Richard Robichaux, an award-winning actor who appears with Jack Black, Shirley MacLaine and Matthew McConaughey in the soon-to-be-released film Bernie, will be a keynote speaker at the 2012 SETC Convention in Chattanooga, TN.

In the film, Robichaux portrays Lloyd Hornbuckle, an accountant who becomes the nemesis of Jack Black's character. Bernie, a dark comedy based on a true story, had its world premiere at the Los Angeles Film Festival in June and is slated for release in theatres in 2012.

You may remember Robichaux from the past few SETC Conventions, where he has taught master classes in Meisner technique and acting for the camera. He lives in Austin, TX, where he teaches at St. Edwards University and at The Robichaux Studio. He also acts for theatre, film and television. Last fall, he won the Austin Critics' Table Award for Outstanding Actor in a Leading Role for his performance in the world premiere of David Chamber's new translation of The Imaginary Invalid at the Mary Moody Northern Theatre.

The topic of his SETC address, Robichaux says, will be the importance of teachers: "Teachers in my life, teachers in the room, what we owe our teachers."

Born to a teenaged mother, Robichaux grew up poor in rural Texas. He credits teachers with opening doors that allowed him to become the success he is today. It started with his fourth grade teacher, Mrs. Fleck, who recognized a speech impediment – Robichaux had trouble saying the S, R and L sounds – and kept him inside at recess for speech drills.

"A teacher can literally change the course of who you are, who you'll be, the job you're capable of," he says. "Today, I fly to universities all over the country to SPEAK. I get hired to speak now."

And, Robichaux adds, "I have a long list of Mrs. Flecks in my life." In high school, it was one of them who set Robichaux on the course of becoming an actor. Cast in his first full-length play ever as a high school freshman, he won a "best acting award" and the judge, a professor at Southern Methodist University, told his teacher, Mr. Landrum: "Richard is special." Landrum got Robichaux an audition at the School for the Performing Arts in Houston and even drove him there for the audition. Robichaux was (Continued on Page 2)
Four Key Trends that Fundraisers and Theatres Should Embrace

While SETC doesn’t rely on fundraising to survive, I try to stay current on trends and crossover concepts that help me in my role as executive director. At a recent conference exploring “The New Face of Philanthropy,” I got even more ideas and facts than I anticipated. Whether you are a theatre manager, marketing or development professional, artistic director or academian, I hope the following information from that conference will give you some valuable insights.

Jocelyn Harmon, the director of nonprofit services for Care2, the largest online community of people making a difference, and a well-known blogger at Marketing for Nonprofits, presented the keynote address. You can check out her blog at www.marketingfornonprofits.org.

Jocelyn shared four key trends that should receive attention from fundraisers. As you review her recommendations, you will see that these trends are also important to others not in philanthropy. In fact, I would suggest that it is critical for all of us in the entertainment field to pay attention to these trends.

**TREND 1: CHANGING DEMOGRAPHICS**

According to a recent report by The Center on Philanthropy at Indiana University in *Giving USA*:

- Women now control 51.3 percent of the wealth. In addition, women give more than men at all income levels but one.
- By 2042, the majority of residents in the U.S. will be people of color.


**TREND 2: STRATEGIC USE OF TECHNOLOGY**

- **Use technology to reach targeted demographics!** The same old techniques don’t work for all ages.
  - Millennials (those born from roughly 1981-2000) are techies who do not want to kill trees. Identifying channels and language to reach this segment of the population is vital.
  - Where to find them: Social networks. Go where they are hanging out and let them drive traffic back to you.
  - How to reach them: Mobilize your website, and be sure to create a version that will work on cellphones.
  - How to connect to them: Learn to write for websites. Use concise blocks of text and fewer words.
  - Baby Boomers (born 1946-1964) still want to read hard copy.
  - Generation Xers (born 1965-1980) are somewhere in-between.

- **Add online fundraising to your donation options.**

Make the process of giving online structured and easy. Use an outside company that can interface expertly with your website to track the giving. SETC is working on this issue now, after we had an instance recently where an online contributor wanted to give to a particular scholarship fund. Our current payment portal doesn’t allow contributors to choose a specific scholarship for their donation. Donors can only give to the SETC Endowment, which funds our many diverse scholarship funds. We’re currently researching a seamless option for our constituents.

Other recommendations from Harmon: Provide an instant electronic response to each donation. Follow up with a personal thank you. Don’t be afraid to use the word, DONATE! Get it on your website, and make it easy to find. For example, we bury SETC’s donation option under the button GET INVOLVED. One really has to dig or accidentally discover that we accept donations for our scholarships. We’re looking at how we can increase the visibility.

**TREND 3: SOCIAL GIVING**

When is the last time you received an e-mail asking you to donate to a friend’s run, walk or another event that he or she is participating in? Just as individuals raise money through e-mail and Facebook invitations, nonprofit organizations can, too. This is not a recommendation that will work for SETC, but we are using similar social media tools to invite T-shirt design submissions for our upcoming convention.

**TREND 4: PERSONALIZED GIVING**

Personalization is really the “me” factor, enabling you to reach people on an individual level. (Did you know that Nike now customizes athletic shoes?)

Some ways to tap into this:

- Recognize that restricted giving is growing popular. Donors want to choose how their money is used, and they want accountability.
- Care2 Make a Difference encourages comments on its site by giving points for posts. Folks then redeem their points for aid to causes of their choosing.
- Global giving attracts individuals and organizations. Check out [www.oxfamamericaunwrapped.com/home.php](http://www.oxfamamericaunwrapped.com/home.php) for a great example of connecting people to people on a global scale. How might we adjust the concept to our theatres?
- Try incorporating a sense of humor into your fundraising. When you visit [www.oxfamamericaunwrapped.com/animal-gifts.html](http://www.oxfamamericaunwrapped.com/animal-gifts.html), you’ll get the idea.
- Celebrity sponsors continue to be effective, providing a connection point for donors.

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**Robichaux**  
(Continued from Page 1) accepted and began studies to become an actor. Robichaux went on to earn an MFA in acting from Rutgers University. Over the years since then, he has stayed busy as both an actor and a teacher.

In addition to working in film, TV and regional and off-Broadway theatre, Robichaux also has acted in national commercials for, among others, McDonald’s Corp. and General Mills. You may recall a TV commercial where a man had to eat many bowls of corn flakes to equal the nutrition in a bowl of Total? That was Robichaux spooning in the cereal.

He also has been a teaching artist at a number of schools, including the Juilliard School, Yale School of Drama, New York Conservatory for Dramatic Arts and Pacific Conservatory of the Performing Arts, and he frequently presents master classes.

Robichaux is a big believer in the value of theatre training, which he says also provides important preparation for acting in films.

“I think the best film actors are theatre actors,” he says. “All the great actors now – all of them have some foothold in theatre.”

**RICHARD ROBICHAUX CREDITS INCLUDE:**

**Regional Theatre:** Shakespeare Theatre (Washington, DC), Yale Repertory Theatre, Mark Taper Forum, Syracuse Stage

**Off-Broadway:** The Complete Works of William Shakespeare Abridged

**Television:** Ritchie on ABC’s spring 2011 sitcom, Better Off Ted, plus other leading, guest-starring, and recurring roles on ABC, NBC, CBS, Showtime and Comedy Central
Teachers: Encourage a Young Playwright!

Use the SETC High School Playwriting Contest in Your Curriculum

What is more rewarding to an educator than mentoring a promising young writer? And is there anything more inspiring to a young playwright than seeing their characters live onstage? Educators, if you have gifted playwrights in your midst, please encourage them to submit their work in the SETC High School Play Contest.

There is no entry fee this year, and the potential rewards for the winner are significant. The winning playwright receives a $250 prize and a staged reading at the SETC Convention, plus travel, lodging and attendance at the convention and awards banquet as SETC’s guest. In addition, the winning playwright receives feedback about his or her play from nurturing theatre professionals. The submission window (see box above) allows teachers and playwrights ample time to develop new work.

Not sure how to incorporate the contest into your curriculum? See the story below for how one teacher uses the contest in his classroom.

TEACHER PERSPECTIVE: Contests Helpful in Teaching Playwriting

Three of the last four winners of the SETC High School New Play Award – Elizabeth Reichsmann, Jonathan van Gils and Jared Elinger – had one major thing in common: They all were students of Bill Leavengood at Shorecrest Preparatory School in St. Petersburg, FL.

Leavengood teaches playwriting and screenwriting in a year-long elective course, which students may take all four years of their high school careers if they choose. The class is rigorous.

“Students in my class must write at least two one-act plays each year (and usually rewrite them at least twice) and we enter them in many contests, which I think are worthwhile (like SETC),” Leavengood says. “I am leery of lesser-known organizations who charge fees to read short plays and offer little compensation to the students even if they are selected.”

An alumnus of Circle Repertory in New York, Leavengood is a working playwright himself. He has seen his own plays produced off-Broadway and regionally and was a two-time Eugene O’Neill Playwright at the National Theatre Conference.

To be successful, he says student playwrights should:

• be passionate about writing.
• write about what matters to them and about what they know.
• devote time to honing the script.
• keep it simple.

Leavengood notes: “My playwrights are encouraged to write short plays with only two characters and one setting in real time so that they really do write ‘plays’ and not TV shows.”

STUDENT PERSPECTIVE: Competition Provides Incentive to Write

Nick Mecikalski, who won this year’s SETC High School New Play Award with “Eisegesis,” learned about the contest from Dwayne Craft, his drama teacher at Bob Jones High School in Alabama.

During summer 2010, Nick spent several weeks on the play, his first attempt at writing drama. He polished it after school began.

“This contest was always in the back of my mind as I was writing the play, and the possibility of winning $250 and a free trip to SETC – as unlikely as that may have sounded to me at the time – was a sort of incentive to keep writing and finish my play,” Nick says.

At the SETC Convention, he especially enjoyed the staged reading and seeing actors bring his words to life. “It’s an extraor-

Professionals: Refueling Is Critical

In 2002, Dan Sullivan, head of the National Critics Institute at the O’Neill Theater Center in Waterford, CT, offered me a challenge – to join other critics at the O’Neill, not in my usual role as facilitator, but as a student. I would live in the dorms, write under strict journalistic deadlines, and learn from masters of criticism such as Michael Feingold and Linda Winer.

I had spent years teaching student critics at regional critics institutes held all over the country by the Kennedy Center, so this was not my usual role.

I accepted the challenge, and it was one of the best decisions I’ve ever made. Admittedly, this “boot camp for critics” was exhausting, frustrating and taxing, but after two weeks and over 15 reviews, I was a better writer and thinker – and because of it, a much better educator.

Each July since 2002, I have spent at least two weeks at the O’Neill. Now I help to administer the critics program. To be there, I take a bit of a financial loss. The cost of flying there and renting a car is more than I am paid, but it’s worth it.

I need the “refueling” that comes from working around professionals who lead very different lives than me. Playwrights are practicing their craft at the O’Neill during the time I am there for the critics institute and, as a playwright myself, I benefit from hearing their new voices. I find they have more diverse perspectives than I encounter the rest of the year. Sharing experiences with these playwrights through conversation over a drink is often inspiring. Even though I am not invited to the O’Neill as a writer, I write along with the playwrights, and each summer, I turn out a new work.

Professional development, wherever we may find it – at a festival, a conference or a workshop – is a gift, one that will surely benefit our students, but just as importantly, one that we can use consistently to rebuild ourselves.
**Design the 2012 SETC T-Shirt ... And Win Free Registration!**

What is your vision of SETC? Could you create a T-shirt design that expresses that vision? Then we invite you to enter SETC's T-Shirt Logo Design Competition. We are seeking talented artists to submit designs creating a fresh new look for the 63rd annual convention T-shirt.

The winner will:
- have his/her creation recognized as the 2012 convention's official T-shirt design, which will be printed on SETC T-shirts available at the convention.
- receive FREE registration for the 2012 SETC Convention.

The goal of the competition is to inspire SETC's artists to express and showcase their creative talents above and beyond the stage. The competition opens September 15. Show us what you've got!

Details and submission rules: [www.setc.org](http://www.setc.org)

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** Teachers: Do You Know a Student Who Should Receive a KEAP Award?**

The *Keynote Emerging Artists of Promise (KEAP) Award* is presented annually to high school students who show promise in theatre and would benefit from receiving a grant to attend the SETC Convention. Nomination deadline: Jan. 15, 2012. More info: [www.setc.org/theatre/keynote-emerging-artists-of-promise-keap-award](http://www.setc.org/theatre/keynote-emerging-artists-of-promise-keap-award)
STATE CONVENTION AND AUDITIONS SCHEDULE

ALABAMA
Community Theatre Festival and College/University Event:
Jacksonville State University
Jacksonville, AL
High School Festival: University of North Alabama
Florence, AL
Dec. 2-3, 2011
Auditions Coordinator:
Elen Peck
Jacksonville State University
Jacksonville, AL
W: 256-782-5781
E-mail: epeck@jsu.edu
SETC State Representative:
Michael Howley
Alabama State University
Montgomery, AL
W: 334-229-4278
E-mail: mhowley@alsasu.edu

GEORGIA
Convention/Auditions:
Georgia Southern University
Statesboro, GA
Auditions Coordinator:
Steven Graver
Columbus State University
W: 706-507-8408
E-mail: graver_steven@ColumbusState.edu
SETC State Representative:
Dean Slusser
Camden County High School
Kingsland, GA
W: 912-739-7463
E-mail: dslusser@camden.k12.ga.us

KENTUCKY
Convention/Auditions:
Glema Mahr Center for the Arts
Madisonville, KY
Convention: Nov. 11-13, 2011
Auditions: Nov. 12-13, 2011
Auditions Coordinator:
Jeremy Kisling
Lexington Children’s Theatre
Lexington, KY
W: 859-254-4546 x226
E-mail: jkisling@lctonstage.org

MISSISSIPPI
Convention:
Gulfport, MS
Auditions:
Jackson, MS
Dec. 3-4, 2011
Auditions Coordinator:
Joe Frost
Belhaven University
Jackson, MS
W: 601-974-6148
E-mail: jfrost@belhaven.edu
SETC State Representative:
Darren Michael
Austin Peay State University
Clarksville, TN
W: 931-221-6297
E-mail: michaelmd@apsu.edu

NORTH CAROLINA
Convention/Auditions:
Greensboro College
Greensboro, NC
Convention: Nov. 17-19, 2011
Auditions: Nov. 17-18, 2011
Auditions Coordinator/
SETC State Representative:
David Schram
Greensboro College
Greensboro, NC
W: 336-272-7102 x243
E-mail: schramd@greensboro.edu

SOUTH CAROLINA
Convention:
Winthrop University
Rock Hill, SC
Convention: Nov. 11-13, 2011
Auditions:
Trustus Theatre
Columbia, SC
Auditions: Oct. 29, 2011
Auditions Coordinator:
Dale Savidge
North Greenville University
Tigerville, SC
W: 864-977-2081
E-mail: dsavidge@ngu.edu
SETC State Representative:
Leslie Dellinger
Lexington High School
Lexington, SC
H: 803-957-9863
E-mail: lgdellinger@aol.com

TENNESSEE
Convention/Auditions:
Renaissance Center
Dickson, TN
Auditions: Oct. 22-23, 2011
Auditions Coordinator:
Meleia Lewis
Dyersburg State Community College
Dyersburg, TN
W: 731-286-3261
E-mail: mlewis@dscc.edu
SETC State Representative:
Mike Hudson
Manassas, VA
W: 540-710-0419
E-mail: mike.hudson@fcps.edu

Do You Want to Audition ... But You Live or Go to School Outside the Southeast?
If you are located outside SETC’s 10-state region and wish to audition, check the chart below for your audition location. The state where you go to school (students) or reside (non-students) determines your audition site.

Audition Site  Out-of-Region States Auditioning at This Site
Kentucky  Illinois, Indiana, Michigan, Wisconsin
Mississippi  Arizona, Arkansas, Louisiana, Oklahoma, New Mexico, Texas
Virginia  Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Rhode Island, Vermont
West Virginia  Ohio, Pennsylvania

More info:
www.setc.org/theatre/professional/setc-screenings
Young Professionals Reflect on the Power of SETC Scholarships

Two recipients of SETC graduate school scholarships share how the awards connected them to opportunity.

Sam Sparks

2007 and 2008 Recipient, Leighton M. Ballew Award

What did your SETC scholarships enable you to do?
Through the support of SETC, I was able to earn an MFA in directing from the University of Houston, studying with Jack Young, Robert Shimko and Kevin Rigdon. In addition to the degree and the mentoring I received, I was able to live and experience theatre in one of the nation's largest cities and have access to all of the culture and arts that Houston has to offer.

What are you doing now and how did your SETC scholarships help?
Currently, I work as a freelance director and scenic designer. The Ballew Award provided money so that in graduate school I could focus strictly on becoming a better director without having to take a part-time job. Having been active in SETC for several years prior, it meant a great deal to have the financial backing as well as support from my SETC colleagues.

Anything else you would add about SETC's scholarships?
The SETC scholarships are one of the most concrete ways in which the organization can support an artist's education. If someone is in need of money for school and meets the requirements, they should apply. If someone wants to support an artist in a real and concrete way, they should donate to the SETC Endowment for a specific scholarship. This money really does make a difference in a student's life and future.

Katie McHugh

2008 Recipient, Robert Porterfield Award
2009 and 2010 Recipient, Leighton M. Ballew Award

What did your SETC scholarships enable you to do?
I was able to attend graduate school at The New School for Drama in New York for three years. Each year the scholarships from SETC allowed me to live and work as an artist and grad student in the theatrical hub of America, NYC. The scholarships also provided me the means to be able to teach each summer and winter break…. I was also able to work on outside-of-school theatre projects while attending grad school. These endeavors led me to a successful transition from school to industry this spring.

What are you doing now?
I graduated with my MFA in directing from The New School for Drama in May 2011 and am currently residing in New York. I am starting a theatre company called Lonely Child with a group of aerialists and actors who specialize in working with aerial silks and acrobatics. I am a co-founder and teaching artist of the Teen Shakespeare Conservatory (we were just featured in Backstage Magazine, and have just completed our 5th annual Acting Shakespeare, Summer Teen Intensive). I am also working on a one-woman show called Allie Oops for the Emerging Artists Theater Festival, and ... collaborating with a French film director on a Parisian screenplay that has been picked up by a French producer.

Anything else you would add about SETC's scholarships?
These scholarships are designed to inspire and encourage emerging artists. Each time I reapplied for the Ballew directing scholarship, I revisited my goals as a theatre professional and was able to see my progress and expansion as an artist. Both the process and the receipt of the SETC scholarships has been an honor and a great experience.

SETC OFFERS SCHOLARSHIPS, AWARDS

Need Money to Attend Undergraduate School?

Each year SETC accepts applications from high school students for the following scholarships and awards:

✔ SETC Secondary School Scholarship
  $2,100 to a high school student upon entering a college or university in the SETC region to major in theatre.
  Deadline: January 15, 2012

✔ Polly Holliday Award
  $1,000 to a student entering undergraduate school to study theatre.
  Deadline: January 21, 2012

More Info on Undergraduate Scholarships: www.setc.org/theatre/undergraduate-studies-scholarships-a-awards

Need Money to Attend Graduate School?

Each year SETC accepts applications for the following scholarships and awards, which are given to qualified students pursuing master's degrees:

✔ Leighton M. Ballew Award
  $3,300 to a student pursuing a graduate degree in directing.
  Deadline: January 15, 2012

✔ Denise Halbach Award
  New award this year!
  $2,000 to a student pursuing a graduate degree in acting or musical theatre.
  Deadline: January 15, 2012

✔ Robert Porterfield Award
  $3,400 to a student pursuing a graduate degree in costume design and/or technology.
  Deadline: January 15, 2012

✔ Marian A. Smith Award
  $2,300 to a student pursuing a graduate degree in acting or musical theatre.
  Deadline: January 21, 2012

✔ William E. Wilson Award
  $6,500 to a high school educator pursuing a graduate degree in theatre or speech and theatre.
  Deadline: January 15, 2012

More info on Graduate Scholarships: www.setc.org/theatre/graduate-studies-scholarships-a-awards

New 2011 Secondary Scholarship Winner Named

Arya Hudgins (left), a graduate of Mathews High School in Virginia who is currently attending Rappahannock Community College, is the new recipient of the $2,100 SETC Secondary School Scholarship. The previously announced winner was unable to accept because she decided to attend a school outside the SETC region.
Inexpensive App Helps Actors, Directors, Playwrights

Get offbook fast is the marketing cry of a new theatre service, the Scene Partner app, which operates on iPhone, iPad and iPod Touch. An app, I'm sure you know, is an add-on to cell phones which performs functions not related to phone calls. With Scene Partner, actors can download scripts and use their iPhones to cue lines, listen to an entire play, take rehearsal notes and more.

Scene Partner also has features for directors and playwrights. For example, a director can be sure everyone is using the same script and quickly supply sides for actors to learn scenes before auditions. Playwrights can upload the text of a new play and play it back in full voice through the features of Acapela, a text-to-voice program. Scene Partner can make notes and revisions a snap. Both directors and playwrights will love the program's library features.

J. Kevin Smith, a North Carolina-bred actor who graduated from Catawba College in Salisbury, NC, in 1982, developed Scene Partner with the accumulated wisdom of 30 years as an actor. He also enjoyed a dynamic career in marketing, management and consulting.

While at Catawba, Smith attended SETC Auditions and won a summer theatre gig which continued the following summer. He didn't audition at SETC again because his first summer experiences opened new opportunities in subsequent summers.

Smith was in the Exhibit Hall at the 2011 SETC Convention in Atlanta, representing his company, www.mytheaterapps.com. There's also a direct link to Scene Partner at www.scenepartnerapp.com.

Luckily, Scene Partner is not expensive. It's $4.99 at http://itunes.com/apps/scenepartner. Once the app is active, script downloads are $1.99 each. A more basic version, Scene Partner Lite is free. Two voices, male and female, come loaded on your app; 17 additional specialized voices are available for $1.99 each.

For the free version that includes the Cast, Listen and Record features go to http://itunes.com/apps/scenepartnerlite.

For the time being, this app works only on iPhone, iPad and iPod Touch. Smith says his company will soon begin developing the app for other platforms.

Go to the handy 14-minute tutorial on YouTube for more details about the Scene Partner program: http://www.youtube.com/watch?v=pF9IU9dTfX8.

Don Wolfe can be reached at wolfe@wfu.edu.

PROFESSIONAL PULSE

News Digest for Theatre Professionals

Have You Gotten a Dose of ‘Youth’ Today?

Author and arts consultant Barry Hessin, writing in Barry’s Blog, predicts that research over the next 50 years will prove the role of the arts in keeping people young: “The arts are, for our psyches and mental health, like the anti-oxidants that track down and destroy the free radicals that roam our bodies destroying cells; the very force that can keep us young in thought by challenging our beliefs. … A daily dose of the arts may be as good for you as the daily handful of vitamin supplements.” http://blog.westaf.org/2011/07/ah-but-i-was-so-much-older-then-im.html

Reaching Young Audiences: $5 Tickets

Two theatre professors at Belmont University in Tennessee have formed the Five Dollar Recession Theater Company, which they hope will attract a new generation of theatre-goers. http://belmontvision.com/?p=4468
DON’T MISS SETC’S FALL EVENTS IN ATLANTA
Hotel Accommodations & Callback Headquarters
Hilton Atlanta Airport, 1031 Virginia Ave., Atlanta, GA 30354; 404-767-9000

SETC COMMITTEE MEETINGS
Friday and Saturday, September 9-10, 2011
NEW THIS YEAR:
SETC Leadership Dynamics Workshops, 6:30 - 9:30 p.m., Friday, Sept. 10
For Board members, committee chairs and interested committee members

EXECUTIVE COMMITTEE/BOARD OF DIRECTORS MEETINGS
Saturday, September 10, 2011
ExCom Meeting: 9 a.m. - 3:30 p.m.
Board Meeting: 4:15 - 5:30 p.m.
SETC members are invited to attend ExCom and Board meetings.
Board members are expected and encouraged to attend these meetings.

FALL GRADUATE SCHOOL AUDITIONS
Saturday, September 10, 2011
Who should attend? Actors seeking Fall 2012 grad school admission who would like to connect early with school representatives from theatre graduate programs.

SCHOOLS ATTENDING (as of September 1, 2011)
Catholic University of America
Louisiana Tech University
Mississippi University for Women/Accademia Dell’Arte
New York Conservatory for Dramatic Arts
Savannah College of Art and Design
Stella Adler Studio of Acting
University of Alabama
University of Central Florida
University of Georgia
University of North Carolina at Greensboro
West Virginia University

WANT TO WALK-IN?
Registration closed August 31. However, walk-ins may be accepted at the auditions if spaces are available. Please contact Claire Wisniewski at claire@setc.org for walk-in availability and application instructions.

FALL PROFESSIONAL AUDITIONS
Sunday and Monday, September 11-12, 2011
Walk-ins accepted Monday, September 12; see walk-in details, Page 1

ARTS opportunities
Applications are being accepted through October 1 for the Paul Green Foundation’s Paul Green Playwrights Fellowship. Professional 501(c)(3) indoor or outdoor theatre companies from the 10 SETC states that meet certain criteria are eligible to apply for the $4,000 grant, designed to nurture playwrights. More info: www.paulgreen.org/newplay/index.html.

Where to Send News
SETC News is published bimonthly for the Southeastern Theatre Conference. Deadline for the next issue is October 10. Please send news items to: Deanna Thompson, Editor Phone: 336-292-6041 E-mail: deanna@setc.org or to: Southeastern Theatre Conference 1175 Revolution Mill Drive, Suite 14 Greensboro, NC 27405 Phone: 336-272-3645 E-mail: info@setc.org Web site: www.setc.org

BOOKS in the news
Daniel Banks, an SETC keynote speaker in 2008, is the editor of a new anthology, Say Word! Voices from Hip Hop Theater. The anthology includes eight works by leading hip hop artists on contemporary topics. Banks is a frequent presenter on hip hop theater and also created and directed the Hip Hop Theatre Initiative. He is cofounder of DNAWORKS, an arts and service organization dedicated to fostering artistic expression and dialogue. Pages: 400. Price: $95; Cloth, $40; Paperback. Publisher: University of Michigan Press. More info: www.press.umich.edu/titleDetailDesc.do?id=322638.