



SETC NEWS

July / August 2009

SETC Helps Actors Vie for Roles in Broadway Shows, National Tours

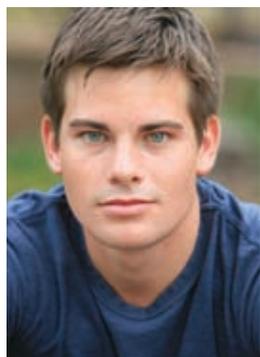
Whether it's through traditional auditions or a casting agent's call to the Central Office, SETC has connected a number of actors to auditions for – and roles in – Broadway shows and national tours. Here are two of the most recent stories:

MATT SHINGLEDECKER

Cast in *Spring Awakening* on Broadway after auditioning at SETC 2008; now on national tour.

If it hadn't been for an unexpected audition opportunity at the 2008 SETC Convention, chances are that Matt Shingledecker would not have made his Broadway debut in 2008 and would not be on a North American tour of the Tony Award-winning *Spring Awakening* today.

"I probably wouldn't have auditioned for *Spring Awakening* anytime soon, because frankly I didn't think it was my style of singing," says Shingledecker, who portrays Georg (and is understudy for Melchior) in the North American tour of the musical. "I had been



Matt Shingledecker

concentrating on mostly opera and legitimate music theatre at Elon University. ... I had dabbled in some pop/rock music theatre but certainly not much."

But at last year's spring auditions in Chattanooga, the Elon University senior discovered the Roundabout Theatre was at the SETC Convention to audition actors for the Broadway show – and decided to give it a shot.

"The convenience of them being there was too good of an opportunity to pass up," he says. "I didn't even have an audition song that truly fit the show, but they graciously allowed me to audition with "Gethsemane" from *Jesus Christ Superstar*.

The producers at the Roundabout
(Continued on Page 5)

KAY BROWN and JASMIN RICHARDSON Auditioned (and received callbacks) for *Dreamgirls* national tour in May 2009 as a result of their SETC connection.

Kay Brown and Jasmin Richardson received the opportunity of their dreams in May through the SETC Central Office. They were among a select group of actresses who auditioned in New York for the *Dreamgirls* national tour – and received callbacks.

Their opportunity came about after Binder Casting, which is casting the musical, contacted April J'C Marshall, SETC's professional theatre services manager, to request auditionees for the roles of Effie White, Deena Jones, Lorrell Robinson and Michelle Morris. Marshall jumped into action, first locating African-American females in SETC's pool of actresses, then contacting their references, and finally providing resumes and headshots for 12 candidates to Binder Casting. From that pool, Binder contacted seven candidates and asked five to come for auditions. At least two of those – Brown and Richardson – were called back.

Kay Brown described her audition in an e-mail to SETC:

"I just got back from NYC yesterday and it was such an amazing experience! The audition went really well. There were about seven girls there waiting to audition after me. (I was the first to go.) I'm not sure



Kay Brown

how many others they saw that day. I was clearly the youngest. Everyone else was graduated from college or older. ... I read
(Continued on Page 5)

SETC Fall Meetings, Auditions, Interviews Set for September 11-14

Make plans now to attend SETC's fall events September 11-14 in Charlotte, NC. In addition to the traditional Fall Meetings and Professional Auditions, the Fall Graduate School Auditions and Design/Tech Interviews return for a third year. And, of course, there are social and networking opportunities. All events will be held at the Omni Hotel or Spirit Square in uptown Charlotte. Special thanks to the North Carolina Blumenthal Performing Arts Center for its generous sponsorship.

Fall Board Meetings:

Fri., Sept. 11 and Sat., Sept. 12

www.setc.org/fall.php

Fall Graduate School Auditions and Design/Tech Interviews:

Sat., Sept. 12

For actors and design/tech students interested in grad school in 2010.

Application deadline: Aug. 15

www.setc.org/auditions/graduatefall.php

Fall Professional Auditions:

Sun., Sept. 13 and Mon., Sept. 14

Early deadline: July 15 (\$25); Standard

deadline: Aug. 15 (\$35); Walk-ins: \$50

www.setc.org/auditions/fall.php

Social Events

Opening Night Reception, Friday, Sept. 11, 8-11 p.m. Omni Hotel, traditionally sponsored by Metrolina Theatre Association (MTA); *Afternoon Tea*, Sat., Sept. 12, 3:30 p.m., Spirit Square

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ask
SETC
ask

Q What's new with the Undergraduate Auditions and Design/Tech Interviews in 2010?

A We have two exciting changes for the Undergraduate Auditions and Design/Tech/Interviews in Lexington, KY.

First, all actors will have an opportunity to perform monologues and sing (if they wish) during auditions for the college/university representatives on the day of the acting auditions. This includes high school juniors, high school seniors and transfer students. This is a

change from the past several years, when juniors auditioned while seniors and college transfer students were permitted to do a walk across the stage only.

Second, this year for the first time, students must complete applications for Undergraduate Auditions and Design/Tech Interviews ONLINE. This will help ensure that the applications are consistent, complete and legible. If you feel that you do not have the ability to complete an application online, do not worry. Simply contact the Educational Theatre Services staff at SETC (336-272-3645; hardy@setc.org), and we will make sure your application is completed.

- Hardy Koenig, Manager, Educational Theatre Services

First 'Ready for Work' Winners Begin Jobs

Set designer Jenn Scheller and costume designer Eric Abele are "Ready for Work" and on the job at the Hangar Theatre in Ithaca, NY. The two were winners of SETC's first annual "Ready for Work" awards, which provide a job opportunity for talented graduate students competing in the SETC Design Competition. Hangar Theatre gave Scheller and Abele their jobs, while Vari*Lite has provided an opportunity to the third winner, Catherine Girardi. (Look for more on her in the next *SETC News*.)

As lab company designers for the Hangar, Scheller and Abele are designing six plays this summer. They also are assisting mainstage designers on their summer shows in the Hangar's subscription series. Abele is assisting Jennifer Caprio (a 2008 SETC Design Competition judge who was the costume designer for the Tony Award-winning musical *The 25th Annual Putnam County Spelling Bee*) on *Rent*. Scheller is assisting Steve TenEyck from Ithaca College on *Once on This Island*.

Both are excited about their work and the relationship-building opportunities they will have this summer through the "Ready for Work" awards.

After the summer ends, Scheller will be an assistant professor of theatre at Randolph College and Abele will be the resident costume designer for Actors Guild of Lexington.



Jenn Scheller designed the set and Eric Abele designed costumes for Origin Story, which opened June 10 at the Hangar Theatre.

2009-2010 SETC Calendar

- Aug. 15, 2009 **Deadline:** Online submission, professional actor applications for Fall Professional Auditions
- Deadline:** Online submission, student applications for Fall Graduate School Auditions & Interviews
- Postmark Deadline:** Applications by companies for Fall Professional Auditions and by schools for Fall Graduate School Auditions & Interviews
- Sept. 11-12, 2009 Fall Board/Advisory Council Meeting, Charlotte, NC
- Sept. 12, 2009 Fall Graduate School Auditions/Interviews, Charlotte, NC
- Sept. 13-14, 2009 Fall Professional Auditions, Charlotte, NC
- Sept. 15, 2009 **Deadline:** Program proposals for 2010 Convention
- Sept.-Nov. **Deadline:** 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 www.setc.org.
- Dec. 1, 2009 **Deadline:** High School New Play Contest entries
- Dec. 18, 2009 **Deadline:**
 - ◆Early bird convention registration
 - ◆Early bird applications by college and university institutions and representatives for:
 - ◆Graduate Auditions
 - ◆Undergraduate Auditions/College Interviews

Note: College/university reps should include ALL registrations with institutional activity forms.

 - ◆Convention program advertising
- Jan. 15, 2010 **Deadline:**
 - ◆Professional auditionee applications
 - ◆Polly Holliday Award applications (Secondary School Students)
 - ◆William E. Wilson Scholarship applications (Secondary School Teachers)
 - ◆Marian A. Smith Award applications (Costume Design)
 - ◆Leighton M. Ballew Award applications (Graduate Study in Directing)
 - ◆Robert Porterfield Award applications (Graduate Study)
 - ◆SETC Secondary School Scholarship (Secondary School Students)
 - ◆Keynote Emerging Artist of Promise (KEAP) Award (Secondary School Students)
- Jan. 17, 2010 **Deadline:** Convention program to printer; no changes after this date.
- Jan. 22, 2010 **Deadline:** Employer registration for Spring Auditions and Job Contact Service
- Jan. 28, 2010 **Final Deadline:**
 - ◆Convention Commercial Exhibit space reservations
 - ◆"Education Expo" space reservations (Non-Commercial Exhibits)
- Jan. 28, 2010 **Deadline:**
 - ◆Applications from auditionees for Graduate Auditions and Undergraduate Auditions/College Interviews (Must be completed online this year)
 - ◆Entries in Graduate and Undergraduate Design Competition (Scene, Costume, Lighting, Crafts/Technology)
 - ◆Convention advance registration (Individuals, students and seniors not participating in Professional Auditions)

NO REFUNDS AFTER THIS DATE!
FULL FEES WILL BE CHARGED to all applications postmarked after this date and on-site.
- Feb. 7-15, 2010 **Deadline:** Convention hotel reservations, Hyatt (Feb. 7); Hilton (Feb. 15)
- March 3-7, 2010 **61st Annual SETC Convention Lexington, KY**

Members Invited to Help SETC Plan Future Services

At 60 years young, SETC continues to grow by serving a diverse and dynamic theatre community with shared interests across generations. As we begin a strategic planning process this year, we are looking for positive ways to deal with

From the
President

Beth Harvey



our growth while still retaining the organization's core values.

We are taking stock of ourselves as an organization and thoughtfully questioning how to proceed for another 60 years. What does our organization look like now? How do we envision ourselves in the future? What challenges have we met successfully? What might we encounter

in the future? And just as importantly, what process will allow you, our members, to participate in this important exploration?

2020
*Help SETC Create a New Vision
through Strategic Planning*

During the last few years, we have asked for your input on some of those questions in surveys or focus groups. Last year, the Executive Committee created a search committee, the 2020 Committee, to find and recommend a professional strategic planner. After extensive research and interviews, the 2020 Committee recommended Angelina Corbet of the Charlotte, NC-based The Mobius Company. This recommendation was accepted by the Executive Committee. Angelina will provide a clear structure

to guide us as we work on a strategic plan. We anticipate examining our organization in all areas, including SETC's services, organizational structure and leadership development practices. Throughout this process, we will hold on to what makes SETC special to all of us.

We will begin work in the fall and continue into 2010. You will hear more as we proceed – and will be asked to share your input when we set aside some strategic planning time at the Fall Meetings in Charlotte. This effort is not just for board members and committee chairs. Representation from all members is a vital part of the process. We want you to be involved, and we want to hear your ideas. If you have comments you would like to share, please contact me at beth@setc.org.

Finally, I want to thank the 2020 Committee members for their time and due diligence. Please join me in thanking: David Wohl, West Virginia State University; Ginger Willis, Barbizon Lighting; Jacque Wheeler, Valdosta State University and Peachtree State Summer Theatre; Betsey Baun, SETC Executive Director; and most of all, Alan Litsey, Birmingham-Southern College, for his years of continued leadership in the long-range planning process.

Committee, Division, State Reps Will Play Key Role in 2020 Project

We will kick off our strategic planning work at SETC's Fall Meetings in Charlotte, NC, in September.

At the Advisory Council meeting, committee chairs, division representatives and state representatives will be introduced to the strategic planning process – which includes gathering data, seeking stakeholder input, analyzing the data and input, and reaching a series of conclusions/recommendations. This group of SETC leaders will be intimately involved throughout the strategic planning process, which we have named the 2020 Project.

Our consultant and facilitator, Angelina Corbet, will be at the Fall Meetings to seek

input from all of the leaders in the organization, who are considered key "stakeholders" in the language of strategic planning.

Updates on our progress in developing a strategic plan will be published regularly in *SETC News* and posted on the website. We welcome input from all members and leaders of SETC as we create a vision that will carry our organization into the future.

From the
Administrative
Vice-President

Steve Bayless



EXCOM NEWS

by President Beth Harvey

In accordance with SETC Rule 1.13, 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:

- Angelina Corbet of The Mobius Company, Charlotte, NC, was selected to lead SETC's strategic planning process.
- A tentative timeline for the strategic planning process was created.
- The stage management interest group was recommended for approval as an ad hoc committee; musical theatre was recommended for approval as an interest group.
- SETC Manual changes were accepted.
- Community Theatre and High School Theatre Festivals proposed options to allow entries from two shows per state festival.
- SETC will participate in a new theatre education collaborative.

Who Is SETC Today? Click a Link to See the Answer

You will note from our officers' columns that we are about to embark on a strategic planning process that will allow us to examine who we are as an organization, how we serve the theatre community of today and what we see as our future.

We will start this process by looking at SETC today: Who are we? Who uses SETC? Where do we live?

One of the advantages of moving the newsletter online is that I can link you to some statistical charts that will bring you into the process, giving you a glimpse into who benefits from the work of this organization.

The first chart ([click here](#)) shows who participates in SETC. Take a moment to compare the three years of data.

The second chart ([click here](#)) shows where our participants live, again with data covering three years.

Thank you to Chris Chandler, our website/marketing manager, for creating the charts.

From the
Executive Director

Betsey Baun



High School Theatre Division

2010 Brings Move to Online Auditionee Registration

I want to congratulate each of you who came to Birmingham in March to present outstanding one-act plays, attend workshops and audition for college. I think it was one of our best conventions for secondary school theatre.

There are some changes on the horizon for the 2010 convention in Lexington.

The first change is in the registration process for auditions. All applications for Undergraduate Auditions and Design/Tech Interviews must be submitted ONLINE. The idea behind this is to achieve consistency, so the applications seen by the colleges look uniform and more professional.

The second change is that you also must pay for audition registration ONLINE now. If you are a teacher concerned about the logistics of that, please do not worry. Teachers can contact Hardy Koenig at the SETC Central Office (hardy@setc.org) with a list of students who have registered online and what areas they are participating in for the convention. Hardy then can provide a breakdown of costs and a total cost. Teachers who are paying via school check (rather than credit card) can submit that to their school's bookkeeper.



Bill Murray

The third change is that your photo now must be submitted ONLINE as part of your

Theatre for Youth Division

Bring a Show, Propose a Workshop at 2010 Convention

SETC's Theatre for Youth Division had a spectacular conference in Birmingham, and we are so looking forward to being at Lexington Children's Theatre in 2010 for our festival.

We had a wonderful turnout of conference attendees for the Theatre for Youth Invitational Festival last year. We want to thank Birmingham Children's Theatre, Virginia Stage Company and Atlanta Workshop Players for providing three wonderful shows that demonstrated the marvelous variety of theatre created with and for young people.

The 2009 Sara Spencer Award was given to Gay Hammond of the Gainesville Theatre Alliance's Theatre for Youth company, called WonderQuest. WonderQuest is the only

application. I encourage you to get your headshot taken early in the fall. There are several online programs available to help prepare the photographs for insertion into the photo section of the application. You can download a software program such as Picasa 3 to help crop the photograph. Cheryl Ann Roberts in the SETC Central office will help in preparing photographs if you contact her (cherylann@setc.org) early in the fall.

The fourth change is that, beginning in Lexington, seniors will again be allowed to audition. (See ASK SETC on Page 2 for more details.) Seniors, please keep in mind that many colleges will already have filled their slots for the next school year, so they may not have representatives in the room during your audition. Some colleges will still be looking for students, though. This is your chance to make a big impression on them, so start preparing your auditions now.

I hope you are making plans to attend our 2010 High School Play Festival at the Lexington Opera House in Lexington, KY. Listed on the National Register of Historic Places, this facility (www.lexingtonoperahouse.com) is one of the premier performing arts centers in the region. Once again, our festival venue is a moment's walk from the convention center and hotels. Both the Hyatt and the Hilton are connected to the convention center by indoor walkways, but the Hilton is closer to our festival venue.

SETC is now on Facebook. Join us and keep updated on all the exciting changes and plans for the 2010 SETC in Lexington. I hope to see each of you there.

Bill Murray, Dramacator@gmail.com
Chair, High School Theatre Division

organization in North Georgia dedicated to offering professionally-produced theatre specifically for children and their families. WonderQuest is dedicated to lighting a fire in the minds of young theatre artists.



Jeremy Kisling

The success of our division lies with you. Please come to Lexington. Bring a show to the festival, offer a workshop or join the discussion on how to provide quality arts experiences to our youth. See you in Lexington!

Jeremy Kisling, jkisling@lctonstage.org
Chair, Theatre for Youth Division

Community Theatre Division

Community Theatre Fest Is Just the Ticket for You

We have two choices – we can improve or we can stagnate. Perhaps the greatest acting coach of all time, Stella Adler, put it best when she said, "The actor has to develop his body. The actor has to work on his voice. But the most important thing the actor has to work on is his mind." One of the biggest benefits I have received from almost 10 years of involvement with SETC has been improving my mind. With that improvement I am a better actor. I am a better director. And I am a much better audience member.



Lynn Nelson

The Community Theatre Division of SETC wants to help its members improve, also. To do this, we need both your input and your participation. We had record numbers participate in and attend the Community Theatre Festival in Birmingham in March 2009. The quality of all the productions was outstanding. It truly "raised the bar" for future festivals. We want to continue this trend for the 2010 festival in Lexington, KY.

Most people attend the Community Theatre Festival because they are associated with one of the entered productions. This is a great way to get introduced to SETC. In fact, it's how I was. But let's all pledge to take it a step further. I want to challenge everyone to attend the festival in 2010, even if you're not associated with an entered show. I promise you'll receive a return on your investment that makes attending worthwhile, even in these tough economic times. You'll learn from watching the productions and listening to the adjudicators' comments. You'll learn from attending workshops. You'll network with other theatres and learn how they did certain special effects or made those great period costumes. You will hone your acting craft, improve your directing skills and increase your appreciation for fine theatre.

Let us hear from you. If you have an idea for a workshop or a subject you would like to see presented in a workshop, contact me. If you have suggestions for improving the festival, we want to know. This is YOUR festival; give us your input!

Help us make Lexington 2010 the biggest and best Community Theatre Festival ever.

Lynn Nelson, lynn_nelson@hotmail.com
Chair, Community Theatre Division

Professional Theatre Division

Dramatize a Changing America – or Risk Becoming Irrelevant

As theatre artists and theatre makers, we are collectively weary of the economics of theatre and of competing with other, often sexier media for the hard-earned entertainment dollar. As many companies find themselves forced to shut their doors, the rest of us are becoming more influenced by the commodity culture as we plan our 2009-2010 seasons.

In addition to staffing our seasons through SETC, we also need to continue using the organization as a networking tool. It has never been more important for us to collaborate and inspire each other.

I think it's imperative that theatres band together to create different models of programming that involve the needs and wants of the potential patron. We need to

Division NEWS

College/University Theatre Division

'What We Are Given Is That with Which We Are Creative'

We have all been affected by our economy. In higher education, many of us are delving into the world of increased workloads, unpaid furloughs and/or tighter budgets. Beyond our families (and those true friends we call "family"), the constant for many of us is our art – and our passion, which drives us to create and collaborate in theatre.

Perhaps my theatre experience began in a different way than yours. I was not involved in theatre until my senior year in high school, when I was literally DRAGGED by classmates to auditions. There were not enough males to fill the roles (sound familiar?), and the play was on the verge of being cancelled. So the passionate, devoted drama club students recruited any males willing to come to rehearsals and do the shows. Although the play's name escapes me (nearly 30 years later), some of the relationships established during my first foray into the ephemeral world of theatrical performance remain.

In college and university theatre, collaboration typically moves to a higher level – and what we do tends to surpass the challenges of the times. We don't always have enough budget, we don't always have enough time to rehearse, and our students are not always as dedicated as we wish they were. Creative

people find solutions, however, and at the end of the production, what remains are positive memories. Students and faculty find that those relationships we build in college/university theatre become some of the strongest we have.

College/university theatre is not just a training ground for aspiring thespians. It also is a place where a group of positive people can get together on a consistent basis to learn and create – and have fun as we do so.

Theatre is, arguably, the most collaborative of all arts. We continue to persevere and collaborate in spite of whatever challenges we may face. As William Ball, founder of the American Conservatory Theatre writes in *A Sense of Direction: Some Observations on the Art of Directing*, "What we are given is that with which we are creative."

May you continue to create and allow your passion to help you overcome all obstacles in what promises to be a challenging year.



Pat Gagliano

Patrick Gagliano, Chair, College/University Theatre Division

Patricia Gagliano, Chair, College/University Theatre Division

the state theatre of North Carolina.

Please feel free to contact either of us with ideas, comments or questions.

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

Spring Awakening

(Continued from Page 1)

Theatre obviously liked what they heard. By the next month, Shingledecker had moved from North Carolina to New York to appear in *Spring Awakening* on Broadway. He left the Broadway cast last summer to join the North American tour.

The last year has been "life changing," Shingledecker wrote in an e-mail, noting that he left school to perform on Broadway, "finishing my degree online a few short months after I would have normally graduated. From there, I signed with the Gage Group agency based out of NY and LA, booked the *Spring Awakening* national tour as Georg, and am currently working with manager Paul Coates. I am still on tour with the show in Toronto."

Shingledecker notes that he got two other jobs through SETC while in school as well, one at Flat Rock Playhouse in the North Carolina mountains and the other at Seaside Music Theater in Florida.

"SETC has definitely changed my life," Shingledecker says, "not only in the past year, but also from the other two previous experiences I had with SETC as a college student at Elon University."

Dreamgirls

(Continued from Page 1)

and sang for three of the four lead girls. It took about 25-30 minutes. There was a lot of 'Okay, now go wait in the waiting room and we'll call you back in.' I think it was because they had to talk about me, which was fine ... because they kept giving me stuff to do!"

Richardson also was pleased with her audition, saying it "went amazingly. I actually met with Jay Binder, and he helped prepare me for the callback. It was a great experience, and I was able to do some awesome networking while in New York."

Binder had not announced its decisions at press time, but Richardson said she did not get a role and Brown was not optimistic.

"It's okay, though," Brown said, "because I had a great audition, I learned a lot, and I know the other girls were way more experienced than me. I'm just happy I got the chance to go!"



Jasmin Richardson

Fall SETC Screening Auditions: Don't Miss Upcoming Deadlines

STATE	AUDITION DATE	APPLICATION DEADLINE	AUDITION LOCATION	STATE AUDITIONS COORDINATOR
Alabama	10/17/2009	9/30/2009	Univ. of Montevallo Montevallo, AL	Jen Nelson Lane alabamasac@yahoo.com
Florida	11/13-14/2009	10/26/2009	Lakeland Center Lakeland, FL	Des Gallant desgallant@fau.edu
Georgia	10/17-18/2009	9/30/2009	Columbus State University Columbus, GA	Kimberly Garcia garcia_kimberly@colstate.edu
Kentucky	11/14-15/2009	10/28/2009	Morehead State University Morehead, KY	Tim Davis woundedeagle8@yahoo.com
Mississippi	12/5-6/2009	11/18/2009	Hinds Community College Raymond, MS	Allison Stafford aestafford@hindsc.edu
N. Carolina	11/20/2009	11/04/2009	Greensboro College Greensboro, NC	David Schram schramd@greensborocollege.edu
S. Carolina	11/14/2009	10/22/2009	Coastal Carolina University Conway, SC	Dale Savidge dsavidge@ngu.edu
Tennessee	10/24-25/2009	10/07/2009	Tennessee Tech. University Cookeville, TN	Meleia Lewis mlewis@dscc.edu
Virginia	10/30-31/2009	10/14/2009	Reston Hyatt Reston, VA	Wesley Young wyoung@radford.edu
W. Virginia	11/7/2009	10/21/2009	West Virginia University Morgantown, WV	Jeff Ingman jingman@fairmontstate.edu

Google a Potential Employee? You May Create a Legal Quagmire

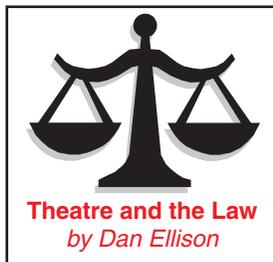
We all do it. We search for information online. When we want to know about someone or something, we look on Google or Wikipedia or search Youtube, MySpace, Facebook or one of the myriad other Internet search engines, information sources and social networking sites.

If a theatre uses these online sources to conduct a background check of a potential employee, it should be aware that there are (aren't there always?) some legal pitfalls.

The first set of pitfalls relates to obtaining too much information. If, for example, you go to a Facebook page, you may inadvertently discover information about race, gender, religion, national origin, ethnicity, age, sexual orientation, disability and political affiliation. Considering those characteristics in a hiring decision may, under some circumstances,

subject you to a discrimination claim. Obtaining information about those characteristics too early in the hiring process can arguably be some evidence that those characteristics were a factor in your decision.

The second set of pitfalls is a result of the possible inaccuracy of online information. Inaccuracy comes with a double-edged sword. You might negligently rely on "googled" information that John Doe is a thief, a scoundrel and a jerk. But how well did you check the sources? Was the information placed there by a disgruntled student? An upset ex? Is it even the same John Doe? The other side of the misinformation sword is the exuberantly glowing reports you may find about John



Doe – by his cousin that writes a local blog. It is way too easy to rely on information from websites – and it is easy for that information to be inaccurate.

So what should you do when hiring? Best practice is not to use those sites as your initial screening tool. Start off the old-fashioned way: Review resumes, speak to references, obtain criminal background checks when appropriate. And if you do use the Web later in the process – remember the pitfalls.

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.

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.

Act Now to Be Listed in the 2010 College, University and Training Program Directory

Will your institution be listed in *Southern Theatre's* 2010 College/University/Training Program Directory? Don't miss out on this opportunity to reach potential students! Join SETC as an organizational member, and provide listing information by August 15 to be included. Limited ad space also is available. Contact Cheryl Ann Roberts at cherylann@setc.org or 336-272-3645 for more info.

SETC to Offer Online Service for Offstage Job Seekers

Watch your e-mail for information on an innovative new SETC program for people seeking offstage theatre jobs. Prospective employees will be able to post online resumes, production portfolios, photos and videos for viewing by potential theatre employers.

Launching in August!!!

ARTS opportunities

The **Georgia Theatre Conference** is accepting submissions through Aug. 15 for its annual One-Act New Play Competition. The competition is open to writers who live anywhere. For details, visit www.georgiatheatreconference.com.

The **Metrolina Theatre Association** will host Unified Auditions for the 2009-2010 season on Saturday, July 18 from 10 a.m. to 6 p.m. at ImaginOn, home of Children's Theatre of Charlotte, 300 E. 7th Street in uptown Charlotte, NC. For more information, visit www.metrolinatheatre.org.

The **Stage Directors and Choreographers Foundation** (SDCF) is offering a matching grant of up to \$5,000 to a college or university to bring in a professional stage director or choreographer as a guest artist. Application deadline is Oct. 15. Visit www.sdcweb.org for guidelines and an application.

Hardy Koenig, SETC's educational theatre services manager, will explore career and training avenues for students in a workshop, Stepping Stones to the Future for the Emerging Artist, at the **Association for Theatre in Higher Education** (www.athe.org) conference Aug. 8-11 in New York.

The **Paul Green Foundation** is now accepting applications from nonprofit indoor or outdoor theatre companies in the SETC region for a \$4,000 playwriting fellowship. Application deadline is Sept. 1. For more details, visit www.paulgreen.org.

Attention, theatre companies. Please consider hosting a production at your theatre in the fifth annual **Free Night of Theater**, a national audience development program designed to attract new audiences to theatre, sponsored by Theatre Communications Group. For more information, visit www.freenightoftheater.net.

Southern Theatre Wins Award

Southern Theatre magazine received a first-place award for the third year in a row in the annual North Carolina Press Club competition this spring. The magazine now advances to the national competition.

Are You A-Twitter about Tweeting Yet?

The *New York Times* published at least three articles on Twitter and referenced Twitter in at least 30 other stories in a single week. It's true. Twitter is the newest cyberfad.

What is Twitter?

Twitter is an online social network tool (think Facebook, MySpace and YouTube) which describes itself as "a service for friends, family and co-workers to communicate and stay connected through the exchange of quick, frequent answers to one simple question: 'What are you doing?'" The service is free, and members pick their own group of Twitterers to Twitter with. Messages (called tweets) must, however, be kept to 140 words or less.

Although Twitter defines itself as a personal rather than a business utility, companies and organizations around the world are perking with excitement about using Twitter to communicate with customers, members and business associates. And marketers are praising its potential as a social and promotional tool.

How do you tweet?

It's easy. Tweeting is very similar to cell phone texting and using Facebook. To begin, go to <http://twitter.com>, where a protocol guides applicants through the join-up procedure. If you prefer to get more information before joining, Google "Guide to Twitter," choose the guide that appeals to you, and follow directions.

Why do people tweet?

I'm tempted to say, "I tweet because I am." Here are some equally vapid answers about why people tweet from the Twitip website: www.twitip.com/what-should-you-tweet-about:

- To get cool links to click on (and distract them from the work they're supposed to be doing).
- To get something worth replying to and having a conversation over.
- To get something worth retweeting to their own followers.
- To feel closer to others they like.

Why would a theatre or university theatre department want to tweet?

Beyond socializing, Twitter is an easy way to keep team members up to date. It is useful in event planning, fund drives and other team-driven activities. Some theatres use Twitter for ticket and show promotion. Several theatres have links to their Twitter pages on their homepages; in some instances the Twitterer is a stage manager. In other instances, the marketing or promotions manager keeps the Twitter page up to date.

Interested in using Twitter at your theatre? Visit these websites for examples from theatres that tweet:

Praxis Theatre, Toronto, Canada:

<http://praxistheatre.blogspot.com/2009/01/twitter-theatre.html>

Georgia Shakespeare Theatre, Atlanta

<http://twitter.com/GaShakespeare>

Shakespeare Theatre Company, Washington, DC

<http://shakespearetheatrecompany.blogspot.com/2008/09/stc-on-twitter.html>

Don Wolfe can be reached via e-mail at Wolfe@wfu.edu.



Liz Lerman to Present at 2010 K-12 Institute, Convention

Mark your calendars now for the 2010 K-12 Institute in Lexington, KY. Renowned dancer Liz Lerman will kick off the K-12 Institute with a 3-hour, interactive keynote presentation. She also will lead a master class and serve as Thursday's keynote speaker at the SETC Convention.



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The Prop's the Thing . . . at Theatre Symposium Event

Wake Forest University played host to the 2009 SETC Theatre Symposium event, which examined the stage prop from a number of perspectives. J. K. Curry, editor of Volume 18 of the journal *Theatre Symposium*, considered the lowly prop an overlooked part of theatre scholarship, and thought the usage and history of props would make a fitting topic for the symposium event and the next journal.

About 40 scholars and practitioners from all over the United States and even as far away as Finland met April 3-5 to share papers, engage in lively discussion and celebrate how props have made their presence known in various times and places. Selected papers from the event will be published in Volume 18 of *Theatre Symposium*.

Two keynote addresses rounded out the weekend. The first, by Bland M. Wade, Jr., of the University of North Carolina School of the Arts (UNCSA), addressed the topic, "Inside the Mind of the Property Director." Wade detailed the considerations and concerns inherent



Bland Wade (right) leads Theatre Symposium participants on a tour of the UNCSA's scene and properties shops.

in making the props department a functioning and collaborative part of theatre production. The second keynoter was Andrew Sofer, author of *The Stage Life of Props*. His address, "Take up the Bodies': Shakespeare's Corpses as Properties," melded the Symposium's topic with a very specific take on Shakespeare.

Symposium participants also toured the scene and properties shops at the UNCSA and watched a performance of *King Lear*, presented by Wake Forest.

- Jay Malarcher, West Virginia University

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Where to Send News

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