

Southern Theatre

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NOTE ON SUBMISSIONS

Southern Theatre welcomes submissions of articles pertaining to all aspects of theatre. Preference will be given to subject matter closely linked to theatre activity in the Southeastern United States. Articles are evaluated by the editor and members of the Editorial Board. Criteria for evaluation include: suitability, clarity, significance, depth of treatment and accuracy. Please query the editor via e-mail before sending articles. Submissions are accepted on disk or via e-mail. A double-spaced hard copy of the article also should be sent. Stories should not exceed 3,000 words. Color photos (300 dpi in jpeg or tiff format) and a brief identification of the author should accompany all articles. Please note any photos, disks and other materials to be returned and include SASE. Send stories to: Editor, *Southern Theatre*, PO Box 9868, Greensboro, NC 27429-0868. E-mail: deanna@setc.org.

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From the SETC President



The award-winning writer John Patrick Shanley once opined, "All plays stem from personal experience." Anyone who has struggled to mount a production, worked late to build scenery, hung precariously to focus lighting or enjoyed intimate interplay with an audience would certainly agree that ours is an art form requiring a personal commitment. What about the other aspect of Shanley's statement? What is the stem from which our plays grow? What is the personal experience? The personal connection? For answers to those questions, most of us turn to the playwright.

We spotlight the playwright in this issue, which includes the entire text of *Two Body Problems*, the 2007 winner of SETC's Charles M. Getchell Award, given annually to recognize a promising new play by a Southeastern playwright. In an accompanying story, Lisa Soland interviews playwright Don LaPlant about his work and the development of *Two Body Problems*, which addresses an issue that is a common thread in many lives today: the struggle to balance one's personal and professional lives.

Moving from the ages-old art of playwrighting into today's digital era, we take an in-depth look at how technology is changing the face of drama, enabling theatres to collaborate across miles and even oceans. John Wayne Shafer, who has been working on distance theatre collaborations since 2002, explains the trend and how theatres can tap into it.

If you're a costume designer or director staging period pieces, you'll appreciate Kendra Johnson's article, "Hair!" Kendra untangles the mysteries of styling African-American hair to fit period pieces – without causing harm to often-delicate ethnic tresses.

Be sure to check out our books column, "Words, Words, Words..." in which Scott Phillips reviews a new theatre history book, and our regular "All the World's a Stage" column, which focuses on how you can put your theatre skills to work as a business improvisation artist.

Finally, in our "400 Words" opinion column, the Alliance Theatre's Susan Booth discusses her theatre's regional Tony Award – and why it was an important win for ... new playwrights.

And now we've come full circle ... personal experience grows into plays which grow into productions. Productions produce a new collection of experiences which can lead to new plays. Join with us as we break the circle, very briefly, to offer tribute and celebration.

David S. Thompson, SETC President