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Explore the possibilities of
SITE-SPECIFIC THEATRE and MORE
2017 INSTITUTE OF OUTDOOR THEATRE CONFERENCE
OCT. 17 - 19, 2017
Hosted by Serenbe Playhouse ▶ Chattahoochee Hills, GA
Conference program sponsored by Arts People

All are welcome to attend
Tour Serenbe’s site-specific theatre sites
See the theatre’s classic Halloween show, The Sleepy Hollow Experience
Participate in networking events

More info: outdoor-theatre.org/conference
Discover New Ways to Tap Into Your Creativity at the SETC Teachers Institute

WEDNESDAY, MARCH 7, 2018 • MOBILE, AL

Teachers: Get ready to move, to write and to explore your imagination at the 2018 SETC Teachers Institute.

The Presenters
Award-winning playwright Suzan Zeder and her husband Jim Hancock, a nationally recognized movement specialist, are joining together to create an interactive all-day seminar designed for middle and high school teachers, theatre arts program directors, teaching artists and students studying to be theatre educators.

Teachers as Creative Beings
Zeder and Hancock are coauthors of the book Spaces of Creation: The Creative Process of Playwriting. They will lead you in expanding your thinking, whether you teach acting, design, writing or another subject. According to Zeder, “The real focus of the work is on the teacher as a creative being and not so much on the subject taught.”

Meld Body and Mind
Hancock will get participants moving on their own levels, drawing upon movement disciplines such as The Form, Alexander Technique, Feldenkrais, Tai Chi, Qi Gong and Tensegrity.

Zeder will follow up with writing activities, such as clustering, analog drawing, metaphor, paradox and structural story building.

“Movement will lead to words, to images, to ideas, perhaps to characters, plots, poems, to prose, to journals, to memoirs, to ... who knows?” says Zeder.

Registration Opens Oct. 16
Watch for more details at the link below.

More info: www.setc.org/teachers-institute

Suzan Zeder
Mother Hicks. Wiley and the Hairy Man. Step on a Crack. Chances are, you have read, directed or watched a performance of one of these – or one of the many other plays written by Zeder. She is the former head of playwriting/directing at the University of Texas at Austin and a six-time winner of the American Alliance of Theatre and Education’s Distinguished Play Award.

Jim Hancock
A distinguished teacher of movement for actors, Hancock is a founding faculty member of the Professional Actor Training Program at Southern Methodist University and a former chair of the theatre department at the University of South Florida.
Looking for a Graduate Program? Start Your Search at LiNK!

Last year, 50 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.

Almost every graduate program that attends LiNK offers financial assistance to applicants in the form of scholarships, assistantships, stipends and tuition waivers.

**Friday, Nov. 10:**
Acting auditions and interviews for directing and management areas.

**Saturday, Nov. 11:**
Interviews for design and technical areas.

**Sunday, Nov. 12:**
Reserved for extra interview time.

The cost for applicants is only $40 (early-bird rate). The event will be held at the Crowne Plaza Atlanta-Airport, which offers rates of $102 per night, free Internet, free airport shuttle service, discounted parking, plus $17 all-inclusive breakfast and $18 all-inclusive lunch buffets.

**Don’t miss the LiNK Soiree on Friday**
Back by popular demand, this Friday evening social sponsored by Routledge 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 social on Saturday night**
Join us for a second networking event, the LiNK Wine-Down, sponsored by Routledge on Saturday evening!

**DEADLINES TO REGISTER:**
- **For academic institutions**
  - Early-bird deadline: Oct. 1, 2017 ($149)
  - Final deadline: Oct. 29, 2017 ($249)
- **For applicants**
  - Early-bird deadline: Oct. 1, 2017 ($40)
  - Late deadline: Oct. 29, 2017 ($60)
- **On-site Registration:** Nov. 10-11, 2017 ($75)

**SCHOOLS WILL BE RECRUITING FOR:**
- **New areas this year**
  - Media Design
  - Properties Design
  - Makeup & Wig Design

Visit the links below for a complete list.

**MORE INFORMATION:**
Visit [www.setc.org/link](http://www.setc.org/link) or [www.usitt.org/link](http://www.usitt.org/link) for information on programs offered at each school and details on the auditions/interview process.
**FAST FACTS:**

**SETC CONVENTION**  
March 7 - 11, 2018  
Mobile, AL

When does convention registration open?  
Oct. 16, 2017

When can I reserve a hotel room?  
Nov. 6, 2017

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**Apply Now for 2018 Young Scholars Award**

Submissions of papers on topics related to history, theory, criticism and literature are being accepted from graduate and undergraduate students through Dec. 11, 2017.

More info:  
www.setc.org/young-scholars-awards

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**Get Ready for Mobile!**

**Propose a Workshop**  
Have an idea for a workshop at the 2018 SETC Convention? SETC seeks workshop proposals of all types, including those that provide professional development, contain leading-edge information/theory/innovative practices, are how-to and hands-on, and provide information not easily accessible to your target audience.  
**Deadline for application:** Sept. 15, 2017  
More info:  
www.setc.org/workshop-proposals

**Bring a Show ... or Help Create a Show**

SETC is all about theatre, and there are numerous ways to showcase your work at the annual convention. In addition to the Community Theatre Festival and the High School Theatre Festival, SETC offers the following opportunities to present theatre for your colleagues:

**FRINGE FESTIVAL:** Apply now to present your show in the annual Fringe Festival. This two-day festival features a wide variety of work from SETC members. Shows have ranged from one-person shows and experimental theatre to theatre for youth productions and state festival runner-up performances.  
**Deadline for application:** Oct. 16, 2017  
More info:  
www.setc.org/fringe-festival

**THEATRE FOR YOUTH FESTIVAL:** Universities, professional theatres and youth theatres are encouraged to apply for SETC’s Theatre for Youth Festival. This annual festival is a non-competitive exhibition of theatre produced for young audiences.  
**Deadline for application:** Oct. 15, 2017  
More info:  
www.setc.org/theatre-for-youth

**TEN-MINUTE PLAY FESTIVAL:** Anyone who plans to attend the convention is invited to be part of the Ten-Minute Play Festival. You will help create and produce a production within 24 hours, with your marathon work-play session culminating in a public performance and a response session.  
**Deadline for application:** Jan. 29, 2018  
More info:  
www.setc.org/ten-minute-play

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More info:  
www.setc.org
Josafath Reynoso recently won the Gold Award for Emerging Designer at the World Stage Design 2017 Exhibition in Taipei. His winning entry was the scenic design he created as an SETC Ready to Work Award winner for *Cat on a Hot Tin Roof* at Triad Stage in Greensboro, NC. A native of Mexico, he now works internationally as a freelance scenic designer and is an assistant professor of scenic design at the University of Richmond.

**How long have you been involved in theatre?**
Since 1996 as a technician/TD, and since 2002 as a scenic designer. I started working in theatre in 10th grade.

**What are you currently working on?**
Right now I’m working on *Dreamgirls* at Cape Fear Regional Theatre and *How I Learned to Drive* at Triad Stage. I’m also working on *Top Girls*, *The Crucible*, *Blues for Mr. Charlie* and a still unnamed dance show at the University of Richmond. Internationally, I’m working on a couple of new plays, *Hitler in My Heart* and *Faceless Love in Argentina*, and *Astolfo*, a play based on Calderon’s *Life Is a Dream*, in Spain.

**What’s the favorite play or musical you’ve been involved with?**
I think that my favorite play is always the one I’m working on at the moment.

**How has SETC assisted you in reaching your goals?**
When I first came to the States for grad school in 2012, my main problem was that nobody here knew me or had any idea of my trajectory or the directors and theatres I had worked with in Mexico for the last 10 years or so. I decided that the most effective way to reach out to new theatres and directors was through SETC’s Design Competition – and I decided to work extra hard on my competition entries. I tried to interview with as many people as possible (although at first I didn’t really know how to do it – hiring mechanisms are very different in Mexico). It was through the exposure that I got from the competitions and the various awards I got that I started connecting with new people and eventually got to work with them. People started recommending me, and then one thing led to another. In my last year of grad school, a senior professor from a university saw my entry at my last SETC and offered me an interview for a teaching position, which is how I got my first job out of grad school. So I’d say I pretty much owe my career to the opportunities I forged through SETC.
‘SETC has been very helpful to Endstation. The gathering of theatre practitioners each spring has proved to be a valuable networking and collaboration tool, as well as a one-stop shop to spread brand awareness and recruit new technicians and performers.’

- Chris Bailey, Managing Director

SETC recently caught up with Chris Bailey, managing director of Endstation Theatre Company in Lynchburg, VA.

When was your theatre founded? And what is your mission?
Endstation Theatre Company was founded in 2006. Our mission is to strengthen our community through theatrical exploration of its people, its landscape and its history.

What type of shows are you mainly known for?
We produce site-specific outdoor productions, new works with a connection to our region, and exciting interpretations of musicals.

What type of theatre and stage do you have?
Every summer season we seek out new venues, including nontraditional theatre spaces, with seating that accommodates 150-400 people. This offers both box office flexibility and creative freedom to best tell our stories. We currently produce our musicals at Randolph College’s Thoresen Theatre, which seats around 250 patrons.

Where do you find your actors and crew? Are they all professionals?
We offer several audition opportunities. In the past, this has included auditions locally, at the SETC annual convention, in New York and sometimes in Philadelphia. All company members are hired on paid contracts. We can accommodate Equity hiring.

What is the most unusual or interesting fact about your theatre?
Our collaborations with local landmarks and historical sites are something of which we are very proud. In 2017, we performed *The Complete History of America (Abridged)* in front of Poplar Forest, Thomas Jefferson’s historical retreat home. Previously, we presented *Our Town* on the grounds of Lynchburg’s Old City Cemetery. We think these pairings add a lot to the design and the experience of the audience.
GETTING A JOB THROUGH SETC: Apprentices Find Work Through Us, Too!

SETC is the place to find professional work, but we also help emerging artists get valuable experience as they enter the field. Endstation Theatre Company (see profile, Page 6) hired nine of its 14 apprentices for the 2017 summer season through SETC’s Job Fair in March 2017. Here’s what five of them have to say about their work as apprentices and the benefits they received from participating in the Job Fair.

MADELINE LUGENBEEL: I was a Stage Management Apprentice for Million Dollar Quartet. When my show ended, I helped out in the box office. Endstation Theatre Company helped me grow in my stage management skills. An exciting thing that came out of this summer is that I was offered a professional stage management contract in Kansas City. If I had not gone to SETC or accepted Endstation’s offer, I probably would not have tried to work professionally this fall.

KATIE LOWE: I was the Sound Apprentice for Endstation and I was able to participate as A2, Sound Engineer and Sound/Light Board Operator for the productions. My experience at SETC was invaluable because participating in the Job Fair helped me grow more comfortable with the interviewing process. Going from table to table, with little to no breaks, really gets you motivated to think about what you’re trying to do and what you want to focus on when presenting yourself.

HABERLIN ROBERTS: I was lucky enough to work with the costume designer, Leslie Cook-Day, as a Costume Apprentice. I also had the responsibility of working wardrobe crew for all shows and wardrobe supervisor for two of the three shows at Endstation. Going to the Job Fair, while at first somewhat daunting, gave me the chance to really talk to professional companies and opened my eyes to what employers were looking for. I learned a lot just by being in the Job Fair hall about what stood out about me and my work.

RACHEL WALKER: I was the Props Apprentice and Props Master for Endstation’s 2017 season. I signed up for the Job Fair this year at SETC because my professor encouraged me to, not expecting to get a job since it was my freshman year. Most companies I talked to told me I was too young and inexperienced. ... Later, I got the apprenticeship offer from Endstation. They gave me one of the best opportunities I’ve ever had. The experience of attending the Job Fair and working professionally while getting paid for the first time has given me a huge head start in my career.

EMILY MISALI: I was the Assistant Stage Manager Apprentice, and I worked on Million Dollar Quartet. After that show closed, I assisted in the box office and with front-of-house. Endstation was my first professional credit, and I would not have gotten hired without SETC! At least for me, applying for jobs, internships or apprenticeships is very stressful. Going to SETC and attending the Job Fair gave me lots of comfort because I was able to meet the people I was possibly going to work for, and they got to meet me.

More info: www.setc.org/theatre-job-fair
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 below to qualify for the March auditions. This requirement applies to ALL STUDENTS, regardless of where they reside or go to school. ADULTS also may register for the SETC Screenings to earn a slot. 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. 20-21, 2017
Samford University
Birmingham, AL
Auditions Coordinator: Ellen Peck
256-782-5489
epeck@jsu.edu

GEORGIA
Oct. 13-14, 2017
University of W. Georgia
Carrollton, GA
Auditions Coordinator: John Wright
912-344-2705
john.wright@armstrong.edu

MISSISSIPPI
Nov. 18-19, 2017
Jackson Academy
Jackson, MS
Auditions Coordinator: Lee Crouse
662-329-7162
dlccrouse@muw.edu

SOUTH CAROLINA
Nov. 4, 2017
USC Aiken
Aiken, SC
Auditions Coordinator: Kristi McIntyre
843-997-7130
krau@coastal.edu

ALABAMA
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SOUTH CAROLINA
Nov. 4, 2017
USC Aiken
Aiken, SC
Auditions Coordinator: Kristi McIntyre
843-997-7130
krau@coastal.edu

FLORIDA
Nov. 10-11, 2017
Santa Fe College
Gainesville, FL
Auditions Coordinator: Marci Duncan
850-524-1619
marcijeneseduncan@hotmail.com

KENTUCKY
Nov. 18-19, 2017
University of Pikeville
Pikeville, KY
Auditions Coordinator: Jeremy Kisling
859-254-4546 x226
jklisling@lctonstage.org

NORTH CAROLINA
Oct. 12-13, 2017
Greensboro College
Greensboro, NC
Auditions Coordinator: Amanda Clark
336-369-1984
amanda@nctc.org

TENNESSEE
Oct. 28-29, 2017
Clayton Center
Maryville College
Maryville, TN
Auditions Coordinator: Talon Beeson
931-221-6259
beesont@apsu.edu

MISSISSIPPI
Nov. 18-19, 2017
Jackson Academy
Jackson, MS
Auditions Coordinator: Lee Crouse
662-329-7162
dlccrouse@muw.edu

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TENNESSEE
Oct. 28-29, 2017
Clayton Center
Maryville College
Maryville, TN
Auditions Coordinator: Talon Beeson
931-221-6259
beesont@apsu.edu

VIRGINIA
Oct. 27-28, 2017
Norfolk Marriott Waterside
Norfolk, VA
Auditions Coordinator: Kate Arecchi
540-568-6009
arecchkm@jmu.edu

WEST VIRGINIA
Nov. 4, 2017
Concord University
Athens, WV
Auditions Coordinator: Jason Young
304-203-3945
vintagetheatreco@gmail.com

If you don’t live or go to school in one of the above states 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>Additional States Auditioning at These Sites</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>

Not in one of the above states?

Who should attend

www.setc.org/setc-screenings

https://www.setc.org/setc-screenings
SETC Scholarships for Undergrad and Graduate Students

SETC offers thousands of dollars in scholarships for individuals studying theatre. SETC’s Endowment Fund supports these monetary awards, which are sent directly to winning students to be used as they wish. The following awards are for college grads and undergrads who plan to seek a graduate degree, and for current grad students. Get more details at www.setc.org/scholarships-awards. Below are comments from recent winners.

MARIAN A. SMITH COSTUME AWARD
For Graduate Study in Costume Design or Technology
“The Marian A. Smith Costume Scholarship provided me with the means to better promote my work. It allowed me to invest in a higher quality printer and a scanner that can accommodate my larger renderings, which can be up to 11” x 17”. This has helped me in keeping my online portfolio up to date, but also to print images for my physical portfolio — helping me advertise myself and find work in different states every year and continue to grow as an artist and technician. I am so grateful to this scholarship and the amazing opportunities I’ve had as a result of SETC’s generosity and support! It also helped me to find confidence in my work and encouraged me to continue to push my boundaries as a leader in the workplace.”
- Jacquelyn Loy, 2014 Marian A. Smith Costume Scholar

DENISE HALBACH PERFORMANCE AWARD
For Graduate Study in Acting or Musical Theatre
“SETC’s Denise Halbach Award enabled me to purchase much needed books and supplies while also helping with tuition costs in my first year of graduate school. In total, I was able to work on 10 shows as a cast or crew member, travel to Los Angeles for a two-week screenwriting intensive and perform my thesis role as Lady Bracknell during my three years of study. On May 6, 2017, I received my MFA in Acting with an ‘A’ average from Regent University in front of family and friends. In the past three months, I have been able to start teaching right away by giving a four-week drama camp at my high school alma mater and teaching dance and drama at a local community center’s summer camp. I am currently teaching movement and musical theatre as a faculty member at the Blue Lake Fine Arts Camp in Michigan. In 2015, even though I could not attend the awards program because I was in a show, I received a lovely letter from Ms. Halbach and a beautiful tiara. That meant a lot to me at a time when I was unsure if I would be able to finish my program. I’m very grateful for the award and can personally attest to its value and necessity for young theatre professionals.”
- Anita Salley, 2015 Denise Halbach Performance Scholar

OTHER SCHOLARSHIPS INCLUDE:

LEIGHTON M. BALLEW DIRECTING AWARD
For Graduate Study in Directing

ROBERT PORTERFIELD AWARD
For Graduate Study in Theatre

JOHN SPIEGEL THEATRICAL ARTIST AWARD
For Purchase of Tools and Supplies by Student in Lighting Design, Props Design, Scenic Design, Sound Design or Technical Direction
“It was an absolute honor to receive the first John Spiegel Theatrical Artist Award in 2017. The application process gave me the nudge to take a closer look at how I wanted to present myself and my work as I approached my graduation. The scholarship funds are offsetting the cost of software so that I can take the leap from ‘Educational Version’ to ‘Professional License’ as I launch my career. My sincerest gratitude goes out to those who made this scholarship possible.”
- Maranda DeBusk, 2017 John Spiegel Theatrical Artist Scholar
SETC Scholarships for High School Students and Teachers

SETC offers thousands of dollars in scholarships for individuals studying theatre. SETC’s Endowment Fund supports these monetary awards, which are sent directly to winning students to be used as they wish. The following awards are for high school students preparing to enter college and for high school teachers wishing to pursue advanced degrees. Get more details at www.setc.org/scholarships-awards. Below are comments from recent winners.

SECONDARY SCHOOL SCHOLARSHIP
For Undergraduate Study in Theatre
“Winning the SETC Secondary Scholarship solidified a confidence within me that I wasn’t able to grasp onto before. It was like any negative opinions there were about me didn’t matter anymore. The experience of the entire ordeal was truly eye opening, and I felt so honored to represent my school, family and high school theatre in such a beautiful setting.”
- Jensen Brielle Fleisher, 2016 Secondary School Scholar

POLLY HOLLIDAY AWARD
For Undergraduate Study in Theatre
“I was truly honored to be awarded the Polly Holliday Scholarship in 2016. I put the scholarship towards my college career at Coastal Carolina University as a theatre design major. The Polly Holliday Scholarship helped transform my dreams of becoming a lighting designer and master electrician into reality. I am forever grateful.”
- Faith Craig, 2016 Polly Holliday Scholar

WILLIAM E. WILSON AWARD
For Graduate Study in Theatre or Speech by a High School Teacher
“The William E. Wilson Award allowed me to focus on my studies at Columbus State University in theatre education. I am fortunate that a master’s program exists so close to me and that the funds could be used for tuition and books. The award also provided validation to school administration and faculty that the work I do in educating my students and others on the value of theatre education on the stage and in life is vital in developing the total person. Thank you, SETC!”
- Tricia Oliver, 2016 William E. Wilson Scholar

“Receiving the William E. Wilson Award in 2015 helped me start my graduate program at Columbus State University in Columbus, GA. As a veteran teacher of 17 years, it was time to finally start an M.Ed. program and the Wilson Award helped make this financially possible. I want to thank SETC and Bill Wilson, founder of the fund, for providing me with this financial gift, and I encourage other professionals, young and old, to apply.”
- Jason Hill, 2015 William E. Wilson Scholar

More info: www.setc.org/scholarships-awards
Check out the Southeast Region’s Theatre Conferences!

All of the states in the Southeast region have exciting events happening this fall, including conventions, auditions, workshops and performances. Click on the logos below to learn more. If your state theatre conference isn’t listed here, send your upcoming events to kim@setc.org and we’ll share your state’s info on SETC’s Facebook page.
More than Tricks and Tics
Explore the Benefits of Movement Training

Many people think that movement for the actor simply means adding quirks, physical tics or limps to characters, or that a movement coach will provide tips or tricks about “how to play an old character.” However, movement training is much more complex than that, encompassing a depth and breadth that many may not realize.

The impact of movement training on performance can be immense. Physical training for the actor illuminates the concept that good actors do exploration through movement to aid discovery of the psychology of the character. Creating a character is not simply, as some people mistakenly think, making intellectual decisions about a character, then layering an uninvestigated physical choice onto a performance.

So, how does movement training help artists?
It is a diverse field that encompasses a range of topics, practices and research. The benefits of movement training are vast, ranging from conditioning the body to finding a sense of ease and readiness, to being able to execute difficult skills, to accessing the psychology of a character through movement exploration.

One class does not fit all needs
Artists would do well to take as many different kinds of movement classes as possible. There are movement courses that:
• Attend to structural integration and ways of finding a “state of readiness,” along with achieving a functionally effective use of the body, such as yoga-influenced classes, Alexander Technique courses and Feldenkrais classes.
• Focus on using movement as a tool for character exploration and discovery, such as Laban and the Michael Chekhov Technique.
• Are aligned with performance or a performance style, including Suzuki, Lecoq or Meyerhold’s Biomechanics.
• Focus on other methodologies, such as those of Jerzy Grotowsky and Eugenio Barba, or the process-oriented explorations proposed by Moni Yakim, Michael Lugering and Kari Margolis.
• Emphasize task-oriented skills, such as stage combat (which I will argue is as much of an acting class as any scene study class), juggling, mime, aerial dance and acrobalance.

Discover the benefits of movement
This is merely a glimpse of the vast world of movement for the actor. Jump in and explore this area of training that can add new layers of characterization, physicalization and nuance to your performance.
“So female staffers adopted a meeting strategy they called ‘amplification’: When a woman made a key point, other women would repeat it, giving credit to its author. This forced the men in the room to recognize the contribution – and denied them the chance to claim the idea as their own.” – Juliet Eilperin, The Washington Post

At the SETC Convention last March, a new interest group was formed: the Women in Theatre Interest Group. Women and men who were interested in discussing women’s issues, promoting women’s work, and advocating for future female theatre artists came together in a rousing meeting. I was struck by the energy in the room, and that has stuck with me since. I regularly read research and data about the disparity in casting, hiring and leadership positions in our industry, and I’ve decided that change has to start with me.

Much of the research shows that there is no longer a “pipeline” issue for women in theatres: Women are being promoted from within. The problem now is the hiring of women from outside a company. In that instance, leaders and boards tend to hire people who look “familiar” to them as leaders. This is when I say to myself, “But that is a huge problem in bias. How can I change that?” Well, it starts with me. I serve on several boards (SETC’s, for one). I can help change this perception of what is “familiar” by recognizing when decisions are being made based on bias.

Problems are only too big to solve when we try to attack the large problem before looking at the pieces. We do this all the time in the theatre. We don’t start rehearsals with full run-throughs. We work in small bits, chipping away at a problem. I can advocate for women every day by amplifying good ideas from my fellow female coworkers, by collaborating with women, by hiring women on my production teams, and by encouraging boards to do the same.

I can change what a leader looks like. Leaders look like me. Change starts with me.
A Theatre Event Like No Other: The National Black Theatre Festival

Three of us from SETC’s Central Office presented at the National Black Theatre Festival in Winston-Salem, NC, this past August. A local theatre colleague of Jean Wentz, our administrative assistant, invited us to talk about SETC in a workshop. April J’C Marshall, our professional theatre services manager, and I jumped at the opportunity to join her at the 15th festival.

The energy and buzz in downtown Winston-Salem clearly showed that something important was going on. More than 40,000 people came from all over the country to see and celebrate a collection of theatre that can’t be viewed in one location anywhere else. The international festival, which showcases talent, theatrical productions, workshops, seminars and films for six days, is produced biennially by the North Carolina Black Repertory Company.

In addition to presenting a workshop, Jean was able to attend performances. “The level of talent in the shows I saw was phenomenal!” Jean says. “I was really impressed with the NBTF’s organization of such a huge event and with the wide-reaching audience attending the shows. I sat next to people from Michigan and Florida, and listened to others talk about traveling here from around the country to see three or four shows a day all week. Many people have been attending or volunteering at this festival for years. While the week-long event has an economic impact in the Triad area estimated at more than $8 million, it has an incalculable impact on black artists, theatre companies, students and theatre lovers of all colors.”
Most of us have downloaded articles, photographs and YouTube videos from the Web. Some of us may even have copied scripts and sheet music from websites or from friends.

So, if you have a copyrighted work you would like to share online, the million-dollar question is: How can you do so without opening the door for people to download – and steal – your work? Reality check: If someone is intent on stealing your work, at best all you can do is make it more difficult for them. And if they do steal it, then you might have a copyright infringement lawsuit.

Taking these steps before posting your work may help:

- Place a visible and obvious copyright notice on the document or page.
- Disable “right click.” That puts up a good roadblock, since right-clicking is a popular way to copy or print something from the Internet. The way to disable it will vary depending on the program you are using. Check with your IT person or follow Adobe instructions.
- Provide an easy way for others to license your work. Include your contact information and provide specific license fee information for authorized use.
- Use a watermark. This will also make it more difficult to steal. The watermark can include anything – even a warning such as, “This is copyrighted material. Do not copy under penalty of law.”
- Know what you are agreeing to in “click-through” terms of service agreements on websites where you post your work. Agreeing to the terms may usurp some of your copyright rights.

What to do if you discover an infringement:

- If someone is infringing your work, sending a cease-and-desist letter might solve things.
- If your work is being used on a website, sending a take-down notice may help.
- If those actions don’t produce results, you can sue for copyright infringement.
- Consider registering your copyright to the work at the time you create it. Although registering your work is not required under the current copyright act, registration prior to infringement can provide additional options to recover damages if you bring a copyright lawsuit.

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On the flip side

Think about whether you really want to keep someone from using your work. Allowing someone to use your work, but requiring them to give attribution to you, might better serve your interests. Find out more about that option on the Creative Commons website.

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.

More info: www.copyright.gov
George Jones Spence, Jr., 89, of Kill Devil Hills, NC, died Thursday, July 13, 2017. He was a former member of SETC, the Institute of Outdoor Drama (now Theatre) and the Screen Actors Guild. He taught at, and served as chair of, the Theatre Department at Lenoir-Rhyne College in Hickory, NC, and was an associate professor of drama at East Tennessee State University in Johnson City, TN. An actor, director and writer, he appeared in the outdoor dramas The Lost Colony, Horn in the West, Cross and Sword and Trail of Tears. He also worked with the legendary Andy Griffith on TV’s Andy Griffith Show in 1965 and Matlock in 1989.

Where Did Today’s Broadway Stars Go to School?

Playbill recently published a list of the top 10 most represented colleges and universities on Broadway during the 2017-2018 season. The list tracks both casts and creative teams.

Six of the schools on the Top 10 list recruit at SETC:
No. 2. CCM, University of Cincinnati
No. 4. American Musical and Dramatic Academy
No. 5. Carnegie Mellon University
No. 8. Point Park University
No. 9. Florida State University
No. 10. University of North Carolina School of the Arts

View the story and the full list here.

INSTITUTE OF OUTDOOR THEATRE
Summer Theatre Auditions
Saturday, Jan. 13, 2018
Greensboro College, Greensboro, NC
Audition for jobs in summer theatre, including acting, singing, dance and stage combat opportunities. Interviews are also available for technical positions and internship opportunities.

Registration opens: Dec. 6, 2017
More info: www.outdoor-theatre.org/auditions

In Memoriam

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