Dudley Knight, the voice and speech trainer whose groundbreaking new approach has made waves throughout the theatre world, will present two master classes as a guest artist at the 2012 SETC Convention in Chattanooga.

One master class is for theatre professionals, touching on accent acquisition as well as learning the sounds of language. The second is for undergraduate and graduate students, focusing exclusively on learning all of the sounds of language. (Sign up for master classes when you register for the convention. See details at right.)

Knight also will offer his insights in an interview, open to all convention attendees, on Friday, March 9, 2012.

Knight’s approach, which is detailed in a new textbook called Speaking with Skill to be published in 2012, looks at voice-speech training in a new way. Rather than teaching a single pattern of speech as in the widely-used “Good Speech” system developed by Edith Skinner, Knight focuses on the acquisition of speech and articulation skills.

“The thing that’s unique about our approach, quite different from how speech normally is taught, is that we work from an experiential basis,” says Knight. “We focus on acquisition of speech skills – articulation skills. All of this is done before any sort of prescriptive speech patterns are taught.”

(Continued on Page 2)

Program Announced for SETC’s 2012 Teachers Institute

Are you a teacher or director who works with middle school or high school students? Or perhaps you’re a college student majoring in theatre education? If so, you won’t want to miss this year’s SETC Teachers Institute. This daylong event, formerly called the K-12 Institute, will be held in Chattanooga on Wednesday, March 7, 2012, prior to the SETC Convention.

This year’s focus is on playwriting and performance in the classroom. Sessions include:

- **Write A Play!** Presenter: Nicole Lorenzetti (left, top) of Young Playwrights Inc. This interactive workshop teaches elements of playwriting, exercises for students and ways to integrate playwriting into the curriculum.
- **Performance, The Muse of Fire Project.** Presenters: Stevie Ray Dallimore and Kate Forbes Dallimore (left, middle photos). You’ll see adults perform the work of young playwrights in a Chattanooga program (www.themuseoffireproject.org) based on New York’s 52nd Street Project.
- **Techniques for Working with Student Playwrights.** Presenters: Stevie Ray Dallimore and Kate Forbes Dallimore. The Muse of Fire’s founders, who are experienced Broadway, off-Broadway and film/TV actors and teachers, discuss helping students write plays for performance.
- **Critical Thinkers, Critical Viewers, Critical Writers.** Presenter: Dean Slusser (left, bottom), author of Adjudicating Theatre Performance: Responding to Competitions and Festivals. You’ll learn how to transform critical thinking, viewing and writing techniques into classroom assignments for your students.

**SEE RELATED STORY, PAGE 4, on how Troy University uses the Institute in K-12 teacher training.**
Teachers: Nominate a Deserving Student for SETC’s KEAP Award

These awards provide grants that enable talented, scholarly, economically disadvantaged high school students to attend the SETC Convention.

Do you know a student who would benefit from a grant to attend the SETC Convention? Make a difference by nominating him or her for a Keynote Emerging Artists of Promise (KEAP) Award. Four high school students will win KEAP Awards from SETC to attend the 2012 convention.

Students receive:
• One-year membership in SETC.
• Registration fees for the convention.
• Shared room at the convention or room reimbursement of up to $250.
• A waiver of the application fee for Undergraduate Auditions/Interviews, if the student is eligible and chooses to interview or audition for scholarships.

At the convention, KEAP Award winners have the opportunity to meet a keynote speaker, receive reserved seating for many convention events and may participate in workshops and other events.


KEAP Awards, offered since 2006, are given in appreciation of the work of Samm-Art Williams and supported by SETC Endowment donations. You can earmark your contribution for the KEAP Award. More info: www.setc.org/theatre/endowment.

**KEAP Award Recipients Thank SETC for Opportunities**

**LUCY RIDGE**
Wings Performing Arts Center, Mississippi
2011 Recipient

“SETC was the most eye-opening experience for me. I had always known I wanted theatre in my life after high school, but was not sure how it was going to fit into the career I wanted to have [in occupational or rehabilitation therapy]. SETC provided me with materials to tie theatre into that career and gave me connections necessary to secure those ties. The idea of drama therapy was one of the main things I got out of the convention. When I went to the Ed Expo, I was able to ask colleges that gave me callbacks from my undergraduate audition about their double majoring programs and actually found out that one college, Bradley University, had a senior who was going on [for more schooling] in drama therapy after she graduated, so they had an idea of how to work with students interested in that field. Without the KEAP award, I may not have had nearly as many opportunities as were presented to me at SETC.”

**ANGELA STONE**
DeSoto Central High School, Mississippi
2011 Recipient

“I had the time of my life at SETC. It was absolutely amazing! The people were so nice and helpful. I would definitely recommend for anyone to come to future conventions.”

**RAY SIZEMORE**
Nanih Waiya Attendance Center, Mississippi
2011 Recipient

The SETC Convention “was a wonderful place where I never met a stranger. Everyone was just like a family member. They all taught me aspects of theatre that I would never have known otherwise. It was so great there, that I promised myself I would go every year.”

**Dudley Knight**
(Continued from Page 1)

Knight has appeared in more than 140 films, plays and TV shows. As an actor himself, Knight says he understands that a rigid style, a “one-size-fits-all” approach to voice and speech, is not ideal.

“In fact, what actors need is the ability to be tremendously versatile in how they present speech work,” he says. “We start with developing, freeing the articulators and also giving people a really strong repertoire of speech actions to bring to any level of speech communication onstage, whether very formal or informal.”

Participants in his workshops should prepare for a participatory, hands-on workshop, including work in “Omnish” — his completely improvised language that encourages students to free the muscles in their faces and their bodies to make every spoken sound humans can make.

“I think what they’re going to come out of the master class with is a sense of opening out the possibilities of verbal expression,” Knight says. “What this approach does very successfully is gently pry people out of old habits, without doing what old-fashioned speech training did, which was to get rid of a person’s accent. That’s not what I’m into. I’m interested in opening people up to new possibilities.”

Knight’s system, called Knight-Thompson Speechwork, was developed during his 20 years as a professor at the University of California-Irvine. The “Thompson” in the title is Philip Thompson, who still teaches at the university. Knight, who retired from UC-Irvine in 2005, and Thompson offer training programs in their techniques across the country. More info: www.kspeechwork.com.

**Dudley Knight**
Professor Emeritus, Former Head of Acting, University of California-Irvine

Currently:
• Editor-in-Chief, Voice & Speech Review
• Associate Editor: International Dialects of English Archive (IDEA)
• Resident Voice-Text-Dialect Director, Pearl Theatre, New York, NY

Acting and Voice Coach Work:
• Acted in 100-plus stage productions
• Acted in 30-plus films and TV shows
• Directed voice, text or dialect for over 50 plays at Tony Award-winning South Coast Repertory, Costa Mesa, CA

Textbook:
• Speaking with Skill, to be published in 2012 by Methuen Drama
A: How can I volunteer or intern at the SETC Convention?

There are many opportunities to volunteer at the SETC Convention, including positions on the Dream Team, Job Squad and Tech Crew, as well as general volunteer opportunities. In addition, SETC offers internships in the Professional Auditions room. To find out more about the opportunities and benefits of volunteering, visit www.setc.org/theatre/volunteer-opportunities.

Register Now for 2012 SETC Master Classes

Master classes are being offered on a wide range of techniques at the 2012 SETC Convention. Some master classes require a fee; others are free with your convention registration. Most have limits on the number of participants. Master classes include:

**DUDLEY KNIGHT**
SETC Featured Guest Artist
Knight Speechwork for Professionals
Thurs., March 8, 2012, Noon - 2 p.m.
$50 (35 participants max)

Knight Speechwork for College and Graduate Students
Fri., March 9, 2012, Noon - 2 p.m.
Free! (Unlimited number of participants)

**RICHARD ROBICHIAUX**
SETC Keynote Speaker
Acting for The Camera
(alsowith Joan See)
Fri., March 9, 2012, 9 - 11 a.m.; 4 - 6 p.m.
$50 per session (20 participants max)

Acting for the Camera: Teachers only
Thurs. March 8, 2012, 9 - 11 a.m.
Free! (Unlimited number of participants)

**MARK REDANTY**
Bauman, Redanty Shaul Talent Agency
Keynote Presenter, 2009
Mastering Performance:
Monologues and Musical Coaching
Thursday, March 8, 2012, 4 - 5:20 p.m.
Free! (15 actors, 100 audience members)

**PATRICK PAGANO/BRITTANY POWELL**
Digital Media Design and Interactive Theatrical Control Technologies
Part I: Fri., March 9, 2012, 4 - 6 p.m.
Part II: Sat., March 10, 2012, 10 a.m. - noon
$20 fee covers both sessions (15 participants max)

**HALL ASSOCIATES FLYING EFFECTS**
Performer Flying and Aerial Arts
Fri., March 9, 2012
2 Sessions: 9 - 11:40 a.m. or 4 - 6:40 p.m.
$30 per session (25 participants max; unlimited observers)

**FREDDY CLEMENTS/RANDAL BLADES**
Jacksonville State University
CHRIS MUELLER
Birmingham Children’s Theatre
Constructing the Modern Kilt
Sat., March 10, 2012, 1 - 2:20 p.m.
$10 (30 participants max)

Submit Papers Soon for SETC's Young Scholar's Award
Deadline is Nov. 21 for paper submissions to SETC’s Young Scholar’s Award. Graduate and undergraduate students enrolled in programs relating to theatre history, theory criticism or literature are eligible. Winners present papers at the SETC Convention. More information: www.setc.org/theatre/young-scholars-award.

Deadline Approaching for High School Playwriting Contest
Submissions must be received by December 1 for SETC’s High School New Play Contest. The winner receives a staged reading at the SETC Convention. More information: www.setc.org/theatre/hs-new-play-contest.

Be Part of SETC’s Festivals
Find details on how to enter a clip in the Digital Cinema and Film Festival, become part of the Ten‑Minute Play Festival, bring a play to the Fringe Festival and more at www.setc.org/theatre/festivals.

Apply for $20,000-plus in SETC Scholarships, Awards
Are you a student looking for monetary help to attend undergraduate or graduate school? SETC offers more than $20,000 in scholarships and awards. Deadlines for application are in January. Interviews are conducted at the SETC Convention. More information: www.setc.org/theatre/scholarships-awards.

Submit Papers Soon for SETC's Young Scholar's Award
Also new this year: Crafts & Technology will be separated into two competitions, open to both grad and undergrad students. The two new areas are: 1) Craft, and 2) Technology & Special Effects.

For more info on entering those events, as well as the Lighting, Costume and Scene Design Competitions, visit www.setc.org/theatre/design-competition.
Troy University Uses Institute to Train Theatre Education Majors

At Troy University in Alabama, all students in the K-12 Theatre Education program are required to attend SETC’s Teachers Institute (formerly the K-12 Institute) annually as part of their professional training. Here’s the story of how the university began a theatre education program and incorporated the Institute into the curriculum.

by Chris Rich and Adena Moree

“It takes imagination on the part of the young people to perceive openings through which they can move. It is well established by a variety of sources over many decades if not centuries that arts education (including theatre) is important for kids.”

- Max Greene

Releasing the Imagination

Although funding for the arts has fallen and educational theatre has been hit hard, student interest has risen. In Alabama alone, the involvement in the Trumbauer State Theatre Festival for high school students has grown from 600 participants in 2003 to over 1,600 in 2010. With that increase, there are more opportunities to teach theatre and provide growth for that imagination which helps “young people to perceive openings through which they can move,” no matter what profession they choose to follow.

Supporting Teacher Education

Training for theatre teachers is a relatively new area, and educational support systems are rare. In 2006, SETC met that need by premiering the K-12 Institute to support those who teach or are training to teach theatre at the primary, middle and secondary school levels.

Coincidentally, in 2005, Troy University’s Department of Theatre and Dance had begun working toward creating a new degree in Theatre Education. We saw a great opportunity to incorporate education and professional training from SETC’s K-12 Institute into our new program. Adena Moree, department chair, and four students in the new degree program attended the first SETC K-12 Institute, advertised in 2006 as K-12 Teachers: A New Theatre Education Institute for the first time! This first institute focused on assessment, networking, advocacy and classroom management.

Since then, we have made the K-12 Institute (now called the Teachers Institute) a professional training requirement annually for students in the Theatre Education degree program. We see it as a key part of their training, along with their work in three university programs: our professional tour group, Pied Pipers, a tradition for the past 25-plus years; and two new initiatives, Summer Spotlight, a creative drama camp that has transformed into an experimental lab for our theatre education students; and the Creative Habit Learning Community, designed to help individual artists develop personally and educationally.

Benefits for Students

The information our students receive at the Institute is practical as well as inspiring. “As a current student-teaching intern, I learned how important it is to foster an environment that promotes growth and security, teaching from successes as well as failures,” says student Troy Taylor.

Marissa Mena also says she learned techniques she already is putting to use. “One of the things I enjoyed most about the K-12 Institute was that we learned a lot of improv games and exercises that I’ve used with students while observing and that I will use in my own classroom,” she says.

Another 2011 attendee, Mary Catherine Chambliss, says the Institute was “a pleasant getaway from standard education – Troy and SETC – are both growing new opportunities it provides. Students can talk with working artists, along with teachers, principals and arts chairs.

A Partnership for the Future

Similarly, students were inspired in 2010 by the Dance Exchange’s Liz Lerman. “When Liz Lerman began by saying, ‘Welcome to the artificial sunlight,’” I knew I was hooked,” says student Sean Hopkins. “Participating in the K-12 Institute is extremely motivating. The learning opportunities have proven to be an organic way of incorporating many ideas and techniques at this early stage of my career.”

Another benefit of the Institute is the networking opportunities it provides. Students can talk with working artists, along with teachers, principals and arts chairs.

Contact, workshops, auditions, exhibitions and shows. Now we have a rich, unplanned partnership through the opportunities provided to our students at the Institute. We – Troy and SETC – are both growing new ideas, helping future generations practice the art of theatre. We hope our students continue to use the Teachers Institute as a valuable resource and return to SETC year after year. As one of our students noted in politically incorrect terms, “This conference should be a must for old (seasoned) and young (emerging) teachers.” We agree.

Chris Rich is associate professor of theatre and Adena Moree is associate professor and chair of Theatre and Dance at Troy University.
Georgia Offers Blueprint for Hosting State Theatre Convention

Every year state convention planners are faced with new challenges and opportunities. Lisa Abbott from Georgia Southern University and her colleagues found innovative ways to collaborate, boost their event’s profile, enrich programming and provide real-world experience for students at the Georgia Theatre Conference’s fall convention.

W e are gathering this fall throughout the Southeast to celebrate theatre through performance, competitions, auditions, workshops and special events. I had the privilege of attending the Georgia Theatre Conference’s (GTC) 2011 fall convention October 13-15 on the campus of Georgia Southern University (GSU) in Statesboro, GA.

I was impressed with the innovative methods that Professor Lisa Abbott and her colleagues from GSU and the city of Statesboro used to make Georgia’s event both a major success and a “poster child” example of cross-curriculum learning.

Here’s what they did. Abbott and fellow Professor Lisa Muller brought together seven teams – six teams of seniors majoring in public relations and one team of theatre tech students at GSU – to assist at the convention. These teams not only managed behind-the-scenes details, but also planned events, hospitality functions and promotions. This gave them the opportunity to apply their education in a real-world environment.

The following outline breaks down each team’s role. The sections in italics are Lisa Abbott’s assessments, following the conference, of each team’s actual experience.

**PUBLICATIONS**

Much of this team’s work was done before the convention. They performed the monumental job of gathering and editing material for the program, as well as designing it. They were responsible for design of crew T-shirts and signage to give a unified look and oversee production of convention participant T-shirts. At the conference, they stepped in as volunteers.

Their assignments were to:
- Design and put programs together.
- Design signage.
- Design staff T-shirts; oversee production and ordering of convention T-shirts (featuring logo shown at left).

**REGISTRATION**

This team did an amazing job engaging the local community by gathering restaurant coupons to be included in the packets and putting together a restaurant list for the program. At the conference, they worked non-stop running the registration table.

Their assignments were to:
- Work with Mary Norman, GTC Executive Director (ED) on registration needs.
- Design/assemble registration packets.
- Work with GSU’s recruitment office to secure materials for the packets.
- Work with the Convention and Visitors Bureau to get local restaurant coupons.
- Staff registration tables.

**SCHEDULING**

This group had the joy of working with a very energetic crew of volunteers and really were one of the unseen forces of the conference. They made sure we always had enough helpers in the right places to ensure that everything went smoothly. Anyone who has ever wrangled volunteers know this can be a real challenge.

Their assignments were to:
- Work directly with Professor Abbott and GTC’s ED to schedule workshops and events.
- Schedule and coordinate volunteers.

**EXHIBIT**

These students had great results with their research and the slide show they put together to open the awards ceremony. They created a visual display in the theatre lobby of Southern artists as well.

Their assignments were to:
- Research and design an exhibit on the history of Southern theatre artists.
- Create a PowerPoint slide show to open the awards ceremony.
- Develop a handout for the registration packet/program.

**SPECIAL EVENTS**

This team shone with their great execution of the special events they planned – from formal to fun. (They had a guy dressed as a chicken at the high school dance!)

Their assignments were to:
- Plan and assist with Past Presidents’ Luncheon; Guest Artists’ Reception; Georgia’s Got Talent; Guy Davis Concert; Keynote Presentation; Awards Ceremony; High School Dance.

**LOGISTICS**

Given the complexity of GSU’s campus, this team had to do a lot of work to make sure places were well-identified, maps were clear and parking directions made sense. With the addition of a big football game on campus on Saturday, this became even more critical.

Their assignments were to:
- Work with the Department of Parking to arrange bus parking.
- Schedule shuttles for bus drivers.
- Work to secure downtown parking.
- Determine walking routes on campus.
- Create maps for participants.
- Develop driving directions to events.

**THEATRE TECH**

The theatre students really came through with handling the venues, assisting the high school performance teams and keeping everything running on time and safely.

Their assignments were to:
- Stage manage three venues.
- Operate light and sound boards and supervise high school tech teams.
- Function as deck crew for performances.
- Supervise load-ins and load-outs.
- Act as house managers/lead ushers.

**BOTTOM-LINE BENEFITS**

The work of the seven teams provided a tremendous benefit to those attending the convention, and it also helped the students gain tangible experience that they can put on their resumes. And the rest of us? We got a blueprint for planning our next event!
SETC Leads the Way, Taking a Stand on Human Dignity

Join us as we do all we can to empower our constituency. Pick up a ‘Celebrate Diversity’ ribbon and attach it to your name badge when you register at the convention.

any of our members are very concerned about the new law signed by Tennessee’s governor (HB 600 - SB 632), forbidding municipalities from enacting any antidiscrimination ordinances that are broader than state antidiscrimination laws. This is a direct concern for members of the Lesbian, Gay, Bisexual and Transsexual (LGBT) community. It is our understanding that Tennessee’s antidiscrimination laws do not currently protect LGBT workers.

The new Tennessee state law had an immediate impact in Nashville, where a farther-reaching, antidiscrimination ordinance had been passed. Nashville’s ordinance, prohibiting discrimination on the basis of sexual orientation and gender identity by companies contracting with the city, was rendered unenforceable by the new state law, leaving Nashville’s LGBT workers vulnerable to discrimination.

SETC is holding its 2012 convention in Chattanooga, TN, and the Executive Committee is actively contacting Tennessee officials to express our strong concern.

Following are excerpts from a letter shared with the Tennessee Governor’s Office, the Department of Tourist Development and others (see full text at www.setc.org):

“We believe this legislation directly affects the free expression of our constituencies and does not serve the spirit of our organization in promoting interdisciplinary and multi-cultural participation in theatre and honoring the diversity of our members and the constituencies we represent.

“The ‘Don’t Say Gay’ bill issue has also heightened our awareness of the status of human dignity and non-discrimination in the state of Tennessee.

“We call upon the leadership of the State of Tennessee to broaden the discussion of human rights issues to include all people, regardless of sexual orientation. At SETC, we believe that discrimination is wrong and that HB 600 - SB 632 (enacted earlier this year) runs counter to our core values.”

SETC will sponsor roundtable discussions to support conversations about human dignity in our region at the convention in Chattanooga next March. We invite you to join us as our organization continues to do all we can to empower our constituency. Pick up a “Celebrate Diversity” ribbon and attach it to your name badge when you register at the convention.

As we tell our stories, we embrace the importance of community, diversity and civility. The theatre has the opportunity and responsibility to effect positive change in the world.

What’s the status of antidiscrimination laws nationally?

Only 21 states and the District of Columbia prohibit discrimination in employment based on sexual orientation. Only 15 states and the District of Columbia also include discrimination based on gender identity. None of these states are in the Southeast!

Federal laws do not provide any prohibition against such types of discrimination. However, a number of municipalities (in states that don’t have laws similar to this recent Tennessee law) have enacted legislation. In addition, hundreds of major national (and international) corporations, many colleges and universities and numerous arts nonprofits – including theatres – have policies in place that prohibit discrimination based on sexual orientation and gender identity.

What can nonprofits do to support LGBT antidiscrimination laws?

If you are part of a tax-exempt theatre organization that wishes to take a stand in favor of LGBT non-discrimination laws, you can do so as long as you stay within certain IRS limitations. The most important is that a substantial part of your activities cannot consist of “influencing legislation.” Influencing legislation includes lobbying directly to legislators and legislative employees and also “grassroots lobbying” with the public. It does not, however, include examining and discussing broad social problems.

What if you believe you have been discriminated against?

If you are an LGBT person and are discriminated against, there may not be a law to help you. However, you may have some recourse if the discrimination occurs in an institution with an antidiscrimination policy. Discrimination against anyone hurts everyone!

Dan Ellison is a Durham, NC-based attorney who has concentrated on arts-related law and nonprofit law for 20 years and teaches a Legal Issues for the Performing Arts course at Duke University. He can be reached 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 circumstance.

SETC Executive Committee and Board Meeting

9 a.m. - 5 p.m., Sat., Jan. 7, 2012  
9 a.m. - 3 p.m., Sun., Jan. 8, 2012

SETC members are invited to attend. Board members are encouraged to attend.

Location: Greensboro, NC
SETC Stays True to Its Mission: Connecting You to Opportunities

The organization ended the fiscal year in the ‘black’ through careful management and a continued focus on serving the needs of a diverse membership.

When you become treasurer of the Southeastern Theatre Conference, one of the first items thrust into your hands is the manual for your new position. Many gifted men and women labored to express in words what this position requires.

One of the primary requirements of the treasurer is to work with the SETC board and staff to ensure that our organization goes by the numbers.

What numbers? The numbers in the SETC budget and how these projections are translated into practice to ensure that SETC remains a financially viable organization serving the theatre community.

The significance is clear. Our organization must operate as any other successful business does by staying in the “black.” In an organization that has grown like SETC over the last 10 years, it is imperative that our leadership carefully plans how we can successfully meet the needs of our members and the theatre community in our 10-state region.

How did SETC stay in the ‘black’?

In 2010-2011, SETC ended our financial year with a net income of $106,532, roughly $100,000 more than we projected. This is what many arts organizations could only dream of, but how does this happen? The SETC Central Office staff, led by Executive Director Betsey Baun, carefully follows both SETC procedures and good business practice. And your SETC Executive Committee and Board of Directors, as well as the membership of the organization, provide leadership and direction.

All this work and dedication by hundreds of volunteers can be summed up in our mission statement: Connecting You to Opportunities in Theatre. We can only be successful in connecting you, our membership, to opportunities if we are able to fund our work and our membership is vested in the work of SETC.

How can you help?

You can support the SETC Endowment Fund, which in turn supports education. Each year students are awarded scholarships to continue their education in theatre through our Endowment Fund. Contributions from members and fundraising led by the Endowment Committee allows SETC to grant eight scholarships to high school, college and graduate students.

There are several ways you can support this fund with a tax-deductible contribution:

- Become a Life Member. (Your $1,200 goes directly to support the Endowment Fund.)
- Contribute when you register for the 2012 SETC Convention,
- Call the Central Office and let the SETC staff help you make your contribution.

What does SETC membership provide?

Your membership in SETC provides much of the funding required to provide opportunities, such as over 300 workshops, demonstrations and panels, design competitions, exhibits, auditions, Job Contact Service, new play presentations, distinguished speakers, business meetings, an awards banquet, and networking opportunities at the annual SETC Convention.

How does membership help job seekers?

Membership connects job seekers to potential employers, both year-round and at the annual convention where theatre companies interview on-site. In addition, over 800 actors seeking summer and/or year-round employment audition for 80-plus companies in the spring. Pre-professional actors may qualify at one of the Southeast’s 10 state screening auditions. Over 200 professionals apply directly to audition for 30-plus companies in the fall.

How does membership help students?

SETC connects students with over 80 college, university and theatre training school representatives, who audition and interview acting and technical candidates for admission and for scholarships at the annual convention. In addition, graduate school representatives from all over the United States audition and interview acting and technical candidates at the annual convention and at Fall Auditions the first Saturday after Labor Day.

What about performances?

Members have access to over 50 performances among six festivals during the annual convention. The types of festivals include Community Theatre, Fringe, High School Theatre, Ten-Minute Play, Theatre for Youth, and Digital Film.

What about new theatre products?

The latest in technology and theatrical products are on display from theatre suppliers, vendors and publishing houses at the annual convention.

What else does membership provide?

SETC offers it members an in-depth magazine and a newsletter as a benefit, as well as an annual scholarly publication.

And I’ve only scratched the surface here. The point is, SETC provides a long list of services and benefits as it seeks to connect you to opportunities in theatre. In return, SETC needs your connection to our organization, your support in its activities, and your leadership as we move forward. Please support SETC, and we’ll see you in Chattanooga in March.

From the
Treasurer
Tom Booth

<table>
<thead>
<tr>
<th>AUDIT SOUTHEASTERN THEATRE CONFERENCE, INC.</th>
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<tbody>
<tr>
<td>Schedule of Cash Receipts, Disbursements General Fund</td>
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<td>Year ended June 30, 2011</td>
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<table>
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<th>Income</th>
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<td>Committees and projects</td>
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<td>Festivals</td>
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<td>Field Guide</td>
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<table>
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<th>Expenses</th>
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<td>Committees and projects</td>
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<td>Conventions/Festivals</td>
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<td><strong>Total</strong></td>
<td><strong>887,575</strong></td>
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</table>

| Revenue over expenses          | 106,532        |

Copies of the audit are available at the SETC Central Office by request.
Attendees Enjoy New Programs at SETC’s Fall Events

ETC’s 2011 Fall Meetings and Auditions featured two new components which were a big hit. For the first time, SETC offered Qualifying Auditions for emerging artists, and workshops designed to hone the professional skills of theatre artists. Professional theatre representatives were happy with the talent displayed, and auditionees were happy with the opportunities available, according to April Marshall, manager of Professional Theatre Services. The Hilton Atlanta Airport proved to be a great location for the events. SETC will return there for the 2012 fall events.

Online Casting Services Expand Opportunities

If you are an actor looking for work, it’s time to explore the world of online casting services. Online casting was pioneered on the West Coast primarily for the film industry. Now, however, it operates globally. Auditions at this level are not much different than traditional cattle calls, but their use of time and documents are much more efficient for everyone involved. Except in rare instances, face-to-face auditions take place before final casting.

Upcoming Broadway revivals of Funny Girl and Annie both have utilized online casting services. A service named Let It Cast facilitated Funny Girl’s online casting. Annie’s website has an online audition link, www.anniethemusical.com. I’m not aware of any regional theatres that use the online casting services, but several, including Cumberland County Playhouse, Theatre West Virginia, Theatre Squared (Arkansas) and Oklahoma Shakespeare Festival, have accepted recorded auditions. (See the Winter 2012 Southern Theatre for more on use of recorded auditions.)

Online casting services are very interactive. Actors upload standard audition materials, which are then stored in databases. The service announces casting opportunities online, and actors submit recorded auditions for casting directors to download for consideration. Some casting notices provide “sides” for the actors to download and prepare for auditions. Others, such as the Annie website, ask auditionees to record 1-2 minutes of a song followed by a story or personal experience.

What is the cost? Every service has its own fee structure. If you plan to use casting services, be sure to inform yourself completely about fees. Below is a sampling of casting service websites:

- Actor Cast: www.actorcast.com
- Let It Cast: https://letitcast.com/en
- LA Casting: http://home.lacasting.com
- Casting Frontier: www.castingfrontier.com
- Casting Workbook: www.castingworkbook.com
- Cast It Systems and Casting Networks: http://castitblog.com/blog
- Back Stage: www.backstage.com/bls/index.jsp

More info: Read a recent article in Variety at www.variety.com/article/VR1118039589.

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