ony-nominated Broadway star Norm Lewis will be the Friday keynote speaker at the 2013 SETC Convention in Louisville. Lewis is currently appearing on Broadway as Porgy in The Gershwins’ Porgy and Bess, which won the 2012 Tony Award for Best Revival of a Musical. Lewis, who created the role of Porgy, also was nominated for a 2012 Tony Award for Best Performance by an Actor in a Leading Role in a Musical.

Known for his rich baritone voice, Lewis has appeared on Broadway for more than 20 years, since he was cast as a replacement for John in Miss Saigon in 1991. Other Broadway shows include: Sondheim on Sondheim, The Little Mermaid, Les Miserables and Chicago. He recently had a successful year’s run in London playing the role of Javert in the West End’s Les Miserables.

Lewis also has appeared on television. With the run of The Gershwins’ Porgy and Bess ending September 23, he has returned to TV in a recurring role on ABC’s Scandals.

Lewis has strong roots in the Southeast. He grew up in Eatonville, FL, the first black-chartered municipality in the U.S. He sang in church, school and college choirs, then performed evenings in bars and clubs in the Orlando area while working in advertising sales at the Orlando Sentinel. He was in his 20s when he got his first professional job: performing on a cruise ship. From there, it was on to New York – and Broadway.

More info: www.normlewis.com

Soar to New Heights!
Master Classes in Flying Effects Offered Pre-Convention in Louisville

ZFX Flying Effects, headquartered in Louisville, KY, will offer two pre-SETC Convention master classes in flying effects at one of the nation’s largest flying and rigging rehearsal studios.

What: 4-hour master classes taught by ZFX’s expert flying directors and aerial choreographers
When: Wednesday, March 6, 2013, just prior to the 2013 SETC Convention
Cost: $50
Who: Open to all over age 18.
Registration: Opens Oct. 15; sign up at www.setc.org. Class sizes limited!

ACTORS: LOOKING FOR A JOB IN THE FALL?

Walk-In Auditionees
accepted Monday, Sept. 10 at SETC Fall Professional Auditions, Atlanta, GA
600+ Lead, Character and Ensemble Roles
Details: www.setc.org/professional

What’s Inside

SETC Has Scholarship Money! ......Page 2
Professional Corner ................Page 3
Design SETC’s 2013 T-Shirt ..........Page 4
State Conventions/Auditions ........Page 5
Minors: Liability Issues ..........Page 6
Digital Promptbooks for SMs ......Page 6
Theatre in a Changing World ......Page 7
Don’t Miss SETC’s Fall Events ......Page 8

STUDENTS: LOOKING FOR A GRAD PROGRAM?

Walk-In Auditionees
accepted Saturday, Sept. 8 at SETC Fall Graduate School Auditions, Atlanta, GA
Details: E-mail claire@setc.org

It All Starts in the States!

Don’t Miss the Excitement at Your State Convention!
See Pages 4-5 for Details, Dates, Sites of Conventions and Auditions

Norm Lewis in a scene from The Gershwins’ Porgy and Bess.
MONEY ... it makes the world go ’round, and, of course, everyone needs more of it! As educators, we want our students to be successful and live out their dreams, so we write letters of recommendation, take them to auditions, and advise them on which programs which may be best to meet their educational goals. So how would you like the opportunity to help your students in another very significant way — by helping them acquire some extra scholarship money to attend college?

Each year, SETC awards scholarships to talented, promising and deserving students, and you could be instrumental in encouraging your students to apply. Whether you teach at a high school, college or university, and whether your students (or former students) want to study theatre as undergraduates or in graduate school, SETC has some great opportunities for those who apply.

SETC scholars have studied all over the country and even been accepted for international graduate studies in theatre. (Please see the winners’ stories below.)

SETC scholars are actors, directors, designers, stage managers — and teachers, too. If you are a high school educator wishing to pursue a graduate degree in theatre or speech and theatre, you also can apply to become an SETC scholar to help you earn your graduate degree. So check out the list of scholarships below or visit the Scholarships and Awards tab on the SETC website for more info: www.setc.org/scholarships-awards.

- Pat Gagliano, Chair

SETC Scholarships/Awards Committee

SETC Scholarship Winners Share Benefits, Stories

Francesca Chilcote, Accademia dell’Arte
2011 SETC Robert M. Porterfield Scholar

What did your SETC scholarship enable you to do?

Last year, SETC’s Porterfield Graduate Scholarship was instrumental in supporting me, both financially and psychologically, as I made the life-changing decision to move to Arezzo, Italy, to pursue a Master’s in Physical Theatre at the Accademia dell’Arte, a new program accredited through the Mississippi University for Women. The opportunity to study amongst the European masters in the birthplace of the Renaissance has had an immeasurable impact on me as a student.

What are you doing now?

For my second year, I will begin work with Marcello Bartoli, a renowned actor and teacher of commedia dell’arte, continue with the development of my thesis project, and end with a residency with the Familie Floz, a mask-based company in Berlin, Germany.

Anything else you would add about SETC’s scholarship?

Pursuing my master’s in Europe has been one of the scariest, most challenging and most rewarding experiences of my professional and artistic life. While it did not improve my cart-wheel, winning the Porterfield Award did help a great deal with the scary aspects of this move.

Kelsey Hunt, University of Maryland (UMD)
2011 and 2012 SETC Marian A. Smith Scholar

What did your SETC scholarship enable you to do?

The 2011 award helped supplement my living expenses so I could afford to live close to campus, which has been helpful considering that I spend a lot of late nights in the performance center. This summer my ancient PC laptop crashed, and the 2012 award allowed me to replace it with a Macbook Air, which is amazingly easy to transport between classes and meetings.

What are you doing now?

I am entering my second year at UMD. I am designing a number of shows, and I also will work as a design assistant to my advisor Helen Huang on The Convert at Woolly Mammoth and The Sun Also Rises at The Washington Ballet. The Marian A. Smith Award has allowed me to remain close to campus, which allows me to be fully available to my mentor — access equals opportunity.

Anything else you would add about SETC’s scholarship?

Graduate school can be an emotional and financially overwhelming experience. Winning the Marian Smith Award not only offset some of my material costs, it also sent me to UMD feeling validated, supported and confident.

New 2012 Secondary Scholarship Winner Named

Katherine Elizabeth Miller (left), a 2012 graduate of Gulfport High School who is majoring in theatre education with a leadership minor at Troy University, is the new recipient of the $2,100 SETC Secondary School Scholarship for 2012. The previously announced winner was unable to accept because she is attending a school outside the SETC region.

SETC Scholarships for Undergraduate School

✔ 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, 2013

✔ Polly Holliday Award
$1,000 to a student entering undergraduate school to study theatre.
Deadline: January 21, 2013

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

SETC Scholarships for Graduate School

✔ Leighton M. Ballew Award
$3,900 to a student pursuing a graduate degree in directing.
Deadline: January 15, 2013

✔ Denise Halbach Award
$2,000 to a student pursuing a graduate degree in acting or musical theatre.
Deadline: January 15, 2013

✔ Robert Porterfield Award
$3,400 to a student pursuing a graduate degree in costume design and/or technology.
Deadline: January 15, 2013

✔ Marian A. Smith Award
$2,300 to a student pursuing a graduate degree in costume design and/or technology.
Deadline: January 21, 2013

✔ William E. Wilson Award
$6,500 to a high school educator pursuing a graduate degree in theatre or speech and theatre.
Deadline: January 15, 2013

More info on Graduate Scholarships: www.setc.org/graduate-studies-scholarships-a-awards-scholarships
Actor Stays Busy from Coast to Coast

Arthur Lazalde has enjoyed a fast-paced career since earning his MFA in acting from New York University in 2007. A member of Actors’ Equity, he recently returned to New York City from Kilgore, TX, where he worked in the Texas Shakespeare Festival, playing the Duke in Measure for Measure, Falstaff in Merry Wives of Windsor and several character roles in the musical Blood Brothers.

This fall, Arthur is part of a collaborative team working on a feature film, Hurricane, Brooklyn, funded through the New York Foundation for the Arts. He plays a supporting role in the film, which he also helped write. Learn more at www.hurricanebrooklyn.com. Arthur auditioned at SETC’s Professional Auditions in fall 2010 and spring 2011, and also enjoyed taking part in workshops at the 2011 SETC Convention. His SETC audition led to his casting as Charles the Wrestler, among other characters, in 2011’s As You Like It at the Harold Clurman Laboratory Theater, which he describes as a very fostering environment for artists.

Arthur’s tip for young people starting out: “Training is important — the greater the talent, the more need for training. Look for the right training at the right price. Compare costs and don’t bankrupt yourself.”

Looking for money-saving deals on headshots, classes and other services related to your craft?

Find the newest offerings at industrydeal.com, a “Groupon”-style website geared specifically to actors. The site offers a minimum of 50% off a huge range of products and services that can benefit your acting craft, your career or both! Examples: 50-70% off a new headshot photo session, and 50% or more off acting lessons.

Website: www.industrydeal.com

Hiring through SETC: Harold Clurman Lab Theater Company at the Stella Adler Studio

“SETC has been tremendously helpful bringing in talent for us to see outside of the NYC world. We have hired actors, gotten recommendations for the production team, and have developed new parts of the company based on the talents we have seen at SETC.”

- J. Steven White, Supervising Producer

SETC had an opportunity this past summer to catch up with J. Steven White, supervising producer of the Harold Clurman Laboratory Theater Company at the Stella Adler Studio in New York City. Below are excerpts of the interview.

What is your mission?
The Harold Clurman Laboratory Theater Company produces or reproduces the spirit, voice and theatrical sensibilities of the Stella Adler Studio on a professional level. Tom Oppenheim, the artistic director and grandson of Stella Adler, created a mission which attempts to produce theatre committed to the standards and ideals set out by Ms. Adler, Harold Clurman and the Group Theater. The Lab serves as a launching pad for students and an artistic home for faculty to grow and evolve. It also includes actors, directors and designers from outside the immediate Adler community, who share our humanitarian impulse and vision.

Tell us about your theatre and the type of shows you are known for producing.
Our three-play season in New York City typically includes a new play, a classical play and a contemporary play. For the last few years, in September, we have done work in social relevance tied to our Harold Clurman Festival of the Arts (2012: Is It Already Dusk?, a movement and dance piece). Each June, we do a new play commissioned through our Playwright-in-Residence program (2012: The Empty Ocean by Anton Dudley). In Los Angeles, we produced Waiting for Lefty, Marisol and A Midsummer Night’s Dream in our inaugural season.

What type of theatre/stage do you have?
We have four black box theatres, each with 50 seats, in NYC. We have moved shows twice to Off-Broadway theatres. In Los Angeles, we have a 50-seat black box theatre.

Where do you find actors and crew?
We find actors and crew all over the country, as well as within the Stella Adler Studio community. We have paid positions and unpaid/intern positions in all of our productions, and we bring specialized coaches in dialects, stage combat, etc., into all of our shows.

How does SETC assist you?
Actors we have seen through the years have now been actors in our productions. Examples are Arthur Lazalde (SETC Fall Professional Auditions, 2010), who was in our NYC production of As You Like It, and Alex Marshall-Brown (SETC Fall Professional Auditions, 2008), who was in our production of Marisol in Los Angeles.
Find Out
What’s New in
Your State!

Ask SETC
Q When does registration open for the 2013 SETC Convention?
A Registration for the March 6-10, 2013 SETC Convention in Louisville, KY, opens October 15. Registration is fast and easy online! Save money by registering early. SETC offers an Early Bird discount if you meet a December 20, 2012 postmark deadline, and an Advance Registration discount for a January 28, 2013 postmark deadline. Look for details at www.setc.org/register.

Q When can I reserve my convention hotel room in Louisville?
A Hotel reservations open on September 15. Information will be posted on that date at www.setc.org/hotel-info. The SETC Convention hotel is the Galt House, which offers special rates for convention-goers. Reserve early so you can stay where the convention action is! Reservations close on February 18 – or when the hotel is fully booked.

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, 2013. More info: www.setc.org/keynote-emerging-artists-of-promise-keap-awards

The Children's Theatre Foundation of America is seeking preliminary applications for a $40,000 grant to design a “major project that galvanizes live theatre experiences for children in the United States.” The proposal should be for an “original ART work/experience for theatre that holds potential for long-term impact.” More info: www.childrenstheatrefoundation.org/aom-info.html

Design the 2013 SETC T-Shirt
... Win Free Convention Registration and a One-Year SETC Membership!

What is your vision of SETC? Create a T-shirt design that expresses your vision (using an element of the SETC logo) and enter your design in our annual T-Shirt Design Competition.

Details: www.setc.org/t-shirt-design-competition

Deadline: 5 p.m., Friday, Oct. 26, 2012

Awards: FREE Registration for the 2013 SETC Convention in Louisville, KY, and one-year membership to SETC.

Leke Fonge, who owns Graphic Being Designs and teaches graphic design in Greensboro, NC, designed the 2011 T-shirt: “Creating a vision of SETC through the use of theatre imagery was an exciting project. I was very pleased with the outcome.”
STATE CONVENTION AND SETC SCREENING AUDITIONS SCHEDULE

ALABAMA
College/University Festival/ Auditions:
Community Theatre Festival:
High School Festival:
University of North Alabama Florence, AL Nov. 30-Dec.1, 2012
Auditions Coordinator:
Ellen Peck Jacksonville State University Jacksonville, AL W: 256-782-5489 E-mail: epeck@jsu.edu
SETC State Representative:
Neil David Seibel Auburn University-Montgomery Montgomery, AL W: 334-244-3143 E-mail: nseibel@au.m.edu

GEORGIA
Convention/Auditions:
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:
University of Kentucky Lexington, KY Convention: Nov. 2-4, 2012 Auditions: Nov. 3-4, 2012 Auditions Coordinator:
Jeremy Kisling Lexington Children’s Theatre Lexington, KY W: 859-254-4546 x226 E-mail: jkisling@lctonstage.org

MISSISSIPPI
Convention:
Mississippi University for Women Columbus, MS Jan. 17-20, 2013 Auditions:
Power APAC School Jackson, MS Dec. 1-2, 2012 Auditions Coordinator:
Joe Frost Belhaven University Jackson, MS W: 601-974-6148 E-mail: jfrost@belhaven.edu
SETC State Representative:
Kathi E.B. Ellis University for the Creative Arts Tuscaloosa, AL W: 810-235-2821 x243 E-mail: theatrekate@gmail.com

PHILIP IN THE BIKE SHED
Philadelphia, Pennsylvania
Auditions:
Temple University Philadelphia, PA Nov. 15-16, 2012
SETC State Representative:
Karen Zolla
E-mail: karen.zolla@temple.edu
W: 215-746-1701

MICHIGAN
Convention:
Calvin College Grand Rapids, MI Auditions: Nov. 26-27, 2012
Auditions Coordinator:
Marcia Esenbarger Marygrove College Detroit, MI W: 313-577-2837 E-mail: marcia.esenbarger@marygrove.edu
SETC State Representative:
George B. Abrahamsen University of Detroit Mercy Detroit, MI W: 313-577-2818 E-mail: gbarabamsen@udmercy.edu

SOUTH CAROLINA
Convention:
Newberry College Newberry, SC Nov. 2-4, 2012
Auditions:
Trustus Theatre Columbia, SC Auditions: Nov. 3, 2012
Auditions Coordinator:
Dale Savidge North Greenville University Tigerville, SC W: 864-977-2081 E-mail: dsavidge@ngu.edu
SETC State Representative:
Harry Culpepper, Jr. Hilton Head Island Elementary School Hilton Head, SC W: 843-342-4135 E-mail: harry.culpepper@beaufort.k12.sc.us

TENNESSEE
Convention/Auditions:
Auditions Coordinator:
Melida Lewis Dyersburg State Community College Dyersburg, TN W: 731-286-3261 E-mail: mlewis@dscc.edu
SETC State Representative:
Darren Michael Austin Peay State University Clarksville, TN W: 931-221-6297 E-mail: michaeld@apsu.edu

VIRGINIA
Convention/Auditions:
Kate Arecchi James Madison University Harrisonburg, VA W: 540-568-6009 E-mail: arecchkm@jmu.edu
SETC State Representative:
Mike Hudson Centreville High School Clifton, VA W: 703-587-7997 E-mail: gmhudson@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/setc-screenings
Minors: What Liability Do National Conferences and NPOs Have?

There are numerous issues that can arise relating to minors, so my answer merely scratches the surface and is at best a generalization. Minors (in most states, that means a person under 18) do not have the legal competency to enter into enforceable contracts. Accordingly, any “agreement” that is a part of the registration for a conference is voidable as it relates to the minor, unless a parent or legal guardian signs it.

Because your question specifically mentions interaction with adults, I am guessing that one of your major concerns is sexual assault. It is certainly a subject that has been in the news, with many examples of organizations shirking their responsibility by “looking the other way.” Certainly the perpetrator of sexual abuse or assault will be liable for his or her actions. Others (including the organization) might have some liability if they did not use “reasonable care.” A court will likely use a heightened scrutiny in determining “reasonable care” when a minor is involved. “Reasonable” will always depend on the specific set of circumstances, but will almost certainly require background checks of anyone working closely with children. If you don’t exercise “reasonable care,” a waiver is unlikely to be enforceable.

An organization’s strategy in protecting itself from liability should include:

- Putting in place agreements that shift the responsibility for care. Ideally, minors attending a conference should be accompanied by teachers or other chaperones.
- Developing a written policy regarding adults’ interactions with minors. It should include a requirement to report to a designated person any knowledge or suspicion of abuse of a minor. (An example of a recently enacted policy at Duke University is at www.hr.duke.edu/policies/expectations/minors.php.

Dan Ellison is a Durham, NC-based attorney who has concentrated on arts-related law and nonprofit law for 15 years. He is a past president and the current executive director of the North Carolina Volunteer Lawyers for the Arts. Have a question? E-mail him 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 circumstances.

Creativity + iPad + Apps = Digital Promptbooks for More Efficient Stage Management

ETC’s Ad Hoc Committee for Stage Management is brimming with great ideas. At the 2009 SETC Convention, it conducted a panel, “Creative Solutions,” at which Shawn Evans (Washington and Lee University) proposed developing digital promptbooks. In Chattanooga in 2012, Evans and fellow committee members Patricia Crotty (Florida School of the Arts) and Amy Hutton (Virginia Commonwealth University) reported their progress to date.

Crotty, the committee chair and a professor of acting and stage management, now is successfully using iPads to bring promptbooks into the 21st Century. “The key to success in using iPads is to think of them as digital paper,” she says.

She uses a PC or laptop to convert the script to a PDF using Adobe Acrobat XPro. Then she uploads it to Dropbox (cloud storage on the Internet), where she and her stage management team can retrieve and download the PDF onto their iPads.

She turns to readily available apps and websites to enable the digital promptbook as needed:

- iAnnotate PDF ($4.99) facilitates note taking, annotating copy and moving documents.
- GoodReader for iPads (also $4.99) allows the user to read anything anywhere: books, movies, maps, pictures. It also allows a stage manager to write blocking notes and draw them on a floor plan as well. www.goodreader.net/goodreader.html
- Notesheet for iPads ($5.99) enables handwritting notes with a stylus.
- Adonit Jot Pro Stylus for iPad, iPhone, iPod Touch, and Other Touch Screens is the stylus of choice. It’s available from Amazon.com for $22.06. www.amazon.com/Adonit-Stylus-iPhone-iPod-Touch-Screens-ADJPG/dp/B005GSNLBQ
- Dropbox or another cloud site offers the team access to the promptbook, providing administrative tools, phone support and as much space as the promptbook requires.
- AirPrint Activator (free) enables wireless printing from iPads. Patricia color-codes her notes to identify the rehearsal when the notes were made (i.e., red for Monday, blue for Tuesday and so forth); a color printer supports this technique on the printed page.

Patricia assigns three students – a stage manager and two assistant stage managers – armed with iPads to every production; they perform developing digital promptbook training into her stage management curriculum. Some of her students, particularly Marina Alcover and Jonathan Keith, have become major contributors to the project. In fact, Jonathan assisted with the 2012 SETC panel presentation.

Don Wolfe is professor emeritus at Wake Forest University and a former SETC President. He can be reached at wolfe@wfu.edu.
Reach out to Young and Old Audiences

In today’s increasingly digital world, it is vital that our educational, community and professional theatres make a special effort to connect with two groups: children and senior citizens.

This is critical to theatre’s future because today’s children are experiencing a technological world that has many more choices than were available a mere decade ago. We need to ensure that 21st century children have a chance to experience and appreciate live theatre, an opportunity to be introduced to this art form that has been a staple of entertainment for centuries. We must rededicate ourselves and our theatres for youth programs to bringing theatre to children and/or involving children in innovative ways.

Similarly, we must identify new ways to incorporate our senior citizen population into our missions. Colleges and universities have developed programs to bring the senior citizen into our theatres not only as patrons but as participants. For instance, at the University of South Carolina Aiken, we provide a program that allows senior citizens (62 and older) into classes on a space available basis tuition-free. Also, through this program, these same seniors can audition for plays in our theatres – by embracing children and “seasoned” adults and their love of this art form.

I challenge each of you to take a moment to introduce someone to the theatre or to learn something new from a “master” of the theatre. You and the world of theatre will be glad you did!

Start with the Stats: Deliver Them So Everyone Can Hear Them

It is pretty scary out there! We’re fighting for the arts in schools and scrambling to support our theatre budgets both professionally and academically. We have champions and stories to support our efforts. But it is the data – the statistics – that are going to ultimately build and sustain the case for our work and education in theatre. It is not my intent to make this a political column, but to share with you some access points for information that might be of assistance.


The Arts Education Partnership website (www.aep-arts.org) is filled with facts, surveys and toolkits, including ArtsEd-Search, “the nation’s first online research and policy clearinghouse … reliable and objective information about the academic, cognitive, personal, social and professional outcomes of an arts education.”

Critical thinking and problem-solving; communication and collaboration; creativity and invention – all of these have been tagged as essential skills for the next generation by the Partnership for 21st Century Skills. Is this not our world? We should be leading the way on this initiative. You’ll find details in the Skills Map at www.p21.org/storage/documents/P21_arts_map_final.pdf.

Arts & Economic Prosperity IV, a report from Americans for the Arts, is a great resource documenting the impact of the nonprofit arts and culture industry on the economy. National findings are at www.artsusa.org/information_services/research/services/arts-economic_impact/iv/national.asp. Local findings are at www.artsusa.org/information_services/research/services/arts-economic_impact/iv/local.asp.

TCG (Theatre Communications Group) provides data and articles online at www.tcg.org/tools/facts.

Once we have the stats to weave into our stories, consider the delivery! Whatever your personal politics are, you will need tools for effective speaking and writing. Thom Hartmann has written a simple and insightful book, Cracking the Code: How to Win Hearts, Change Minds, and Restore America’s Original Vision. The book explores how individuals “hear” differently using their senses and provides ideas for developing communications that satisfy and engage all types of listeners.

Create Community-Theatre Partnerships

“The arts are at the very center of community development in this time of change ... change for the better.” - Robert Gard

Celebrated arts advocate and educator Robert Gard recognized the importance of community in all the arts, but especially in theatre. There is a documented symbiotic relationship between arts organizations and the communities they serve. New business development depends on the amenities communities are able to offer potential companies. Most locales offer tax breaks, access to transportation, and excellent educational facilities. But companies today are also looking for those “extras” they can use to recruit new employees. They recognize that work-life balance is essential to the health and well-being of their employees, and the arts are a vital part of that equation.

A case in point is my hometown, Tupelo, MS. Our Community Development Foundation agrees that Tupelo’s vibrant arts community was one of the deciding factors when Toyota Manufacturing located its new plant here several years ago. The Toyota plant was a boon to the economic health of our rural community and has allowed many arts organizations in our area to prosper. Formal studies have repeatedly validated the value of the arts to the economic health of an area.

(Continued on Page 8)
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 – Sunday, September 7-9, 2012
Schedule at www.setc.org/images/2012_FallBoardSchedule.pdf

EXECUTIVE COMMITTEE/BOARD OF DIRECTORS MEETINGS
Saturday, September 8, 2012
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 8, 2012
Walk-ins accepted; see details, Page 1

FALL PROFESSIONAL AUDITIONS
Sunday and Monday, September 9-10, 2012
Walk-ins accepted Monday, September 10; see details, Page 1

Remembering Chris Hardin

Chris Hardin (left), chair of SETC’s Charles M. Getchell New Play Award, past chair of the Publications Committee and an associate professor at Austin Peay State University, passed away unexpectedly on July 19, 2012. He was 33. Below, two colleagues remember Chris.

Darren Michael, Chris’s colleague at Austin Peay State University: “Chris Hardin was such a wonderfully bright light in this world. Whether discussing Kushner, Shakespeare or the next great superhero movie with this long-winded and rambling colleague or an upcoming class project with a student, he always made time and never complained. Chris was a curious, passionate soul whose sense of humor was infectious. God, he was funny! I look across the hall to his office and know that one day I will have a new colleague with whom to work and create, but I cannot help feeling sad. However, I know that if my interactions with that new person are half as memorable as my daily tête-à-têtes with Chris, I will be a blessed man. He made the difficult days easier and the easy days great memories.”

Steve Burch, who knew Chris as a student and as a colleague: “I first met Chris in 2003 when he began the MFA acting program at the University of Alabama (he graduated in May 2006). As an actor, he was first-rate and with a range that surprised many, with roles in One Flew Over the Cuckoo’s Nest, Three Days of Rain, The Rivals, Shadow of a Gunman, Something Cloudy/Something Clear, Death and the Maiden, and my personal favorite among his performances, The Fifth of July as Ken Talley. He was my student, my graduate teaching assistant, my fellow actor and actors to the entire community that supported us.

One answer is through partnerships. Tupelo Community Theatre has found that partnerships are a mutually beneficial way to increase our presence in the community we serve, giving relevance to the “Community” in our name. Some of our partnerships include:

• Promotions for plays: A toy drive, held during our annual Christmas show; a partnership with our local Humane Society during a production of Annie.
• Sharing our building: Linking with other community organizations to provide an appropriate venue for non-theatrical programs that benefit the community.
• Promoting education in the arts: Sponsoring professional guest artists; inviting local students to see productions at no charge, introducing many to their first live theatre performance.
• Remembering Chris Hardin

The list of possible partnerships is limited only by our imaginations. The challenge is to find new and creative ways that we can link with our communities. Our membership and involvement with SETC helps us to do this. We interact with other theatres, network and share ideas. It’s just another way SETC fulfills its mission of “connecting you to opportunities in theatre.”

Secretary’s Column
(Continued from Page 7)

The question for my home theatre – and all community theatres – is how do we continue to contribute in both tangible and intangible ways to our community? How do we widen our focus from just our audiences and actors to the entire community that supports us?

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
1775 Revolution Mill Drive, Studio 14
Greensboro, NC 27405
Phone: 336-272-3645
E-mail: info@setc.org
Website: www.setc.org

Attention, 2013 Getchell Applicants
Due to the sudden death of the chair of the Charles M. Getchell Award Committee, we ask all authors who submitted scripts for the 2013 award to please contact the chair of the Playwriting Committee, Steve Burch, sburch@as.ua.edu, with their name, play title, and contact information.