2014 SETC Teachers Institute:
‘We the Griot’ Places Students’ Life Experiences at Center of Learning

What if you could truly engage your students in classroom learning by using their life experiences as a catalyst?

In their daylong, hands-on workshop at the 2014 SETC Teachers Institute, Daniel Banks and Adam McKinney of DNAWORKS show how teachers and leaders can create a powerful approach to their work by reflecting on the traditional role in West African society of the griot – the community storyteller, historian and archivist.

Participants will use movement, storytelling, song, games, improvisation and more to explore how students’ life experiences can be engaged as a creative force, both in theatre classes and in core curriculum classes. Teachers will leave with interactive, arts-based classroom exercises, a template lesson plan, and a support network they can turn to as they implement this trailblazing work in their schools.

More info and registration: www.setc.org
Learn New Ways to Connect in SETC Master Class Presentations

Work hands-on with internationally acclaimed theatre director, choreographer and educator Daniel Banks and former Alvin Ailey Dance Theater member Adam McKinney in master classes during the SETC Convention. Registration opens Oct. 15.

Master classes included in SETC Convention registration and open to all:

Let’s Dance! A Workshop for Dancers and Movers with Adam McKinney
Fun and informative master class emphasizing expressive movement for the stage. Open to all.

Say Word! Hip Hop Theatre in the Classroom with Daniel Banks
A primer on how to incorporate Hip Hop Theatre, the “theatre of now,” into various classroom settings. Open to students, teachers, Hip Hop heads, curious allies and everyone else.

In-depth master classes for additional fee – reserve early:

Devising Theatre for Community Connection with Daniel Banks
Explore the relationship between art making and community building, the power of personal experiences and stories as source material for devising, and the role of applied theatre in the classroom, in production, and as part of a theatre program. Open to all who wish to consider how theatre can be a catalyst for healing in communities and beyond.

Embodied Learning: Interactive Movement for the Classroom with Adam McKinney
Learn how you can use exercises to apply dance and movement in all types of classroom settings, at all levels. Participants will discover ways of approaching embodied learning and begin crafting a lesson plan for their classes. Open to all students and teachers.

Adam McKinney, former Alvin Ailey Dance Theater member and current chair of the Dance Department at New Mexico School for the Arts, performs HaMapah/The Map, a multimedia dance journey that traces the intersections of his African American, Native American, and Jewish heritages.
LOOKING FOR A PROFESSIONAL ROLE?
Walk-Ins Accepted Monday, Sept. 9 at SETC Fall Professional Auditions

Hilton Atlanta Airport
Atlanta, GA
20+ Companies Hiring
400+ Lead, Character and Ensemble Roles Available
Details: www.setc.org/fall-professional

Fall Events
• Atlanta

Land a role at Fall Professional Auditions
Sept. 8-9, 2013

Find the right program at Graduate School Auditions & Design-Tech Interviews
Sept. 7, 2013

Study Chekhov with Joanna Merlin
Sept. 7, 2013

Attend Board Meetings
Sept. 6-7, 2013

More info: www.setc.org/events

Spring Events
• Mobile, AL

Teachers Institute
March 5, 2014

SETC Convention
March 5-9, 2014

More info: www.setc.org/convention

How do I sign up for the master classes offered at the 2014 SETC Convention in Mobile, AL?

You should sign up for the master classes you wish to attend when you register for the SETC Convention. You will find a section on the online registration form that lists available master classes and their cost. Simply indicate those master classes that you would like to attend and include payment with your convention registration fee.

If you decide to attend a master class after you have registered for the convention, you can sign up by logging into your account, adding the master class of your choice, and check out using MasterCard or Visa.

More info: Registration opens Oct. 15. Check then for an updated list of master classes: www.setc.org/master-classes-convention-submenu

More info: www.setc.org
In July, SETC rolled out a new Job Contact Bulletin (JCB) initiative. Located under “Theatre Jobs” on the SETC website, the all-new JCB is interactive and easy to use.

Try it out to see how it helps connect employers to the best theatre employees – and vice versa. The new format makes it easier than ever to list a job, find a job or just look around. If you haven’t used Job Contact Bulletin in a while, you’ll find it is new and improved! Go to www.setc.org/job-contact-bulletin. Create an account, sign in and get started!

EMPLOYER PERSPECTIVE

Jack Lemmon, executive director of Birmingham Children’s Theatre, says the new Job Contact Bulletin that SETC just rolled out has been helpful to his company.

“I was one of the first users and it works fine,” Lemmon said.

He finds SETC’s Job Contact Bulletin to be an excellent way to find employees.

“We always get good response from items that we post on SETC’s site. It’s really useful for us to find people in our field with expertise and interest. It’s a site we will always post on.”

EMPLOYEE PERSPECTIVE

Jashodhara Sen, a recent graduate of Oklahoma State University (OSU) with an MA in Theatre, directing specialization, is searching for a permanent job while finishing an internship at Zach Scott Theatre in Austin, TX. A native of India who was crowned Miss India at OSU in 2011, Jashodhara found SETC’s Job Contact Bulletin online. She notes that she was able to learn “a lot of information about potential employers” on the JCB site. She also has completed a profile, has uploaded her resume so employers have complete information about her, and has applied for jobs using the system.

“Making a profile was simple with easy to follow steps,” she says. “It was fast and not complicated. I plan to use Job Contact Bulletin in the future.”

More info: www.setc.org/job-contact-bulletin
Hiring through SETC:
Circa ‘21 – A Taste of Broadway

BY JUDI ROSSABI, COMMUNICATIONS AND MARKETING MANAGER

‘We always find talented actors to hire at the SETC Fall Auditions. It’s a huge advantage to have a pre-screened talent pool going into the auditions. It’s like a casting insurance policy.’ - Dennis Hitchcock, Producer

SETC recently caught up with Dennis Hitchcock, producer at Circa ‘21 Dinner Playhouse in Rock Island, IL. Below are excerpts from the interview.

What is your mission?
To produce the best possible entertainment for the most possible people, at a profit.

Tell us about your theatre and the type of shows you are known for producing.
Circa ‘21 Dinner Playhouse, which opened in 1977 with a production of I Do, I Do (starring Broadway’s Lenny Wolpe), is known for giving audiences ‘A Taste of Broadway’ with musicals and comedies. We generally produce five musicals and a comedy per show season, plus three children’s productions. We are currently in our second run in two years of the new Warner Crocker / Steve Przybylski musical, Southern Crossroads. We are housed in a 1920s (hence our name) vaudeville theatre/movie house. The interior was remodeled into Las Vegas-styled seating and currently seats 334.

Where do you find your actors and crew? Are they all paid professionals?
All our actors are paid professionals. We have auditioned at the SETC Fall Professional Auditions since 1979. We also audition in New York City and hold regular local auditions. We are doing much more casting via the Internet in the last few years. I have been fortunate to have produced 12 international tours and cast 10 feature films. SETC is an excellent talent source for in-house productions and these projects.

How does SETC assist you in your operations as a theatre?
We always find talented actors to hire at the SETC Fall Auditions. It’s a huge advantage to have a pre-screened talent pool going into the auditions. It’s like a casting insurance policy. In addition, I have hired many talented technicians through the Job Contact service. April [J’C Marshall, SETC’s manager of Professional Theatre Services] always willingly offers tremendous help with a never-ending positive attitude.
Getting a Job through SETC: Elizabeth Miller

Elizabeth Miller met Denny Hitchcock of Circa ’21 Dinner Playhouse in 2009 when she participated in the SETC Fall Professional Auditions.

“The Fall Auditions was intimate enough that I didn’t feel overwhelmed – it was fun and encouraging,” Elizabeth says. “You are able to relate to the other auditionees and talk about what’s going on in the business. SETC Fall Auditions are a great experience.”

Following the Fall Auditions in 2009, Elizabeth was offered a job with Circa ’21 in Holly Jolly Christmas, a musical revue.

“I fell in love with the people there, and I loved working with them,” she says. “I was then offered roles in the next three shows, including the world premiere of Whodunit…the Musical, which Denny directed.”

Elizabeth, who grew up in Charlotte, NC, and went to school at Elon University, currently lives in Los Angeles.

“I’m pursuing acting in LA,” she says. “I originally had wanted to pursue more theatre than film, but I had the sense that I needed to move to LA. I love the lifestyle and the industry here. It’s fun and exciting and fast-paced. I’ve been focusing on film and television, including commercials.”

Advice for actors starting out

“Be open to whatever happens. There are so many people and places that you would never think of going to. Don’t close anything off – explore your options. The offer that comes through may be the best for you.”
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 either in 1) 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. 11-12 2013
University of S. Alabama
Mobile, AL
Auditions Coordinator:
Ellen Peck
256-782-5489
epeck@jsu.edu

GEORGIA
Oct. 11-12, 2013
College of Coastal
Georgia, Kingsland, GA
Auditions Coordinator:
David Limbach
912-506-0268
dlimbach@gmail.com

MISSISSIPPI
Nov. 16-17, 2013
Power APAC School
Jackson, MS
Auditions Coordinator:
Stewart Hawley
601-974-6479
shawley@belhaven.edu

SOUTH CAROLINA
Nov. 9, 2013
Trustus Theatre
Columbia, SC
Auditions Coordinator:
Glen Gourley
843-661-1538
agourley@fmarion.edu

ALABAMA
Oct. 11-12 2013
University of S. Alabama
Mobile, AL
Auditions Coordinator:
Ellen Peck
256-782-5489
epeck@jsu.edu

GEORGIA
Oct. 11-12, 2013
College of Coastal
Georgia, Kingsland, GA
Auditions Coordinator:
David Limbach
912-506-0268
dlimbach@gmail.com

MISSISSIPPI
Nov. 16-17, 2013
Power APAC School
Jackson, MS
Auditions Coordinator:
Stewart Hawley
601-974-6479
shawley@belhaven.edu

SOUTH CAROLINA
Nov. 9, 2013
Trustus Theatre
Columbia, SC
Auditions Coordinator:
Glen Gourley
843-661-1538
agourley@fmarion.edu

FLORIDA
Nov. 15-16 2013
Santa Fe College
Gainesville, FL
Auditions Coordinator:
Marci Duncan
850-524-1619
marcjeneseduncan@hotmail.com

KENTUCKY
Nov. 16-17, 2013
Morehead State University
Morehead, KY
Auditions Coordinator:
Jeremy Kisling
859-254-4546 x226
jkisling@lctonstage.org

NORTH CAROLINA
Nov. 21-22, 2013
Greensboro College
Greensboro, NC
Auditions Coordinator:
Amanda Clark
336-369-1984
amanda@nctc.org

TENNESSEE
Clayton Center for Arts
Maryville, TN
Auditions Coordinator:
Meleia Lewis
731-286-3261
mlewis@dscc.edu

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 (students) or reside (non-students) 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, Oklahoma, New Mexico, 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
At SETC, our mission is “Connecting You to Opportunities in Theatre.” Undergraduate School Auditions and Design/Tech Interviews for high school and community college transfer students are one of the biggest opportunities we provide. Students have an opportunity to get in front of a large number of diverse programs in one place, at a fraction of the time and money it would take to visit only a small handful of schools separately.

Students eligible to participate in Auditions or Design/Tech Interviews are high school juniors and seniors and college transfer students in the first and second years of their associate degree program.

- More than 120 colleges, universities and training programs recruit at SETC
- 65% of recruiting schools come from in the 10-state SETC region
- 35% of recruiting schools come from 20 other states and major U.S. cities like New York, Los Angeles, Boston, Las Vegas, Washington, DC, and Philadelphia
- Program types and school sizes range from intense conservatory training to large universities to small liberal arts colleges
- In addition to participating in auditions and interviews, you can find out more about colleges and universities by visiting their exhibits in the Education Expo.

Undergraduate Auditions and Design-Tech Interviews: Thursday, March 6, 2014 Mobile, AL

**AUDITIONEE PERSPECTIVE**

“My experience with SETC college auditions was life-changing. It gave me the chance to meet and audition for colleges that I wouldn’t normally have even heard of. Because of this, I found Marshall University and am forever grateful for this opportunity.”

- Grae Greer, 2011 and 2012 SETC Undergraduate Auditionee Marshall University Class of 2016

**COLLEGE/UNIVERSITY PERSPECTIVE**

“The Undergraduate Auditions at SETC are a professionally driven experience that prepares students for the gauntlet of collegiate auditions while providing them with a level of support that is unmatched. Students are not simply treated as numbers, but instead given the personal encouragement and reinforcement necessary to have the confidence to succeed. The operation runs like a well-oiled machine where college representatives are provided with a detailed and accurate schedule of a smooth and efficiently conducted day of auditions. The SETC support team is always available, friendly, and best of all, fun! For students wanting to know if college theatre (and ultimately the profession) is right for them, the SETC Undergraduate Auditions is a great first step.”

- Paolo S. DiFabio
SETC Recruiter 2012 & 2013
Assistant Director, School of Theatre
Boston University College of Fine Arts

More info: www.setc.org/undergrad-school
Make a Difference! Nominate a High School Student for SETC’s KEAP Award

Do you know a talented high school theatre student who would benefit from attending the SETC Convention but may not have the financial means to attend? If so, nominate that student for SETC’s Keynote Emerging Artist of Promise (KEAP) Award.

Begun through the generous donation of former SETC keynote speaker Samm-Art Williams, the KEAP award provides winners with:

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


Calling all High School Playwrights: Have a Play in Your Head? Write It Now!

Imagine having one of your plays or one of your high school students’ plays chosen for a staged reading at the SETC Convention. SETC invites high school students from across the 10-state region to enter the High School New Play Contest:

- Unproduced one-act plays written by one high school student are eligible.
- Entries should be submitted between October 1 and December 1
- Winner receives $250, SETC Convention registration, a staged reading and more!

Details and application: www.setc.org/hs-new-play-contest-awards

Kendrell McGravey

‘The KEAP Award has truly improved my life.’

Kendrell McGravey, one of the 2012 KEAP Award winners, says the award provided experiences he will never forget at the SETC Convention – and gave him confidence in his abilities that helped him win a prestigious scholarship this past summer.

“The KEAP Award helped me to be accepted on a full-ride scholarship to the Tony Award-winning Oregon Shakespeare Festival for the OSF Summer Seminar for High School Juniors,” Kendrell says.

Only 65 students from across the country and around the world were accepted.

“The schedule for the seminar was very intense,” he says. “We had workshops and warmups every day.”

Kendrell studied directing, Shakespeare language, stage combat and more – and met other young people from as far away as Japan and Kenya.

“It was life-changing,” Kendrell says. “I will never forget those two weeks of my life.”

More info: www.setc.org
What’s New in Your State?
Click the link below for details on your state’s convention and other events.

**ALABAMA**
Convention info: www.alabamaconferenceoftheatre.com

**FLORIDA**
Convention info: www.flatheatre.org

**GEORGIA**
Convention info: www.georgiatheatreconference.com

**KENTUCKY**
Convention info: www.theatreky.org

**MISSISSIPPI**
Convention info: www.mta-online.org

**NORTH CAROLINA**
Convention info: www.nctc.org

**SOUTH CAROLINA**
Convention info: www.southcarolinatheatre.com

**TENNESSEE**
Convention info: www.tn-theatre.com

**VIRGINIA**
Convention Info: www.vtasite.org

**WEST VIRGINIA**
Convention info: www.wvtheatre.org

More info: www.setc.org/state-organizations
New Organizational Model Will Be Considered at Fall Meetings

As I write this column, I am preparing for the Fall SETC Board of Directors meetings in Atlanta. At this meeting, we will consider a proposal to change the organizational structure of SETC.

This proposal is a direct result of the work over the past eight years of a dedicated group of more than 60 SETC members, including the entire Board of Directors, which has been reviewing every aspect of SETC’s organizational structure.

You may be wondering why we would make a change in our present governance structure. It’s simple: The new model provides for a more collaborative and communicative structure as SETC moves into the future.

How it would work

The new model continues the roles of President, Past President and Secretary. It creates a new Member-at-Large position and provides for several Vice Presidents who represent specific constituencies with similar expectations.

For instance:

- **The Vice President of Services** represents the committees that are associated with the four product areas of the organization: Convention, Publications, Auditions and Year-round Services.
- **The Vice President of Finance/Treasurer** represents the fiscal entities of the organization, including Endowment, Scholarships and the Finance Committee.
- **The Vice President of Administration** represents those committees and individuals charged with the administrative services of the organization, which include Bylaws, Nominations, Long Range Planning and others.
- **The Vice President of States** as well as the **Vice President of Divisions** will represent their particular constituencies.

The new model represents a stronger voice for each member of the organization. The model also provides a more collaborative process for those charged with the governance and daily operation of the organization. It is my hope that, at the end of the fall meetings, the new model’s path will be established and ready for your review and acceptance in March.

I encourage each of you to join me in this exciting and collaborative effort as we move SETC forward!
Theatres Need to Follow Best Practices in Managing Workers

I’m often astonished at how often my “day job” as a Human Resources professional crosses paths with my avocation in community theatre.

I’ve worked in Human Resources for almost 30 years and I’ve been involved with theatre since I was in the third grade. Theatres everywhere – and indeed, all nonprofit organizations – need to be aware of important HR issues to ensure they don’t get into legal hot water, risking financial hardship for their organization.

Dan Ellison has done a wonderful job explaining the recent court ruling on using unpaid interns in his column on Page 14.

Other HR issues for which theatres may need to educate themselves or seek advice include:

- Ensuring that employees are correctly classified as “hourly” or “salaried” and appropriately paying overtime rates if required. Not following the provisions of wage & hour law can be extremely costly to your organization.

- Writing job descriptions for every position at your theatre, including those of board members and volunteers. A good job description includes essential job duties, experience and education requirements, accountability and reporting structure, and physical requirements.

- Being familiar with harassment issues – especially how to handle claims of sexual harassment. Having a written policy and following it can prevent costly suits.

Where can you get additional advice on HR issues? Your local Society for Human Resources Management (SHRM) can provide referrals and resources for you. Consult their website, www.shrm.org, for a list of chapters in your state.
Discover the Power of WHY in Your Organization

During a Mission Matters workshop presented by the Leading to Change organization, I was introduced to Simon Sinek’s “Start with Why.”

The quick synopsis that I walked away with is to stop jumping ahead and developing the outcome, the product or whatever it is that you are creating. Don’t even begin with how you do it. Start with the WHY. Why are you doing it? It is this internalization – the feeling, the belief system – that should be the foundation behind any action. Going this direction (from the inside out) makes the remarkable possible!

While it sounds simple to do as Sinek suggests and start with WHY, it’s not. Most of us find that our thoughts, ideas, actions and changes begin with WHAT.

With Sinek’s model, you:

• Start exploring WHY you do something, i.e., why does your organization exist?
• You follow up with HOW you are going to fulfill the WHY.
• Then you develop the WHAT that achieves the cause (your WHY).

I am enjoying the challenge of following this model. I hope you find it worthwhile in your organization as well.

Golden Circle

This is “the model that codifies the three distinct and interdependent elements (Why, How, What) that make any person or organization function at its highest ability.

Based on the biology of human decision making, it demonstrates how the function of our limbic brain and the neocortex directly relate to the way in which people interact with each other and with organizations and brands in the formation of cultures and communities.”

- From www.startwithwhy.com website glossary

More info: www.startwithwhy.com
When Offering an Internship, Make It Educational – or Beware!

A recent court decision has raised some warning flags for those who use unpaid interns. The ruling is specific to a for-profit entity, but nonprofits should still examine their policies.

The case, Eric Glatt, et al v. Fox Searchlight Pictures, Inc., was brought on behalf of unpaid interns at a movie production company. The plaintiff unpaid interns claimed that under the rules of the federal and state Fair Labor Standards Acts (FLSA), they should have been classified as employees rather than unpaid interns and therefore should have been paid at least minimum wage.

The broad brush of the issue is whether the unpaid internship system in question was taking advantage of wannabes in the film industry – the system that says “do this gruntwork for us and you’ll get your foot in the door and maybe land a job in the future.”

The court held that Glatt and Footman (two of the plaintiffs) should have been paid employees. The court also allowed a class action suit to move forward of a class of unpaid interns at Fox Entertainment Group between 2008 and 2010.

Impact is mainly on for-profit entities

The law seems straightforward for for-profit employers – i.e., you can have unpaid interns if you meet six specified criteria listed in an FLSA fact sheet [see the criteria at www.dol.gov/whd/regs/compliance/whdfs71.htm]. Most notably, to be unpaid, the internship must be similar to the training in an educational environment, and the employer may derive no immediate advantage from the work of the intern. The operations might even be impeded by the internship! The more an internship is structured around an academic, educational experience, the more likely it can be unpaid.

So what does this mean for theatres?

While the FLSA fact sheet specifies that unpaid internships in the nonprofit sector are “generally permissible,” that language leaves open the possibility that some unpaid internships at nonprofits could still be in violation of the FLSA. The Department of Labor may, in the future, provide some additional guidance on this issue to nonprofits. In the meantime, the best practice is to make sure that any unpaid internships provide an educational experience. Ideally, you should work with a school that can provide course credit. In essence, it’s a corollary of the Golden Rule – don’t take advantage of anyone!

Dan Ellison is a Durham, NC-based attorney with a concentration in arts-related and nonprofit law. He can be reached at artandmuseumlaw@aol.com. The contents of this column are intended for general information purposes only and should not be construed as legal advice or legal opinion on any specific facts or circumstance.

Read the judge’s decision here: www.hollywoodreporter.com/sites/default/files/custom/Documents/fox_interns.pdf
The Growing Digital Revolution: Threat or Opportunity?

For the first time, Americans are on track in 2013 to spend more time every day on their digital devices than watching TV.

That’s the take-away point in an article published in August on the adage.com website. The bigger question for those of us in theatre is: How does this impact us? Does the fact that more people are using iPhones, iPads and laptops for more hours mean that fewer people will go to the theatre? Or does the obsession with digital devices present an opportunity to reinvent what we do?

The articles below will give you some food for thought to reach your own conclusions on the impact of the digital age. You’ll find a discussion of topics we’ve all wrestled with, searching for basic solutions to thorny problems. I challenge you to read these articles and invest some thought in how to make theatre continue to flourish in the future.

• Story in Huffington Post: www.huffingtonpost.com/2013/08/01/tv-digital-devices_n_3691196.html
• Comprehensive article on theatre in the digital age: http://harvardmagazine.com/2012/01/the-future-of-theater

BY THE NUMBERS:

4 hrs, 31 minutes average daily time spent watching TV

5 hrs, 9 minutes average daily time spent on digital devices, including mobile phones, tablets and computers

Source: July 2013 Report by eMarketer

Excerpts from the Harvard Magazine article:

“There’s a syndrome in our profession – to blame the audience, especially young people. … They don’t want to go to the theatre anymore – why? They don’t have attention spans. They’d rather be in control with their personal handheld devices.”

- Diane Paulus, Artistic Director, American Repertory Theater

“That experience [audience/actor interaction] cannot be replaced by anything viewed on a screen, in 3-D, or interactively. The theatre will surely stay alive in the future – the only question is, in what forms?”

- John Lithgow, Actor

More info: visit the websites above
People News

Timothy Mooney, known for taking his rhymed versions of Moliere plays, including Moliere than Thou, to high schools and colleges across the country, says that “after 11 years on the road (13 years of performing Moliere than Thou), I am declaring 2013-2014 my final year of the big tour!” Mooney is not hanging up his wigs completely, though. He plans to continue performing while limiting his tours to destinations within a day’s drive. More on Mooney at www.timmooneyrep.com

Betsey Baun, executive director of SETC, became Betsey Horth on May 25 when she married David Horth in Greensboro, NC.

Arts Opportunities

Are you a choreographer who lives in Virginia? The Virginia Commission for Arts invites Virginia-based artists to apply by October 1 for the 2013-2014 Artist Fellowships in Choreography. These fellowships worth $5,000 are awarded annually by the commission to recognize the creative excellence of individual Virginia artists and to support their pursuit of artistic excellence.

Artists in the discipline of choreography, who are legal residents of Virginia at the application deadline, and who plan to remain in the state for the coming year, are eligible to apply for the 2013-2014 Artist Fellowship.

Interested artists may obtain an application by downloading forms from the commission’s website: www.arts.virginia.gov/grants/pdf/VCA-Choreography-App-13-14b.pdf or by calling (804 225 3132).

New Books


In Memoriam

Dudley Knight, featured guest artist at the 2012 SETC Convention and professor emeritus of drama at the University of California, Irvine passed away on June 27, 2013, of a heart attack in Irvine, CA. He was 77. In announcing his death, the International Dialects of English Archive noted: “Dudley, in addition to being an associate editor for IDEA, was an American voice/speech/dialect expert and stage actor with more than 40 years of experience as a speech and dialect teacher, and voice director for professional theatre. He conducted workshops and lectures on voice and speech for actors and voice teachers worldwide.”