Have you sent in your SETC Convention registration? Signed up for all the events you want to attend? Put your name in for a scholarship?

No? You need to move quickly! Deadlines are soon for:

- **Professional actors** to register for Professional Auditions. (Jan. 15)
- **Professional companies** to register for Professional Auditions and the Theatre Job Fair. (Jan. 15)
- **Professionals in Theatre for Youth** to apply for the Tom Behm Award. (Jan. 15)
- **High school teachers** to nominate a student for the KEAP Award. (Jan 15)
- **High school teachers** to apply for the William Wilson Award. (Jan. 15)
- **High school students** to apply for the Secondary School Scholarship (Jan. 15) and Polly Holliday Award. (Jan. 21)
- **High school and transfer students** to apply online for Undergraduate Auditions and Interviews. (Jan. 28)
- **Undergrad and grad students** to apply for the Design Competition. (Jan. 28)
- **Grad students** in acting/musical theatre to apply for the Denise Halbach Award. (Jan. 15)
- **Grad students** in costume design to apply for the Marian Smith Award. (Jan. 21)
- **Grad school applicants** to apply online for Graduate School Auditions and Interviews. (Jan. 28)
- **Colleges and universities** to register for the Education Expo and sign up for Undergrad/Grad School Auditions and Interviews. (Jan. 28)
- **Everyone** to register for convention at lower, advance registration rates. (Jan. 28)
JIM WARREN, WEDNESDAY KEYNOTE SPEAKER

‘Back to the Future: Doing It with the Lights on at the Blackfriars Playhouse’

How does a Shakespeare theatre forge strong connections with today’s audiences? Jim Warren, co-founder and artistic director of the American Shakespeare Center in Staunton, VA, will answer that question and more in his Wednesday night keynote presentation at the 2016 SETC Convention.

Warren also will help launch our special convention focus on Shakespeare, as the world marks the 400th anniversary of his death in 2016. The American Shakespeare Center is home to the world’s only re-creation of Shakespeare’s indoor theatre, the Blackfriars Playhouse. Warren has guided the theatre for more than 25 years, from its early days as a touring ensemble – when he moonlighted as a catering assistant to help pay the bills – through its development into an internationally acclaimed Shakespeare center.

Join us for Warren’s presentation!

Find out how “The Little Shakespeare Company That Could” grew from 14 performances in rural Virginia into a touring juggernaut that visited 47 U.S. states and five other countries and eventually became the American Shakespeare Center.

Discover how using Shakespeare’s 400-year-old staging conditions lets the greatest plays ever written come alive in fresh, vibrant ways that also allow the stories to breathe and engage as modern entertainment.

Explore how much fun Shakespeare can be at the intersection of scholarship and performance, where the audience becomes a part of the world of the plays and rides shotgun through miraculous journeys alongside dramatic literature’s most iconic characters.

More info: www.setc.org/jim-warren

Charles M. Getchell Award

Ben Gierhart Wins for Another Man’s Treasure

Ben Gierhart, a playwright, actor and director based in Louisville, KY, is thrilled that his first full-length play has won the prestigious Getchell Award.

“I cried just a little when I found out I won,” he says. “It was sort of a validation, but it was also a call to create more and work even harder. I’ve never felt more like I’m doing what I’m supposed to be doing with my life than right now.”

Another Man’s Treasure, one of 83 entries in this year’s Getchell competition, was developed as part of the first season of Derby City Playwrights, a Louisville playwriting collective dedicated to creating locally grown theatre. Gierhart is a founding and current member of the group. Another of his works, the short play Out of the Box, won the first 24-Hour Play Festival at The Bard’s Town Theatre in Louisville in 2015. His other works include the 10-minute plays Nightstalker & Canary, Dreaming on Empty, and The Art of Card Selection as well as Stops, a serialized play based on his own experiences riding public transportation.

Synopsis of Another Man’s Treasure
Gary is someone you see once a week, someone who you couldn’t possibly live without, someone who does things no one else wants to do. That’s right. He’s your garbageman. However, he’s not all he seems. A strange ability to experience the memories people have created with the objects they throw away has made him a collector of sorts. That is, until he meets Addison, a young woman who may just be what Gary needs to stop living vicariously and make some memories of his own. Gary’s not the only one with with fears though. Will they be enough for each other? Or does the will to live in the world need to come from somewhere completely foreign – themselves?

Staged Reading
Check your SETC Convention program for details on the location of the staged reading and critique, scheduled for Friday, March 4, at 7 p.m.
New Professional Development Series: Workshops Geared to Faculty, Professionals

Are you a faculty member or an established professional seeking workshops that address your interests? This new series is for you!

We have heard at past conventions that many SETC workshops did not offer enough professional development opportunities for educators and professionals. This year, committee chairs sought proposals specifically geared toward faculty and professionals, and worked with the presenters to include these proposals in our inaugural SETC Professional Development Series programming.

The goal is to offer opportunities for educators and professionals (those with an “individual” SETC membership – not a “student” membership) to attend workshops addressing their interests. Entry into these programs will be restricted; no student members will be admitted. To find workshops in this series in the convention program, look for a “PDS” code.

A sampling of Professional Development Series programs at the 2016 convention:

• Smashing Silos: Theatre and Interdisciplinary Collaboration
• Community Engagement Roundtable
• Small Producing Theatre: Building a Thriving Theatre
• Gender Empowerment in Academia and the Performing Arts: A Male Perspective
• I Hope “They” Get It: Tips for Teachers
• University Performing Arts Staffing: A New Model
• Sustainability in the Small Program
• Whole Body Vibration and Vocal Resonance

We hope the series will continue, so if you have a 2017 workshop idea that would fit well in this series, please note that on your submission. Questions? Contact me at patrick@setc.org.

- Pat Gagliano, VP of Services

Yeagerlabs Media Lab: 12 Students Wanted to Create Design for Macbeth

To help celebrate the 400th anniversary of Shakespeare’s death, SETC and Yeagerlabs will be offering a workshop exploring lighting, sound and projection design for Macbeth. This workshop is limited to 12 student participants from SETC member high schools and universities. Kenton Yeager (lighting design) and Joe Payne (sound and media design) from the University of Tennessee, Knoxville, will lead the process.

Participants will work with Yeager and Payne online to prepare for creative, hands-on exploration in the lab at the SETC Convention in March. If you are interested in participating, please contact Yeager at kenton@yeagerlabs.com to sign up.

More info: www.setc.org/convention
Get the Convention App in February!

Start planning your days at the 2016 SETC Convention soon with our new mobile app. Sponsored by Arts People and powered by Sched.com, the 2016 app will help you stay up-to-date on information about the convention.

This year’s app is the best yet – with more customizable and navigational features to improve your convention experience. In addition to allowing you to create your own schedule and receive last-minute scheduling updates on-site, this year’s app has enhanced features that enable you to:

• build your own convention profile;
• connect your profile to social media (i.e. Twitter or Facebook);
• message other attendees;
• check in at events;
• provide feedback;
• use the custom agenda builder to personalize your schedule;
• and sync your schedule to Google Calendar, Outlook and Apple iCal.

Presenters will have more ways to connect with attendees and share information. They will be able to see who is attending their workshops, connect and chat with attendees, upload content and supplemental materials for the workshop, and get instant workshop feedback.

Important conference messages, including changes to workshop locations, will be broadcast first through the SETC app. See details on where to find it in the box at left.

SETC Costume Design Competition Welcomes New Sponsor

Wardrobe Witchery, an opera and theatrical costume rental company started in 2013 by Glenn A. Breed, is the new sponsor of the SETC Costume Design Competition. Breed, who also is an associate professor of theatre at the University of West Florida, has attended the SETC Convention for the past decade as a professor and as an employer with Brevard Music Center/Janiec Opera Company.

“I am thrilled to sponsor the Costume Design Competition,” Breed says. “I have had students in the competition and love the resource that it is for giving them feedback.”

Wardrobe Witchery

Rental costumes, custom-built or pulled from extensive stock
wardrobewitchery.com
Darlene Freemon, the adviser to Signatures, the award-winning literary arts magazine published by the creative writing students of Florence High School in Florence, AL, is the 2016 winner of SETC’s Innovative Playwriting Instruction Award. She will receive the award at the 2016 SETC Convention in Greensboro, NC.

The award was developed to recognize high school teachers who are using playwriting as part of their curriculum in innovative ways. Freemon, a founding board member of the Alabama Renaissance Faire, shares her love of the Renaissance era with her students by encouraging them to compete in activities such as the Alabama Renaissance Faire Sonnet Contest and the Alabama Shakespeare Festival Young Southern Writer’s Project.

Know a Deserving Teacher?
Nominations for the Innovative Playwriting Instruction Award are accepted between March 1 and June 1 each year. More information: www.setc.org/innovative-playwriting-instruction

Longtime SETC member Corey Mitchell of Northwest School of the Arts in Charlotte, NC, received the inaugural Tony Award for Excellence in Theatre Education in 2015.

He will discuss theatre education and his own journey as a theatre teacher in a presentation titled “Education Matters: A Conversation with Tony Award Winner Corey Mitchell” at 10:30 a.m., Thursday, March 3, at the SETC Convention in Greensboro. Check your convention program for the location.

Have a Group Attending the High School Festival? Non-Members of SETC Need Tickets
Anyone who is registered to attend the SETC Convention may watch performances in the SETC High School Theatre Festival, which will be held at Greensboro College. Friends and family of festival participants and the general public need to purchase tickets to see these 20 shows. There are two blocks of performances on Thursday, March 3, and two blocks on Friday, March 4. Show block times on both days are 10 a.m. - 3 p.m. and 5 - 10 p.m. Tickets are $20 for one block of five shows and may be purchased on-site.

Don’t miss Tony Award Winner Corey Mitchell’s SETC Presentation
Hiring through SETC: Tweetsie Railroad

‘We cast and crew a high number of our actors and technicians through SETC.’

- Joe Clark, Entertainment Director

SETC recently caught up with Joe Clark, entertainment director at Tweetsie Railroad in Blowing Rock, NC, which is the oldest theme park in North Carolina.

When was your theatre founded? And what was the first show you produced?

Tweetise Railroad was founded in 1958, and our first show was Wild West Train Adventure. Our signature train, No. 12, is on the National Register of Historic Places.

What type of shows are you mainly known for producing?

We are known for producing Wild West-era comedy, music and dance, as well as a magic show and a Halloween event. Our shows include: Wild West Train Adventure, Diamond Lil’s Cancan Revue, Country Clogging Jamboree, Hopper and Porter’s Musical Celebration, Miner’s Mountain Magic Show, The Sunset Show, Ghost Train-Journey Into Darkness, and the Palace Spooktacular.

What type of theatre/stage do you have? And how many seats?

Our shows are performed on a variety of stages. The Palace Saloon has a proscenium thrust stage and seats about 250. The Pavilion Theatre has an open proscenium stage and seats about 200. The Miner’s Mountain Theatre has a proscenium stage and seats about 80-100. And our train show has two stops where actors disembark the train and perform outdoors in front of a town facade, then a fort facade. I suppose you could call it a captive/mobile audience. The train seats about 300 passengers.

Where do you find actors and crew? Are they all paid professionals?

All actors and crew are paid professionals. Some come from local auditions and job fairs. Others come from the combined auditions of SETC and UPTA.

How long have you been involved with SETC? And how does SETC assist you in your operations as a theatre?

I personally have been involved with SETC since 1977, and Tweetsie has participated in SETC Professional Auditions and the SETC Theatre Job Fair since the 1990s. In addition to finding cast and crew at SETC’s auditions and theatre job fair, I also attend workshops and meetings at the SETC Convention.
Getting a Job through SETC: Laren Evans

Laren Evans recently completed two seasons as a performer at Tweetsie Railroad in Blowing Rock, NC. In 2015, she also was a finalist for roles at New Stage Theatre in Jackson, MS, and the Jewish Ensemble Theatre (JET) in Michigan – and auditioned for the role of understudy to Elphaba in Wicked on Broadway. She will be attending the SETC Professional Auditions in March, looking for her next professional role.

What type of shows do you like best?
I enjoy every aspect of theatre, but my favorite genre is musical theatre because it provides the audience with a multifaceted sensory experience. As an actor, I am allowed to convey the story through dance, song and words.

How did you get your professional start?
I interned with Lees McRae Summer Theatre, performing in numerous theatrical productions. I was humbled by the ability to share the stage with professionals who have performed across the world for dignitaries and royalty. Instantly, this group of actors embraced and mentored me.

How many times have you attended SETC Auditions? And how has SETC assisted you in your goals as a theatre professional?
I have auditioned twice through SETC and received callbacks or job offers both times. SETC has provided me a plethora of possible employment connections and networking opportunities that are not available anywhere else. In an industry that is constantly changing, networking can be pivotal for securing your next job.

In addition, SETC helped prepare me for when I traveled to NYC recently to audition for understudy to Elphaba in Wicked. As a result of my SETC Auditions experience and my work at Tweetsie, I was able to relax by reminding myself that the casting directors want you to succeed. They want to find someone that fits the part and they hope that it is you when you step onto that stage or walk through that door. The most important thing is to relax, take a breath, embrace your moment and have the time of your life. I did not get a callback, but I gained confidence that I can succeed in this business, that my future truly is unlimited.
Anita Gonzalez Discusses ‘Theatre as Cultural Exchange: Stages and Studios of Learning’ at 2016 Theatre Symposium

SETC’s 25th annual Theatre Symposium event, scheduled for the weekend of April 22 - 24, 2016, will focus on the theme “Cross-Cultural Dialogue on the Global Stage.” Anita Gonzalez, a professor of theatre and drama at the University of Michigan, will serve as keynote speaker.

Winner of Numerous Awards
Gonzalez, who holds a PhD in theatre and performance studies, heads the Global Theatre and Ethnic Drama minor at the University of Michigan. Her research interest is in the area of intercultural performance, particularly the ways performance reveals histories and identities in the Americas and in transnational contexts. Her books include Black Performance Theory (2014), a co-edited anthology with Tommy DeFrantz; Afro-Mexico: Dancing between Myth and Reality (2010); and Jarocho’s Soul: Cultural Identity and Afro-Mexican Dance (2004).

What is Theatre Symposium?
Theatre Symposium is an annual weekend conference focusing on a single scholarly topic. International attendees gather to present papers and explore the topic as a group, thus creating an intimate opportunity for the sharing of ideas, concepts and opinions. Papers that are presented may be considered for publication in SETC’s scholarly journal Theatre Symposium.

Submit Paper Proposals Soon
Proposals are being accepted through January 15 for paper presentations at the event. For more information about presenting a paper or attending the Theatre Symposium event, click the link below. If you have questions, contact Editor Becky Becker at becker_becky@columbusstate.edu.
Events: ACT College/University Festival and SETC State Screening Auditions; Community Theatre Festival; Theatre for Youth Festival; Walter Trumbauer Secondary Theatre Festival.

Number attending: College/University Festival/SETC State Screening Auditions: 169; Community Theatre Festival: 75; Theatre for Youth Festival: 50; Trumbauer State Secondary Theatre Festival: 2,500.

Winner of Community Theatre Festival: The Blooming of Ivy, Auburn Area Community Theatre, Auburn, AL.

Winners of High School Theatre Festival: Silenced on Barbour Street, James Clemens HS, Madison, AL; The Axeman’s Requiem, Bob Jones HS, Madison, AL.

Idea to share: The Trumbauer Secondary Theatre Festival includes individual events for design, acting and technical theatre. These individual events – such as “Acting Solo Contemporary Comedic Female Novice” – allow thousands of students to receive individual attention in developing their theatrical skills.

Event: Annual conference.
Number attending: 1,400-plus.

Winner of Community Theatre Festival: Tshe pang, Actors’ Warehouse, Gainesville, FL.

Winners of High School Theatre Festival: The Apple Tree: Passionella, Booker HS, Sarasota, FL; The Seagull, Dr. Phillips HS, Orlando, FL.

Idea to share: This year’s conference included an Inclusion Festival (called a Special Needs Festival previously) as well as our second Middle School Festival.

Event: Annual conference: “Dive In!”
Number attending: 1,500-plus (largest convention in our history).

Winner of Community Theatre Festival: See Rock City, Colquitt County Arts Center, Moultrie, GA.

Winners of High School Theatre Festival: John Lennon and Me, Greater Atlanta Christian School, Lilburn, GA; Scapin, Davidson Fine Arts School, Augusta, GA.

Idea to share: This year, in response to inquiries from teachers, we held our first-ever Middle School Play Festival. The event, which was hosted by the Theatre for Youth Division, was held in conjunction with, but not adjacent to, the convention. Participating middle schools paid a festival registration fee of $150, which included membership for the director, but students were not required to complete a form or pay for registration. Eight schools registered for the one-day festival; seven actually made it to the convention and performed. The division plans to continue the festival. In 2017, participating middle school students will still not pay a registration fee, but we will require that they register so we can keep a more accurate count of attendance at our convention and related events.
Kentucky Theatre Association

Jeremy Kisling
State Representative

North Carolina Theatre Conference

Angie Hays
Executive Director

South Carolina Theatre Association

Harry Culpepper
State Representative

Event: Annual conference.
Number attending: 628.
Winners of Community Theatre Festival: The Garden of Rikki Tikki Tavi, Actors for Children Theatre, Flatwoods, KY; Rent, Paramount Arts Center/Paramount Players, Ashland, KY.
Winners of High School Theatre Festival: 1st: Elephant Man, Corbin HS, Corbin, KY; Runner-up: Radium Girls, P. L. Dunbar HS, Lexington, KY.
Idea to share: We honor both full-length and 10-minute play winners in KTA’s Roots of the Bluegrass play contest. We also present an annual award, the Karen Willis Award, for a social justice theatre project, with this year’s award going to Playhouse in the Park in Murray, KY. We also select a High School Drama Teacher of the Year and present a Newcomer Award for schools that are new to our high school festival. These awards encourage schools to participate.

Events: NCTC High School Play Festival, NCTC College Discovery Day, SETC Screening Auditions.
Number attending: Approximately 3,500.
Winner of Community Theatre Festival: None held.
Winners of High School Theatre Festival: The Diviners, Central Academy of Technology and Arts, Monroe, NC; The Yellow Boat, Sanderson HS, Raleigh, NC.
Idea to share: After a successful program launch last spring, NCTC is bringing back and expanding the NCTC Theatre Admin Intensive. This program is for college juniors and seniors, with only 30 elite students accepted for each Intensive. Participants learn about jobs in arts administration and how to pursue those careers. Students dive into numerous administrative topics, including fundraising, marketing, advocacy and nonprofit governance. The Intensive is a great resume credit, and students have the opportunity to learn from prominent industry leaders. The 2016 NCTC Theatre Admin Intensives will be presented April 4 at Triad Stage in Greensboro and April 11 at NC Stage Company in Asheville.

Event: Annual conference: “Redefining the Triple Threat: Performance, Production and Education.”
Number attending: 1,200.
Winner of Community Theatre Festival: Lonestar, Wild Hare Productions, Greenwood, SC.
Winners of High School Theatre Festival: Metamorphoses, Blythewood HS, Blythewood, SC; Where Have All the Lightning Bugs Gone?, Sumter HS, Sumter, SC.
Idea to share: We expanded our speakers this year to include three major keynotes – AEA President and Broadway veteran Kate Shindle, Tony Award-winning educator Corey Mitchell, and Tony Award-winning costume designer Gregg Barnes – to appeal to all areas of our organization. We continued the Tech Olympics and added an Open Mic Night with great success.

Look for the Mississippi Theatre Association report in the March/April issue of SETC News.

More info: www.setc.org/state-organizations
Tennessee Theatre Association
Anna Filippo
Executive Director

Virginia Theatre Association
Perry Payne Millner
Executive Director

West Virginia Theatre Association
Gregory Mach
State Representative

Event: Annual conference.
Number attending: Approximately 600.
Winner of Community Theatre Festival: Fine Art, Tiger Lily Theatre, Knoxville, TN.
Winners of High School Theatre Festival: 1st: Room, Christian Brothers HS, Memphis, TN; Runner-up: The Yellow Boat, Stewarts Creek HS, Smyrna, TN.
Idea to share: 2015 marked significant growth in our annual conference, with the highest numbers in recent history for at least three major events. One factor in that growth is the Clayton Center for the Arts, an extraordinary facility in Maryville with three performance spaces. However, a big part of the success was the guest artist: two-time Tony and Emmy Award-winning actress Cherry Jones. She was incredibly personable, making time to take pictures with her audience before heading to her hometown of Paris, TN, for a visit. Another contributor to our success is the student volunteer force that Maryville College has provided for several years. This “dream team” (to copy an SETC phrase) will expand and be an opportunity for college students across the state when the conference moves next year to Dickson.

Number attending: 3,000.
Winner of Community Theatre Festival: Seven Times Lucky, Fauquier Community Theatre, Warrenton, VA.
Winner of High School Theatre Festival: Ernest and the Pale Moon, Rock Ridge HS, Ashburn, VA.
Idea to share: New ideas this year included: 1) a one-day Virginia Shakespeare Matters mini-conference in collaboration with the Virginia Shakespeare Initiative, celebrating 400 years since the Bard’s death, featuring sessions on Shakespeare performance, history, research and scholarly endeavors. Featured was a keynote presentation by Synetic Theater’s Paata Tsikurishvili and company members; 2) A new, one-day Junior Theatre Celebration from VTA’s newest Theatre for Youth Division, modeled on Atlanta’s annual Junior Theatre Festival, brought to us by JTF and Broadway Junior creators Tim McDonald, Steven Kennedy and Marty Johnson from iTheatrics; 3) A nightly piano bar with NYC’s Patrick DeGennaro and Lina Koutrakos.

Event: Annual conference. 
Number attending: 250.
Winner of Community Theatre Festival: Hyena, MT Pockets Theatre, Morgantown, WV.
Winner of High School Theatre Festival: The Last Nickel, Jefferson HS, Shenandoah Junction, WV.
Idea to share: Our convention is always on the first weekend in November on a Friday and Saturday. It is so small that we present our Secondary School Festival in one day, on Friday. Generally, 3 - 10 schools participate; this year’s was abnormally large, with 12 schools bringing plays! Our SETC screening auditions are held Saturday morning and early afternoon (two sessions to accommodate around 120 auditionees from our state, Ohio and Pennsylvania). Our Community Theatre Festival is on Saturday afternoon, with one to three plays most years. This year there were two entries. I don’t know that any other state is this small, so there’s not much we do that could be used by other states. We do move our convention around to various venues each year, and we find that the location will affect the number of participants, particularly from the high schools.

More info: www.setc.org/state-organizations
Cast Your Vote for New Officers at March 5 SETC Business Meeting

Please take a few minutes to review SETC’s proposed slate of officers for 2016-17.

The officers and the Nominations Committee members pictured below will be presented for a vote by SETC’s membership at the annual SETC Business Meeting at 3:30 p.m. on Saturday, March 5, 2016, immediately following the keynote address in the Sheraton Greensboro/Koury Convention Center in Greensboro, NC.

2016-17 Slate of Officers

President
Tiza Garland

VP, Services
Pat Gagliano

VP, Administration
Jeff Gibson

VP, Finance
David Wohl

Secretary
Maegan McNerney Azar

Past President
Alan Litsey

VP, States
Mike Hudson

VP, Divisions
Amie Kisling

2016-17 Nominations Committee

Lee Crouse
Dewey Scott-Wiley
Susan Smith
Dennis Wemm

For bios of the slate of officers and the Nominations Committee members, visit www.setc.org/leadership/slate-of-officers

More info: www.setc.org/leadership
Alabama Gets It! How One State Ignites a Love of Theatre in Communities Across the State

Imagine a state theatre competition with all the popularity of a sports event. That’s what I found in Alabama when I attended the 75th Walter Trumbauer Secondary Theatre Festival at Troy University. Over 1,900 attendees watched 26 events, critiques, competitions for single and duo monologues, and design presentations, with scholarship funds and awards presented to the winners.

Alabama’s formula for success begins with exposure – not to Broadway productions, but to theatre presented in the schools themselves – through the Trumbauer Festival and the state organization, the Alabama Conference of Theatre (ACT). Trumbauer begins in the fall at the local level, building momentum in the schools and individual communities. By the time the final festival is held in December, more than 90 schools and communities have participated. Approximately 2,400 students, 110 teachers, and 200 volunteer parents are involved – and this is just at the high school level. A growing middle school program is emerging.

Attending for the first time, I was struck by the fact that theatre was the facilitator for a greater phenomenon at the Trumbauer Festival. These young people were learning life skills that will follow them wherever the future may take them.

Life skills learned through theatre:

- **Acknowledgment.** Students were in the theatre to support competitors’ productions. Standing ovations and full houses were frequent!
- **Collaboration.** Students worked with precision to set up shows and move into performance. Pre-sets and strikes were a joy to watch.
- **Confidence.** A junior sitting next to me explained that theatre was creating skills she would take with her when she applied to college for business. She expected to continue her involvement through community theatre.
- **Comradeship.** Even when not in production or competition, students interacted positively with each other, their teachers and their chaperones.

Among those at the event were teachers who competed years ago as students and now have returned to bring their own students – yet another example of how ACT’s annual Trumbauer Festival embeds and perpetuates theatre culture in young people.

More info: alabamaconferenceoftheatre.com
Daddy Long Legs Shows Potential of Livestreaming

On Dec. 10, I watched the online streaming of the off-Broadway musical *Daddy Long Legs*, which was promoted as the first-ever livestreaming of a Broadway or off-Broadway production. The livestream, which was rebroadcast three times, reached a total audience of more than 150,000 people in 135 countries, according to the show’s website.

In a Q&A talkback after the event, producer Ken Davenport indicated that the technology required to do the livestream was not complicated at all. It is clear to me that there will be more and more livestreaming of theatre. Consider that “Live at the Met” – which Davenport referenced in his talk – now plays in more than 2,000 theatres around the world!

Livestreaming is a tool that can increase interest in live theatre. If you are considering this tool, here are some legal issues to address as you move forward:

**Make sure you have licensing**

If you plan to livestream a copyrighted work, you must have a license to do so. Most play licenses make it very clear that video recording a production is prohibited without specific permission (and perhaps an additional license fee). If you obtain a license to video a production, that will not, in and of itself, give you permission to stream the production. You need to separately negotiate for that.

**Clarify copyright restrictions**

Choosing camera angles, when to do close-ups, and all the other directorial choices for presenting the livestreamed video could arguably be copyrightable. (Remember all the issues about director’s copyright?) Clarify this director’s copyright question with a written contract.

**Remember actors and playwrights**

Are you somehow monetizing the livestreaming? (It was free to watch the livestream of *Daddy Long Legs.*) Especially if you are charging for the streaming, at the very least, the actors need to be informed and consent to the streaming. They and the playwright also should participate in any increased income stream.

We are in the technology age. I’m ready for the next step – holographic streaming of my niece performing in a school play in California!
Michael Flowers, a professor at Birmingham-Southern College, has been named the 2015 Alabama Professor of the Year by the Carnegie Foundation for the Advancement of Teaching and the Council for Advancement and Support of Education (CASE). He was selected from a pool of nearly 400 professors in the United States based on four criteria: impact on and involvement with undergraduate students; scholarly approach to teaching and learning; contributions to undergraduate education in the institution, community and profession; and support from colleagues and current and former students. Flowers, a longtime member of SETC, has taught at BSC since 1984.

Margie Timmons, the drama teacher at Gulf Breeze High School in Florida for more than 30 years, has been named 2015 Teacher of the Year by the Florida Association for Theatre Education. Timmons’ students frequently represent Florida in SETC’s High School Theatre Festival – most recently in 2015, when they presented Next to Normal at the festival in Chattanooga.

by Martha Ruskai and Allison Lowery
2015; Focal Press; www.routledge.com/products/9781138819184
Pages: 322. Price: $54.95 (hardback)

**Musicals: The Definitive Illustrated Story**
Foreword by Elaine Paige
2015; DK; www.dk.com/us/9781465438867-musicals
Pages: 360. Price: $40 (hardback)