ix years ago, Chris Chalk spent his days opening doors for others, working as a hotel doorman in New York while trying to break in as an actor. On April 26, he opened a new door – this one for himself – as he made his Broadway debut in *Fences*. “It’s fun – it’s exciting,” Chalk said, as he prepared for previews in early April. “It’s the best cast in the world. We’re all having fun and smiling and still doing good hard work.”

Chalk studied acting at the University of North Carolina at Greensboro (UNCG), where he earned a BFA in 2001. While there, he attended SETC auditions, receiving some callbacks but no job offers. At that young age, he says he didn't have the mindset to take advantage of the auditions as he would today. “I wish I had been more prepared and could have taken better advantage of the opportunity,” Chalk says. “I do remember really nice people in really small rooms being very generous to me.”

He took a year off while at UNCG to do an international tour of the Blue Shift Theatre Ensemble play, *Sport*. Immediately after graduation, Chalk moved to New York. “I borrowed lots of money and just went,” he says.

(See Chris Chalk, Page 2)
Chris Chalk
(Continued from Page 1)

In New York, he eventually found work as a doorman at a swanky hotel and auditioned when he got the chance. But his career was not moving. Then, in 2004, Chalk was on the job at the hotel when he lifted a child’s small Dora the Explorer suitcase from a limousine trunk and fell to the ground with a back injury. Rather than destroy his dreams, the injury gave him time for reflection, for examining where he was with his life and career. “My spirit was so exhausted,” he says. “That kind of misery led me to decide I’m going to employ more effort. I’ll be in it 150 percent.”

Within a short time, he had recovered from the injury, scored a role in the off-off-Broadway play The Hasty Heart and gotten an agent. Next came a part in an episode of the Law & Order television series. “I had no need to go back to the hotel,” he says. “My confidence and my business took off.”

In the last few years, Chalk has worked in such off-Broadway plays as Ruined (winner of the 2009 Pulitzer Prize in drama), acted in more Law & Order episodes and played roles in some films. He attributes his success to hard work – and to viewing acting as a business.

“I worked hard every single day and set goals and objectives – as I continue to do,” says Chalk. “I invest in my business daily in order to achieve what I want. It’s been a steady daily grind, and it’s been great fun.”

He sees his first Broadway role as an example of the benefits of hard work. “I had four auditions,” he says, “and then the role was mine.”

His advice to others interested in pursuing an acting career?
“My advice is to know what kind of actor you want to be and what kind of career you want, and do work to make it happen,” he says. “If you want to be a stand-up (comedian), know where to go for that. If you want to be on Broadway, don’t go to L.A. … Know the best path to get you where you want to go, then create your own way based on that knowledge – and be ready to work hard. It’s fun, it’s a blessing and it’s an honor to be an actor – and it’s also your business. Invest time, money AND effort into your business. Create a team of supportive people and get to grinding.”

LAND A ROLE!
Fall Professional Auditions
September 12-13, 2010
Atlanta, GA

Professional actors can apply online to audition for acting, singing and dancing roles for theatres across the nation for the upcoming season.
(Sorry, but students cannot apply.)
Processing Fee: $35 by July 15 (early deadline); $45 by August 15 (deadline); $60 on audition day (walk-ins)
More info: www.setc.org/auditions

GET A HEAD START ON FINDING THE RIGHT PROGRAM!
Fall Graduate School Auditions & Interviews
8 a.m. – 4 p.m., Saturday, September 11, 2010
Location: Atlanta, GA

Who should attend SETC’s fourth annual Fall Graduate School Auditions & Interviews?

• Students planning to enter graduate school in fall 2011 in acting, design or technical theatre, who want multiple schools to see their potential early in the year, but don’t have time or money to travel to multiple locations;
• Individuals auditioning at the Professional Auditions on September 12 who want to see college reps in the same trip;
• College/university recruiters looking for an affordable way to see numerous students at one time, early in the year, performing on a stage.

More info: Application and details are at www.setc.org/graduatefall.php.

WHAT WILL YOU GET AT GRADUATE SCHOOL AUDITIONS?

Brandt Roberts is in graduate school now, thanks to an offer he received as a result of his audition at the 2009 SETC Fall Graduate School Auditions. In March, he began work toward an MFA in performing arts at Savannah (SC) College of Art and Design – one of several schools that responded to his audition with callbacks, invitations to apply and requests for him to audition on-site in front of additional faculty.

“SETC Grad School auditions provide a unique opportunity to audition for several graduate schools at once,” says Roberts, who earned a BA in theatre from Harding University. “In a field where auditioning is a necessity, traveling from one university to another can be daunting and expensive. SETC allows for an affordable outlet to explore many graduate programs from across the nation: a very rewarding endeavor indeed.”

2010 STATISTICS
Undergraduate School Auditions & Interviews
AUDITIONS
Juniors: 144; Seniors: 69; Transfers: 14
DESIGN/TECH INTERVIEWS
Juniors: 16; Seniors: 9; Transfers: 9
Don’t Get Hooked by a Phishing Scam

Do you know what “phishing” is? It is pronounced “fishing,” like the sport in which you use a rod to hook and reel in trout, bass or another underwater creature. Phishing, though, the unsuspecting prey is people like you and me. Phishing is serious business! Identity thieves love it, and they’re out to victimize you. But you have rights. Phishing is illegal.

Phishing is defined by the PC Magazine online encyclopedia as “a scam to steal valuable information such as credit cards and social security numbers, user IDs and passwords. Also known as ‘brand spoofing,’ an official-looking e-mail is sent to potential victims pretending to be from their bank or retail establishment. E-mails can be sent to people on selected lists or any list, expecting some percentage of recipients will actually have an account with the organization.”

If you receive an e-mail asking you to click on a link to update account information, don’t do it. Reputable online services never ask people to update account information via e-mail. Clicking on the link will probably take you to a website that can steal your passwords, banking information and credit card account numbers.

Another common scam: E-mail users in a single domain may be asked to reply to a question related to their service. Before replying, contact the domain administrator at another address or by telephone to validate the request. Only after doing so should you click on the link offered in the e-mail message.

Phishing messages often look like the real thing because the links have names similar to the online services you use. Always check the spelling of links. CyberDefender.com, a virus protection service, advises users to check such links by holding the cursor over the address for a few seconds. The real address should reveal itself. Look for hints of misspelling or a change in sequence of letters. Phishing schemes count on you being in a hurry – and not noticing that the link says “bankofamerica,” not “bankofamerica,” for example. CyberDefender also warns users never to click on a link that is all numbers.

In addition to verifying the link in the message, you should also pay attention to the host’s name. This means to look at everything between “http://” and the first forward slash. An example would be “setc.org” in the following web address, http://www.setc.org/auditions/screening.php. If the host information seems suspicious, delete the message.

If you are interested, you can find definitions for each variant phishing scheme in the PC Magazine online encyclopedia: www.pcmag.com/encyclopedia_term/0,2542,t=phishing&i=49176,00.asp. Become the first on your block to know the difference between pharming, vishing, smishing and twishing.

Let me know if you succeed at wolfew@wfu.edu.
2010 Award Winners Announced at Banquet in Lexington

Distinguished Career Award
Judith Malina (right), co-founder of The Living Theatre, Saturday’s keynote speaker and Distinguished Career Award winner, shown with associate artistic director Brad Burgess.

Suzanne M. Davis Award
Dennis Wemm (right), SETC Past President, shown with Past President David Thompson (left), who presented the award.

Sara Spencer Child Drama Award
Larry and Vivian Snipes (left and middle), of Lexington (KY) Children’s Theatre, shown with committee chair Jeremy Kisling.

Charles M. Getchell New Play Award
Alice Shen, Fort Worth, TX, honored for Entitled, shown with award chair Chris Hardin.

High School New Play Award
Jared Elinger (right), St. Petersburg, FL, honored for Shades of Light, with committee chair Todd Ristau.

Community Theatre Festival
Best Actress: (left photo above) Lavonne Bruckner (far right), for her role in Rabbit Hole, presented by Actor’s Playhouse, Pearl, MS. Best Actor: (photo at right) Joe Miller, for his role in Underneath the Lintel, Charleston (WV) Stage Company. Best Supporting Actress: (right photo above) Mary-Kay W. Belant (far left), for her role in Eleemosynary, Starkville (MS) Community Theatre. Best Supporting Actor: (left photo above) Dylan Lovett (far left), for his role in Rabbit Hole, presented by Actor’s Playhouse, Pearl, MS. Best Production Winner: (left photo above) Director Denise Halbach (second from left) for Rabbit Hole, presented by Actor’s Playhouse, Pearl, MS. Pictured second from right is Craig Pospisil, who presented a cash award to the winner on behalf of Dramatists Play Service, Inc. Best Production Runner-Up: (top right photo) Directors Ryan Case (center) and Natasha Williams (right) for Selected Works of Samuel Beckett, The Balagula Theatre Company (KY).

Scholarship Award Winners:
Secondary School Scholarship: Katie Wesler (left), Shades Valley High School, Birmingham, AL, with committee chair Jesse Bates; William E. Wilson Award: Kristen Neander (left), Inverness, FL, with committee chair David Giambrone; Polly Holliday Award: Cameron Rea (right), Ocean Springs (MS) High School, with committee chair Gary Weatherly; Robert Porterfield Scholarship Award: Hunter Blair Parker, University of Georgia; Marian Smith Award: Claire Fleming, University of North Carolina at Chapel Hill, with committee chair Carey Hanson; Leighton M. Ballew Directing Award: Katie McHugh, Pensacola, FL (not pictured).

High School Theatre Festival
Best Actress/Actor, sponsored by William E. Wilson Endowment: (left photo above) Gintare Milaseviciute (left), for her role in Doubt, Cordova (TN) High School; Ross DeWitt (right), for his role in Almost, Maine, Owensboro (KY) High School. Best Supporting Actress: (photo at right) Claney Outzen, for her role in At the Bottom of Lake Missoula, Pinecrest (NC) High School. Best Supporting Actor: (not pictured) Nick Smith, for his role in 25th Annual Putnam County Spelling Bee, presented by Gulf Breeze (FL) High School. Best Production Runner-up: (top right photo) Director Margie Timmons (left), for 25th Annual Putnam County Spelling Bee, presented by Gulf Breeze (FL) High School. Best Production Winner: (top right photo) Director John Davenport (right), for Joseph and the Amazing Technicolor Dreamcoat, presented by Oxford (MS) High School.
2010 DESIGN, KEAP AWARD WINNERS

Design Competition Winners Recognized

Costume Design Awards, Sponsored in memory of Irene Smart Rains

Top Photo-Undergraduate Winners: (front, left to right) HM: Joseph Blaha, The Magic Flute, Missouri State University; HM: Stephanie O'Brien, Les Miserables, Virginia Commonwealth University; HM: Daniel Mathews, Fences, University of Memphis; HM: Andy Jean-Mary, A Doll's House, Florida School of the Arts; (back, left to right) 3rd: Cora Childress, Godspell, Fairmont State University; 2nd: Arlene Felipe, Kindertransport, Florida School of the Arts; 1st: Matthew Emig, 110° in the Shade, Elon University. Bottom Photo-Graduate Winners: (left to right) HM: Kyra Beanland, Little Shop of Horrors, University of Tennessee-Knoxville; 3rd: Kristina Sneshkoff, Hamlet, Florida State University; 2nd: Elizabeth Aaron, Charley's Aunt, University of Tennessee-Knoxville; 1st: Jason Estala, Oedipus the King, University of Florida. Not Pictured: HM: Angela Howell, The Lion, the Witch and the Wardrobe, University of North Carolina at Greensboro. Winner of Ready for Work Award, Sponsored by Jennifer Caprio and SETC: Kyra Beanland (bottom photo, far left).

Lighting Design Awards, Sponsored by Electronic Theatre Controls

Undergraduate Winners: (left to right) HM: Samuel Byers, Psycho Beach Party, Virginia Commonwealth University; 3rd: Kate Devine, The Lion, the Witch, and the Wardrobe, University of North Carolina at Greensboro; 2nd: Colin Scott, Dead Man's Cell Phone, Savannah College of Art & Design; 1st: Heather Mork, Tanya, Tanya, Towson University. Graduate Winner: (far right) 1st: Marihan Mehelba, A Christmas Carol, University of Nevada Las Vegas

Scene Design Awards, Sponsored by Sculptural Arts Coating

Undergraduate Winners: (front, left to right) HM: Daniel Higginbotham, The Laramie Project, Elon University; 3rd: Kathryn Ray, Blackbird, Virginia Commonwealth University; 2nd: Tomas Fleming, Topdog, Underdog, University of North Carolina at Charlotte; 1st: Dennis Williams II, The Grapes Of Wrath, Virginia Commonwealth University. Graduate Winners: (back, left to right) 3rd: Mary Pingree, Oedipus, University of Tennessee-Knoxville; 2nd: Margaret Toomey, The Seagull, University of North Carolina at Greensboro; 1st: Kerry Chipman, Othello, University of Tennessee at Knoxville.

Technical/Crafts Awards, Sponsored by PatternMaker Software


KEAP Winners Learn, Make Connections in Lexington

“I want to thank everyone at SETC for giving me the opportunity to attend the convention. Both of my parents are disabled, and I would not have been able to attend this amazing event had it not been for the gracious supporters of this wonderful award. Thank you to everyone. SETC has made a profound and lasting influence on my life.”

- Sean Munson, 2010 KEAP Award winner

Since 2006, the Keynote Emerging Artist of Promise (KEAP) Award has brought deserving high school students to their first SETC Convention. These students are nominated by faculty based on academic progress, commitment to theatre and financial need.

This year KEAP recognized five students: Alexandria Bates, Florence High School, Alabama; Blaine Krauss, Gibbs High School, Florida; Dylan Lovett, Actor’s Playhouse, Mississippi; Sean Munson, Desoto County High School, Mississippi; and Sarah Nazaretian, Wings Performing Arts, Mississippi.

Their routine at the convention included workshops, productions, auditions and interviews with colleges and universities. KEAP recipients got front-row seats for each keynote session and had the opportunity to meet personally with keynote speakers Liz Lerman, Tituss Burgess and Judith Malina.

It is always an honor to experience the talent of KEAP students. For example, Dylan Lovett won Best Supporting Actor for his role in the Actor’s Playhouse production of Rabbit Hole, which also won Best Production for the Community Theatre Festival in Lexington. For all of the KEAP recipients, the convention was a success in learning, networking and exploring directions to pursue.

A special thank you goes out to the faculty and directors who nominated the students.

More information:
www.setc.org/awards/keap.php
or over 62 years, SETC has contributed to the fabric of American theatre. We’ve done it without fanfare. As a practical, get-it-done organization filled with theatre practitioners and overseen by a small professional staff, we haven’t had time to sit down and assess who we are and where we want to go. But last fall, we did pause. We hired Bill Mitchell of MITCHELLworks, Inc., to help us examine our work, build on our strengths and focus on our future. (You’ve read about the process of meetings, interviews and focus group discussions in past SETC News articles.)

Bill’s draft report was presented to the board and staff in March during the convention. That was our first look at the findings. Clearly, our work has just begun.

Here are some highlights of the report, along with notes about the next steps in the process:

- **Mission statement.** We have a new mission statement, “Connecting You to Opportunities in Theatre,” which was developed and approved during the strategic planning meetings. **Next step:** The Board of Directors will vote on whether to formally accept it.

- **Vision statement.** Our vision statement for 2015 was presented back to us by the consultant. It is the same statement we crafted earlier in the process. **Next step:** The grammar of the vision statement is being adjusted to future-perfect tense. When that is complete, it will go to the Board of Directors for approval.

- **Focus areas.** Four areas were identified for emphasis in our development and growth efforts: finances, leadership, services and marketing/communication. **Next step:** Each focus area includes objectives and potential actions to be taken.

- **Response and comments.** The draft report presented in March is being distributed to all the participants who were involved in the strategic planning process. **Next step:** All participants will provide their responses and comments on the report. (SETC staff members who were involved in the process reviewed the document during their April staff retreat.)

SETC President Alan Litsey has appointed a small task force that will continue to drive the process. Members include Beth Harvey (chair), David Wohl, Tiza Garland, Tom Booth and me. This group’s charge is to identify action items, prioritize them and develop networks for putting them into action, based on the report and on participants’ responses (as explained in the last bullet). This task force will present its suggestions at the Fall Board Meeting in Atlanta.

Questions Lead to Welcome Changes for Playwrights

As our discussion about the growth and future of SETC continues, it’s energizing to hear of developments in theatre across the nation. For example, here’s a bit of news for playwrights.

We all know that playwrights who make a living wage have always been few. According to a recent analysis by Theater Development Fund, nearly a third of playwrights earn less than $25,000 a year. (This figure reflects all income sources.)

When playwrights are fortunate enough to write a play that results in a successful production, they sometimes find that the producing organization must be paid royalties from future productions.

Playwrights have spoken out about this practice – and have had an impact, *The New York Times* reported recently. As a result of
Executive Committee Changes: What You Need to Know

At the annual business meeting in Lexington, KY, SETC’s membership voted for a series of changes to the Executive Committee:

**President-Elect Eliminated, Programming Vice-President Added**

The office of President-Elect was eliminated, and in its place a Programming Vice-President was created.

What does this change mean to our organization? In the past, the President-Elect served one year in that position and then automatically became President of SETC. The new Programming Vice-President does not move automatically to President, and in fact may be reelected to his office for as many as three terms (of one year each).

The duties of the Programming Vice-President (working with the Executive Director and the Central Office staff) include a variety of planning activities for the SETC Convention: gathering suggestions for keynote speakers and master class guests, collecting workshop proposals, contacting and contracting keynote speakers, lining up master class presenters, selecting workshops for the convention and developing the actual program.

**President’s Requirements Change**

The President does not have to serve in any particular office prior to election.

**How to Propose a 2011 Workshop**

You are a critical ingredient in SETC’s convention planning! Our efforts to create a great program hinge on members’ submissions of interesting and exciting workshop proposals. Program proposal forms for the 2011 SETC Convention are at www.setc.org. Send yours in soon!

**Immediate Past President Eliminated, Past President Added**

The office of Immediate Past President was changed to Past President. With that change, the person filling that office no longer has to be the President who most recently served. It can be any past President.

**Officers Can Serve up to Three Terms**

The President, Past President and Programming Vice-President, whose previous offices were limited to one-year terms, may be reelected for up to three terms of one year.

**Why These Changes Are Important**

This shift will provide consistency in leadership. In the past, officers were cycled forward yearly. Just when they started to master a role, it was time to take on new and very different responsibilities. It was particularly challenging for the President-Elect/Program Chair, whose learning curve was steep and whose role was arduous. Now the Vice-President of Programming will have the opportunity to focus for several years on creating strong convention programming, in addition to working with the Central Office staff to expand year-round programming opportunities.

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**24 Present Papers on Theatre-Film Connection at SETC Theatre Symposium**

SETC’s Theatre Symposium convened in Decatur, GA, April 9-11 to hear papers by 24 scholars and artists on the theoretical and historical intersections of theatre and film. Held on the campus of Agnes Scott College, this year’s Symposium was anchored by the University of Pittsburgh’s Bruce A. McConachie, author of Engaging Audiences: A Cognitive Approach to Spectating in the Theatre. His keynote address, “Theatre and Film in Evolutionary Perspective” drew on his research about the role played by home video and film in the devastated theatrical communities of Nigeria, to name just a few.

Thanks to Theatre Symposium editor J.K. Curry for organizing the weekend and to David Thompson and Agnes Scott for hosting. Selected papers from this year’s event will be published in Theatre Symposium, Volume 19, due for publication in 2011.  

- Scott Phillips

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**SETC Endowment News**

Thanks to all listed below, who supported our scholarship awards by contributing to the SETC Endowment. We will give out over $27,000 in scholarships this year. Awards are given from interest earned; your donations increase the principal! More info: www.setc.org/endowments/index.php.

**Contributors throughout the year:**

Denise Halbach  Barbizon Lighting
Daryll Frank  Dramatists Play Service
Don Loeffler  Stikteck Inc.
Dr. David Wohl  Troy University

**Individuals who contributed when they registered for the convention:**

Robert Anderson  Peggy James
Jerry Bangham  Ray James
Jesse Bates  Fran Jones
Stephen Bayless  Meghan Kelleher
Sue Bennett  Nichols Kicklighter
Samantha Bogach  Kathleen Kovarick
Roger Bright  Teresa Lee
Kathleen Brower  Russell Luke
Stephanie Davis  Elaine Malone
Joseph Dellinger  Jennifer Matthews
Kathi E.B. Ellis  Mary McDonald
Marie-Julie Etua  Steven Mockler
Jennifer Ferguson  Mary Norman
Tiza Garland  Robert Osei-Wusu
Joe Filippo  Heather Owens
Alisha Fishel  Herbert Parker
Bill Forsyth  Alex Poyner
Rebecca Fox  Lang Reynolds
Stephen Frausto  Chris Rich
Charles Gooding  Allison Rye
Sheila Gordon  Caitlin Scott
Janet Gray  Dean Slusser
Adrienne Griffiths  Kali Speed
Duke Guthrie  Nicholas Stella
Marjorie Halbert  Dennis Wermm
Tonya Hays  Annie-Laurie Wheat
Meredith Hendrix  Donna White
Andrew James  Andrew Wilson
Josh James

2010 Silent Auction item contributors:

Eric Abele; Bill Black; Lewis Brown; Jennifer Caprio; Freddy Clements; Marianne Custer; Nelson Fields; Ton Huaxiang; Toni-Leslie James; Troy Snyder; Theater Memphis/André Design; Sculptural Arts Coating; Florida Theatre Conference; Alliance Theatre/Georgia Theatre Conference; Triad Stage/North Carolina Theatre Conference; Abby Kiker/South Carolina Theatre Association; Melissa Panzarella/Virginia Theatre Association; Mississippi Theatre Association; Louisville Children’s Theatre.

**Lucky bidders in the Silent Auction, who generated $1,385 for our scholarships:**

Alice Allen; Deb Bell; Freddy Clements; Mari-anne Custer; Paul Favini; Bill Forsyth; David Hawkins; Stacey Galloway; Duke Guthrie; Mona Lax; Jennifer Matthews; Kristen Neander; Mary Norman; Vicki Qualls; Keven Renken; Vivian Snipes; Kimberly Stark.

1,000-plus T-shirt/tote/lanyard purchasers:

You, too, were Endowment contributors, raising $6,372 through your purchases!
Lexington (Continued from Page 1)

“Lexington was a FANTASTIC venue for this convention. The convention center and hotel meeting rooms were superb. The city is beautiful!”

“The Lexington Convention Center was excellent. SETC is always a hectic time and place, but the flow of the facilities, hotel options and downtown eating/social options were excellent!”

K-12 INSTITUTE:

“What an amazing opportunity for all of those who attended. Major kudos for a job very well done!”

UNDERGRADUATE AUDITIONS:

“It was one of the best experiences of my life.”

“Having the auditions on Friday was a tremendous help!”

GRADUATE AUDITIONS:

“It was a wonderful way to be exposed to many different options to continue training as an actor.”

If SETC’s in Lexington ... Denise Halbach Must Be a Winner

It would be hard to find a bigger fan of SETC conventions in Lexington, KY than Denise Halbach. The last time SETC held a convention there, in 1978, Halbach was a young high school English teacher who brought a play to the SETC High School Theatre Festival. It won the Best Production award.

This year, SETC was back in Lexington for the first time in 32 years. And Halbach brought a play to the SETC Convention for the first time in 32 years – this time for the Community Theatre Festival. It won the Best Production award.

“Both shows (1978 and 2010) had the same thing in common – the right people, the right script and a dedication to bringing the best production that we could do to the festival,” Halbach says.

Back in 1978, she brought her own adaptation of The Serpent by Jean-Claude van Itallie, performed by students at Calaway High School in Jackson, MS. It was the school she had graduated from just 10 years earlier.

“The play lasted 22 minutes,” she recalls. “And what I remember most was that our first adjudicator got up, looked at me and the cast, said, ‘I have nothing to say,’ and sat down. We were so shocked and afraid of what he meant by that! The next adjudicator said, ‘Well, I have a lot to say!’ and then proceeded to praise the show and everything about it. Later, I saw the first adjudicator and asked him why he had nothing to say, and he told me that it was the first time he had ever seen a production so perfect in every way that there was nothing to say! We were very relieved, to say the least.”

Between that first trip to SETC and 2010, Halbach earned an MFA in theatre and served as director of theatre at Hinds Community College for 18 years. In recent years, she began acting in and directing professional and community theatre productions.

The show she brought to the convention this year, Rabbit Hole, was produced at Actor’s Playhouse in Jackson. Although she’s happy about winning the overall award, Halbach says she’s most proud of the work by her cast, which also won Best Supporting Actor and Best Actress awards. (See details and picture, Page 4.)

PROFESSIONAL COMPANY COMMENTS:

“One of the best-run conferences in the country. This is a conference that attracts high-caliber theatre artists. The organization and care that goes into the SETC auditions and Job Contact make it a crucial part of our hiring season.” - Matthew Trombetta, Weathervane Playhouse, Newark, OH

“The most impressive thing to me about SETC is the sheer amount of talent gathered in one place. It’s an exhilarating thing to witness and be a part of.” - Mickey Fisher, Jenny Wiley Theatre, Prestonsburg, KY

“Best-run auditions in the business!” - Allan Kollar, Venice Theatre, Venice, FL

“Best ways for a producer to be exposed to so much talent so efficiently.” - Brian Phillips, Cincinnati Shakespeare Company, Cincinnati, OH

“Wow, what a huge undertaking to put together a multi-faceted conference of the size and quality of SETC! This was my second year attending, and I was again very impressed with product that you offer.

Hey, Directors!
Propose a 2011 Workshop

Thanks to everyone for an exceptionally strong collection of Acting and Directing presentations at the SETC Convention in Lexington. Just a few highlights: Ronald Rand’s Art of Transformation class had terrific insights for beginning directors. Doug Schutte’s GNOME workshop offered some great practical exercises for high school and college actors. David Haugen presented a dynamic workshop for actors of all levels, blending Meisner and Chekhov techniques.

Now that’s only a small sampling of the 103 fantastic Acting/Directing workshops presented. But did you notice something? All three of the workshops I highlighted focused on the “Acting” portion of the “Acting/Directing” category – and that’s not an accident. Only six – six!! – of our 103 presentations were on directing! So that’s my challenge to you for Atlanta: I want to encourage the directors among you to submit proposal ideas. C’mon, directors … get in on the fun! Visit www.setc.org to submit your proposals.

- Paul B. Crook, Chair, Acting/Directing Committee

Where to Send News

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

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