Ben Cameron Selected as SETC's 2011 Distinguished Career Award Recipient

Ben Cameron, a national arts leader, innovator and frequent speaker on the future of theatre, will deliver Saturday’s keynote address and receive SETC’s Distinguished Career Award at the 2011 SETC Convention in Atlanta.

Cameron, currently the program director for the arts at the Doris Duke Charitable Foundation in New York City, formerly served for more than eight years as the executive director of Theatre Communications Group (TCG), the national service organization for the American nonprofit professional theatre. This will not be his first visit to the SETC Convention. In 2001, Cameron delivered a thought-provoking keynote address at the SETC Convention in Jacksonville, FL.

A member of the Tony Awards nominating committee, Cameron has come a long way from the days when he was a boy growing up in rural North Carolina. He credits much of his success to help he received along the way from others.

“I’ve been lucky enough to be curious and adventurous, and to have people hold doors open and say, ‘Come this way,’” he says.

Cameron, who earned his undergraduate degree in English from the University of North Carolina at Chapel Hill in 1975, worked a summer while in college in the outdoor drama Unto These Hills. After graduation, he took a job as a high school English teacher, but soon was looking for a new direction. He asked a former professor for advice. “He said, ‘You’re a great English teacher, and you love the theatre. The thing that would marry those loves together would...

(Continued on Page 8)

SETC Convention Was ‘Starting-Off Point’ for Broadway Star Ashley Brown

Ashley Brown, a student at Florida’s Gulf Breeze High School in Florida in the late 1990s, looked forward to attending the annual SETC Convention. “I was in heaven when I was there,” she says. “I remember loving it that much.”

Roaming around the convention with other kids in her high school drama group, Brown recalls being mesmerized by the concentration of opportunities the convention afforded to learn about drama.

“It was a starting-off point for me,” she says. “I came from this little itty bitty town, and I looked forward to going there. The convention is such a great experience for kids who are thinking about theatre. It totally submerges you in theatre.”

Now a successful Broadway actress and singer, Brown will return in March 2011 to the SETC Convention – this time as a keynote speaker providing inspiration to today’s emerging artists looking for a “starting-off point.”

Brown’s rise from high school actress to Broadway star is a storybook tale. After high school, Brown went on to the University of Cincinnati-College Conservatory of Music. A senior showcase in New York City led to her first big break soon after graduation. A casting agent who had seen her in the showcase asked her to audition for the Disney touring production of On the Record.

“Within a week, I had my first job in New York City,” she says.

Then she was offered the role of Belle in Beauty and the Beast on Broadway, a role she portrayed from September 2005 until May 2006.

“‘I’ll never forget Beauty and the Beast because it was my first Broadway role,” she says.

In 2006, Brown was one of numerous actresses who vied for the title role of Mary Poppins on Broadway. She remembers having to audition nine times before getting the news: She was Mary Poppins.

“It’s something I never dreamed of having the opportunity to do – originating the role...

(Continued on Page 8)

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Awards for Students Applying to Graduate School

Marian A. Smith Award: $2,300
*For Graduate Study in Costume Design or Technology*
More information/application: www.setc.org/scholarship/smith.php
Application deadline: Jan. 21, 2011

Robert Porterfield Award: $3,400
*For Graduate Study in Theatre*
More information/application: www.setc.org/scholarship/porterfield.php
Application deadline: Jan. 15, 2011

Leighton Ballew Award: $3,300
*For Graduate Study in Directing at MFA or PhD Program*
More information/application: www.setc.org/scholarship/ballew.php
Application deadline: Jan. 15, 2011

William E. Wilson Scholarship: $6,500
*For Graduate Study in Theatre/Speech by a Secondary School Teacher*
Application deadline: Jan. 15, 2011

Awards for High School Students

SETC Secondary School Scholarship: $2,100
*For a High School Senior Planning to Major in Theatre*
Application deadline: Jan. 15, 2011

Polly Holliday Award: $1,000
*For a High School Senior Planning to Major in Theatre*
More information/application: www.setc.org/scholarship/holliday.php
Application deadline: Jan. 21, 2011

College, Grad Students:
Apply Now for SETC’s Young Scholar’s Award
Who can enter: Graduate and undergraduate students enrolled as of Nov. 22, 2010, in programs relating to history, theory, criticism, and literature.
Winners receive: $225 cash awards and an opportunity to present their papers at the 2011 SETC Convention.
Deadline: 5 p.m., Nov. 22, 2010
More information: www.setc.org/interest/history.php#scholarAward

Deadline Approaching for SETC’s High School Playwriting Contest
Submissions are being accepted through December 1 for SETC’s High School Play Contest. Plays should be one-acts written by a high school student residing in an SETC region state, and must not have not been published. The winning high school playwright receives $250 and a staged reading at the March convention.
Details and application online: www.setc.org/scholarship/hsnowplay.php

High School Teachers:
KEAP Grants Available to Help Students Attend SETC Convention
Do you know a student who would benefit from a grant to attend the SETC Convention? Make a difference by nominating him or her for a Keynote Emerging Artists of Promise (KEAP) award. Four high school students will win KEAP awards from SETC to attend the 2011 convention. These awards, given in appreciation of the work of Samm-Art Williams, are for talented, scholarly, economically disadvantaged students who otherwise would not be able to attend the convention. Nomination deadline is Jan. 15, 2011.
Details and application online: www.setc.org/awards/keap.php

What Do KEAP Winners Say About Their SETC Experience?
“I want to thank everyone at SETC for giving me the opportunity to attend the convention. Both of my parents are disabled, and I would not have been able to attend this amazing event had it not been for the gracious supporters of this wonderful award. Thank you to everyone. SETC has made a profound and lasting influence on my life.”
- Sean Munson, 2010 winner

“Attending SETC as a KEAP Award winner was certainly one of the top highlights of my senior year. Being allowed the honor to attend and not only experience the master classes and keynote speakers, but also to see what it takes behind the scenes to run such a convention is simply breathtaking.”
- Blaine Krauss, 2010 winner

“SETC was my favorite school trip of all time. I have never been so excited about being around so much theatre. It truly was a life-changing experience.”
- Alexandria Bates, 2010 winner

“Being a KEAP kid was amazing. I really felt like a celebrity for a while, and just the whole SETC experience made me truly happy I went.”
- Kentrell Brazeal, 2009 winner

“Thank you so much for all you did for me and the others. I had a truly charmed trip, and it was all thanks to the KEAP program!”
- Maggie Jo Saylor, 2007 winner
When can I make hotel reservations for Atlanta? How much will a room cost?

You can make reservations now at the convention hotel, the Hilton Atlanta. And good news! You'll pay the same room rate that was charged in 2007, the last time the SETC Convention was in Atlanta. Sleeping rooms are $114 plus tax for single to quad occupancy, and suites are $175-600.

There are two ways to secure a reservation.
1) Call 877-667-7210 and ask for the Southeastern Theatre Conference (SETC) block.
2) Book online. If you are booking 4 nights or more, use this link:
If you are booking 3 nights or less, use this link:

Want more information about the 62nd Annual Convention?
Visit http://setc.org/2011_conv_index.html

NOTE: Hiring companies should contact april@setc.org for their hotel reservation links.

Enter the SETC Digital Cinema and Television Festival

Entries are being sought for a digital cinema and television festival at the 2011 SETC Convention in Atlanta, GA.
Categories: Works produced by: high school students; college or university students; faculty
Length: All, shorts to feature-length
Format: DVD or Mini-DV
Deadline: Send by January 18 to Jeffrey Green, Chair, SETC Film and Television Committee, Dramatic Arts, GSW, 800 GSW State Univ. Dr., Americus, GA 31709

The winner of the high school contest will receive a scholarship from the New York Film Academy to attend a 4-week summer filmmaking program!

Annual SETC Design Competition Offers Prizes, Recognition

Open to undergraduate and graduate students at SETC member institutions
Online applications only

For more information: www.setc.org/2011_designcomp.html

Sponsored by: Sculptural Arts Coating, Inc., and In Honor of Irene Smart Rains

Prizes
1st place: $125
2nd place: $75
3rd place: $50

Costume Design  Scene Design  Lighting Design  Technology/Crafts

College/Grad Students: Apply for Ten-Minute Play Festival!

Thirty undergraduate and graduate SETC members will be selected to write, rehearse and perform in the annual Ten-Minute Play Festival at the SETC Convention on Wednesday and Thursday, March 2 and 3.

More information: www.setc.org/festivals/10minuteplay.php

Success Means Never Saying ‘I’m Sorry’

No, Scott Powers of Scott Powers Studios is not suggesting you should act like a boor. His point is that too many actors begin every encounter, “I’m sorry…” They’re sorry they don’t know their lines or that they’re late or ...
you-name-the-sob-story. Powers wants the excuses to stop. He says: “In this business, you must remember, and this is something that successful actors have learned, if you want to pursue significant, well-paying work, there are no excuses. Period.” Read more at www.holdonlog.com/pages/AN-SobStory.html

Top 10 Corporate Arts Supporters Named

Americans for the Arts has released its annual list of the top 10 companies that support the arts. Among the honorees are three corporations based in the Southeast. Here’s the list: Blue Cross Blue Shield of South Carolina, Columbia, SC; Capital Bank, Raleigh, NC; Con Edison, New York, NY; Conoco Phillips, Houston, TX; Devon Energy Corp., Oklahoma City; Halifax EMC, Enfield, NC; M.C. Ginsberg Jewelers and Objects of Art, Iowa City, IA; Northeast Utilities, Hartford, CT; Portland General Electric, Portland, OR; Strata-G Communications, Cincinnati, OH. Read more at http://latimesblogs.latimes.com/culturemonster/2010/10/americans-for-the-arts-names-top-10-companies-that-support-the-arts.html

28 Senators Fail Arts Support

Which 28 U.S. senators earned an “F” for their support of the arts in the annual report card of the Americans for the Arts Action Fund? Read the list at www.artsactionfund.org/pages/senate-report-card. The organization is urging arts supporters to spread the word.

A Midsummer Night’s Dream in OP

University of Kansas professor Paul Meier is mounting the first production of a Shakespeare play in its original pronunciation in the United States. A Midsummer Night’s Dream will be presented November 11-21 in Lawrence, KS, and a radio version will be recorded for broadcast on Kansas Public Radio. Meier has created a free e-book (www.paulmeier.com/OP.pdf) from the work he did in training the cast. Read more at www.thehistoryblog.com/archives/8099
Groupon Offers New Way to Fill Theatre Seats

Do you know the difference between a Groupon and a coupon? Groupon is a Chicago-based “deal-of-the-day” Internet coupon service that connects businesses and nonprofit organizations with its members in over 88 U.S. cities and 22 countries. The service has great potential for marketing theatre performances. In fact, a local opera company offered half-price tickets in the first newsletter I saw. In this case, Groupon solicited the theatre’s involvement.

A little background: Groupon combines e-commerce and social utility to bring deals to people who have signed up as members. Its members receive a daily e-newsletter offering discounted products or services chosen from a select group of suppliers. The company went online in November 2008 and by April 2010 was worth $1.3 billion.

For the consumer

To join Groupon, go to www.groupon.com and register. Upon receiving the daily offer via e-newsletter, Groupon members may click on “Buy!” and charge the purchase to a credit card. The purchase isn’t activated until a specified number of members have signed up. When the number is reached, or “tipped,” members are notified that the offer is valid. Soon thereafter, Groupon notifies members that their Groupons are ready to be printed at home and then redeemed.

For the seller

Selling on Groupon is not like buying advertising; the company is pretty picky about who it will represent. It seeks out some vendors and closely examines those that contact it directly. Go to www.grouponworks.com for more information.

Interested in selling tickets through Groupon? If you click on the green button (“Get Featured Today”) at the top of the home page on the right, it will take you to a “Contact Us” page. Fill out the form, submit it and wait until Groupon contacts you. If you prefer to speak to a real person, you can. The contact page provides a telephone number (877-788-7858, Ext. 2) that you can call to speak to a Groupon representative.

Many of Groupon’s business clients say the company makes it easy to develop an offer. After the details are agreed upon, a staff writer creates a detailed and lively offer, often sparked with witty side comments. From that point, Groupon handles the mechanics. It logs and processes payments, keeping anywhere from 30 percent to 50 percent for its services. The rest is sent to the vendor, who to this point is not out-of-pocket. However, vendors who discount material products will be out the difference between the cost of materials and the revenue from Groupon.

Empty theatre seats are unrealized revenue, but can Groupons attract new theatregoers? Theatres that sell most of their seats for every performance probably won’t benefit from a Groupon campaign. If less fortunate theatres can make offers that attract new patrons, they’re good as gold. However, if the offer attracts patrons who otherwise might have paid full price, well, then it’s bad business.

So what do business clients say about Groupon? Some aren’t entirely happy. A business provider advised, “Be sure you have time to give to the process. We had no control over what they said about the production or when they ran the special.” Another client reported that Groupon “constantely added things and wanted more or different kinds of information.” Some advertisers such as massage services and/or beauty parlors complain that more clients than they expected bought Groupons, and now they are struggling to work Groupon purchasers into their schedules. Some clients have complained of faulty charges and poor customer service. Others have complained, perhaps unfairly, that the 50-50 division of revenue is unfair to the merchant. On the more positive side, one theatre manager reported that Groupon’s reporting system worked very well on his box office software.

On the whole, however, the Groupon story seems to be positive. It has inspired copycats, and Groupon itself has plans to expand worldwide. You may enjoy Christopher Steiner’s story, “Meet the Fastest Growing Company Ever,” at www.forbes.com/forbes/2010/0830/entrepreneurs-groupon-facebook-twitter-next-web-phenom.html.

Comments or questions? Don Wolfe can be reached at wolfe@wfu.edu

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Michael Hardy, a theatre consultant with personal ties to North Carolina outdoor dramas, has been named CEO of The Lost Colony outdoor drama. He previously was CEO of performing arts centers in Illinois, New York City, Louisville and Miami, and served as executive director of the International Society for the Performing Arts. In recent years he had worked as a performing arts consultant. Hardy’s family has been involved in North Carolina’s outdoor dramas for many years. His father, William Hardy, was general manager of The Lost Colony in the early 1950s and then managed Horn in the West before becoming producing director for the Cherokee drama Unto These Hills for 35 years. His younger brother Peter subsequently directed Unto These Hills for another 16 years. Hardy replaces Carl V. Curnutte, who resigned to become executive director of The Elizabethan Gardens.

Melissa Shafer, an associate professor and technical director at East Tennessee State University (ETSU), was awarded the 2010 ETSU Distinguished Faculty Award for Service.

Jesse Bates, known to many in SETC for his work as a high school drama teacher and his active involvement in the organization, portrayed Herr Schultz in Red Mountain Theatre Company’s production of Cabaret in Birmingham, AL, in September 2010.

The 2011 Region 4 KC/ACTF will be held February 1-5 at Daytona State College in Daytona Beach, FL. Details: http://kca4.org/festival.html

November 15 is the deadline for applications for the 2010 National Teaching Artist Grants offered through the Kennedy Center American College Theatre Festival (KC/ACTF). Details: http://kca4.org/KCACTF.ORG_NATIONAL/News/Entries/2010/8/30_2010_National_Teaching_Artists_Grants.html

The 2011 Region 4 KC/ACTF will be held February 1-5 at Daytona State College in Daytona Beach, FL. Details: http://kca4.org/festival.html
CONVENTION SESSIONS FOR WORKING ADULTS

Professionals, Educators: We Have Convention Programs Just for You!

If you think convention workshops are just for the students ... think again! We are planning a number of workshops and master classes geared specifically to adults already working in the field at SETC 2011.

This isn’t a new idea. We’ve always offered programming for teachers and professionals at the annual SETC Convention. However, in years past, we didn’t broadcast that focus. We are changing that this year. You will see multiple workshops that target professionals and educators in their title.

Our intention is to create peer-centric sessions where you can engage in the kind of dialogue, discussion and exploration that isn’t always possible when participating with a wide range of skill sets and ages.

Look for more information closer to convention time on convention workshops geared to your interests. Vice-President of Programming Steve Bayless and Executive Assistant Quiana Clark-Roland are working now with committee chairs to identify and schedule workshops, including some that will be targeted to adults working in professional theatre and educational institutions. At right is a list of master classes that have been scheduled already.

From the Executive Director
Betsey Baun

SETC 2011:
Master Classes for Professionals, Educators

Scenic Painting for Professors
Thursday, March 3, 2011, 4 p.m. – 6:50 p.m.
Presenter: Scenic artist Kat Conley
Whether you are a seasoned scenic artist or a professor who is looking to expand his or her painting repertoire, this demo/presentation focuses on you, the teacher/mentor of emerging artists. Conley will demonstrate the techniques and tools she uses professionally and explore how you can use them to teach scenic painting, raise students’ painting abilities and get the show done fast without letting go of quality. The workshop is broken into training components that demonstrate the technique to be learned as well as how to teach the lesson.

Acting for the Camera: Teachers Only
Friday, March 4, 2011, 10:30 a.m. – 12:50 p.m.
Presenter: Actor/teaching artist Richard Robichaux
In the 21st century, the actor has to move seamlessly from television to theatre to film. In this master class, we focus on how to use the camera as a teaching tool to better prepare our students for the reality of acting in film and television. Using hands-on exercises you can adapt to the classroom, we will work with current scripts from television, film and commercials and show you how to use the camera to better prepare students’ monologues for competition and auditions.

Shakespeare in the Present:
Second Circle/Presence for Professionals
Thursday, March 3, 2011, 4 p.m. – 5:20 p.m., $50 (50 participants max);
Presenter: Voice and acting coach Patsy Rodenburg
Through individual and group work, Rodenburg will introduce her unique method of working with the ‘three circles of energy’ that provide the basic tools for everyone to develop their ‘presence’ in the office, in interviews and in all areas of their personal and professional lives. Come prepared to work.

K-12 Teachers: Wednesday Institute Offers Sessions Geared to Your Needs

Teachers who work with students in grades K through 12 face different challenges than educators who work with college students. That’s why we offer a special day-long session each year geared specifically to the needs of those who work with kids high school age and younger.

SETC’s annual K-12 Institute, held on Wednesday at the start of the annual March convention, features inspiring workshops geared specifically to K-12 teachers.

This year’s day-long immersion offers four sessions with outstanding theatre professionals.

• Acting Master Class
Energize your process as an acting teacher by participating in a hands-on master class taught by Tom Key, the acclaimed actor and playwright who is executive artistic director of Atlanta’s Theatrical Outfit.

• Professional Learning Communities
Discover innovative ways to integrate arts into the core curriculum through techniques shared at lunch by John Spiegel (Piedmont College). As funding shrinks, can we imagine a more timely and essential goal?

• Tools and Techniques for Teaching and Working with Youth
Explore new ways to engage your students in building creativity and critical thinking skills, through improvisational exercises shared by Nancy Meyer, education director and lead performer for Laughing Matters, Atlanta’s premier improvisational comedy group. These exercises focus on essential engagement skills such as listening, accepting, reacting and responding.

• Strategic Partnerships
Learn how to forge partnerships in your community. Carol Jones from the Tony Award-winning Alliance Theatre joins with a team from a school to discuss how her organization has developed collaborative relationships that not only meets classroom-specific goals, but also support the Georgia Performance Standards (GPS).

Don’t miss these programs geared specifically to teachers at SETC’s annual K-12 Institute! This year’s event is Wednesday, March 2, 2011, and the cost is $65. You can sign up for this event when you register for the convention online at http://setc.org/2011_k-12.html

From the President
Alan Litsey

Sharon Chojnacki
Director of Education
Atlanta’s Theatrical Outfit

Fall Meetings, Auditions Held in Atlanta

ETC’s fourth annual Fall Graduate School Auditions, held Saturday September 11 in Atlanta, GA, attracted 50 actors for auditions and two designers for interviews and portfolio reviews. A total of 11 graduate school programs attended. For the fourth year, we had a mix of programs from around the country and more than one from New York City. Students attending had impressive results, with 95 percent receiving callbacks and 50 percent of those receiving callbacks from four or more schools.

We now look forward to the Spring Graduate School Auditions in Atlanta, GA. Questions? Please contact me at cherylann@setc.org.

- Cheryl Ann Roberts, Educational Theatre Services

Auditonees, Companies Give Thumbs Up to New Professional Auditions Site

After 10 consecutive years in Charlotte, the SETC Fall Professional Auditions landed in Atlanta this year on September 12 and 13. The move was prompted by necessity, as the Charlotte host hotel was unable to accommodate our needs this year. The Airport Westin proved to be an ideal space to host all the Fall Auditions activities under one roof.

While the overall numbers were down slightly from last year, there was an overwhelmingly positive response for the new location. Companies and auditonees alike found the central location of the audition and callback space to be much more convenient than our Charlotte location. Having everything under one roof allowed everyone more time to network.

The auditions were successful, with 23 theatre companies looking to fill nearly 700 roles. The audition numbers included 221 pre-registered auditonees and 4 "walk-ins." Remember: If you want to audition at the Spring Professional Auditions in Atlanta, you must pre-apply. Applications are available at www.setc.org/auditions/spring.php for professionals.

- Dewey Scott-Wiley, Chair, Professional Theatre Division

“Atlanta is more affordable in travel costs. The hub airport and free airport shuttle made a gigantic difference.” - Glen Gourley, SETC Past President

“It was much easier to get to callbacks before and after the dance auditions.” - Auditonee

“It was great to see so many talented New York and Atlanta actors.” - Hiring company representative

“One may say, ‘Why did you leave New York?’ Don’t you have enough actors to choose from there?” The answer is, ‘We see amazing, fresh and energetic players when we go to the SETC.' This conference and their sister conference in March are the best platforms to be introduced to new talent. SETC organizes in such a fashion that it makes it easy for us, the auditioners, to meet the auditonees. Likewise, by going to an SETC conference, it informs the theatre community of the Southeast as to who we are and that we are open to seeing new people constantly.” - J. Steven White, Harold Clurman Lab Theater, New York, NY

SETC Strategic Planning Task Force Meeting
5 p.m. until finished, Dec. 15, 2010 9 a.m.-1 p.m., Dec. 16, 2010

SETC Executive Committee and Board Meeting
9 a.m.-5 p.m., Dec. 17, 2010 9 a.m.-3 p.m., Dec. 18, 2010
SETC members are invited to attend. Board members are encouraged to attend.

Location for Meetings: Hilton Atlanta Airport, Atlanta, GA
SETC Remains Financially Stable through Careful Budgeting, Diligent Management

Members Invited to Propose Papers, Attend 2011 Theatre Symposium

Each April, the SETC Theatre Symposium is held at a college or university in the Southeast. Like SETC’s annual convention, Symposium moves throughout the region in order to be accessible to as many scholars as possible. The 2011 event, to be held April 15-17 at Furman University in Greenville, SC, focuses on the topic, Historical Theatrical Audiences. Previous speakers include Andrew Gurr, Bruce McConachie and Andrew Sofer. Previous speakers include Andrew Gurr, Bruce McConachie and Andrew Sofer.

Why should you attend?
- Small size, big discussions. Only about 30 papers are presented, and all attendees attend all sessions. That leads to an atmosphere that is at once relaxed and invigorating. Since everyone hears all the presentations, attendees are able to discuss them at length, both after each session and at several shared meals.
- Possibility of publication Selected papers from each Theatre Symposium are published in a peer-reviewed journal by SETC through the University of Alabama Press. All SETC members receive the journal, as do libraries and subscribers throughout the country.
- Interaction with keynote speakers. Each Symposium features nationally and internationally known keynote speakers. Previous speakers include Andrew Gurr, Bruce McConachie and Andrew Sofer.
- Affordable cost Conference fees are typically under $125, including some meals. Travel costs are modest because the event is held at an accessible location in the region.

Who can attend? Anyone may attend. You do not have to present a paper to participate.

How can you get more info? Visit the website listed above or contact the editor, E. Bert Wallace, at wallacebert@campbell.edu.

Endowment Contributions

Thanks to Daryl Frank and Walter Shipley for contributions to the SETC Endowment Fund.

In its early years, when SETC did have some financial worries, Bob Knowles is credited with saving the organization. Read his obituary on Page 8.

to its members. But we must always be cognizant of the financial challenges that may await us just over the horizon.

As a university dean, I’m well aware that higher education institutions are facing economic pressures. The same is true for professional and community theatres and public and private K-12 education. I’m convinced, however, that SETC will maintain its financial strength and vitality and build on past successes through strong leadership, effective communication with members, and continuous self-study and assessment.

I look forward to seeing you in Atlanta in March.

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I look forward to seeing you in Atlanta in March.
In Memoriam

Robert L. Knowles, a man who kept SETC solvent during a time of financial crisis in its early years, died October 11, 2010, at the age of 85.

Bob joined SETC in 1964 and, by 1966, had been elected Executive Secretary-Treasurer. That meant that he (with wife Nancy’s able assistance) managed all of SETC’s business affairs in his “spare time,” running what we now call our Central Office while teaching fulltime at Auburn University. SETC then had only a few hundred members, but Bob had inherited a debt from the previous convention, and records were so incomplete that he had to search the Southeast for SETC’s several bank accounts. Bob managed convention registration, published a newsletter, kept the minutes, paid all the bills and brought order to our financial records.

By the time he passed along the office of Executive Secretary-Treasurer to me in 1968, SETC had a comfortable bank balance and impeccable records that made my job a breeze. Bob went on to be elected President for 1971-72, and to serve SETC on many committees thereafter.

Bob’s professional career included 16 years teaching at Auburn University, 13 years as executive director of Theatre Jacksonville (FL), and 24 years with The Lost Colony, 13 of those years as general manager. His work with The Lost Colony kept him in auditions during his later SETC conventions, so younger members knew him mostly there – and a number credit him with helping launch their careers. Those of us with long memories, though, remember him best as SETC’s savior at a most difficult time.

After Bob’s retirement, he continued to live in Manteo, but after Nancy died, he joined his two daughters and their families in Georgia. Bob was a warm friend to us old-timers and will be sadly missed.

- Philip G. Hill

Cameron (Continued from Page 1)
be dramaturgy,” recalls Cameron.

Cameron earned a master’s degree in dramaturgy from the Yale School of Drama in 1981, but found directing jobs more plentiful than those in dramaturgy and soon entered academia. He taught at both UNC-Chapel Hill and Virginia Tech but felt he was too young to channel into a tenure track.

He accepted a job as a three-month fellow at the National Endowment for the Arts “and next thing you know, I was head of the theatre program,” he says. “That’s what really gave me a firmer footing and introduced me to a national theatre community.”

In his role with the Doris Duke Charitable Foundation, Cameron supervises a $13-million grants program focusing on organizations and artists in the theatre, contemporary dance, jazz and presenting fields. Active in the grantmaking community for years, he also has served as senior program officer at the Dayton Hudson Foundation and national manager of community relations for Target Stores, supervising its national grantmaking program.

In a telephone interview, Cameron talked about fundamental changes on the horizon for theatres as they adjust to shifting demographics and to the pervasive influence of the Internet and other technology.

“Everybody’s talking about technology and changes in marketing – things like blogs and Twitter,” Cameron says. “I’m thinking of something more fundamental in how work is made. We’re at the beginning of this whole tech revolution in theatre. What it’s going to mean, I don’t think anyone knows, but it’s going to be different.”

He compares today’s theatre evolution to the changes that stage lighting brought to the craft. “The ability to create light totally changed the aesthetic of theatre,” Cameron says. “We’re at a similar point now with technology.”

Brown (Continued from Page 1)
on Broadway,” she says.

Brown received Outer Critics, Drama League and Drama Desk nominations for Best Actress for her portrayal of Mary Poppins, a role she played for two years.

More recently, Brown appeared in Limelight: The Story of Charlie Chaplin at La Jolla Playhouse in California. The play closed October 17 – and producers hope it will make the move to Broadway.

“We’re keeping our fingers crossed,” Brown says. “But until you’re sitting in a dressing room with a contract signed, you don’t know. A lot has to happen for a show to go to Broadway.”

Beyond Broadway, Brown performs often in concert – and is filming her own PBS special on November 6 for airing in 2011. Her first CD, Speak Low, has been released and is available at iTunes, Amazon and some Borders and Barnes & Noble stores.

Brown’s advice for aspiring musical theatre performers is for them to look critically at themselves, determine their weaknesses and work on them while still in school – when they can stumble and get better without the world watching.

“When you’re in school, when you’re in a safe environment, is the time to do this,” she says. “I made a decision my freshman year in college to focus on what I was not best at. At that time, it was easy for me to stand up in class and sing a song – not as easy for me to do a monologue or a dance.”

She also urges emerging artists to stay true to themselves – and not try to change because they didn’t get a particular part. She notes that many factors go into choosing a cast in auditions. Not getting a part may have nothing to do with your talent. It may be as simple as being too tall or too short to be paired with the co-star.

“Don’t try to change who you are,” she says. “Be the best you can be, and stay with what you do best.”

Read more about Ashley Brown on her website: www.ashleybrownonline.com

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