2015 FALL PROFESSIONAL AUDITIONS • SEPT. 12 - 14 • ATLANTA, GA

Find Next Season’s Roles at Fall Auditions

Invest $35 in your career and get:
- An audition in front of 30-plus professional companies
- Saturday night social with pro reps

Invest another $110 and also get:
- One night’s lodging at the new auditions site: Crowne Plaza Hotel
- Shuttle from airport to hotel
- Free Internet

Act by July 15 for these rates
Cost goes up $10 on July 16

REGISTER ONLINE:
www.setc.org/fall-professional

Sing, play a ukulele, yodel, do a monologue?
The Stage Is Yours: 7 - 9 p.m., Sat., Sept. 12

Don’t miss our annual Fall Auditions social event! Mix, mingle and, if you like, perform on stage before fellow auditionees and company reps.

Don’t want to do anything but socialize? Join us for the fun! Cash bar.

Registration: www.setc.org/fall-professional
2nd Annual LiNK Connects Graduate Schools and Potential Graduate Students

Sign-up begins for 2015 event
Registration for LiNK opens July 1 for schools and Aug. 17 for individuals.
Details: www.setc.org/link15

LiNK is a weekend-long event that allows prospective graduate students to connect, in one place, with numerous graduate level theatre programs in acting, directing, design, technology, stage management and arts administration.

What do college reps who attended last year say about the event?
“Centrally located, easy to get to (and cheap!) makes this the go-to event for potential students. It was a fantastic first year!” - Ivan Ingermann, Associate Professor, University of Georgia

“LiNK was a great opportunity for Iowa to meet with students from not only the Southeast, but from many places around the country. It was great to be able to get serious candidates visiting campus in December – well before the typical recruiting season.” - R. Eric Stone, Head of Design, University of Iowa

“LiNK proved to be a very useful tool for students as well as for the schools involved. We will definitely be attending future reviews.” - Jon Savage, Design & Production Program Head, Boston University

“LiNK was easy, inexpensive and a great way to meet candidates and faculty early.” - Brad Steinmetz, Scenery and Property Design, Ohio State University

What do students who attended last year say about the event?
“I truly appreciate that this experience was focused on me as a potential student. It was more comfortable ‘selling’ myself in this fast-paced but relaxed environment.” - Jeffrey Harwood

“I love how organized everything was and how friendly all of the staff was, both with SETC and USITT.” - Amber Broom

“Getting to speak with so many schools in one place is an invaluable opportunity.” - Anonymous student

“I enjoyed having the direct face-to-face time to pitch yourself to these programs and having them listen to you and ask questions on neutral ground.” - Anonymous student

More info: www.setc.org/link15
Hiring through SETC: Cortland Repertory Theatre

‘I’ve been attending the SETC Convention since 2009, primarily for the auditions to cast our summer season. In general, the quality of the auditionees is higher at SETC than at other conferences we attend because of SETC’s screening process.’

- Kerby Thompson, Producing Artistic Director

SETC recently caught up with Kerby Thompson, producing artistic director at Cortland Repertory Theatre in Cortland, NY.

Tell us about your theatre.
Cortland Repertory Theatre’s mission is “to offer Central New York residents and visitors of all ages an opportunity to experience, at an accessible price, the range and scope of excellent professional theatre.” Our theatre was founded in 1972 as a summer theatre. We soon will be adding a winter season in a second location.

What types of shows do you produce?
We produce six shows – three plays and three musicals – each year in our summer theatre, which has 250 seats and a three-quarter thrust stage, located in a national historic pavilion on the grounds of a park. Plays typically are a comedy/farce, a mystery (Sherlock Holmes or Agatha Christie), and a “wild card.” Musicals usually are two “big/popular” musicals and one jukebox show or revue.

Tell us about your recent expansion.
We’ve just completed a five-year capital campaign, converting an old bowling alley into a winter performance space: a black box theatre, which can hold up to 300 people. This location will offer winter youth programs and classes, along with a small mainstage season: four, small-cast productions in the “classics/drama/Shakespeare” vein.

How does SETC assist you in your operations as a theatre?
The auditions! SETC auditions are very helpful because of the organization’s screening process. We know that the people we will be seeing are either working professionals or have auditioned at least once before for SETC and have made it through the screening process. We have had a great deal of success finding performing interns and “actors of a certain age” (character roles) for our company at SETC’s Professional Auditions.

More info: www.cortlandrep.org
PROFESSIONAL ARTIST SPOTLIGHT

Getting a Job through SETC: Jason Kraack

Jason Kraack got his professional start nearly 20 years ago through SETC. Since then, he has worked at regional theatres, in theme parks and on national tours.

What type of shows do you like to do most?
Musicals of any kind. That is both a business decision and an artistic decision. I’ve always loved musicals – and I’m a singer first – but many more professional opportunities exist for musical theatre performers.

How long have you been involved with SETC?
For 20-plus years. My first auditions were for colleges when I was a high school student.

How has SETC assisted you as a theatre professional?
I got my first professional job in 1997 at the SETC Professional Auditions in Miami. Missoula Children’s Theatre (Montana) saw me audition there and hired me as a touring actor/director. The year I spent with MCT, I was told that I was in the top 1 percent of all actors. They said only 10 percent of actors get paid for their work, and of that group only 10 percent make enough to live for a whole year. I took that as a challenge and have continued that success for more than two decades. I could not have begun that track without SETC giving me the opportunity to meet those crazy guys from Montana.

Where have you worked? Do you always work as a professional?
As a proud member of Actor’s Equity, I only work as a professional. I performed at Disney World for three years (a job I got through SETC Auditions in 2002). I left that in 2005 to join the Broadway national tour of Les Miserables. Since then, I have worked at a number of regional theatres, including Northshore Music Theatre (Massachusetts), Pioneer Theatre (Utah), Paramount Theatre (Illinois) and Triad Stage (North Carolina).

What’s next for you?
I’m writing a couple of shows right now, and later this summer I will travel to Florida to music direct a production of Junie B. Jones: The Musical. My six-year-old daughter could not be more excited! I also plan to audition at the SETC Convention in Greensboro next spring.

More info: www.jasonkraack.com
We’re Listening!
What Do Pro Companies Need or Want?

Ears at SETC are listening – not to eavesdrop or invade your space like Big Brother, but rather to make sure the organization is attuned to the evolving needs and desires of the professional theatrical community.

We’re finding solutions for challenges
My involvement with the SETC Professional Division was prompted by simple challenges that I was experiencing. After discussing these concerns with colleagues and sharing ideas among ourselves, we presented suggestions to SETC that we believed would make the audition process more productive and appealing from the company perspective. In sharing these ideas with the SETC staff and board, I found all of them to be not only open, but excited to evaluate and implement many of our suggestions. Simple, but necessary adjustments – such as “beverages and breaks” during the audition process – have already been implemented. A digital audition process for SETC is being developed and is now available in beta version. And much more is in the works.

SETC recognizes the need to be in close and direct communication with the professional community. Receptions, workshops, mixers, “meet and greet” events and other opportunities have been and are continuing to be developed to foster a productive dialogue.

Do you have suggestions?
Don’t wait. Feel free to share your ideas now. While we are open to criticism, we also value suggestions for solutions. Remember, SETC is a membership organization, which translates to: SETC is YOU!

If you have ideas you would like to share, contact April in the SETC Central Office at april@setc.org or me at matt@mattdavenportproductions.com. I will be happy to discuss your ideas with you or share your thoughts with SETC’s staff and board.
Getting to the Next Level: What Does a Community Theatre Need to Do?

I work with a very small community theatre that has had a roller coaster-like history. We’ve gone from having a permanent home that we rented, to losing that home in a fire, to renting a storefront, to renting space in a small community performance center that our city and arts council outfitted. Recently, we moved into yet another space (for various reasons, including audience growth and scheduling flexibility), and again are pondering our perennial question, “Now, what?”

We do good work. We have won some awards locally and regionally. And we continue to strive to improve our productions. We are making changes for the good and improving on our management of the theatre. I have noticed that other community theatres in my area are in a cycle similar to our theatre. They make improvements and then get “stuck.” One very fine, but small theatre just 10 miles away has lost its space and is seeking another. Another one a little farther away just found a new home in the last three to four years and is slowly making progress.

The question: How do we stay in a growth pattern?

I know there are many other theatres like us, looking for advice on how to grow and maintain quality work. How do small theatres like mine and other small community theatres get to the next level? How do other theatres grow to the point where they have their own buildings, increase their membership and have companies invest in them? How do we get to be like Venice Theatre in Florida or Theatre Charlotte in North Carolina?

Help us find answers

To answer some of these questions, I am proposing an event at the 2016 SETC Convention in Greensboro, NC. I would like to invite leaders from large and small community theatres alike to participate in a forum/panel discussion focused on growth. What can the larger, more successful theatres share about how they got to where they are today?

If you are interested in such a forum, please email me at ldsmith@comporium.net. I am looking for participants from community theatres of all sizes to come together and learn from each other.

More info: www.setc.org/community-theatre
Shows, Award Nominations, Workshops
How Will You Get Involved in Theatre for Youth?

The Theatre for Youth Division is looking forward to an exciting year ahead! How can you be a part of that? Here are three key ways:

• **Bring a show to the 2016 Theatre for Youth Festival in Greensboro**

  Each year we aim to find one professional theatre production, one college theatre production and one youth theatre production to present at the festival. Do you know of a theatre or school doing innovative work for young people? Please encourage them to apply by emailing Riley Braem at w.riley.braem@gmail.com and share the great work they are doing with young people in Greensboro!

• **Nominate an individual for SETC’s Sara Spencer Award**

  This award is given annually to an individual or organization for distinct achievement in the area of child drama. If you know of someone who is deserving of this award, please contact Jeremy Kisling at jkisling@lctonstage.org to make a nomination.

• **Propose a workshop for the 2016 SETC Convention, to be held March 2-6 in Greensboro, NC**

  Our division is already working to create a dynamic slate of workshops for SETC 2016 to engage and challenge what it means to create theatre with and for young people! If you have an idea for a workshop you would like to experience, please feel free to let us know. Or you can get more information and submit your workshop proposal online at www.setc.org/workshop-proposals.

If you produce, perform or just like to see theatre for youth, you can be part of our division. Play on and dream big!
Bring Your Students to Convention Even if You Don’t Bring a Play

Many of you are already making plans for your fall one-act competitions, which may lead to your school’s selection to represent your state at the annual SETC Convention. Remember that you can be part of SETC whether your show is selected to participate in the festival or not.

We encourage you to consider attending and bringing students to the SETC Convention, with or without a show. There are great opportunities for learning through workshops, keynote addresses, play festivals and just sharing of ideas over lunch or dinner. Encourage students to attend community theatre and youth festival productions. Show them how they can be involved with theatre for life.

What will students take away from the experience? Get the scoop below from one student who attended in 2015!

Lillian Kraack: 35 Callbacks ... and Inspiration!

Lillian Kraack attended the 2015 SETC Convention to audition for colleges and universities. Through a connection of her grandmother, Mary Kraack, she also was able to get an insider’s experience at the High School Theatre Festival. Carolyn Greer and her troupe from Owensboro, KY, took Lillian under their wings.

“SETC is a fantastic and exciting experience,” Lillian says. “I think every high school theatre student who wants to attend college for acting or musical theatre should attend this festival. It’s a great place to connect, meet people and get experience. I can’t wait to go back next year.”

6 Highlights of my 2015 SETC Convention Experience by Lillian Kraack

1. Seeing backstage at the one-act festival and helping load in the set.
2. Making new friends and meeting wonderful, crazy theatre people.
3. Auditioning for the Undergraduate School Auditions and getting 35 callbacks! I met so many people and discovered schools I never would’ve even known about otherwise. It really opened my eyes to all of the options available.
5. Seeing plays and enjoying all the fabulous talent that the Southeast has to offer.
6. Getting to explore the beautiful cities it’s hosted in each year!

More info: www.setc.org/high-school-theatre
Plan Now for Greensboro: Propose or Participate in a Workshop

It has been an exciting year for the College and University Division! We had fantastic sponsors for our reception from friends both old (Barbizon Lighting, represented by Esthere Strom) and new (Focal Press, represented by Stacey Walker) at the 2015 SETC Convention.

There truly was something for everyone in Chattanooga, from workshops and presentations to collaborations and partnerships with local theatres. Now it’s time to plan ahead for a great convention in Greensboro, NC, March 2-6, 2016.

How to propose a workshop
Have you submitted your workshop proposals yet? It’s easy to do. Simply point your browser to www.setc.org/workshop-proposals and follow the directions to complete the online proposal form. You will be notified via email about the status of your proposal in mid to late November.

Participants needed for panel on tenure and promotion
One of the big issues that has consistently come up is how we can support one another as we go through the tenure and promotion process. An excellent suggestion for a workshop next year (and perhaps one that can be an annual event) is a Tenure and Promotion Portfolio Review.

We are looking for tenured professors who would like to serve on the panel to offer support and advice to colleagues going through the process. We have acting, directing and management professors on board, but are looking for designers, technicians, choreographers, historians, playwrights and dramaturgs who would like to serve. If you are interested, email me at pcrook@latech.edu. Make sure to let me know your discipline.
MEMBERSHIP NEWS

New deadline for Ballew and Porterfield Scholarships for Graduate School: Sept. 15

Are you planning to pursue a graduate degree in directing or another area of theatre in 2016? Apply by Sept. 15 for your chance at receiving free money from SETC! Deadline for SETC’s Leighton M. Ballew Directing Scholarship, which provides $3,300 for graduate study in directing, or for the Robert Porterfield Graduate Scholarship, which provides $2,500 for graduate study in theatre, is now Sept. 15. Finalists for both scholarships will be interviewed at SETC’s LiNK event in Atlanta in November. More info on the scholarships: www.setc.org/graduate-studies-scholarships-a-awards-scholarships

College-University Directory Now in Production

Looking to publicize your theatre program? The SETC College, University & Training Program Directory, published annually in Southern Theatre magazine, is now accepting advertising for the 2016 edition. In addition, colleges and universities are being contacted to update their free listings in the directory. Please respond promptly with any changes. For more information on ads and listings, contact Claire at claire@setc.org

Seeking an undergraduate or graduate school? You’ll find information on all SETC member institutions in this directory, published annually in the Winter issue of Southern Theatre magazine. Watch for your issue in late fall.

ExCom Report

by Tiza Garland

The Executive Committee met in Greensboro, NC, on May 15 and 16, 2015. The following action was taken by the Board:

A motion was approved for a one-time exception of rule 4.17 for the 2015-2016 Secondary School Scholarship, allowing the winner to receive two awards. Due to a change in deadlines for awards and scholarships this year, an awardee was named the winner of two awards.

Full minutes are available on the SETC website at www.setc.org/leadership/minutes-archives.
2015 - 2016 SETC Calendar

Aug. 17, 2015
Student registration opens for LiNK: Your Connection to Advanced Theatre Degrees

Aug. 22, 2015
**Deadline:**
- Online submission of professional actor/dancer applications for Fall Professional Auditions
- For POSTMARK on applications by companies for Fall Professional Auditions

Aug. 28, 2015
**Deadline:** Hotel reservations for Fall Meetings and for Fall Professional Auditions

Sept. 11 – 12, 2015
Fall Board/Advisory Council Meetings, Greensboro, NC

Sept. 12 – 14, 2015
Fall Professional Auditions, Atlanta, GA

Sept. 15, 2015
**Deadline:**
- Leighton M. Ballew Award applications (Graduate Study in Directing)
- Robert Porterfield Award applications (Graduate Study)

Sept. 30, 2015
**Deadline:** Workshop proposals for 2016 SETC Convention

Sept. – Nov. 2015
**Deadline:** Applications for SETC Screenings for Spring Professional Auditions (dates vary by state).
See Page 5 for list; or check with your state coordinator, your college or university theatre department; or visit [www.setc.org/setc-screenings](http://www.setc.org/setc-screenings)

Oct. 15, 2015
2016 SETC Convention registration opens

Nov. 1, 2015
**Deadline:** Insertion orders for convention program advertising

Nov. 9, 2015
2016 SETC Convention hotel reservations open: [www.setc.org/hotel-info](http://www.setc.org/hotel-info)

Nov. 13 – 15, 2015
LiNK: Your Connection to Advanced Theatre Degrees, Atlanta, GA

Nov. 15, 2015
**Deadline:** Fringe Festival applications

Nov. 21, 2015
**Deadline:** SETC Young Scholar Award entries

Dec. 15, 2015
**Deadline:** SETC Sara Spencer Award nominations

Dec. 18, 2015
**Deadline:**
- Early bird convention registration
- Early bird Commercial Exhibits and Education Expo reservations

Jan. 15, 2016
**Deadline:**
- Professional AUDITIONEE application/registration
- SETC Secondary School Scholarship (High School Students)
- Keynote Emerging Artist of Promise (KEAP) Award (High School Students)
- William E. Wilson Scholarship applications (High School Teachers)
- Denise Halbach Award applications (Graduate Study in Acting or Musical Theatre Performance)
- Tom Behm Award applications (Theatre for Youth)
- Convention program to printer; no changes after this date

Jan. 21, 2016
**Deadline:**
- Polly Holliday Award applications (High School Students)
- Marian A. Smith Award applications (Costume Design)

Jan. 22, 2016
**Deadline:** EMPLOYER registration for Spring Auditions and Theatre Job Fair

Jan. 28, 2016
**Deadline:**
- Refund requests – no refunds after this date
- Convention Commercial Exhibit space reservations
- Education Expo space reservations (Non-Commercial Exhibits)
- Online applications from auditionees for Graduate and Undergraduate Auditions/College Interviews
- Entries in Graduate and Undergraduate Design Competition (Scene, Costume, Lighting, Sound, Costume Crafts, Props Design/Construction)
- Convention advance registration (Individuals, students and seniors)
- Applications by college and university institutions and representatives for Graduate and Undergraduate Auditions/Interviews

**FULL FEES WILL BE CHARGED** to all applications postmarked after this date and on-site

Feb. 10 – 17, 2016
**Deadline:** Convention hotel reservations (check with hotel for details)

March 2 – 6, 2016
**67th Annual SETC Convention, Greensboro, NC**
Meet Kim Doty, SETC’s Communications Specialist

If you have followed SETC on social media, perused a convention program or visited our website in the last six months, then you have seen some of the recent work of Kim Doty.

Doty joined SETC’s marketing and communications staff last November, after working in the marketing department at the regional theatre Triad Stage, where she designed playbills and other in-house marketing and communications materials. Doty also helped develop visual identities for the programs, events, website and social media of the North Carolina Theatre Conference.

She is originally from New Salisbury, IN, and earned a BA degree (English major, with a concentration in creative writing, a journalism certificate, and a studio art minor) from Indiana University in Bloomington.

What does your job at SETC entail?
My big projects include managing the content for SETC’s in-house publications: the convention program, newspaper and membership directory. I collect, edit and proofread the content and help coordinate the design, printing and mailing. I’m also responsible for updating the SETC website, proofreading SETC News and Southern Theatre, and managing SETC’s social media accounts.

What do you enjoy most about your job?
Managing SETC’s social media accounts has been really satisfying. It’s fun to see the stories and photos that people share about their SETC experiences. When students send excited tweets about their high school productions advancing to SETC, or when people post photos of themselves posing with keynote speakers who inspire them, I know I’m working for a worthwhile organization that changes people’s lives for the better. You can’t beat that feeling.

What do you like to do in your spare time?
I love to read fiction, cook new foods, take road trips with my boyfriend Brandon, and play fetch with our very dog-like cat, Mr. Kite.

Reach SETC Members via Southern Theatre Magazine

SETC is now booking ads for the 2016 volume of Southern Theatre, our quarterly magazine which circulates to over 4,000 individuals and organizations. For more information or to place an ad, visit www.setc.org/advertising or email Rachel at rachel@setc.org. For details on listings and advertising in SETC’s College & University Directory, see Page 10 of this newsletter.
Email Etiquette: Simple Steps to Avoid Misunderstandings

Most of us depend on email for communication, both personally and professionally. In my new role as SETC President, I find I am emailing more than ever before. While it can be a huge time-saver, email also can lead to miscommunication. Here are some tips for avoiding email misunderstandings in our fast-moving, 21st-century world.

Sent does not mean received
Just because you sent an email does not mean it has been received. It is curious that many people believe sending an email completes their part of the communication process. If you are stranded on a desert island, it doesn't matter how many times you scream for help if no one responds. Until the recipient acknowledges receipt, the sender’s task is not complete. If need be, follow up with a text or phone call.

Got it, thanks
Take the time to respond and let the sender know you received the email. At a time when people are changing email addresses – and as filters for institutions get increasingly more strict – what was once a permissible email address might now be filtered as spam. If you don’t respond, we don’t know if you received the message.

Read it as if they were smiling when they wrote it
In the heat of a busy day, when it seems as if everyone needs something from you, it is easy to interpret an email as abrasive. Most people read an email based on the mood they are in at the moment, not necessarily with the intended mood of the sender. Rather than reading an email as if the person meant to be aggressive or sarcastic, try reading it as if they were smiling when they wrote it. There will be times when someone really did mean to be abrasive, but even in those instances, it may be best to think of them as smiling!

Brevity is the soul of text
As our mode of communication shifts from email to texting, the look of email is changing. There was a time when email was written with a sense of formality. You used proper forms of address, led with a pleasant opening statement, and at the end of the message you signed off with “Sincerely” or some other cheerful or business-like closing. Because many people now use their phones to send and receive email messages, they often respond to email in the same way they would respond to a text. The response is more casual, and the messages are much shorter. If you are surprised at the brief email you received in response to a well-constructed and thoughtful email, consider that the other person may be responding from a phone.

Email allows us to communicate quickly, but it has its limitations. When in doubt, you may need to revert to a 19th-century device and actually talk to the person on a phone!
‘I’ve joined or agreed to chair an SETC Committee. Now, what?’

Each year, SETC welcomes new leadership as members and chairs of committees change. Here’s our Top 5 list of what new leaders need to do:

1. Attend meetings and meet your new colleagues.
2. Share your ideas and energy! (This goes for all members.)
3. Get better acquainted with SETC by reading our Articles of Incorporation. Click here to view online.
4. Check out your committee’s manual by clicking here to view online. If you are a committee member, read the manual and ask questions. If you’re the chair of a committee, see below for more tips.
5. Have fun! You are part of the nation’s largest theatre organization, connecting people in theatre to opportunities.

Committee Chairs: Manual? What manual?

The first question that new committee chairs ask typically is: What am I supposed to do? Start by reading the committee’s manual. It’s your primary resource. The manual is a compilation of responsibilities, suggestions, processes for completing tasks, timelines and SETC guidelines created by past leaders. Once you have that down, ask more questions and dig in.

As a chair, you will be asked to update or revise your manual periodically by me, or someone else in the role of VP of Administration. What might seem at first glance to be a mundane request is actually one of the most important elements in the administration of our organization. This information must be updated and as complete as possible to guide newly appointed committee chairs and committee members (like you!) through the leadership change/transition process.

Call for 2015 Manuals

Every committee and interest group needs to review and update its manual prior to the SETC Convention in March 2016. The updated/revised manuals should be sent to the Vice President that your committee reports to. For guidance or questions, please contact the Vice President of Administration, Steve Bayless at bayless727@gmail.com.
We’re excited to return to the Joseph S. Koury Convention Center in Greensboro, NC, for the 67th Annual SETC Convention.

The Koury Center includes an on-site hotel: Sheraton Greensboro Hotel at Four Seasons. If you book a room there, you will have quick access to most convention events and workshops without leaving the building. There also are a number of overflow hotels within driving distance – and free parking is available at the Koury Center.

Last year we experimented with opening up hotel reservations closer to the dates of the convention than in years past. We found this was helpful because attendees had a better idea of when they would be arriving at the annual convention, what nights they actually needed rooms, and how many people they would have in a room. As a result, we are opening reservations in November – specifically on Nov. 9, 2015.

Here are a few additional things you will want to know:

• All reservations should be made directly with the convention hotels. You will find the hotel listings on the SETC website in October.

• Seven days prior to your arrival, the hotel will charge your credit card for the entire stay that you have booked. **Note to self:** If I have to cancel my room, I will do so more than seven days before my planned arrival date!

• There are payment options for groups. Ask your hotel for more details.

• Individuals willing to book and guarantee Wednesday, Thursday, Friday and Saturday night reservations should contact SETC’s Central Office before Oct. 30 at info@setc.org or 336-272-3645. You will be invited to pre-reserve the first week in November.

• Hiring theatres will have access to a special room block starting Nov. 9. Information will be sent directly to them in October.
Charlotte Educator Receives Tony Award

*by Bill Murray, Chair, High School Theatre Division*

It was exciting to hear that the Tony Awards would be recognizing the outstanding work of theatre educators in a new award category this year. It was even more exciting to learn that one of SETC’s past members, **Corey Mitchell** (right) would be the recipient of the first-ever Excellence in Theatre Education award.

Mitchell, a theatre educator at Northwest School of the Arts in Charlotte, NC, was one of more than 7,000 nominees for this award.

“Thank you for legitimizing us,” Mitchell said in his acceptance speech. “Theatre education matters. And art matters. And we thank you.”

Some of you may know Mitchell through SETC. His school has brought productions to the SETC High School Theatre Festival, and both Mitchell and his students volunteered with SETC at the Fall Professional Auditions when they were held in Charlotte from 2000 to 2009.

**PEOPLE ON THE MOVE**

**Ed Kelly** recently retired as theatre professor at Florida School of the Arts, after more than 30 years of teaching, directing and acting in college theatre. He received the Florida Theatre Conference’s Distinguished Career Award for Outstanding Contribution to Florida’s College and University Theatre in 2010. Kelly is a longtime SETC member.

**Tonya Hays** and members of her troupe at WINGS Performing Arts Center in Gulfport, MS, have been invited to present Hays’ World War I tribute play *Remembrance* at the Kennedy Center in Washington, DC, on Aug. 6, 2015. Hays won best director for the show at the 2015 Mississippi Theatre Association Community Theatre Festival. She is chair of SETC’s KEAP Committee.

**Alan Litsey** has been named Outstanding Educator of the Year and 2016 commencement speaker at Birmingham-Southern College. In presenting the award, Provost Michelle Behr noted Litsey’s ability to inspire students, his passion for and knowledge of his subject, and his willingness to be available outside of class. Litsey served two terms as SETC President.