Theatre Division

### Take Advantage of Opportunities for Students, Teachers

**I**want to thank all who came to Lexington and participated in one of the most energetic and exciting conventions we've ever had! I'm sure that next year's convention in Atlanta will also be an amazing collaboration of theatre artisans.

The Secondary School Theatre Division has so many opportunities available to its members, including a thrilling one-act play festival, many diverse workshops for students and teachers, and a number of audition and scholarship opportunities.

Please make sure you and your students are taking full advantage of these opportunities, including:

- **Undergraduate auditions/interviews**

Student performers can participate in auditions and design/tech students can participate in interviews with colleges and universities, with numerous scholarship opportunities available. With so many universities and colleges coming to the auditions, there has NEVER been a better time to bring your students to audition or interview at the SETC Convention. More info: [www.setc.org/auditions/undergraduate.php](http://www.setc.org/auditions/undergraduate.php).

- **SETC scholarships for college**

Visit the SETC website to view scholarship opportunities SETC provides to high school students: the \$1,000 Polly Holliday Scholarship ([www.setc.org/scholarship/holiday.php](http://www.setc.org/scholarship/holiday.php)) and the \$2,100 SETC Secondary School Scholarship ([www.setc.org/scholarship/secondary.php](http://www.setc.org/scholarship/secondary.php)). These scholarships not only provide assistance with educational expenses, but also give the recipient a one-year SETC membership, as well as a complimentary convention registration, hotel room and awards banquet ticket.

- **KEAP scholarships for convention**

Know a talented high school theatre student who can't afford to attend the SETC Convention? Recommend him or her for a Keynote Emerging Artists of Promise (KEAP) Award. This award, begun with a

donation from playwright/actor Samm-Art Williams, helps economically disadvantaged students attend the SETC Convention. KEAP Award recipients not only attend the convention, but also have the opportunity



*David Giambrone*

to meet with a keynote speaker and attend major convention events. They also receive a one-year SETC membership, as well as a convention registration and a shared room or up to \$250 in room reimbursement. For more info or to nominate a student, visit [www.setc.org/awards/keap.php](http://www.setc.org/awards/keap.php).

- **SETC scholarship for teachers**

Secondary school teachers wishing to pursue graduate studies in theatre (NOT theatre education) can apply for the William E. Wilson Award. This \$6,500 award is funded by a generous bequest of \$100,000 from the late William E. Wilson. More information: [www.setc.org/scholarship/wilson.php](http://www.setc.org/scholarship/wilson.php).

Make plans to join us in Atlanta for SETC's 62<sup>nd</sup> annual convention. In addition to exciting activities happening on-site, our High School Play Festival will be held at North Atlanta High School, just a short drive away. I look forward to seeing you next March!

*David Giambrone, dgiambrone@gmail.com  
Chair, Secondary School Theatre Division*

### Attention: High School Playwrights and Teachers

SETC sponsors a High School New Play Contest to encourage young writers, and we hope you will take advantage of this opportunity.

- Unproduced one-act plays written by one high school student are eligible.
- Entries should be submitted between October 1 and December 1.
- Winner receives \$250, SETC Convention registration, a staged reading and more!

Details: [www.setc.org/scholarship/hsnewplay.php](http://www.setc.org/scholarship/hsnewplay.php)

Questions? E-mail contest chair Nancy Gall-Clayton at [nancygallclayton@earthlink.net](mailto:nancygallclayton@earthlink.net)

## Raye Lankford

(Continued from Page 1)

inventory of your own personal failings as a performer, learning to capitalize on your strengths, committing to improve your weaknesses, and observing and mimicking successful audition strategies employed by others.

“In that respect, SETC is a gold mine. Those 20 minutes in that hotel ballroom watching 19 other people audition – I hear it’s 40 these days – you’re seeing a tiny little slice of life in the professional theatre world, and if you can step outside your racing heartbeat and audition terror and just watch, you can learn so much. You can’t buy that knowledge.

“In terms of increasing a performer’s exposure (ergo, odds of finding employment) it was a terrific chance to be seen by myriad professional people (casting directors, theatre directors, professors offering graduate programs) and venues (musical theatre, Shakespearian theatre, outdoor theatre, dinner theatre, apprentice programs at Equity theaters) – all folks to whom I would not have had access except at tremendous personal expense.

“The rejections at SETC were every bit as important as the job offers. Getting comfortable with being told ‘no’ is imperative if you hope to have a life-long career in the entertainment industry. In more concrete terms, when you’re in NYC without a signed agent, one of the few ways you can hope to get work is via the dreaded cattle call audition. SETC made the cattle call a familiar experience. Despite gloomy pronouncements that ‘no one ever gets hired at a cattle call,’ I booked the first national tour of *Steel Mag-*

Fall SETC Screening Auditions: Details and Deadlines				
STATE	AUDITION DATE	APPLICATION DEADLINE	AUDITION LOCATION	STATE AUDITIONS COORDINATOR
Alabama	10/15-16/2010	09/30/2010	Univ. of Montevallo Montevallo, AL	Jen Nelson Lane <a href="mailto:alabamasac@yahoo.com">alabamasac@yahoo.com</a>
Florida	10/29-30/2010	10/01/2010	Lakeland Center Lakeland, FL	Laura Wayth <a href="mailto:lwayth@fau.edu">lwayth@fau.edu</a>
Georgia	10/15-16/2010	09/30/2010	Armstrong Atlantic Savannah, GA	Steven Graver <a href="mailto:graver_steven@colstate.edu">graver_steven@colstate.edu</a>
Kentucky	11/05-07/2010	10/20/2010	Morehead State U. Morehead, KY	Jeremy Kisling <a href="mailto:jkisling@lctonstage.org">jkisling@lctonstage.org</a>
Mississippi	12/04-05/2010	11/17/2010	Hinds CC Raymond, MS	Alison Stafford <a href="mailto:aestafford@hindscs.edu">aestafford@hindscs.edu</a>
N. Carolina	11/18-19/2010	11/03/2010	Greensboro College Greensboro, NC	David Schram <a href="mailto:schramd@greensborocollege.edu">schramd@greensborocollege.edu</a>
S. Carolina	10/30/2010	10/13/2010	Trustus Theatre Columbia, SC	Dale Savidge <a href="mailto:dsavidge@ngu.edu">dsavidge@ngu.edu</a>
Tennessee	10/23-24/2010	10/06/2010	Tennessee Tech Cookeville, TN	Meleia Lewis <a href="mailto:mlewis@dscc.edu">mlewis@dscc.edu</a>
Virginia	10/29-30/2010	10/13/2010	Reston Hyatt Reston, VA	Kate Arecchi <a href="mailto:arecchkm@jmu.edu">arecchkm@jmu.edu</a>
W. Virginia	11/06/2010	10/20/2010	WV State University Institute, WV	Jeff Ingman <a href="mailto:jingman@fairmontstate.edu">jingman@fairmontstate.edu</a>

*nolias* through an Actors Equity cattle call. I understudied Shelby and Annelle, and when “Shelby” flew to Los Angeles for pilot season while the tour was in Baltimore, I asked The Gage Group to come and see me perform. It was a turning point in my career, and I worked steadily for 20 years after that.”

She worked regionally at many theatres, including the Eugene O’Neill Theatre Center, Cincinnati Playhouse in the Park, Pioneer Theatre Company, Alabama Shakespeare

Festival, New Mexico Rep, Theatre-Virginia, St. Louis Rep, as well as Off-Broadway at the Lucille Lortel and other theatres.

Lankford moved from acting to writing in 2000 after turning 40, an age



Raye Lankford

she characterizes as “a wasteland between ingenue and Ruth Gordon if you are extremely petite.” She asked her boyfriend (now husband) Ken Scarborough, a writer who had developed the kids’ TV show *Arthur* and written for other shows, “to teach me how to do what he did because, let’s face it, sitting at home in your pajamas with a keyboard on your lap and a cup of coffee at your elbow while trying to think like a nine-year old kid – as jobs go, that’s pretty sweet.”

She got the opportunity to submit a script for *Arthur*, which led to more scripts. The show’s writing that year won an Emmy “and that was that,” Lankford says.

While she occasionally acts and says she may return to acting as a profession when she’s older, for now “I’m having way too much fun writing,” she says. “I love that it is so portable – and that the rejection is so very far away. It comes in an e-mail, instead of “Next!”

Read the entire e-mail interview with Raye Lankford at [www.setc.org/auditions/success.php](http://www.setc.org/auditions/success.php)

ask SETC

**Q** I need a job as a technical director, and it’s not convention time. How can SETC help me?

**A** There are two ways SETC can help:

**1) S.O.R.T.**  
This is a new online service for offstage job seekers that SETC began offering in 2010. S.O.R.T. is an acronym for SETC’s Online Resumes for Theatre. On S.O.R.T., you can post your resume, contact information and availability so employers looking to hire a technical director (or other position) can find you. To post on S.O.R.T., go to <http://sort.setc.org>. The cost is \$45 for three months. SETC organizational members can access the listings at no charge. They simply contact the SETC Central Office at [setc@setc.org](mailto:setc@setc.org) to obtain a login name and password.

**2) Job Contact Bulletin**

This year-round SETC service gives employers a place to publicize openings for off-stage positions. Simply go to [www.setc.org/jobs/jcb.php](http://www.setc.org/jobs/jcb.php) to view the jobs that employers have posted; there is no charge to view the job posts. In addition, when new jobs are posted, members receive a weekly e-mail listing new positions. Employers pay to post jobs, with the rate based on the number of words in the ad. Both SETC organizational members and non-members can post jobs.

**Ready for Work Winner Kyra Beanland Enjoys Work on *Superman***

**K**yra Beanland, the winner of the 2010 Ready for Work Award presented by Broadway, international and regional costume designer Jennifer Caprio and SETC, is working this summer at the Dallas (TX) Theatre Center, where she is assisting Caprio on *It's a Bird... It's a Plane... It's Superman!*

The Ready for Work Award gives a talented design student the opportunity to work alongside an established designer in a professional setting.

A month into her job with Caprio, Beanland says she is working hard and loving it.

"I have never assisted on a show of this scale before, so just about every step has been a learning curve," says Beanland, a graduate student at the University of Tennessee at Knoxville. "In addition to the size of the show being a challenge, the fact that this is a re-working of the original 1960s musical means that changes to the script, characters, tracking, etc., were happening throughout the rehearsal process. Through working with Jen, I have learned that, not only is organization important in



*Broadway, international and regional costume designer Jennifer Caprio (left) discusses Superman's suit with Ready For Work Award winner Kyra Beanland.*

this instance, but it is also necessary to be open and adaptable to whatever changes or surprises may occur that day."

The most fun part of the work? "Every minute," says Beanland.

More info on the Ready for Work Award: [www.setc.org/conventions/2010\\_ready\\_for\\_work.php](http://www.setc.org/conventions/2010_ready_for_work.php).

**Taylor Trench**

*(Continued from Page 1)*

performing scenes from the show. Then he played the "waiting game" until March 2008, when he attended the SETC Auditions in Chattanooga. He was excited to find the casting team for *Spring Awakening* there as well.

"I sang more songs for them and got invited to callbacks in New York," says Trench. "Then I played the waiting game again."

The summer of 2008, Trench accepted a job offered by another company that had seen him audition at the SETC Auditions in Chattanooga. He performed in summer stock in the evening and worked as a camp counselor during the daytime at the Lake Dillon Theatre Company in Colorado.

The experience of auditioning at SETC was "VERY helpful," Trench says. "Before SETC, I had never really been paid to act. The job I got through the auditions taught me how to operate in a professional world. Additionally, the auditions themselves informed me as to what regional theatres frequently produce and, therefore, what I need to be able to do."

After his summer work in Colorado, Trench returned for his sophomore year at Elon. At the end of the school year, he got a surprise phone call.

"The casting director phoned me out of the blue and asked me to come to New

York," Trench says. "It was after that round of callbacks that I booked *Spring Awakening*."

On July 20, 2009, he took over the role of Moritz, deciding to take a hiatus from school for the role.

"Life on tour was a blast and definitely the best artistic experience I have ever had," says Trench. "I think what was most fun AND most challenging was doing the show eight times a week. It required a lot of physical and vocal stamina. I have never sweat so much in my life but I always wanted to work as hard as I possibly could because I think *Spring Awakening* is one of the greatest musicals in theatre history. Duncan Sheik's authentic rock score juxtaposed with Steven Sater's adaptation of a century-old story, still relevant and extremely important, is breathtaking. And to top it off with direction by Michael Mayer that is bold, daring, even revolutionary? There is nothing else like it."

Although the national tour of *Spring Awakening* has ended, Trench notes that another non-equity production (also featuring some Elon University students) will begin touring in October.

And what's next for Trench, now 21?

"Who knows? I hope there is still a spot for me at Elon!" he says. "For now, I'm in New York getting a feel for what life in 'the Big Apple' is like."

*Read the entire e-mail interview with Taylor Trench at [www.setc.org/auditions/success.php](http://www.setc.org/auditions/success.php)*

**PROFESSIONAL PULSE**

*News Digest for Theatre Professionals*

**Catch the O'Neill in action**

Congratulations to the Eugene O'Neill Theater Center in Waterford, CT, for winning the regional theatre Tony Award. You can see some new works in development at the center's National Playwrights Conference, to be held this year from July 9-31. Among those directing: 2010 Tony Award nominee, Sheryl Kaller. More info: [www.playbill.com/news/article/140122-Tony-Nominee-Kaller-Peterson-Cosson-Cabinet-Scott-Agins-and-Daniels-to-Direct-at-ONEill-Playwrights-Conference](http://www.playbill.com/news/article/140122-Tony-Nominee-Kaller-Peterson-Cosson-Cabinet-Scott-Agins-and-Daniels-to-Direct-at-ONEill-Playwrights-Conference)

**What's theatre worth in your city?**

In 2008-09, Broadway contributed \$9.8 billion to the New York City economy, the Broadway League says. That includes \$7.7 billion from tourists, \$2 billion from shows and \$51 million from theatres. The report also noted that jobs supported by Broadway total more than 84,000 and taxes generated by the theatres total almost \$478 million. Do you do a similar arts economic impact report in your community? Read more at [www.playbill.com/news/article/139515-Broadway-Contributed-Nearly-10-Billion-to-NYC-Economy-During-2008-09-Season](http://www.playbill.com/news/article/139515-Broadway-Contributed-Nearly-10-Billion-to-NYC-Economy-During-2008-09-Season)

**Can ads, Facebook pages and petition campaigns save arts funding?**

After New York City Mayor Michael Bloomberg announced a 31 percent funding cut for the city's arts organizations – on top of a 40 percent state cut to the New York Council on the Arts – folks fought back on several fronts. *The New York Observer* ran public service and billboard ads urging that the money be restored. In addition, supporters created a Facebook page and a website with a petition campaign ([www.savenyculture.org](http://www.savenyculture.org)). More info: [www.observer.com/2010/30-million-cut-we-can%E2%80%99t-afford](http://www.observer.com/2010/30-million-cut-we-can%E2%80%99t-afford)

**Playwrights get salaries, benefits!**

The Tony Award-winning Arena Stage in Washington, DC, has put five playwrights on its payroll, offering them salaries and health benefits and the opportunity to write what they want for a three-year period. The American Voices New Play Institute, founded in August, is financed by a \$1.1 million gift from the Andrew W. Mellon Foundation, the *Washington Post* reports. More info: [www.washingtonpost.com/wp-dyn/content/article/2010/06/17/AR2010061706004.html?hpid=topnews](http://www.washingtonpost.com/wp-dyn/content/article/2010/06/17/AR2010061706004.html?hpid=topnews)

**PEOPLE**  
on the move

Past SETC President **David S. Thompson** was named the Annie Louise Harrison Waterman Professor of Theatre at Agnes Scott College in Georgia. This endowed chair was established in 1953 by an alumna to improve "the work of the college in the subject of speech."



**Doug Schutte**, former executive director of the Kentucky Theatre Association, and two partners are opening The Bard's Town, a restaurant/performing arts venue in Louisville, KY. In addition to Schutte, the partners include restaurateur Jon DeSalvo and **Scot Atkinson**, formerly with Barter Theatre in Abingdon, VA, who will serve as the theatre's co-producing director with Schutte. More info: [www.thebardstown.com](http://www.thebardstown.com).



**Steve Willis** has been named chair of the Department of Performing and Visual Arts at Bennett College in Greensboro, NC.

*In Memoriam*

**Matthew Trombetta**, 30, managing artistic director of Weathervane Playhouse in Newark, OH, passed away June 13, 2010, in a head-on automobile accident. A native of California, he joined Weathervane as a performer in 2002 and was in his seventh season as managing artistic director.



*Matthew Trombetta*

**Dominic Joseph Cunetto**, 78, passed away on June 19, 2010. A former president of the Mississippi Theatre Association, he was a professor emeritus at Mississippi State University, where he initiated the theatre program. He also was one of the founders of Starkville Community Theatre, was one of the founders and the first president of the Starkville Area Arts Council and received the Cowboy Maloney Award for outstanding contributions to the Mississippi Theatre Association. Survivors include his son **Stephen Cunetto**, the executive director of the Mississippi Theatre Association.

Free Listings!

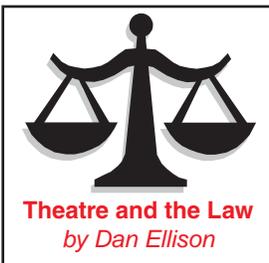
**Reach Potential Students via SETC's Annual Directory**

Attention, colleges and universities: Act soon to ensure that your institution receives its free listing in *Southern Theatre's* 2010 College/University/Training Program Directory. Don't miss this opportunity to reach prospective students! Join SETC as an organizational member and provide listing information by September 17 to be included. Limited ad space also is available. Contact Cheryl Ann Roberts at [cheryllann@setc.org](mailto:cheryllann@setc.org) or 336-272-3645 for more info.

**'Next to Normal' Reacts to Copies with Contest**

**P**robably more than at any time in history, artists are talking about copyright. We really are in a new age of, well, copying. It is no exaggeration that on a daily basis (if you use the Internet) you are either viewing or creating unauthorized copies of copyrighted material.

If you've been to any presentation about copyright in the past few years, eventually the discussion ends up being about the Internet. Copyright laws haven't changed (yet) to catch up with the reality of how the Internet works.



However, it appears that some artists are realizing that "copying" can sometimes be a good thing. Case in point: A recent e-mail I received about a YouTube contest for the Broadway show *Next to Normal* describes how the show made available piano tracks to some of its songs. Contest entrants are asked to record their interpretations (singing/dancing/whatever) of the show songs and submit them online.

In a YouTube posting about the contest ([www.youtube.com/NextToNormalBroadway](http://www.youtube.com/NextToNormalBroadway)), lyricist Brian Yorkey states that "we know that

y'all have already been recording the songs and been putting them up on YouTube." Rather than initiating "take-down notices," *Next to Normal* has recognized this new media, complete with its copyright infringement, as a new opportunity for involvement, publicity and creation. (Yorkey even states that "some of it is awesome.")

I think this contest is a first step toward copyright holders accepting and encouraging significant changes in copyright law that will be compatible with the realities of online technology and usage. Keep in mind, however, that without permission, recording someone else's song or play or making derivative works is copyright infringement.

*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.

**SETC 2011**

Atlanta, GA March 2-6

**ARTS**  
opportunities

The **Georgia Theatre Conference** is accepting submissions through August 14 for its One-Act New Play Competition in two categories: university/professional and secondary school. The competition is open to writers who live anywhere. More info: E-mail Jimmy Bickerstaff at [jbickerstaff@valdosta.edu](mailto:jbickerstaff@valdosta.edu).



The **Paul Green Foundation** is accepting applications from theatre companies in the SETC region for a \$4,000 playwriting fellowship. Application deadline is Oct. 15. For more details, visit [www.paulgreen.org](http://www.paulgreen.org).

**Where to Send News**

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