would be remiss if I did not take this opportunity to thank our Central Office staff (Betsey, Nanette, April, Chris, Lori, and Mark) for their assistance in guiding me through my year as program chair and thus ensuring the success of our 2008 convention in Chattanooga, TN.

And what a convention it was! Thanks go out to our keynote speakers, who helped us celebrate diversity. Kieu Chinh inspired us with the successes and challenges she encountered in her journey as an actress and refugee, moving from war-torn Vietnam to America. Hip hop theatre expert Daniel Banks addressed the meaning and origin of such terms as “non-traditional,” “color-blind,” “diverse,” and “inclusive” as he facilitated a discussion dealing with issues of belonging, ownership, history and language in theatre and how these impact casting, theatre making and teaching practices. Representing the Alliance Theatre, winner of SETC’s 2008 Distinguished Career Award, was Rosemary Newcott, the Alliance Theatre’s Sally G. Tomlinson Artistic Director of Theatre for Youth. She gave a brief history of the Alliance and how it continues to be successful at “creating the powerful experience of shared theatre for diverse people.”

How exciting it is to be the president of an organization that I have been involved with for over 29 years! As I move into this position, I (Continued on Page 2)

Help Us Write the Next ‘Act’

From the President
Glen Gourley

Kieu Chinh (right), Thursday’s keynote speaker, poses with an audience member after her moving address.

Convention Statistics

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SETC Celebrates its 60th Anniversary in Birmingham

From the President-Elect
Beth Harvey

Hollywood. Death of a Salesman and Kiss Me, Kate ruled Broadway.

The history of SETC, as researched and written by Past President Philip Hill, documents a meeting, held March 4-5, 1949, where the organization officially began. "The program cover for this meeting clearly describes its function as ‘to organize a Southeastern Theatre Conference,’" (Continued on Page 8)

How to Propose a Program

Look for program proposal forms for the 2009 SETC Convention on the Web at www.setc.org. Download a form, and send your proposal as soon as possible to program chair Beth Harvey via e-mail at beth@setc.org.
SETC Announces Fall Graduate School Auditions

9 a.m.-5 p.m., Saturday, September 6, 2008
Spirit Square, Charlotte, NC

SETC announces its second annual Fall Graduate School Auditions. Here's what you need to know if you're a student or a school representative:

**Actors, Designers and Tech Students: Why Should You Audition?**
- You want to enter theatre graduate school in fall 2009.
- You would like a head start in looking at schools and programs.
- You want to talk with school recruiters early in the year because you are seeking financial aid.
- You want multiple schools to see your potential, but don't have the time or money to travel to multiple locations.
- You are auditioning for work at SETC's Fall Professional Auditions the next day and want to take advantage of seeing college representatives while you are there.

**Cost:** Audition fee is $25.

**Application:** Available on the SETC website at www.setc.org.

**College/University Recruiters: Why Should You Come to FALL Auditions?**
- You can get a jump start on recruiting.
- You can see several students at one time rather than having to arrange for each one to visit your school separately.
- You can observe auditionees performing on stage in an actual theatre.
- You can set up a tabletop display for all-day viewing in a public area ($25).

**Cost:** Graduate Auditions fee is $25. Schools must be organizational members ($70) at the time of the auditions.

**Application:** Available on the SETC website at www.setc.org.

What Auditionees and Recruiters Can Expect
- Auditions will be held from 9 a.m. to 1 p.m. on stage at the McGlohan Theatre in Spirit Square, Charlotte, NC, on Saturday, September 6, 2008.
- A piano and an accompanist will be on-site.
- Four music rooms and three dance studios will be available from 1 p.m. to 5 p.m. for callbacks. Recruiters must pre-register for their use.
- There will be both acting auditions and design/tech portfolio reviews.

**Hotel Information**
- The Omni Hotel is just a short walk from the audition site at Spirit Square. SETC’s discounted room price at the Omni is $92 plus tax. Reservation deadline is August 12, 2008. Rooms sell out quickly so we recommend making reservations early.
- Hotel Reservations: Call toll-free at 1-800-843-6664 or call the hotel directly at 704-377-0400. To receive the discounted price above, use the DISCOUNT CODE: 16300105048.

**Praise for Fall 2007 Graduate School Auditions**

“I really enjoyed coming to the SETC fall graduate auditions. The students were prepared and very focused. I think we may have gotten a few students for our next year’s graduate class.” - Robin Carr, University of Southern Mississippi

“It was so easy to participate, thanks to all of your organizational effort. I had a great experience, and I thank you and all the others who helped you. The facility was wonderful and so was the staff.” - Heather Moss-Layman, Auditionee

“I so appreciated the theatre, lighting, professional accompanist and your well-run auditions. I called back 22 students, and 19 visited the table. Thanks again. We’ll see you next year!” - Kathy Morath, American Musical and Dramatic Academy

“As I expected, students who are auditioning for graduate school in the fall are more focused, prepared and on the ball than many who wait until spring, and so we may have been getting the cream of the crop.” - Rinda Frye, University of Louisville

From the President (Continued from Page 1)

think back on the inspiring words of our immediate past president, David Thompson and his challenge to “dream big.” As we pursue our “dream,” we need to work together, guiding the organization into the future, refining and possibly even redefining the Southeastern Theatre Conference.

To help us accomplish that, we will undertake two initiatives this year. By the end of the year, a small task force will be appointed to decide the best way for SETC to complete a self-assessment, examining where we are and where we would like to be. In addition, we will revisit the bylaws and Constitution and ask these important questions: Do they reflect current practices? If not, should current practices be changed or should the bylaws be changed?

As we are all theatre artists, and theatre is the quintessential collaborative art, we are accustomed to working together to reach a common goal. As I see it, our goal is to map out the future of this organization for which we have all so passionately worked. We will not always agree on the fine points, but let us be in agreement on our goal, which is the writing and staging of the next “Act” in the life of this flourishing organization.

2008 Statistics

Undergraduate School Auditions and Interviews

Participants
Junior Actors: 163
Senior Actors: 51
Transfers: 3
Tech/Management: 37

Callback Averages
Juniors: 16.25
Seniors/Transfers/Tech: 20.65
Fall Professional Auditions Scheduled for September 7-8

Looking for full-time professional acting work? Don’t miss the annual SETC Fall Professional Auditions on September 7 and 8 at Spirit Square in Charlotte, NC. Working actors looking for full-time/year-round employment may apply online for these auditions. (Students are not accepted.) Actors of all adult ages and races are needed. Singing and dancing are not required but many theatres will be seeking actors who also possess those skills.

The application process involves completing the online application form (including contact information, uploaded digital photo, details of theatrical work and educational background, and two recommendations from professional directors of record) and payment of the application fee. You will present a monologue/song at the auditions.

The fee is $25, payable at the time of application and is refundable (less a $5 processing fee) to any applicant who does not qualify for an audition slot. Current, fully active Actors’ Equity Association (AEA) members are exempt from the requirement for director recommendations, but must provide proof of current Equity membership at the time of application and upon check-in at the auditions.

The SETC Auditions Committee reviews the professional work cited on each application and determines if the theatres and recommendations listed are recognized in the industry as professional. Only the most qualified applicants will be granted an audition slot.

A small number of dancer-only auditionees will also be accepted. For these slots, you must pre-apply and submit a video showing your work.

Requirements and guidelines have undergone minor revisions this year. Visit www.setc.org/auditions/fall.asp for more information.

- April J’C Marshall, SETC Professional Services Manager

Broadway Company Seeks Actors at SETC Auditions

Did you hear the buzz in Chattanooga? In a first for SETC, we had a Broadway company in the Auditions Room looking for “undiscovered talent” to cast in a major musical.

Spring Awakening, LLC, of Roundabout Theatre Casting offered callbacks to 26 auditionees, and a few were invited to New York for final callbacks. Did they make it? We’ll let you know.

SETC Members on Podcast!

What do people in theatre in the Southeast have to say about their art and SETC? Find out on The Inexplicable Dumb Show, a weekly podcast on theatre. Program hosts Tee Quillin (above right) and John Mauldin were on-site at the SETC Convention to interview conventioners about their work and their experiences at SETC. View the podcasts from SETC at www.inexplicabledumbshow.com.

“T ain you all: Be careful who you hook up with here. You never know where it can lead!”

- Rosemary Newcott, Alliance Theatre, noting that she and her husband of 25 years began their courtship at her first SETC Convention.

Chattanooga Chatter

Fall Professional Auditions Scheduled for September 7-8

Outside the Box Book Debuts

Designers who helped create SETC’s new book pose after a book signing at the SETC Convention. Shown are: (front, kneeling) authors Rick Mayfield and David Wheeler; (back row) authors Thaddeus Engle and Sonya Bixler, project coordinator Doug Brown, Carl Lefko, creator of the Outside the Box column in Southern Theatre, and authors Stuart Beaman, Brent Menchinger and Christopher Zink. Visit www.setc.org to order a copy of this book, which details 25 innovative and time-saving design techniques.
2008 Award Winners Announced at Banquet in Chattanooga

**Distinguished Career Award**
Alliance Theatre
Rosemary Newcott (left) accepting award for the Alliance from SETC President David Thompson.

**Sara Spencer Child Drama Award**
Tonya Hays
WINGS, Gulfport, MS

**Suzanne M. Davis Award**
Mike Murphy
Marshall University
Huntington, WV
(shown above with wife Karla)

Due to Karla’s illness, Mike Murphy did not attend SETC 2008. It was the first SETC Convention he had missed in more than two decades. Accepting the award in his absence was his Marshall University student Erika Courtney (shown at left in above right photo). Past President David Wohl (right) presented the award.

**Community Theatre Festival**
Winner: (right) Director Susan Marrash-Minnerly accepts the award for *The Exonerated*, presented by Charleston (WV) Stage Company. Cash award of $500 presented by Dramatists Play Service, Inc.

Runner-Up: (not pictured) *John and Jen*, presented by Haywood Arts Regional Theatre, Waynesville, NC; Best Actress/Actor: (not pictured) Melodie Galloway/Mark Jones, for their performances in *John and Jen*, Haywood Arts Regional Theatre, Waynesville, NC.

**High School Theatre Festival**
Winner: (left) Director Suzanne Allmon accepts the award for the winning high school play, *Tales of Trickery*, presented by Oak Grove High School, Hattiesburg, MS. Runner-up: (center) Director Betty Walpert accepts the runner-up award for *A Thurber Carnival*, presented by Davidson Fine Arts School, Augusta, GA. Best Actress/Actor, sponsored by William E. Wilson Endowment: (right) Julia Fenn (left), for her performance in *Almost, Maine*, Morristown West High School, Morristown, TN; Christian Green, for his performance in *Tales of Trickery*, Oak Grove High School, Hattiesburg, MS.

**Scholarship Award Winners** (clockwise from left): Robert Porterfield Scholarship Award: Katie McHugh, Pensacola, FL; Leighton M. Ballew Directing Award: Sam Sparks, University of Houston; Polly Holliday Award: Rachael Humber (left), Troy University, with committee chair Cathie Strickland; William E. Wilson Award: Eric Young (right), Birmingham, AL, with committee chair Sandra Cockrell; Secondary School Scholarship: Julian Goldhagen (left), Nease High School, Jacksonville, FL, with committee chair Jesse Bates; Marian Smith Award: Jacqueline Martinez, Florida International University, Miami, FL, with committee chair Carey Hanson.

**High School Play Award**
Elizabeth Reischmann, St. Petersburg, FL
*Clockwork*

**Charles M. Getchell New Play Award**
(not pictured) Richard Aellen
Tampa, FL
*Nobody*
Design Competition Winners Named

Costume Design Awards, Sponsored in memory of Irene Smart Rains

Right photo: Graduate Winners: (left to right) 1st: Dustin Shaffer, *Tartuffe*, University of Florida; 3rd: Jill Wetzel, *The Rocky Horror Show*, Florida State University; HM: Eric Abele, *A Perfect Ganesh*, University of Tennessee at Knoxville; 2nd: Emily Strickland, *Intimate Apparel*, University of Tennessee at Knoxville.

Lighting Design Awards, Sponsored by Electronic Theatre Controls

Right photo: Graduate Winners: (left to right) 2nd: Christopher Trevino, *Dangerous Liaisons*, University of Nevada at Las Vegas; 1st: Leigh Brown, *Major Barbara*, University of Tennessee at Knoxville; 3rd: Catherine Girardi, *Antigone*, University of Tennessee at Knoxville.

Scene Design Awards, Sponsored by Sculptural Arts Coating

Right photo: Graduate Winners: (left to right) 1st: Nathaniel Sinnott, *Richard III*, University of Tennessee at Knoxville; 2nd: Morgan McByrd Matens, *Las Meninas*, University of Tennessee at Knoxville; 3rd: Matthew Emerson, *Sweeney Todd*, University of North Carolina at Greensboro.

Technical/Crafts Awards, Sponsored by PatternMaker Software
Left photo: (left to right) 3rd: Debra P. Holmes, chicken puppet, University of North Carolina at Greensboro; 2nd: Corey Gregory, 1880s dress, University of Kentucky; 1st: Lauren Cecil, hair pieces, Murray State University.
Committee Meeting

provided information speculating on Facebook's 2007 revenues.

More information:

Pass the word; there are new tools available for marketing and public relations.

that the primary cost is staff time to maintain the sites.

When asked if he finds that use of these programs increases his costs, he said

traditional promotional programs.

is that the site provides a forum to inform its members and discuss the theatre's

the usual box office concerns. Russell says the primary benefit of being on MySpace

Attendance at Montford Park's performances is free, so the theatre doesn't have

information.

interaction sites because their peers turn to the Web, rather than newspapers, for

for their age groups, they suggested using online resources such as blogs and social

board of directors. When Russell challenged them to suggest marketing strategies

managing director, says Generation X and Y members make up one-third of his

way of reaching younger audience members. John Russell, the Players' affable

Montford Park Players, located in Asheville, NC, uses a site on MySpace as a

of what it used to be,” says Applegate.

One of those is Signature Theatre in Arlington, VA.

“We are using Facebook as an important marketing tool,” says Michael Baron, associate director of Signature. “We not only have a site for Signature Theatre, but a site for each show. We offer Facebook and MySpace users discounts to many performances where seats become available. We are also beginning a ‘Student Ambassadors’ program modeled after the Boston Ballet.”

Rachel Applegate, Signature's marketing and sales manager, is in charge of Signature's Facebook pages and how they are used.

“The analytics of Facebook are amazing, and you can literally track the viral nature of a posting,” she says. “For example, our first ‘pay what you can’ performance was listed as an event and sent just to Signature’s 50+ friends [on Facebook]. Within the next two days, over 1,200 people [had] received the information and had responded as to their attendance.”

Signature has revised its marketing strategy due to the success it has found in marketing via these sites.

“We cut back on direct-mail marketing solicitation for each show, limited our advertising in the area college papers, and trimmed our listings advertising to a fraction of what it used to be,” says Applegate.

Montford Park Players, located in Asheville, NC, uses a site on MySpace as a way of reaching younger audience members. John Russell, the Players’ affable managing director, says Generation X and Y members make up one-third of his board of directors. When Russell challenged them to suggest marketing strategies for their age groups, they suggested using online resources such as blogs and social interaction sites because their peers turn to the Web, rather than newspapers, for information.

Attendance at Montford Park’s performances is free, so the theatre doesn’t have the usual box office concerns. Russell says the primary benefit of being on MySpace is that the site provides a forum to inform its members and discuss the theatre's activities. He sees these Web services as good public relations, supplementing his traditional promotional programs.

When asked if he finds that use of these programs increases his costs, he said that the primary cost is staff time to maintain the sites.

Pass the word; there are new tools available for marketing and public relations. Talk with your friends who know all about Facebook and MySpace.

More information:


www.internetoutsider.com/2007/07/time-to-update-.html – This is the site that provided information speculating on Facebook’s 2007 revenues.

Questions or suggestions? E-mail Don Wolfe at wolfe@wfu.edu.

SETC Executive Committee Meeting

The SETC Executive Committee meets May 23-24 in Birmingham, AL. All members are invited to attend.

Tentative agenda calls for May 23 meeting to focus on 2009 convention location and committee reports, and May 24 meeting to include officer reports and action items. Details and times? Contact the Central Office via e-mail at setc@setc.org.

SETC Board of Directors

Executive Committee and Officers

President: Glen Gourley
President-Elect: Beth Harvey
Admin. Vice-President: Alan Litsey
Secretary: Tiza Garland
Treasurer: Chris Rich
Immed. Past President: David Thompson
Divisions' Representatives: Bill Murray
States' Representative: Steve Bayless

Division Chairs

Theatre for Youth: Jeremy Kisling
Community Theatre: Tim Bixler
College & University: Patrick Gagliano
Professional Theatre: Jon Moses
Secondary Schools: Bill Murray

State Representatives

Alabama: Michael Howley
Florida: Steve Bayless
Georgia: H. Duke Guthrie
Kentucky: Kathi E.B. Ellis
Mississippi: Tom Booth
North Carolina: John Hartness
South Carolina: Leslie Dellinger
Tennessee: Melissa Shafer
Virginia: Mac Damron
West Virginia: Greg Mach

Congratulations to . . .

Venice Little Theatre and Murray Chase in Venice, FL, for being chosen to host the American Association of Community Theatre (AACT) International Theatre Festival in 2010.

WINGS Performing Arts Center, part of the Lynn Meadows Discovery Center in Gulfport, MS, and director Tonya Hays, for winning a Coming Up Taller Award, a program sponsored by the President’s Committee on the Arts and the Humanities. The award, which provides a $10,000 prize, recognizes exemplary arts and humanities programs for children and youth. The award was presented by First Lady Laura Bush.
Volunteers, Sponsors Are Helping SETC Grow, Enhance Services

Three columns in this issue capture SETC’s essence, evolution and momentum. Beth Harvey provides us with a road map of where we have been while inviting us to move forward. Glen Gourley embraces and challenges us toward our future. This column will look at the present, SETC in 2008.

Although year-round services are growing, our main focus remains our annual convention. Attendance holds at 4,000-plus. We continue to build our programs and services with the help of two key components: sponsorships and volunteerism.

Programs and services

Programs, workshops and events have increased dramatically over the last several years in response to membership interest, changing artistic trends and economics. Here are a few examples:

- Because attendees arrive earlier every year, programming now starts at 4:30 p.m. on Wednesday of convention week.
- With the addition of two theatre festivals (the Fringe Festival and the 10-Minute Play Festival), it is now possible to see live theatre at almost any time during the convention.
- Auditions for graduate school are now offered in the fall as well as in the spring.
- Undergraduate School Auditions have been streamlined, allowing SETC to assist more students and to better meet school and student needs – with auditions for high school juniors, interviews for seniors and transfer students, and portfolio displays geared toward design/tech students.
- The K-12 Institute, which offers teachers continuing education credits, moves into its fourth year in 2009.

Sponsorships

For many, a successful convention provides not only a place to expand one’s knowledge but also an opportunity to socialize and meet new people. Call it networking, meeting people or just the “fun factor.”

SETC offered a new hospitality event itself this year, sponsoring its first-ever “thank you” reception for the volunteer presenters who share their expertise at workshops.

- Our growing network of sponsors (typically our commercial exhibitors) sponsored numerous receptions and other hospitality events this year. (It’s worth noting that all 52 booths available in our Commercial Exhibits space sold out in 2008.) Hospitality events hosted by our sponsors in 2008 included:
  - The first annual Tech Mixer, which attracted 350 people on opening night. This event was initiated by Thommy Hall of Vari*Lite and SETC Exhibits chair Ginger Willis. Sponsors were Vari*Lite and Entertainment Technologies, both of which also sponsor the Design Reception and Awards yearly.
  - An All-State Reception, held early Friday evening, and sponsored by Theatrical Rights Worldwide, Inc. This event began years ago as an annual state meeting, with each state providing its own constituents’ refreshments (or not). It now has evolved into a celebration for all attendees after the individual state meetings.
  - Theatre for Youth’s Meet and Greet, held on Thursday. This event is sponsored by Patricia Whitting-Forrest of New Plays, Inc.
  - A breakfast hospitality event for the professional companies in the Job Contact Service room, sponsored by Selecon.
  - An exhibitors’ hospitality event, sponsored by Barbizon Lighting Company and Rosco Laboratories.

Sponsors are expanding the SETC experience in other ways as well. Equipment provided by Selecon, Atlanta Workshop Players and Vari*Lite has brought theatre-style lighting, sound and other technical aspects to our festivals, professional auditions, banquet and other special events.

Volunteerism

Volunteers remain the heart and soul of SETC. Those of you who understand that this is, in fact, your organization have seen how you and your ideas can create change and make a difference. Everything you have just read about in this column exists because volunteers helped create it:

- Remember the a cappella singers greeting you at the banquet entrance? Yes, volunteers – from Alabama Christian Academy.
- Did you notice the riggers for lighting and sound? Volunteers.

SETC Exhibits chair Ginger Willis (center) of Barbizon Lighting Company helped start a new social event, the Tech Mixer. Here she and Chet Longley (right) of the University of South Carolina Aiken volunteer in SETC’s booth, assisting Timothy Bartlett (left). The convention couldn’t happen without dozens of volunteers.

- The folks who checked you in at registration, Job Contact or school auditions? Volunteers, too!
- Even that person who sold you an SETC T-shirt or Outside the Box book was a volunteer.

Each of you helped create the production of 2008 … from the members who trade volunteer hours for registration costs to attend the convention … to the commercial exhibitors who come up with an “event idea” … to the core of individuals who embrace volunteerism as a second full-time job.

I’m proud of SETC’s past, excited to be part of its present and ready for the future. I believe if we continue to challenge ourselves to embrace our constantly changing culture while holding on to our core mission, it can only get better!

Thanks to All SETC Endowment Contributors

Jerry Bangham
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Jeremy Delgado
Joe Filippo
Michael Foutch
Loribeth Gonzalez
Janet Gray
Denise Halbach
Tonya Hays
Edward Herman
Hardy Koenig

Christopher Laning
Don Loeffler
Russell Luke
Joe Massingill
Crystal Mercer
Clarence Meriles
Bill Murray
William Parker
Jennifer Polkowski
Amber Scott
Kenley Smith
Deneen Spann
Kathy Swann
Jaclyn Wallace
Joe Wilson

Charleston Stage Company
Davidson Fine Arts
Heritage Repertory
Minnesota State University
Spain Park High School
Town of Cary

Professional company representatives Brian Little (left) and James Opher (right) of Dogwood Dell Festival of Arts enjoy networking with Keith Martin of Richmond Ballet at the All-State Reception, sponsored by Theatrical Rights Worldwide.

From the Executive Director
Betsey Baun

Charleston, South Carolina
Get involved...be part of SETC 2009!

Propose a convention program...Offer to serve on a committee...Submit your latest prose to the SETC New Play Project...Nominate an officer (maybe even yourself) to lead your theatre organization into the future...Make plans now to attend the next SETC Convention...March 4-8 in Birmingham, AL.

From the President-Elect
(Continued from Page 1)

[w]ith representatives from Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia, in collaboration with the National Theatre Conference, in session at the Playmakers Theatre, Chapel Hill, North Carolina," Hill wrote in his history. "No minutes of this 1949 meeting survive..." Hill wrote, "but it was important enough that its results were reported in the New York Times on March 6, as a clipping in the SETC archives attests."

At that first gathering, 55 delegates spent Friday listening to presentations from a representative of Samuel French and a visiting lecturer from the University of North Carolina, followed by meetings to discuss the organization that would become the Southeastern Theatre Conference. That night, they watched the Carolina Playmakers perform The Little Foxes, and on Saturday, they participated in a few theatre workshops.

Fast forward 60 years to March 4, 2009, when SETC expects 4,000 convention-goers for four days of events that include hundreds of workshops, festivals, auditions, performances, networking events and more. Conventions today are educational and artistic forums that stimulate growth and cohesion across five divisions and 10 states.

Over the years since it was founded, the organization has withstood changing times, the economy's ups and downs, cultural clashes over civil and human rights issues and a host of other challenges. Throughout all of the tumultuous events that could have quashed its existence, SETC has endured...like a diamond.

The collective dedication of you – its members – to theatre is the key reason that SETC has endured. No one of us could have done this alone. All of us need to continue investing in this organization. So come to the party in Birmingham. Plan a program with a colleague, bring a group of students, invite someone who has never come before. Help us polish this diamond of an organization...and celebrate with us as we start growing toward the next milestone.

Where to Send News

SETC News is published bimonthly for the Southeastern Theatre Conference. Deadline for the next issue is May 10.

Please send news items to:
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