Walk-Ins Accepted Monday, Sept. 12 at SETC Fall Professional Auditions

COMPANIES ARE HIRING FOR THESE SHOWS AND MORE:

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Fall Events Will be Held in Atlanta

2016 FALL PROFESSIONAL AUDITIONS ● SEPT. 10 - 12

SETC’s Fall Professional Unified Auditions are in Atlanta again this year, at the Crowne Plaza Atlanta-Airport, located at 1325 Virginia Avenue. For more information on walk-in registration and auditions, visit www.setc.org/fall-professional. To make a hotel reservation, visit https://resweb.passkey.com/Resweb.do?mode=welcome_ei_new&eventID=14888611.

Sing, play a ukulele, yodel, do a monologue?
THE STAGE IS YOURS: 7:30 - 9:30 p.m., Sat., Sept. 10
Don’t miss our annual Fall Auditions social event! Mix, mingle and, if you like, perform on stage before fellow auditionees and company reps. Don’t want to do anything but socialize? Join us for the fun! Cash bar.

2016 FALL MEETINGS ● SEPT. 9 - 10

SETC’s Fall Meetings will be held this year in Atlanta at the Crowne Plaza Atlanta-Airport, located at 1325 Virginia Avenue. The Fall Meetings, held each year on the first weekend after Labor Day, include meetings of SETC committees, the Advisory Council, the Executive Committee and the Board of Directors. All members may attend; board and committee members are expected to attend. See full calendar at www.setc.org/board-meetings.

Get Help Paying for Grad School!
Sept. 15 is Deadline for Porterfield, Ballew Awards

Applications for the Robert Porterfield Graduate Scholarship, offering $2,000 for graduate study in theatre, and the Leighton M. Ballew Directing Scholarship, providing $3,000 for graduate study in directing, must be submitted by Sept. 15. Interviews of finalists will be conducted at SETC’s LiNK event in November.

More info on the Porterfield Award: www.setc.org/scholarships-awards/graduate-studies/porterfield-award
More info on the Ballew Award: www.setc.org/scholarships-awards/graduate-studies/ballew-directing
2017 SETC Festivals: Tech Packets Now Available

Community Theatre Festival

State winners chosen to advance to the SETC Community Theatre Festival will present their shows at the Downtown Arts Center (left), located just five blocks from the Lexington Convention Center. More info and tech packets: www.setc.org/community-festival-winners-manual

High School Theatre Festival

State winners chosen to advance to the SETC High School Theatre Festival will present their shows at the Lexington Opera House (right), an easy five-to seven-minute walk from the Lexington Convention Center. More info and tech packets: www.setc.org/high-school-winners-manual

Apply Now for 2017 Young Scholars Award

Submissions of papers on topics related to history, theory, criticism and literature are being accepted from graduate and undergraduate students through Dec. 5, 2016. More info: www.setc.org/scholarships-awards/young-scholars-awards

Bring a Show to the SETC Fringe Festival or the Theatre for Youth Festival

Interested in presenting a show in the Fringe Festival at the SETC Convention in Lexington? Applications for the Fringe Festival will be accepted until Oct. 15, 2016. More info: www.setc.org/fringefestival

Applications are being accepted through Sept. 15, 2016, for SETC’s Theatre for Youth Festival. Entries are sought from universities, professional theatres and youth theatres. More info: www.setc.org/theatre-for-youth

More info: www.setc.org
Hiring through SETC: Mill Mountain Theatre

‘SETC is our go-to resource for the casting of our summer apprentice company and hiring of our carpenters and other technical positions. We look forward to SETC each season.’

- Ginger Poole, Producing Artistic Director

SETC recently caught up with Ginger Poole, artistic director of Mill Mountain Theatre in Roanoke, VA.

When was your theatre founded? And what is your mission?

Mill Mountain Theatre (MMT) was founded in 1964. Our mission is to produce and present professional plays that will attract audiences large enough and loyal enough to ensure long-term economic and artistic sustainability, and to enhance arts education in Southwest Virginia through conservatory classes and community outreach.

What type of shows are you mainly known for producing? And what are you currently producing?

We are known for our musicals, comedies, dramas, and shows for children and families. We are going into The Odd Couple this fall and presenting White Christmas this holiday season.

What type of theatre and stage do you have?

We have two theatres: Trinkle Main Stage, a 345-seat proscenium Broadway scale house with a double purchase fly system, and the Waldron Stage, a 125-seat black-box theatre.

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

All are paid professionals. We find them through regional auditions here in Roanoke, New York City auditions, and SETC.

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

Personally, I’ve been involved with SETC since undergrad and grad school and throughout my professional career, which is close to 25 years. MMT as an organization has been involved with SETC for over 20 years. We attend SETC’s professional auditions and job fair and utilize the SETC Theatre Job Board. SETC is a large part of our planning and casting process.

More info: millmountain.org
Getting a Job through SETC: Miwa Ishii

Originally from southern Japan, Miwa Ishii now lives in New York City and designs for theatres across the country. As a 2013 winner of SETC’s Ready to Work Award for emerging designers, she was invited to design costumes in 2014 for Anna Christie at Triad Stage in Greensboro, NC – which opened the door for her to be invited back in 2015 to design Common Enemy and in 2016 to design Don Juan.

How did you get your start professionally?
I did an internship in the 2009-2010 season at the Shakespeare Theatre Company in DC. Contacts I made there are still a huge part of my professional life and became my reason to move to NYC after grad school. I received the opportunity to design my first professional show after grad school in 2013 through SETC’s Ready to Work Award. That same year, I also got a summer job as a staff stitcher for Santa Fe Opera through SETC’s Job Fair.

How did winning SETC’s Ready to Work Award help you in your career?
Winning the SETC Ready to Work Award connected me with the wonderful community of Triad Stage in Greensboro, NC, where I have gotten to design two more times since my first show there. I even met some people there who have been great friends beyond my professional life. I am grateful that SETC opened that door for me.

What’s the favorite play or musical that you’ve been involved with?
Urinetown. It was the first show I ever designed, when I was a student at Southwestern College in Winfield, KS. I think the first show will always be special for me!

How do you get most of your jobs now? Do you always work as a professional?
I have been working as a professional since I earned my MFA in costume design from the University of Tennessee in 2013. In the past few years, I have gotten all of my jobs through word-of-mouth. I think I am extremely lucky to have met the people I know.
SETC Screening Auditions Schedule

Actors who don’t yet meet all qualifications to apply as a professional for the SETC Spring Professional Auditions can participate in an SETC Professional Screening in one of the 10 states in the region to qualify for the March auditions. STUDENTS and ADULTS may register for the SETC Screenings: Register in either: 1) The state assigned for your state of permanent residence, or 2) the state where your college or university is located. Check the website at bottom of page for application deadlines.

**ALABAMA**
Oct. 28-29, 2016
Univ. of Ala.-Birmingham
Birmingham, AL
Auditions Coordinator: N.D. Seibel
970-309-3383
nseibel@aum.edu

**GEORGIA**
Jessye Norman School of the Arts
Augusta, GA
Auditions Coordinator: David Limbach
912-506-0268
dlimbach@gmail.com

**MISSISSIPPI**
Nov. 19-20, 2016
Jackson Academy
Jackson, MS
Auditions Coordinator: Lee Crouse
870-299-1486
dlscrouse@muw.edu

**SOUTH CAROLINA**
Nov. 12, 2016
Charleston School of the Arts
N. Charleston, SC
Auditions Coordinator: Kris Rau McIntyre
843-997-7130
krau@coastal.edu

**ALABAMA**
Oct. 28-29, 2016
Univ. of Ala.-Birmingham
Birmingham, AL
Auditions Coordinator: N.D. Seibel
970-309-3383
nseibel@aum.edu

**GEORGIA**
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Jackson Academy
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**SOUTH CAROLINA**
Nov. 12, 2016
Charleston School of the Arts
N. Charleston, SC
Auditions Coordinator: Kris Rau McIntyre
843-997-7130
krau@coastal.edu

**FLORIDA**
Nov. 4-5, 2016
Santa Fe College
Gainesville, FL
Auditions Coordinator: Marci Duncan
850-524-1619
marci.jeneseduncan@hotmail.com

**KENTUCKY**
Nov. 12-13, 2016
University of Kentucky
Lexington, KY
Auditions Coordinator: Jeremy Kisling
859-254-4546 x226
jkisling@lctonstage.org

**NORTH CAROLINA**
Oct. 13-14, 2016
Greensboro College
Greensboro, NC
Auditions Coordinator: Amanda Clark
336-369-1984
amanda@nctc.org

**TENNESSEE**
Oct. 22-23, 2016
Freed-Hardeman University
Renaissance Center
Dickson, TN
Auditions Coordinator: Cliff Thompson
731-989-6780
cthompson@fhu.edu

**MISSISSIPPI**
Nov. 19-20, 2016
Jackson Academy
Jackson, MS
Auditions Coordinator: Lee Crouse
870-299-1486
dlscrouse@muw.edu

**VIRGINIA**
Oct. 28-29, 2016
Norfolk Marriott Waterside
Norfolk, VA
Auditions Coordinator: Kate Arecchi
540-568-6009
arecchkm@jmu.edu

**WEST VIRGINIA**
Nov. 5, 2016
West Virginia Wesleyan
Buckhannon, WV
Auditions Coordinator: Jason Young
304-203-3945
vintagetheatreco@gmail.com

If you live or go to school outside SETC’s 10-state region and wish to audition, check the chart below for your audition location. The state where you go to school or reside (as your home state) determines your audition site.

<table>
<thead>
<tr>
<th>Audition Site</th>
<th>Out-of-Region States Auditioning at This Site</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kentucky</td>
<td>Illinois, Indiana, Michigan, Wisconsin</td>
</tr>
<tr>
<td>Mississippi</td>
<td>Arizona, Arkansas, Louisiana, New Mexico, Oklahoma, Texas</td>
</tr>
<tr>
<td>Virginia</td>
<td>Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Rhode Island, Vermont</td>
</tr>
<tr>
<td>West Virginia</td>
<td>Ohio, Pennsylvania</td>
</tr>
</tbody>
</table>
Omaha Theater Company Looks for ‘Unexpected Choices’ by Designers

Katie Gruenhagen, one of three 2015 winners of SETC’s Ready to Work Award, was chosen to create the lighting design for a spring 2016 production of Elephant & Piggie’s We Are in a Play (left) at Omaha Theater Company in Omaha, NE. Below, Matt Gutschick, artistic director of the professional theatre for young audiences, discusses Gruenhagen’s work and the qualities he seeks when choosing a winner at SETC’s Design Competition.

What did Katie Gruenhagen bring to your production?
Katie brought a photographer’s sense of light and color to our production of Elephant & Piggie. She possesses immense skill at creating stage images that suffuse the human form in dynamic tones that shift almost imperceptibly with the mood of the piece. This was unexpected in a vaudeville-inspired comedy, and it allowed the piece to mine a sense of the two main characters being in conflict, with the threat of loneliness. With the way Katie designed lights, their friendship seemed more than valuable – it seemed essential for them in the world of the play.

What do you, as the artistic director of a Ready to Work company, look for as you evaluate entries in the Design Competition?
I am looking for unexpected choices and evidence of an iterative process. We enjoy witnessing a designer’s ability to navigate a design through multiple, and sometimes bold, refinements until it makes its way to the stage. We are particularly impressed with designs that are non-representational and aesthetically whole. The determining factor in our decision is always the interview, which helps us assess the potential tone and natural fit of our collaboration with the designer.

What experience do these designers gain from working on a production at Omaha Theater Company?
We are one of the largest theatre companies for young audiences, which means our team is able to support a designer’s fullest vision for a piece. Our work environment is playful and focused. Everyone here cares on a personal level about the mission of our company. Designers often find creative fuel in this environment.

Read more of our interview with Matt Gutschick and view additional photos of Elephant & Piggie’s We Are in a Play at www.setc.org/ready-to-work-omaha-theater-company

How Can You Win a Ready to Work Award?
Winners, who receive the opportunity to design a show at a professional theatre, are chosen from entrants in SETC’s Graduate Design Competition.

Details:
www.setc.org/ready-to-work
Looking for a Graduate Program?  
Start Your Search at LiNK!

Last year, 50 graduate programs from across the country attended LiNK to audition and interview prospective candidates for all areas of theatre study. This low-cost event, created jointly by SETC and USITT, offers a convenient and affordable opportunity for future grad students to meet with multiple schools in one place.

Almost every graduate program that attends LiNK offers financial assistance to applicants in the form of scholarships, assistantships, stipends and tuition waivers.

**Friday, Nov. 11:**
Acting auditions and interviews for directing and management areas.

**Saturday, Nov. 12:**
Interviews for design and technical areas.

**Sunday, Nov. 13:**
Reserved for extra interview time.

The cost for applicants is only $40 (early-bird rate). The event will be held at the Crowne Plaza Atlanta-Airport, which offers rates of $97 per night, free Internet, free airport shuttle service, free parking, plus $15 all-inclusive breakfast and $16 all-inclusive lunch buffets.

**Don’t miss the LiNK Soiree on Friday**
Back by popular demand, this Friday evening social sponsored by Routledge allows candidates and school representatives to reconnect after auditions and management interviews and meet and greet before a day of design and technical interviews.

**Get social on Saturday night**
Join us for a second networking event, the LiNK Winedown, sponsored by Routledge on Saturday evening!
Could an SETC Scholarship Help You Achieve Your Dreams?

SETC offers thousands of dollars in scholarships for individuals to study theatre. SETC’s Endowment Fund supports these monetary awards, which are sent directly to winning students to be used as they wish. Deadlines are as early as Sept. 15 for some scholarships. (See Page 2.) View all of the awards and deadlines at www.setc.org/scholarships-awards. Below are comments from recent winners about the benefits they received from their SETC awards.

LEIGHTON M. BALLEW DIRECTING AWARD: $3,000
Graduate Study in Directing
“The Leighton M. Ballew Directing Scholarship allowed me to attend SITI Company Theatre Workshop at Skidmore College. I was able to practice Viewpoints, Suzuki and Composition with amazing SITI ensemble members while collaborating with theatre artists from all over the world. The workshop has been integral to my MFA directing projects at Virginia Tech. I frequently use Viewpoints for dance and directing projects for warm ups, group connection and awareness, and staging. Suzuki has allowed me to reconnect to myself as a performer and the rigor, focus, breath, and energy needed in performance. Finally, Composition has given me tools and theories as a director to consider and attend to the how of storytelling.”
- Kristin Rose Kelly, 2015 Leighton M. Ballew Scholar

MARIAN A. SMITH COSTUME AWARD: $1,500
Graduate Study in Costume Design or Technology
“The Marian A. Smith Scholarship has had a tremendous impact on my professional development. It has enabled me to purchase new equipment and pursue advanced theatre opportunities that would otherwise have been impossible. I am extremely grateful for this support.”
- Alyssa Couturier-Herndon, 2016 Marian Smith Scholar

ROBERT PORTERFIELD AWARD: $2,000
Graduate Study in Theatre
“I am so thankful to SETC for its emphasis on the professional and academic growth of graduate students in multiple subject areas in theatre. It’s an incredible honor to represent this organization as the Porterfield Graduate Scholar. As a Ph.D. student in Theatre History and Literature at Indiana University, I will use this award to further my scholarship opportunities at future theatre conferences.”
- Joseph D’Ambrosi, 2016 Robert Porterfield Scholar

TOM BEHM AWARD: $1,000
Professional Development in Theatre for Youth
“I used the award money to attend On the Edge, a symposium hosted by ASSITEJ UK and ASSITEJ Ireland on cutting-edge practices in Theatre for Young Audiences. The ASSITEJ festival was incredibly enlightening. The festival gave me new worldwide connections, plenty to think about in my burgeoning career (including an idea for a play!), and a wonderful experience to share. Thank you, SETC, for the opportunity!”
- Julie Woods-Robinson, 2016 Tom Behm Scholar

POLLY HOLLIDAY AWARD: $1,000
Undergraduate Study In Theatre
“Receiving the Polly Holliday Scholarship has been a wonderful experience. Not only has it helped me cover the costs of textbooks throughout my freshman year at Troy University, but it has also given me the opportunity to attend the SETC Convention. I have had the opportunity to speak with people in the community, attend numerous workshops, and see many wonderful productions, all thanks to the generosity of the scholarship committee.”
- Kaylie Rose Elward, 2015 Polly Holliday Scholar

OTHER SCHOLARSHIPS INCLUDE:

WILLIAM E. WILSON AWARD: $5,000
Theatre or Speech Study by a High School Teacher

DENISE HALBACH AWARD: $2,000
Graduate Study in Acting or Musical Theatre

SECONDARY SCHOOL SCHOLARSHIP: $1,000
Undergraduate Study in Theatre

More info: www.setc.org/scholarships-awards
SETC Archives
Get a Glimpse into Our Past at UNCG’s Jackson Library

by Rachel Blake, SETC Administrative Assistant

Want to see a convention program from 1997, when composer and lyricist Stephen Schwartz was honored with SETC’s Distinguished Career Award? Or the program from 1948’s “A Southeastern Theatre Meeting,” which led to the formation of SETC?

Both of these items and more from the past 68 years can be found in the SETC Archives, which are housed at the University of North Carolina at Greensboro’s Jackson Library in the Special Collections area. Anyone is welcome to visit and peruse the Archives, which SETC continues to update on a regular basis.

“By donating its collection to UNCG, the Southeastern Theatre Conference has provided faculty, staff, students and the general public with a unique opportunity to research the history of theatre activities and the growth of this performing arts organization,” says Jennifer Motszko, the manuscript archivist for the collection, shown at right in the SETC Archives.

Motszko has spent countless hours organizing the collection and now is in charge of maintaining it. She has begun scanning in the items and hopes eventually to convert all of the materials into digital files, while maintaining the physical copies for reference and research purposes.

WHAT’S IN THE ARCHIVES?
The collection includes materials such as:

◆ Convention programs
◆ Meeting minutes
◆ Photographs
◆ Publications, including almost complete runs of SETC News, Southern Theatre and Theatre Symposium

HOW TO ACCESS THE ARCHIVES

In person: Visit the Special Collections Area at UNCG’s Jackson Library. Hours: 9 a.m. to 5 p.m., Monday through Friday

Online: Stay tuned for details about digital archives.

General reference questions: Contact Jennifer Motszko at 336-334-5246 or scua@uncg.edu.

More info: www.setc.org
Take a Look at What’s Happening in the 10 SETC States!

All of the states in the SETC region have exciting events happening this fall, including conventions, auditions, workshops and performances. Click on the logos below to learn more.

More info: www.setc.org/state-organizations
What Is Success?
The Answer Can Be Found at a Theatre Near You

When students tell an acquaintance or a family member that they are studying theatre, the next question often is, “So, are you going to Broadway or to Hollywood?” While both are great goals and aspirations, they are not the only measures of success.

It may be that we need to educate people, starting with our family and friends, about what it means to be successful in theatre. It seems many people see “being a star” (whether in the movies or on Broadway) as the only route to success in theatre. I think many of us in educational theatre will agree that we seek to train artists and avoid cultivating a “star” culture or mentality.

One thing we can do for our students is to help redefine what it means to be successful in theatre. Success isn’t measured by awards and trophies – fame and popularity are. Getting on a film or a TV series or on Broadway isn’t the only mark of success. It also can be found at regional theatres, where many actors, designers, technicians, vocal coaches, movement coaches, directors, artistic directors and others find great success and have fulfilling lives and comfortable lifestyles.

When faced with the questions, “Do you plan to go to Hollywood?” or, “Do you plan to go to Broadway?” some will boldly say, “Yes!” And good for them. That’s a great attitude. Others will shift uncomfortably and almost apologize for not having that as a personal or professional goal.

I would like to encourage everyone to help change the typical view of what constitutes success in theatre. Successful theatre artists are working at meaningful, exciting and good-paying jobs in regional theatre, children’s theatre, theatre for social justice and other areas of theatre.

Yes, Hollywood is great, and Broadway is wonderful. And yes, all of the skills that we learn and teach in theatre make us and our students desirable employees in any number of fields. But majoring in theatre in order to do theatre in any city around the world is also a good use of your degree!
We Need to Educate Others about the Valuable Role that Theatre Plays in Creating Empathy

‘Lack of empathy underlies literally every social ill: racism and bigotry, misogyny, economic oppression, homophobia, transphobia, fatphobia, Islamophobia, you name it.’ – Melissa Hillman, Impact Theatre, Berkeley, CA

As I watch the news and listen to our political climate, I am struck by how little empathy our politicians have for people who are different from them – how they seem unable to look at the world from a different perspective than their own. And I think, “They should have taken a theatre class.” As a theatre artist, I can’t help but think how lucky I am that I am afforded the opportunity to walk in the shoes of different characters on an almost daily basis. The ability to empathize with another’s experience is a skill that takes practice. And theatre creates empathy.

We know this. We can sense it when we are on stage or in rehearsal or working through the elements of a design. But we need to be better about explaining this simple fact to others. When our administrators ask us why theatre is a valuable part of the curriculum, the answer is empathy. When donors ask why theatre is important to the community, the answer is empathy. When our friends ask us about trans issues, healthcare reform, implicit bias, or any number of social topics, the answer is empathy.

Dereca Blackmon, director of Stanford University’s Diversity & FirstGen Office, recently gave a keynote address on “Engaging Diversity” at our faculty retreat. She outlined three ways to build empathy:

• raise awareness of social identity;
• increase contact with others;
• and provide experiential activities that access emotional intelligence.

Live theatre accomplishes exactly what Blackmon suggests. By placing our audience in the middle of someone else’s story, we create opportunities for empathy in a way that no other art form does.

More info: see links above left
GET READY FOR SETC 2017 IN LEXINGTON!

LEXINGTON, KENTUCKY received rave reviews from SETC Convention attendees the last time we held our annual event in the city. Our March 1-5, 2017 convention should be even better!

All SETC events – auditions, job fair, design competition, workshops and every one of the five theatre festivals – are within walking distance. Park your car for free at the convention center (right) and walk to everything.

BOOK YOUR HOTEL BEGINNING ON NOV. 9

Hotel reservations should be made directly with the convention hotels, which will be listed on the SETC website beginning in October.

• Please ask the hotel for information on its cancellation policy. Policies differ.
• Confirm directly with the hotel the payment options for groups.

PLANNING TO STAY AT LEAST FOUR NIGHTS? YOU CAN RESERVE YOUR ROOM EARLY!

Individuals willing to book and guarantee four nights at the same hotel should contact the Central Office before Oct. 21 at info@setc.org or 336-272-3645. You will be invited to pre-reserve. If you received the invitation to pre-reserve early last year and stayed at least four nights, you will automatically receive the invitation again this year. (Please note this is first-come, first-served)

WHERE YOU SLEEP IN LEXINGTON WILL HELP DETERMINE THE FUTURE COST OF YOUR CONVENTION REGISTRATION!

SETC’s meeting space at the convention center and hotels does not cost the organization anything if attendees book rooms at the hotels we promote on our website. The hotels contract a specific number of rooms with us. That means: If you sleep elsewhere, book your room through a bargain site or cancel at the last minute – SETC risks not meeting the contracted room count that provides the perk of FREE meeting space.

For example, if SETC had to pay for the space it will use at the convention center in Lexington, the cost would be an additional $43,000. At Mobile’s convention center, site for our 2018 event, the extra cost would be $68,360.

We’ve been able to keep your SETC registration costs down by meeting our sleeping room goals annually – and that is because of you! Help us continue by booking your sleeping room at the hotels on our list.

TO ENSURE THAT SETC GETS CREDIT FOR YOUR RESERVATION:

• Book your room at a hotel on SETC’s list.
• Use the code noted on our website or simply tell the hotel you are with SETC.
• Don’t cancel at the last minute – no one else has time to book that room.
• Stay for your entire reservation – don’t check out early!

More info: www.setc.org/convention
I attended the John F. Kennedy Center’s Leadership Exchange in Arts & Disability (LEAD) conference recently. I came back to my office enthused, energized and educated.

If your theatre is not involving people with disabilities on stage, backstage, in the office, on the board and in the audience, then you are missing out on vibrant talent and new audiences (and possibly violating the Americans with Disabilities Act (ADA)).

The conference included people with and without disabilities. It started with a keynote address by Jess Thom, an amazing woman with Tourette’s Syndrome who co-founded touretteshero.com. Every few seconds during her address, she uttered the word, “biscuit.” When she was made to feel ill at ease in an audience, she found her calling and now appears on stage in her one-woman, touring show. And then there was Emmanuel von Schack, who with American Sign Language (ASL) signed his presentation about audio description. When he took a moment to explain how descriptive ASL is, it gave me new understanding.

I stayed for a post-conference, day-long workshop with more amazing artists: Regan Linton, who is in the rep company of the Oregon Shakespeare Festival; DJ Kurs, the artistic director of Deaf West’s Tony Award-winning Spring Awakening; and David Harrell, an actor with an MFA from the University of North Carolina at Greensboro (UNCG) who was born without a right hand and works at the Alliance for Inclusion in the Arts.

We all should make it our jobs to be inclusive at our theatres – because it’s the right thing to do, because it can expand our audiences, because it’s the law and, selfishly, because we all will be disabled in some way at some time in our lives. LEAD is a great place to start your search for more information.

If you would like to view the 2016 LEAD conference, HowlRound TV has the archived livestream.

Dan Ellison is a Durham, NC-based attorney with a concentration in arts-related and nonprofit law. He can be reached at artandmuseumlaw@aol.com. 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 circumstance.

DJ Kurs, the artistic director of Deaf West’s Tony Award-winning Spring Awakening, was one of the speakers. Photo by Joan Marcus.

More info: Visit LEAD at tinyurl.com/gnexh6v
Alan Litsey was honored by the Alabama Conference of Theatre at the 2016 ACT summit on Aug. 20 with the Marian Gallaway Award for contributions to theatre in Alabama. Litsey, a former SETC President, is currently serving as SETC’s Elected Past President.

Michael Barnett, an associate professor of theatre and a former chair of SETC’s Design-Tech Committee, has been named chair of the Department of Theatre Arts at the University of Mississippi.

Longtime SETC member Paul Crook, a professor at Louisiana Tech and a former chair of SETC’s Acting/Directing Committee, has written a book, *The Art and Practice of Directing for Theatre*. The book, published by Focal Press (now part of Routledge) will be available Sept. 9 and includes a companion website. About the book: “Providing both a practical and theoretical foundation for directors, this book explores how to craft an artistic vision for a production, and sparks inspiration in directors to put their learning into practice.” Paperback (Pre-order price: $27.96) or hardcover (pre-order price $112). Also available as an e-book. More info: [www.routledge.com/The-Art-and-Pract.../.../9781138948518](http://www.routledge.com/The-Art-and-Pract.../.../9781138948518)