

**Theatre: Challenging Boundaries**  
New England Theatre Conference  
66<sup>th</sup> Annual Theatre Convention  
FINAL Schedule

**Friday, October 20th**

**REGISTRATION**  
**8:00AM-5:00PM**

**EXHIBITS AND COLLEGE FAIR**  
**8:00AM-5:00PM**

**2017 OLYMPIAD OPENING MEETING (MIDDLESEX ROOM)**  
**8:30-9:00AM**

**SESSION #1**  
**9:00-10:15**

**Building Bridges through Community Based Learning and the Arts (BOARD ROOM 101)**

Presenters: Lisa Kramer, Worcester State University and HeARTful Collaborative

Judy Freedman Fask, Worcester Public Schools Transition Program and HeaARTful Collaborative

In this roundtable discussion, representatives from Worcester State University, Worcester Public School's Transition Program, and other community collaborators will share their experiences learning from and with each other through theatrical programming. This presentation and discussion highlights the value of community collaborations, and encourages people to create their own unique programs that bring together collaborators from the university, the school system and diverse populations within the community.

**Collaboration and Design Towards an Open Approach to Teach Theatre-Making – (COACH 2)**

Presenters: Calvin Anderson & Marcela Oteiza, Wesleyan University

This workshop discussion is for practitioners, educators and students of higher education in theatre and performance to engage and discuss contemporary modes of collaboration and creation of meaning in performance, through the lenses of design or scenography.

Our objective is to create a dialogue between New England academic institutions about whom we are creating the future theatre maker. To assess the boundaries of the theater making we were taught, we are used to, and the ones we are passing along.

### **The Actor Behind the Mask – (CROWN 1)**

Presenter: Richard Alvin White, Shared Stage

The goal of this workshop is to help attendees with the process of finding themselves behind the mask of character. Activities may include any of the following, depending on the circumstances: monologue work, small group work, exercises, or games. Attendance is open to anyone looking for an opportunity to get a fresh perspective on his or her work.

### **Teaching Monologues in the Classroom as Literature and Performance –(BOARD ROOM 105)**

Presenter: Edmond Chibeau, Eastern Connecticut State University

Monologue is a catchall phrase that has many forms and contexts. How the monologue is conceived and how it is interpreted can make or break an actor or a performance. We will look at the forms, history, and practice of the monologue. (Monodrama, stream-of-consciousness, internal dialogue, soliloquy, aside, aria, sermon).

### **SESSION #2**

**10:30-11:45AM**

- **Olympiad: Musical Theatre (MIDDLESEX)**
- **Olympiad: Acting - (COACH 1)**
- **Olympiad: Dance – (COACH 2)**

### **I'll Go Get Phil: An Exploration of the Narrative Power of Sound –(CROWN 1)**

Presenter: James McNamara, Westfield State University

There will be a brief discussion about the narrative power of sound. Participants will then be broken into groups in order to create a short radio play. Participants are encouraged to bring computers, instruments, random noisemakers or any recording equipment. A small amount of equipment will be provided.

### **Using Physical Stimulation to Create Characters: External to Internal Characterization – (CROWN 3)**

Janet Warner-Ashley, St. Johnsbury Academy

Dress to move! After a physical and vocal warm up, participants will do a series of exercises for characterization based on Mime, Laban and Dance that stimulate an internal reaction.

**Support for Playwrights: Working with the Dramatists Guild, StageSource, and the New England New Play Alliance – (BOARD ROOM 107)**

Presenter: Patrick Gabridge

Playwriting can often be a lonely endeavor, and the business of playwriting can be daunting and bewildering. The good news is that there are organizations who have your back and are ready to help. Come find out about the Dramatists Guild, StageSource, and the New England New Play Alliance, which are organizations and projects working to help protect the rights of playwrights, build community, and strengthen opportunities for writers. Find out ways you can join and/or get involved.

**SESSION LUNCH**

**12:00-1:00PM**

**LUNCH WITH EXHIBITORS AND COLLEGE FAIR – (EXHIBIT AREA)**

“Lunch with Exhibitors and College Fair” provides a time when college faculty and admission representatives and other exhibitors will have the opportunity to talk with secondary school students and give them insight into their programs and curriculum. Students who visit college and exhibitor tables will be given a raffle ticket for an iPad mini and other prizes, which will be raffled at the end of the two-hour session. The more visits, the more chances to win. Lunch will be provided and included in the cost of registration.

**SESSION #3**

**1:00-2:15PM**

- **Olympiad: Musical Theatre – (MIDDLESEX)**
- **Olympiad: Acting (College Scholarship Round) – (COACH 1)**
- **Olympiad: Stage Manager’s Challenge – (COACH 2)**

**Special Effects Makeup for the Stage –(CROWN 3)**

Presenter: Gene Flaharty, Mehron Make-up

Come discover the newest makeup products to give you the best special effects on stage. We’ll look at blood products, latex, flesh gel, and more. The instructor will demonstrate on audience members and share his experience working with these products in shows and answer questions about your productions and characters. For students and teacher: all levels.

### **Introduction to Laban Efforts - (BOARD ROOM 105)**

Presenter: Eric Parness, Westfield State University

This workshop introduces principles of Laban movement techniques, and examines the eight Laban "efforts" as an alternative "outside-in" approach to character development.

### **Best Practices for the High School Theatre Teacher –(BOARD ROOM 107)**

Presenter: Kerri Cooper

How do you get movement into an already structured acting class? What is the best way to teach stage directions? How do I get students to project? Teachers are the best resources. This workshop is for the theatre teacher/professional to talk about best practices for teaching theatre in secondary schools. A few lesson plans and materials will be provided.

### **Redefining Success for the Playwright: Challenging Boundaries On and Off Stage – (CROWN 1)**

Panel Discussion: Jeanne Beckwith, Ann Marie Shea, Christine Williamson, and Patrick Gabridge

Playwrights continually face issues not only with production, interpretation, and process, but also with age, gender, and class. A discussion of how you, as a playwright, can navigate these boundaries, no matter what you write, and no matter who you are.

### **SESSION #4**

**2:30-3:45PM**

- **Olympiad: Musical Theatre Vocal – (MIDDLESEX)**
- **Olympiad: Technical Theatre (College Scholarship Round) – (COACH 1)**
- **Olympiad: Acting – (COACH 2)**

### **Mentoring Playwrights: A How-To Guide for Theater Programs without Playwriting Faculty – (BOARD ROOM 101)**

Presenter: Kevin Daly, Quinnipiac University

Ideally, every theater program should have a full-time playwriting faculty on staff, though that rarely happens. Often times a few faculty members are tasked with mentoring in all areas of theater. When a promising playwright enters their program those faculty members need to investigate the most up-to-date methods and practices to best serve the student. This presentation is designed to equip those faculty members with an introduction to the current playwriting practices so they can best mentor their students. Topics covered will include: the writing process, the development process, methods for unsolicited and professional submissions, and career development for young playwrights.

### **The Mystery of Auditioning: An Audition Technique Workshop (CROWN 1)**

Addy Green, Relativity School

Since Relativity School offers Acting for Film and TV, we are “taking the mystery” out of Film and TV auditions. Clearly identifying the differences between auditioning for theatre and film/TV/commercials. We will talk about the various “mock auditions.” We will give redirects until the students have nailed it!

After the workshop, the student will confidently be able to enter any audition scenario and be able to understand the terminology, be relaxed, and nail the audition.

### **Radio Drama: Rehearse, Perform and Listen –(CROWN 3)**

Presenters: Jim Quinn & Lisa Troy, Bridgewater State University

Radio Drama: Rehearse, Perform and Listen

In the workshop (for all ages) we will read, rehearse, record, and play back using recording equipment.

### **3:45-4:15pm**

#### **Olympiad Awards Ceremony and Recognition – (MIDDLESEX)**

### **4:15-5:45pm**

### **Scene Performance: *Where is Everybody?* – (CROWN 1)**

Playwright Kevin Daly & students from Quinnipiac University

Where is Everybody? is a full length comedy that centers on a retiring high school physics teacher and his attempts to connect with his two adult sons by giving himself fully to his oldest son’s imaginative entrepreneurial ideas. A talkback with Kevin and the actors will follow. This reading is meant to be paired with the workshop: Mentoring Playwrights: A How To Guide for theater programs without playwriting faculty.

JERRY BEEKER	Drew Scott
DAVID BEEKER	Ryan Sheehan
TOMMY BEEKER	Ryan Devaney
STAGE DIRECTIONS	Jennifer Dupre

### **5:45-6:45pm NETC networking social – (SHEFFIELD LOUNGE)**

Hors d’oeuvres and cash bar

### **6:45 pm Dinner on your own**

**Saturday, October 21**

**REGISTRATION  
8:00AM-5:00PM**

**EXHIBITS AND COLLEGE FAIR  
8:00AM-2:00PM**

**SESSION #1  
9:00-10:15**

**From Page to Stage: The Stage Manager's Process of Managing Logistics and the Five Elements of Budgeting – (CROWN 1)**

Presenter: Matthew Miller, Temple University

Everything you do as a stage manager to get a show from the page to stage is intertwined with the five elements of budgeting. Participants will learn how to anticipate, plan, adapt, and balance the logistics of a rehearsal process. We will discuss and have activities related to: The daily and weekly rehearsal schedule, minute-by-minute breakdown of a tech schedule, how to manage rehearsal spaces and performance venues and much more through lecture examples and engaging activities.

**Physical Storytelling Using Mime. (Part 1 of a double session) – (COACH 1)**

Jennifer Jordan, Miss Hall's School

Participants will acquire and begin to utilize a collection of "tools" that they can use and develop through physical storytelling. The primary focus of this workshop is based on a storytelling exercise Jennifer has developed, which pushes the actor to explore physical tactics and choices with articulation and clarity, while trying to overcome a series of escalating obstacles to achieve a goal.

\*Please wear clothes and shoes that do not impede movement.

**Theatrical Make-Up Demonstrations: Aging Made Easy - (CROWN 3)**

Presenter: Gene Flaharty, Mehron Make-Up

The hardest makeup to do is Old Age. Learning to blend shadows and highlights to create a three-dimensional wrinkle. This demonstration will cover the different stages of aging and show how to accomplish the look using new techniques, on an actor of any age, on any stage. The workshop is 75 minutes long, but you could walk out fifty years older! For students and teachers, all levels.

**Fusion Theatre Project: Collaboration-intensive New Play Creation for Actors, Designers, Writers, and Directors – (BOARD ROOM 105)**

Presenters: Shawn Fisher, Head of MFA Program, Utah State University and Richie Call, Artistic Director, Lyric Repertory Co.

This workshop is for theatre artists of all disciplines who seek a greater voice in the theatre-making process. Explore a non-traditional practice of collaboration-intensive theatre for Actors, Designers, Directors, and Playwrights who want to reach their most insightful work through the development of new original plays. The Fusion Theatre Project method amplifies the creative voices of artists of each discipline and uses the resulting diversity of ideas and perspectives to raise the levels of creative accomplishments for each individual artist and the company as a whole.

**SESSION #2**

**10:30-11:45AM**

**Select Scenes from *Dancing at Lughnasa*: In Celebration of the 50<sup>th</sup> Anniversary of New Haven's Gaelic Players – (MIDDLESEX)**

Gaelic Players, New Haven

Two scenes followed by discussion of Friel's work as presented by Native Irish and Irish American Gaelic Player Company members. Participants will learn about a 50 year old Community Theater that devotes itself to furthering the legacy of Irish Theatre in the United States.

Performers:

Katie Santacroce

Paul Tynan

Karl D. Ryan

**Dirt: A One-Man Show and Coming-of-Age Tale about Identity, Drugs, Bullying, Compassion, and Connection. Performance by John Morello – (COACH 2)**

Through relatable and memorable characters drawn from a "high risk" childhood filled with addiction and loss, John Morello gives voice to those who may feel unheard. He does not preach, teach, or lecture; instead, in a style that effortlessly blurs the lines between theatre, stand-up, and story-telling, he takes audiences on a journey that delicately asks them to recognize the importance of their unique story and the impact of their choices.

### **Physical Storytelling Using Mime. (Part 2 of a double session) – (COACH 1)**

Presenter: Jennifer Jordan, Miss Hall's School

Participants will acquire and begin to utilize a collection of “tools” that they can use and develop through physical storytelling. The primary focus of this workshop is based on a storytelling exercise Jennifer has developed, which pushes the actor to explore physical tactics and choices with articulation and clarity, while trying to overcome a series of escalating obstacles to achieve a goal.

\*Please wear clothes and shoes that do not impede movement.

### **Sticky Note Theatre: Devising Immersive Experiences – (CROWN 3)**

Presenter: Colleen Rua, Bridgewater State University

The workshop encourages attendees participate in activities and exercises that will allow them to devise theatre inspired by literature in the public domain. Following the devising portion of the workshop, attendees will become familiar with the techniques of creating immersive theatre and the wide spectrum of activities that constitute “immersive” pieces.

Participants will learn methods of writing dialogue and scene structure inspired by familiar literary works, how to approach the immersive use of non-traditional spaces, and how to successfully navigate the audience/performer relationship in an immersive setting. Questions for reflection: How can shifting perspective allow theatre artists to engage in lively storytelling when exploring well-known works? How can non-traditional space be used in successful theatrical storytelling? How does the audience/actor relationship change in an immersive situation?

### **ILLUSIONS OF VIOLENCE – (CROWN 1)**

Presenter: James Beauregard, Dean College

A basic Hand-to-Hand workshop. Get a hands-on feel for the fundamentals of unarmed combat. Slap, kick, punch or bite your buddy without leaving a mark.

### **LUNCH and NETC ANNUAL MEETING – (MIDDLESEX)**

**Followed by NETC Networking sessions**

**12:00-1:00PM**

All convention attendees are encouraged to join us for lunch and informal networking. All NETC members are asked to attend the annual meeting of the membership, then break for lunch and a chance to socialize with fellow convention attendees. Board members will be present to answer questions about our five membership divisions: College/University, Secondary, Children & Youth, Community and Professional Theatre



**SESSION #3**  
**1:00-2:00PM**

**College of Fellows Luncheon – (CROWN 1)**

No Lunch is provided for general registration. We encourage all registrants to have lunch at the restaurant at the Radisson Cromwell Hotel.

**Graduate School: It's a Journey not a Destination (BOARD ROOM 101)**

Presenters: Scott Steele, University Resident Theatre Association (URTA), Matthew Miller, Temple University and Faculty members from MFA programs

URTA staff and faculty members from MFA programs will discuss the specifics of getting into professional graduate training programs and how to survive and thrive in these programs, as well as alternatives to graduate training. Topics include: auditions and portfolios review, interviewing, maximizing the campus visit, school prioritizing and what life is like in an URTA program. This discussion is open to actors, designers, technicians, directors, and arts leaders. Questions are welcome - this is a discussion, not a lecture.

**Exploring Light: How Angle, Color, and Intensity Bring the Stage to Life – (CROWN 3)**

Presenter: Emmett Buhmann, Bridgewater State University

In this introductory workshop, attendees will explore the ways light can shape and emphasize a performance by looking at how color, angle and intensity relate. Through creating compositions, this workshop will both instruct and entertain. All ages and skill levels are welcome to attend.

**Script Analysis: Actors Find Hidden Clues Left by the Playwright to Help Build a Character – (BOARD ROOM 105)**

Presenter: Edmond Chibeau, Eastern Connecticut State University

Actors find hidden cues left by the playwright to help build a character. Most good playwrights will help the performer by writing dialog that helps the actor get inside the character and the language the character uses. This session will help actors find the cues and suggestions embedded in the script by the actor. Participants will be asked to create a character and a reading from a few lines of script.

**Staged Reading of Mulligrubs  
Aurand Harris Award Winning Play – (MIDDLESEX)**

## **SESSION #4**

**2:00-3:15PM**

### **Theatre of the Fantastic: Panel Discussion – (COACH 1)**

Jim Kelly, Jeanne Beckwith, F. Brett Cox

In an age of CGI and elaborate cinematic effects, can we stage the fantastic to present a speculative world that will keep an audience on the edge of their seats? Can we make a starship believable? Can we make that dragon come alive? The answer is yes, and this panel will explore just how it's done.

### **History of the New England Theatre Conference – (CROWN 1)**

College of Fellows Presentation: Joseph Juliano, College of Fellows

Founded in 1952 by the legendary Boston drama critic Elliot Norton who believed that theatre activists had much to offer one another, NETC was established as the place to learn and share that knowledge. From this simple premise NETC has grown into a dynamic force in New England theatre.

### **The Job Market: Marketing Yourself in the Theatre Industry & for Graduate School – (BOARD ROOM 107)**

Matthew Miller, Temple University

How do you get employed? It all starts with a solid resume, cover letter and business card. But what comes before and just after clicking send on that PDF is just as important. In this workshop we will cover the basics of resumes, business cards and cover letters. – but also talk about your web presence, your elevator pitch, and being prepared for interviews. It's all about marketing you and your unique skillsets.

## **SESSION #5**

**3:30-4:30PM**

### **All-Convention Event: Dan Goggin – (CROWN 3)**

## **SESSION #6**

**4:45-6:00PM**

### **Play Reading of Gassner Award Winner: *Michael, Cleveland* by Mark Rigney – (MIDDLESEX)**

## **RECEPTION**

**6:00-7:00PM**

## **AWARDS BANQUET**

**7:00**

**Sunday, October 22<sup>nd</sup>**

**(BOARD ROOM 105)**

**9:00 -10:00AM**

Long Range Planning Meeting

**10:00AM- 11:30AM**

Brunch- Leo Award Winner Speech