FIND YOUR NEXT PROFESSIONAL ROLE!

24 Theatres Looking to Hire

800 Lead, Character, Supporting and Ensemble Roles Available for Actors, Singers and Dancers

$480 Average Weekly Salary Reported

NEW Location: Crowne Plaza Atlanta-Airport Atlanta, GA
Walk-In Registration Deadline: 8 a.m., Mon., Sept. 14

Walk-Ins Accepted Monday, Sept. 14 at SETC Fall Professional Auditions

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Southeastern Theatre Conference, Inc.
Fall Events Held in New Locations this Year

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

Yes, SETC’s Fall Professional Auditions are in Atlanta again this year, but at a new location in the city: the Crowne Plaza Atlanta-Airport, located at 1325 Virginia Avenue. For more information on auditions, visit www.setc.org/fall-professional. For hotel details, visit www.ihg.com/crowneplaza/hotels/us/en/atlanta/atlat/hoteldetail.

Don’t Miss Our Saturday Night Social Event
Arriving on Saturday? Join us for our annual Fall Auditions social event, The Stage Is Yours!, from 7 to 9 p.m. on Saturday, Sept. 12. 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.

2015 FALL MEETINGS ● SEPT. 11 - 12 ● GREENSBORO, NC

SETC’s Fall Meetings will be held this year in Greensboro, NC, the site of SETC’s Central Office and the location of the 2016 SETC Convention. The Fall Meetings, held each year on the first weekend after Labor Day, include meetings of SETC committees, the Advisory Council, the Executive Committee and the Board of Directors. All members may attend; board and committee members are expected to attend. See full calendar at www.setc.org/board-meetings.

Hoping to Get an SETC Scholarship?
Sept. 15 is New Deadline for Porterfield, Ballew Awards

Applications for the Robert Porterfield Graduate Scholarship, offering $2,500 for graduate study in theatre, and the Leighton M. Ballew Directing Scholarship, providing $3,300 for graduate study in directing, must be submitted by Sept. 15. Interviews of finalists will be conducted at SETC’s LiNK event on Nov. 14, and scholarship winners will be notified by Nov. 21, 2015.

More info on the Porterfield Award: www.setc.org/scholarships-awards/graduate-studies/porterfield-award
More info on the Ballew Award: www.setc.org/scholarships-awards/graduate-studies/ballew-directing
Bill Oberst Jr., Horror Genre and Stage Actor, Speaks Thursday at the 2016 SETC Convention

You may feel as if you’ve already met Bill Oberst, Jr., and maybe you have … in your nightmares.

Perhaps you saw his ratings-winning performance as The Killer Woodsman (right) on TV’s Criminal Minds. Or maybe he crept into your life as The Facebook Stalker (below, left) in the interactive horror short film and Facebook app, Take This Lollipop, which won a Daytime Emmy Award.

If you participated in the Facebook app, you also saw the turning point in his now-successful career as an actor in the horror genre. “I owe that app a lot,” Oberst says. “It is still online and has had over 100 million Facebook viewers now. The brilliant creator, Jason Zada, ended up with a feature film deal, and I ended up ‘killing’ a lot more people at a bit more profit.”

Oberst, who grew up in Georgetown, SC, has been a working actor for 20 years, beginning on the East Coast stage before moving to film and television on the West Coast. In Los Angeles, he has amassed well over 100 film and TV credits since 2008 and is an IMDb record-holder for most credits in a five-year period. In addition to his horror-genre work, Oberst also has had leads in The History Channel docudrama Sherman’s March, the Hallmark Channel TV movies The Shunning and The Confession, and a multitude of independent films.

Oberst started his career doing one-man shows – “because no one would hire me,” he says – and continues today to have a successful solo career. His touring ministry Jesus of Nazareth has played 1,500 churches nationwide, and his portrayal of author Lewis Grizzard has toured consistently for a decade.

His latest stage project, Ray Bradbury’s Pillar Of Fire, won an Ernest Kearney Platinum Medal for its Los Angeles debut at the 2015 Hollywood Fringe Theatre Festival. Oberst will be presenting this show onstage at the SETC Convention.

How did Oberst break into films and TV? And why the horror genre? Read the full SETC News Q & A with Oberst online at www.setc.org/bill-oberst-jr.

More info: www.setc.org/bill-oberst-jr
2016 SETC Festivals: Tech Packets Now Available

Community Theatre Festival
State winners chosen to advance to the SETC Community Theatre Festival will present their shows at Taylor Theatre (left) on the University of North Carolina at Greensboro campus, an easy 10-minute drive from the Koury Convention Center. 
More info and tech packets: www.setc.org/community-festival-winners-manual

High School Theatre Festival
State winners chosen to advance to the SETC High School Theatre Festival will present their shows at Greensboro College (right), an easy 10-minute drive from the Koury Convention Center. 
More info and tech packets: www.setc.org/high-school-winners-manual

Bring a Show to the SETC Fringe Festival or the Theatre for Youth Festival
Interested in presenting a show in the Fringe Festival at the SETC Convention in Greensboro? Applications for the Fringe Festival will be accepted until Nov. 15, 2015. More info: www.setc.org/fringefestival

Applications also are being accepted through Nov. 15, 2015, for SETC’s Theatre for Youth Festival. Entries are sought from universities, professional theatres and youth theatres. More info: www.setc.org/theatre-for-youth

More info: www.setc.org
Hiring through SETC: Serenbe Playhouse

‘SETC attracts some of the best emerging talent in the nation and has become an integral part of our recruiting process.’

- Brian Clowdus, Executive/Artistic Director

Serenbe Playhouse, which was founded in 2009, is a professional theatre company committed to producing bold new works and reinvented classics that connect art, nature and community.

When was your theatre founded? And what is your mission?

We are an outdoor, site-specific company located in the community of Serenbe. With Serenbe having 1,000 acres of land, we have 1,000 possibilities to produce great theatre. We choose our locations and our material hand in hand. We always say that Mother Nature is our leading player. Our stage and seating change show by show. For our most recent production, Evita, we were located in a stunning open air room. Other past examples of our stages include a wild flower meadow for Hair and a 1905 barn as a backdrop for Oklahoma! For The Wizard of Oz, we installed an actual yellow brick walkway in the middle of the woods.

What is the most unusual and interesting fact about your theatre?

Where do you find actors and crew? Are they all paid professionals?

All of our actors are paid professionals, mainly from the Atlanta, NYC and Los Angeles markets.

How does SETC assist you in your operations as a theatre?

Through SETC, we find a majority of our year-round and summer apprentices and interns – in both acting and technical fields. We also gain great exposure through SETC’s publications. We were honored to be on the cover of Southern Theatre our first year of being a member!

More info: www.serenbeplayhouse.com
BreeAnne Clowdus combines photographic skills and Photoshop finesse to create eye-catching photos and promotional images for Serenbe Playhouse (featured on Page 5) and other Atlanta area theatres.

How did you get involved in theatre photography?
I’ve always loved theatre, but there was no personal artistic connection until my brother, Brian Clowdus, founded Serenbe Playhouse six years ago and needed a photographer for his shows – someone to create PR images that would capture the imagination and document his shows via production photography. I had a background in film and had always played with photography as a hobby. Our first shoot was a bit of unexpected magic, and off we went on a journey as artistic collaborators, which led to me connecting with other theatres in Atlanta for whom I now work, including Theatrical Outfit, Actor’s Express, Aurora and Fabrefaction.

What informs you on how to capture a good theatre shot?
Everything starts with the script. When I work on a show, my first request is the script. I read it, make notes, image bank for a week, and then deliver concept ideas to the theatre. They say yay or nay on concepts, and off we go. For my PR images, those are premeditated and the script is obviously key to the visuals. However, when I’m shooting live production photos, knowing the script is equally helpful because I can then anticipate where action will sit on the stage. Without knowing the script, shooting a show is flying blind, and you miss beautiful moments because you just aren’t in the right location to capture them at their best possible angle. My job is to make people feel something from my photos that they will also feel while watching the live show.

Visit www.setc.org/breeanne-clowdus to see the project that was the greatest test of her skills and to read more about her techniques and goals.
SETC Screening Auditions Schedule

Actors who don’t yet meet all qualifications to apply as a professional for the SETC Spring Professional Auditions can participate in an SETC Professional Screening in one of the 10 states in the region to qualify for the March auditions. STUDENTS and ADULTS may register for the SETC Screenings: Register in either: 1) The state assigned for your state of permanent residence, or 2) the state where your college or university is located. Check the website at bottom of page for application deadlines.

ALABAMA
Oct. 30-31, 2015
University of S. Alabama
Mobile, AL
Auditions Coordinator: Ellen Peck
256-782-5489
epeck@jsu.edu

FLORIDA
Nov. 13-14, 2015
Santa Fe College
Gainesville, FL
Auditions Coordinator: Marci Duncan
850-524-1619
marcjeneseduncan@hotmail.com

GEORGIA
Oct. 16-17, 2015
Gainesville Theatre
Alliance/Brenau University
Gainesville, GA
Auditions Coordinator: David Limbach
912-506-0268
dlimbach@gmail.com

KENTUCKY
Nov. 14-15, 2015
Western Kentucky University
Bowling Green, KY
Auditions Coordinator: Jeremy Kisling
859-254-4546 x226
jkisling@lctonstage.org

MISSISSIPPI
Nov. 21-22, 2015
Jackson Academy
Jackson, MS
Auditions Coordinator: Lee Crouse
870-299-1486
dlcrouse@muw.edu

MISSISSIPPI
Nov. 7, 2015
West Virginia University
West Liberty, WV
Auditions Coordinator: Jason Young
304-203-3945
vintagetheatrec@gmail.com

NORTH CAROLINA
Oct. 15-16, 2015
Greensboro College
Greensboro, NC
Auditions Coordinator: Cassie Shintay
336-369-1984
cassie@nctc.org

SOUTH CAROLINA
Nov. 7, 2015
Furman University
Greenville, SC
Auditions Coordinator: Kristi McIntyre
843-997-7130
krau@coastal.edu

TENNESSEE
Oct. 24-25, 2015
Clayton Center for Arts
Maryville, TN
Auditions Coordinator: Meleia Lewis
731-286-3261
mlewis@dssc.edu

VIRGINIA
Oct. 23-24, 2015
Norfolk Marriott Waterside
Norfolk, VA
Auditions Coordinator: Kate Arecchi
W: 540-568-6009
arecchkm@jmu.edu

West Virginia
Nov. 7, 2015
West Virginia University
West Liberty, WV
Auditions Coordinator: Jason Young
304-203-3945
vintagetheatrec@gmail.com

Out of Region Info

If you live or go to school 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 or reside (as your home state) determines your audition site.

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

More info: www.setc.org/setc-screenings
If you haven’t visited SETC’s website lately, now’s the time to do so. We unveiled our newly redesigned website in late August, and we are excited to share it with you! Check out the new look, layout and menu functionality, and let us know what you think. We invite you to explore at www.setc.org.

Here are a few features we’re especially excited about:

The site has a fresh look
The new website design is clean, bold and colorful — radiating the same energy and professionalism we associate with the events we hold, as well as the members and the industry we serve.

It’s mobile-friendly
With a new, responsive layout, the SETC website is now much friendlier to look at across all your devices. You can navigate our website on your smart phone or tablet with as much ease as on your laptop or desktop.

Navigation is improved
With so many events, services and resources to offer so many types of theatre people, we have a lot of information to share on our website. New drop-down menus from the top navigation bar will help you zoom in on the info you’re looking for more quickly.

Special thanks to our designer
We would like to thank Mishi Clauberg of KalaMana Designs, who came up with the new look and coordinated the design upgrade with us across the six-hour time difference between our central office in Greensboro, NC, and Mishi’s home in Volcano, HI. We couldn’t be happier with the end result.
Triad Stage Finds Inspiration in Ready for Work Award Winners

Josafath Reynoso, one of three 2015 winners of SETC’s Ready for Work Award, recently completed the scene design for *Cat on a Hot Tin Roof* (left) at Triad Stage in Greensboro, NC. Below, Preston Lane, artistic director of Triad Stage, discusses Reynoso’s work, the value of the Ready for Work Award, and the qualities he seeks in choosing a winner at SETC’s Design Competition.

What has Josafath Reynoso brought to your season-opening production of *Cat on a Hot Tin Roof*?
I wanted to reimagine *Cat on a Hot Tin Roof* for a 2015 audience and force them to see the play in a way that is relevant to them and their lives. Josafath has been an essential part of that process. He has created a space unlike any other we have had at Triad Stage. He was a fantastic member of the collaborative team, and his set is as exciting as any that we have had at Triad in our 15 seasons.

You have now worked with three SETC Ready for Work Awardees. What keeps you and Triad Stage coming back as a sponsor?
Triad Stage has a core value of learning, and the SETC Ready for Work Award is a wonderful part of that value. We believe in fostering young talent from our region and have been able to find remarkable artists who have become part of the Triad Stage family through SETC. SETC is an organization we value deeply and always look forward to collaborating with when possible. I love the opportunity to interact with the early career designers at the convention and greatly enjoy my opportunity to find inspiration in their vision.

What do you, as the artistic director of a Ready for Work company, look for as you evaluate entries in the Design Competition? What is the determining factor in your decision to select a designer?
I look for designers with bold and unique perspectives who are authentically themselves. I want to work with artists who are deeply collaborative and innovative. I like designers who reimagine classics and make us think of old plays in a whole new way. I like designers who show me something about a play I never thought of before.

How Can You Win a Ready for Work Award?
For details on who is eligible, visit [www.setc.org/ready-for-work](http://www.setc.org/ready-for-work).

Each of the 2015 Ready for Work Award winners also participated in SETC’s Theatre Job Fair, an indication of the high caliber of candidates – covering a wide range of technical and artistic positions – that are available for hire through the Job Fair.

Read more of our interview with Preston Lane and view additional photos of *Cat on a Hot Tin Roof* at [www.setc.org/ready-for-work-triad-stage](http://www.setc.org/ready-for-work-triad-stage). Watch Josafath Reynoso discuss his design at [https://youtu.be/naWAjAUej10](https://youtu.be/naWAjAUej10).
DEADLINE TO REGISTER
For academic institutions
Early-bird deadline:
Sept. 18, 2015 ($125)
Final deadline:
Oct. 2, 2015 ($175)
For applicants
Oct. 26, 2015 ($40)

REGISTERED PROGRAMS
AS OF SEPT. 1:
Boston University
Florida State University
George Washington University
Louisiana Tech University
Mary Baldwin College
Savannah College of Art & Design
Stella Adler Studio of Acting
University of Alabama
University of Arkansas
University of Georgia
University of Iowa
University of Memphis
University of Missouri-Kansas City
University of North Carolina-Chapel Hill
University of Tennessee
Virginia Tech
Wayne State University
West Virginia University
Western Illinois University
Winthrop University

MORE INFORMATION:
Visit www.setc.org/link15 for information on programs offered at each school and details on the auditions/interview process.

Looking for a Graduate Program?
Start Your Search at LiNK!

Last year, 48 graduate programs from across the country attended LiNK to audition and interview prospective candidates for all areas of theatre study. This low-cost event, created jointly by SETC and USITT, offers a convenient and affordable opportunity for future grad students to meet with multiple schools in one place.

Friday, Nov. 13:
Acting auditions and interviews for directing and management areas.

Saturday, Nov. 14:
Interviews for design and technical areas.

Sunday, Nov. 15:
Reserved for extra interview time.

The cost for applicants is only $40. The event will be held at the Hilton Atlanta Airport, which offers rates of $94 per night, free Internet, free airport shuttle service, free parking, and $10 breakfast and lunch buffets.

Don’t miss the LiNK Soiree!
Back by popular demand, this Friday evening social sponsored by Focal Press allows candidates and school representatives to reconnect after auditions and management interviews and meet and greet before a day of design and technical interviews.
Get Connected to News from All the States in SETC!

Visit the websites below to view newsletters, read blogs and connect to social media accounts for the 10 states in the SETC region. You’ll find important news you can use, because the states are where it all begins – whether you are hoping to take a show to one of the SETC festivals, going through screening auditions, or just looking for opportunities in theatre.

**ALABAMA**
Conference of Theatre: alabamaconferenceoftheatre.com

**FLORIDA**
Theatre Conference: www.flatheatre.org

**GEORGIA**
Theatre Conference: www.georgiatheatreconference.com

**KENTUCKY**
Theatre Association: www.theatreky.org

**MISSISSIPPI**
Theatre Association: www.mta-online.org

**NORTH CAROLINA**
Theatre Conference: www.nctc.org

**SOUTH CAROLINA**
Theatre Association: www.southcarolinatheatre.com

**TENNESSEE**
Theatre Association: www.tn-theatre.com

**WEST VIRGINIA**
Theatre Association: www.wvtheatre.org

More info: www.setc.org/state-organizations
Generosity of Spirit: Keynotes and Members Create Ripple Effect

One of the ways that SETC members and friends can provide a helping hand to the next generation of theatre practitioners is through contributions to the Endowment Fund, which funds SETC’s scholarships. In the last decade, we have seen some incredible acts of generosity, both from our members and from keynote speakers at the convention:

Samm-Art Williams, the playwright and screenwriter who delivered a 2005 SETC keynote address, was so impressed by the opportunities that students could experience at the convention that he chose to donate his honorarium to SETC, expressing the hope that it could be used to help a deserving young person attend the next year. This prompted SETC to establish the Keynote Emerging Artist of Promise Award, or KEAP Award, which helps talented, scholarly high school theatre students who are economically disadvantaged attend the annual SETC Convention. (Williams is shown left at the 2005 SETC Convention with SETC Distinguished Career Award recipient Rosemary Harris.)

Realizing that SETC did not have a scholarship for students pursuing a graduate degree in acting or musical theatre performance, former SETC President Denise Halbach (left) made a donation in 2010 to the SETC Endowment to establish just such a scholarship, the Denise Halbach Award. She continues to contribute to the award every year. When 2010 keynote speaker Tituss Burgess (far left) – now starring in the Netflix series Unbreakable Kimmy Schmidt – heard about the award, he generously donated half of the proceeds from his musical performance at the convention to the new Denise Halbach Award.

John Spiegel (left), SETC’s Vice President of Finance and a faculty member at Piedmont College, made a donation in 2011 to start the Tom Behm Award, recognizing the former UNC-Greensboro professor of theatre’s impact as a teacher and his contributions to SETC’s Theatre for Youth Division. This year, Spiegel again donated funds – this time to create a design award to be named the John Spiegel Award in honor of his father. Stanley Meyer (far left), the accomplished scene designer who was one of the distinguished guest designers at the 2015 convention, donated his honorarium to help fund the new John Spiegel Award.

These donations will keep giving back to our membership for years to come, creating an inspirational ripple effect that will impact the lives and education of untold numbers of theatre students. Do you see an unmet need for scholarships? Would you like to contribute to an existing award or honor someone by establishing an SETC scholarship in his or her honor? Visit the website below or contact Betsey Horth at betsey@setc.org to learn more.

More info: www.setc.org/endowment
Find Inspiration in Current Events and Make a Difference as an Artist

I was inspired this summer by a Netflix documentary in which Nina Simone boldly proclaimed that, as artists, “it is our duty to reflect the times we live in.” I am the first African-American female to serve on SETC’s Executive Committee and concurrently am the first black female president of the Kentucky Theatre Association. I feel that it is my duty to write this column urging all of you to do just what Simone suggested – use your art to reflect the times we live in.

Many important events occurred this past summer. We can and should band together and use our art to create conversation, provide education, and assist our communities with processing our problems. Which topic will be your inspiration?

**Gay marriage**
When the Supreme Court ruled that marriage was a right for all people in America, I truly jumped for joy! However, I live in a state where many are still fighting this battle. The following link is a recent article reporting the problems occurring in Rowan County, Kentucky: [http://tinyurl.com/o48eqne](http://tinyurl.com/o48eqne)

**#Black lives matter**
My heart broke over and over again this summer with the seemingly never-ending reports of unarmed people murdered by police. The #blacklivesmatter movement is an important one in our history and provides an abundance of material to inspire art. Colleges are creating courses that directly relate to this issue. The following link provides educational resources from *The Chronicle of Higher Education*: [http://tinyurl.com/nda94tp](http://tinyurl.com/nda94tp)

**Gun violence**
The reports of mass shootings at a church in Charleston, a movie theatre in Louisiana and a military recruitment office in Chattanooga show there is more work to be done concerning guns in our country. As this link to *The Washington Post* reflects, at one point this year we had experienced 204 mass shootings in 204 days: [http://tinyurl.com/o6rqk55](http://tinyurl.com/o6rqk55)

Whether it is an original monologue, short play, short film or movement piece, I challenge you to create art that reflects our current society. It will take all of us working together to make a difference.

More info: [www.setc.org](http://www.setc.org)
FROM THE EXECUTIVE DIRECTOR

Betsey Horth
EXECUTIVE DIRECTOR

Find Your Next Theatre Job Fast (and Free)

SETC announces the launch of our new Theatre Job Board, offering job seekers fast, free, 24/7 online access to theatre job openings.

The newest generation of SETC’s Job Board is online now and ready for individuals to start searching. Anyone, anywhere, now can go to our website and view jobs without paying a cent. The listings give you instant access to all types of professional and academic positions for which you can apply directly or through SETC. These include off-stage, backstage, front-of-house, box-office, technical, creative and administrative job openings and audition notices.

By creating a free account on SETC’s Theatre Job Board, you can fast-track your application using SETC’s easy format. An added feature allows you to upload your profile, resume, photo, portfolio or a link to your own website, so SETC’s employers can access your talent at any time. You just have to remember to update it!

If you participated in the Theatre Job Fair this past year, your account information will be uploaded automatically to the new Theatre Job Board. However, if it has been a year or more since you had a Job Board account with SETC, you will need to create a new account. (Note: Your Theatre Job Board account is separate from your SETC membership/registration account, but to make your life simpler, you may want to use the same user name and password for both.)

Try out the new Theatre Job Board. Let us know what you think. Is there anything we can do to improve it? Are you finding any challenges? SETC Professional Theatre Services Manager April J’C Marshall (april@setc.org) and her assistant, Mark Snyder, (mark@setc.org) are ready for your feedback and can assist you if you need help.

INFO
FOR
EMPLOYERS

Organizational representatives wishing to post jobs or search applicant resumes on the Theatre Job Board need to register an account in the organization’s name. Once registered, you can search resumes or post openings on the site. Searches are free, but postings require payment of a fee. For more information, email April J’C Marshall at april@setc.org.

More info: www.setc.org/theatre-jobs
My Experience as an Invisible Man

I had the good fortune this summer to attend the American Black Film Festival – an amazing festival, celebrating its 19th year. There were more than 1,000 attendees at the festival.

I was one of a handful of white people attending. White guys like me are not used to being such a small minority at arts events – in part, because it is still, unfortunately, such a segregated world. I mostly attended the workshops and the “conversations” on the stage.

The ‘N-Word’
The conversation between Gayle King and Taraji P. Henson included a discussion about the “N-word,” with Henson advocating that we need to make it lose its power.

The dialogue reminded me a bit of Pearl Cleage’s keynote address to the SETC Convention in 2011, but it felt different. (Read Cleage’s speech here: www.setc.org/test/images/stories/PearlCleageSpeech_Southern_Theatre.pdf) At the SETC Convention, I was a majority white guy. At the ABFF, I was an invisible white man. (As an aside, I spoke with a young black college student, an aspiring writer, who had neither read nor heard of Invisible Man, the National Book Award-winning novel by Ralph Ellison.)

Make a Difference
A recurring theme among the variety of speakers was the need to have “more people like us” as producers and in decision-making positions. Non-discrimination laws and policies can only go so far in bringing about such change. Laws don’t end discrimination, and they don’t stop hate crimes. Theatre – and the people who are involved in making it happen – can make a difference.
**New Dance Choreographer Selected for SETC Professional Auditions**

**Stephanie Kay Swant** is the new choreographer for SETC’s Dance Auditions. Swant brings impressive expertise to the job, having served for a decade as the assistant to former SETC choreographer Barbara Hartwig. Since graduating from Elon University with a BFA in Musical Theatre, Swant has performed, taught and choreographed in locations around the country, including New York City and Los Angeles. Her favorite credits include *Tarzan* (choreographer); *Anything Goes* (Bonnie); *How to Succeed in Business Without Really Trying* (understudied/Performed Hedy); *White Christmas* (female swing); *42nd Street* (dance captain); *Cats* (Rumpleteazer); and various productions with the Atlanta Ballet Company. Swant is a member of Actors’ Equity Association (AEA). She lives in Atlanta, where she also pursues her love of sports as the executive assistant to the athletic director of Georgia Tech.

**In Memoriam**

**Jeffrey Tangeman**, 49, died Aug. 14, 2015, in York, PA. Until recently, he had been director of MFA directing and undergraduate directing and stage management at the University of Alabama. Tangeman was preparing to join the theatre faculty at York College in Pennsylvania for the 2015-16 school year. He was an SETC member who had presented workshops at a number of conventions.

**Peyton Trueblood**, 21, died July 31, 2015, in a fireworks accident in Canyon, TX, at the Pioneer Amphitheatre, where the Texas outdoor musical is performed. She was working as an assistant stage manager for the musical. Trueblood, who was a student member of SETC, was a rising senior pursuing a BA in theatre with a concentration in stage management at the University of Alabama.