

NETC News

A Quarterly
Publication of the
New England Theater
Conference, Inc.

volume 14 number 4 fall 2005

Convention 2005 Update !

NETC has a stellar lineup of programs and workshops planned for the 54th Annual NETC Convention, which will be held at the Sheraton Colonial Hotel & Golf Club in Wakefield, MA. Mark your calendars now! The hotel is directly accessible from Route 128 (Exit 42), and an easy ride from nearby routes 93, 1 and 95 as well.

This year's Annual Convention dates are Thursday, November 10 through Sunday November 13, 2005. Mark your calendars now, and plan to spend a long weekend attending exciting programs and relaxing with your friends and colleagues!

Annual Convention dates are Thursday, November 10 through Sunday November 13, 2005. We have secured a limited number of rooms at phenomenal rates for NETC guests—\$82 per night! Call your friends and colleagues and plan to spend a long weekend attending some exciting conference programs and relaxing together at the end of a great day! That's a great price for a great hotel with great accessibility. Registration brochures will be available in September, so until then, please mark your calendars and check the website for information as it becomes available.

The Convention theme this year, "The Art of Making Art...Putting It Together," speaks to the collaborative effort any theatre project or process requires. You will choose from a wide variety of programming including producing, directing, playwriting, technical, acting and dance specialties. The proposals selected for presentation at the convention were submitted by members and friends from NETC's five divisions: Professional, Community, Children & Youth, Secondary, and College/University.

We are delighted to be able to offer such a wide variety of program choices—there will be something for everyone!

Secondary school division students and teachers—are you ready to join us for the 4th Annual Olympiad? We

continues on page 11

Convention Planners Announce Award Winners

The heat is on, and the 2005 NETC convention coplanners—Maryann Swift, Celia Couture and Tim Fitzgerald—have been hard at work. The 2005 NETC Convention, being held this year at the Sheraton Colonial Hotel in Wakefield, MA, is going to sizzle from November 10 through 13, with a lot of great workshops, our annual Theatre Olympiad, and, of course, our very special guests, the 2005 NETC Award Winners. We have been greatly blessed this year's award winners, who will all be appearing to receive their awards at the Annual Awards Banquet on Saturday, November 12. Tim Fitzgerald, awards chair, will once again be the lively emcee, promising to provide as much quick-paced fun as in his last year's appearance. For further information, keep an eye on our website at www.netconline.org or e-mail to disneytim@msn.com and Tim will respond directly. The "Who's Who" of 2005 awards winners follows:

Major Award Honoree

Phyllis Newman

Phyllis is a Tony Award-winning actress for her performance as Martha Vale in the Styne/Comden and Green musical *Subways Are for Sleeping*. She also received a Tony Award nomination for her critically acclaimed turn as Aunt Blanche in Neil Simon's *Broadway Bound*. Newman also received rave reviews for her portrayal of Stella Deems in the revival of Stephen Sondheim's *Follies* at The Paper Mill Playhouse, and a Drama Desk Nomination for her starring performance in James Lapine's *The Moment When...* at Playwrights Horizons.

Newman's recognition of women's health issues and needs resulted in the creation of the Phyllis Newman Health Initiative in 1996. A breast cancer survivor herself, Newman and the organization itself are responsible for disbursing over \$1.75 million in financial assistance since its inception to women in need in the entertainment industry. This program is supported in part by the annual *Nothing Like A Dame* event.

Newman was married to the late Adolph Green, of the musical writing team of Comden and Green.

continues on page 4

inside this issue

Area News
page 2

Ovations
page 3

Upcoming Events
page 7

Opportunities
page 11

new england
NETC
theatre conference



New Hampshire Community Theater Association Holds 34th Annual Community Theatre Festival

Hope Light Opera of Derry, NH and their production of the musical *The Telephone* won "Best Production" at the 2005 NHCTA Community Theatre, a state-wide competition sponsored by the NHCTA. The Festival was held June 3-5 in the Franklin Opera House in Franklin, NH. NHCTA is the state-wide organization, representing community theater for the past 35 years.

The festival is held every year, bringing together community theatre organizations from around the state to perform, attend workshops and meet other community theatre enthusiasts from around the state.

Festival attendees saw an excellent mix of shows including Sam Sheppard's searing one act drama *Fool for Love* preformed by Nashua Theatre Guild; Sunapee-Kearsarge Intercommunity Theatre's (SKIT) performance of selections from the thoughtful *All I Really Need To Know I Learned In Kindergarten* by Ernest Zulia; the whimsical one-act play *Present Tense* by John McNamara, Milford Area Players performed the dramatic one-act *The Audition is Over* by John Kirkpatrick, Community Players of Concord performed the thought provoking one act *Poof!* By Lynn Nottage, while the New Thalian Players of Manchester performed a cutting from Steve Martin's comic play, *The Underpants*. After all the adjudicated shows had been performed, Franklin Footlight Theatre performed the entire *Moon Over Buffalo* as a special showcase presentation.

Groups had ten minutes to set up on stage, one hour to perform and ten minutes to strike their set. Each performance was adjudicated following the performance by two theater professionals; Patricia Till of Concord, MA and Kevin Gardner of Contoocook, NH.

During the morning, each adjudicator presented a theater workshop. Kevin Gardener discussed some of the lesser known aspects of how to direct a show while Ms. Till spoke about how to cast a production. On Sunday, NHCTA had a guest presenter Wyckham Avery of Flippery Theater (Dublin, NH) give a workshop on stage movement.

Runner-up for Best Production was New Thalian Players' *The Underpants*.

The adjudicators selected several shows and participants for special recognition. Among those recognized for outstanding achievement in acting were Chris Vick in the role of Eddie, *Fool For Love* (Nashua Theatre Guild), Kirt Barnes in the role of Norm, *Present Tense* (Performers' Playground), Danielle Melillo in the role of Lucy, *The Telephone* (Hope Light Opera), Sharon Sweet-Kirsch in the role of Loureen, *Poof!* (Community Players of Concord), Katherine Robinson in the role of Louise Maske, *The Underpants* (New Thalian Players); For outstanding achievement for supporting acting Mari Keegan in the role of Emily Haven, *The Audition is Over* (Milford Area Players), Jason Plante in the role of Frank Versati, *The Underpants* (New Thalian Players), Barbara Webb in the role of Gertrude Deuter, *The Underpants* (New Thalian Players), Kirk Torok in the role of Old Man, *Fool For Love* (Nashua Theatre Guild), Bonnie Lewis, *All I Really Need to Know I Learned in Kindergarten* (Sunapee Kearsarge Intercommunity Theatre-SKIT)

Jeff Caron was singled out for outstanding achievement in Directing and Set Design (*The Telephone*—Hope Light Opera) while the Community Players of Concord were recognized for achievement in Costume Design (*Poof!*). Sunapee Kearsarge Intercommunity Theatre-SKIT—*All I Really Need to Know I Learned in Kindergarten* received an award for outstanding ensemble acting.

New Thalian Players received the Festival Stage Manager's Special Award for Effective Crew while their stage manager, Lindsay Peterson received the Festival Stage Manager's Award as most effective stage manager.

NHCTA president Sally Nutt expressed the thanks and gratitude of the entire NHCTA organization to the gracious festival hosts Franklin Footlight Theatre and the Franklin Opera House in addition to the entire team of Festival volunteers who made the event possible. NHCTA is excited about the approaching 2006 Festival. The winner of this future event will continue onto a New England-wide festival and possibly onto the AACT National Festival in 2007.

For more information about NHCTA contact the NHCTA web site at <http://www.nhtheatre.com/nhcta>.

Mark your calendars for the 2005 NETC Annual Convention
Thursday, November 10 through Sunday November 13, 2005

At the Sheraton Colonial Hotel & Golf Club in Wakefield, MA.

Your Theatre Wins "Favorite" Rating

by Roger H. Allen

In a poll conducted by *The New Bedford Standard-Times*, Your Theatre, Inc., of New Bedford, MA, was rated the favorite 2005 community theatre organization in Southeastern Massachusetts. The poll, which asked the newspaper's readers to choose their preferred businesses and service providers in a variety of categories, drew more than 4,000 responses. In the "theatres" group, YTI was the top drama company that uses only local area actors, directors, technicians, and staff.

Productions for the coming season include: David Auburn's Pulitzer Prize-winner *Proof*, Sept. 14–24; *Mixed Couples* by James Prideaux, Nov. 9–19; Martin McDonagh's Tony Award winner *The Beauty Queen of Leenane*, January 18–28, 2006; Ivan Menchell's *The Cemetery Club*, March 15–25; and Oscar Wilde's classic *The Importance of Being Earnest*, May 10–20.

Two New Bedford men, Dennis J. Amaral and Roger H. Allen, have been named to the management staff. Mr. Amaral was named assistant artistic director. Mr. Allen was named publicity and promotions manager. Edward J. Maguire, the company's business manager and artistic director, announced both appointments.

Mr. Amaral will be involved in planning YTI's production season and in organizing drama workshops. He will also head the soon-to-be instituted Your Theatre Playwrights Platform. For over a decade, he has served the Your Theatre organization as an actor,

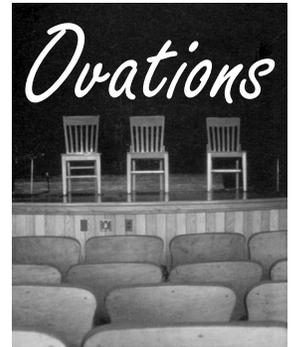
director, stage manager, member of various committees, and member of the Board of Governors.

Mr. Allen will supervise YTI's news media and advertising operations. President of The Allen Communications Company and a member of YTI's Board of Governors, he is a journalism graduate of Boston University, holds a doctoral degree, and is an award-winning newspaper, public relations, and electronic media writer and editor.

In marketing, a new program of discounts allow seniors patrons to save \$1 off single ticket prices ordinarily ranging between \$12 and \$15. However, by subscribing for a full season, seniors can save up to one-third off single ticket prices.

Founded in 1946, YTI is incorporated as a non-profit community theatre which seeks to enhance the cultural life of New Bedford, Southeastern Massachusetts, and nearby communities through the study and regular presentation of dramatic productions and other programs of high quality and professional standards. The company also develops and encourages artistic talent through the establishment and operation of workshops, theatre productions and other dramatic training opportunities.

Additional information is available by calling the theatre at 508-993-0772. Your Theatre, Inc. is located at 136 Rivet St. in the auditorium of the St. Martin's Church building at the corner of County St., New Bedford.



NETC NEWS: CALL FOR ARTICLES!

NETC NEWS is THE news medium for all ranges of theatre—educational, community, professional—for all the six states of the region. To make sure your group is represented in these pages, please send news of

- auditions,
- festivals,
- competitions,
- upcoming productions,
- responses to our exciting convention, or
- opinion pieces for the FORUM column

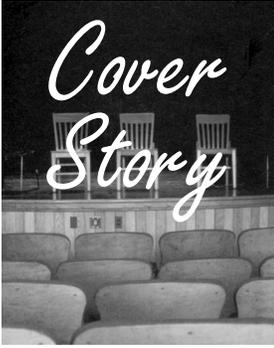
Send articles and photos to: ashea@worchester.edu

Deadline for upcoming issue: November 15, 2005

(Send text in MS Word format, and photos in jpeg format, preferably high resolution 300 dpi)

We look forward to printing news of your theatre!





Convention Planners Announce Award Winners

continued from page 1

Special Award Honorees

Keith Johnstone

Keith Johnstone is a professor emeritus at the University of Calgary, and a founding Artistic Director of the Loose Moose Theatre. He worked for ten years (1956–1966) at England's Royal Court Theatres; at various times he was their chief play-reader, was responsible for the educational work, directed the Royal Court Theatre studio, wrote and directed plays, and became an Associate Director of the theatre. He founded The Theatre Machine improvisational group in England which toured in many countries. Keith taught at the Royal Academy of Dramatic Art until he left England, and has taught or given workshops at major European Theatre Schools and Universities.

He is the writer of many plays presented in North America and Europe, and has directed in several theatres internationally. Keith is the author of *Impro* (Methuen), one of the key books on improvisation, now translated into several languages. He has also recently completed *Impro For Storytellers* (Faber and Faber), a guide to teaching improvisation and Theatresports. He also writes a newsletter which is sent to Theatresports centers internationally. Keith is the inventor of many new forms of improvisation, including Theatresports, Micetro Impro, Gorilla Theatre and The Life Game, which are now being used world-wide.

Laurence Maslon

Laurence Maslon is an Associate Arts Professor at the Graduate Acting Program at New York University's Tisch School of the Arts. In addition, he teaches courses at NYU's Undergraduate Drama and the MFA Musical Theatre Writing Programs. He is the co-author with Michael Kantor of the companion coffee table book to the six-part 2004 PBS hit documentary series *Broadway: The American Musical*, as well as co-writer of two of the episodes, and the series senior advisor. He wrote the liner notes for the Sony/Decca CD companion box set. He also wrote the *American Masters* biography of Richard Rodgers, and edited the Library of America edition of George S. Kaufman's comedies. He has written for *Stagebill*, *Show Music*, the *American National Biography*, *The Cambridge Guide to the American Theatre*, and a history of Broadway for volume three of the *Cambridge History of the American Theatre*.

In 2001, he was the writer for the Thirteen/American Masters documentary *Richard Rodgers: The Sweetest Sounds*. He is an associate artist at the Prince Music Theater in Philadelphia, and has adapted *St. Louis*

Woman and directed *Ambassador Satch* (starring Andre De Shields) and *Pal Joey* (Barrymore nomination) for them. He is also the host for Encores! pre-show seminars at City Center. He has a B.A. from Brown University and a Ph.D. from Stanford University. He lives in New York City and on the North Fork of Long Island.

Regional Award Honorees

Shear Madness—The year 2005 marked the 25th anniversary performance of *Shear Madness* in Boston. Currently playing at The Charles Playhouse, it has been acknowledged by the *Guinness Book of World Records* as the longest-running non-musical play in American theater history. This record was set by the Boston *Shear Madness* company in November 1987, with 3,225 consecutive performances. *Shear Madness* has received a bounty of awards including The National Comedy Hall of Fame Charlie Chaplin Comedy Award and The Mystery Writers of America Raven Award for "Best Play of the Year." The *New York Times* calls *Shear Madness* "As much of a Boston institution as Yastrzemski and the Boston Pops."

North Shore Music Theatre—2005 marks the North Shore Music Theatre's 50th year of bringing quality entertainment to the North Shore area. Located on a 26-acre campus in Beverly's Dunham Woods, the award-winning company is creating some of the most vibrant and exciting musical theater in the country. As the largest nonprofit professional theater in New England, NSMT annually produces a six musical subscription series, a production of *A Christmas Carol* and an acclaimed Celebrity Concert series.

NSMT is also dedicated to theatre arts education with its renowned Theatre for Young Audiences program, a school touring program, and year-round classes for children reaching more than 100,000 children from all six New England states. In addition, NSMT offers a full season of American Sign Language interpreted performances, including musicals, concerts and children's shows. Each year, they donate more than 6,000 tickets to local social service, rehabilitation, mental health and charitable organizations, as well as sponsoring a toy drive to aid local charities and shelters during the holiday season.

SpeakEasy Stage Company—During the past thirteen seasons, SpeakEasy Stage Company has distinguished itself as Boston's premier theater, staging Boston premieres. Year after year, SpeakEasy has won acclaim for presenting top-quality productions of vital, cutting-edge

Message from the President

by Tom Mikotowicz

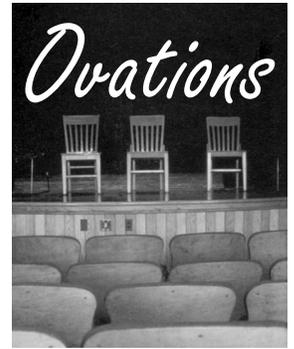
President, NETC Board of Directors

Greetings to all NETC members! As we head into a new season, there are many exciting events and opportunities for theatre aficionados, practitioners, and educators. If you are a potential member, you too can avail yourself of the opportunities that NETC will provide in the coming months.

First of all, at this time of year we are in a membership campaign. If you are a member, then you know that it is important to renew your membership. Of course, you also know that you get a lot for your money. But, more on that later! As well, the organization counts on your support. After many decades, NETC will enter its fifty-fifth year of supporting theatrical production, education, and activity. This, of course, is a huge endeavor, with all of the theatres, institutions, and people involved in New England theatre. NETC runs many projects and is actively engaged in the business of theatre in the region. Thus, we need our members to help us accomplish our goals. We are, and will continue to be, an organization of hundreds of theatricians. But we need your support. For those of you who are not members, all of the above is true, but with a further dimension that includes the idea that you don't know what you are missing. It is easy to get involved with NETC. The first step is to become a member. Then, you can follow that with taking advantage of all of our many opportunities, that include: the convention with its many workshops and learning activities; the auditions

that create opportunities for actors, directors, designers, technicians, and producers; the competitions, such as the Moss Hart Memorial Award, the Gassner Playwriting Award, the Aurand Harris Award, among a few others. Finally, by volunteering to serve on the NETC board and/or its committees, you can get involved in the most direct way with NETC. We are always looking for people who are willing to serve and help us to achieve our mission. Just contact our office and let us know that you want to become involved as a volunteer.

At this time, we are heading toward the convention at the Sheraton in Wakefield, MA, which looks as if it is going to be a great event. As you can see from the rest of this newsletter, our convention co-planners have put together a stimulating and thrilling collection of workshops, panels, presentations, awardees, and theatrical events that is well worth the money. Where else can theatre people get to attend workshops with internationally and nationally known practitioners of theatre. Remember, members get to attend the convention at a discounted price. So, whether you are an existing member, or are thinking about becoming a new member of NETC, you can save money on the convention and auditions by getting a new membership. So in closing, let me emphasize again that there are many ways in which a membership in our theatrical organization can be a benefit to you.



Convention Planners Announce Award Winners

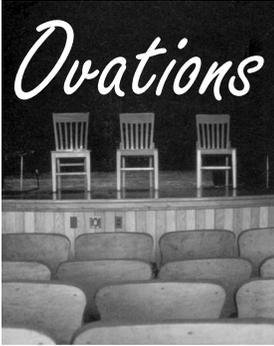
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plays. Recently, SpeakEasy was singled out by *Variety*, the entertainment newspaper, as a force in regional theatre and a champion of small, often overlooked musicals. They guarantee their patrons "the finest theater Boston has to offer."

Theater Mirror—Since 1995, Larry Stark and his website, *Theater Mirror*, have provided the local Boston area theatre community and theatre patrons with a trusted source for theatre reviews, open discussion forums, and notices of local productions and auditions, just to mention a few of the sites services. The Boston area theatre community has come to depend upon Stark and his ongoing commitment to promoting the theatre arts on the internet.

"Standing Room Only"—"Standing Room Only" has been bringing Boston great Broadway music for over 20 years. On Saturdays from 10:00AM to 2:00PM, fans have their radios tuned to 88.9FM to welcome the best of Broadway into their homes and cars. Over 10,000 listeners have made "SRO" the most listened to musical theatre radio show in New England. The show features a wide range of music, from the classical musical theatre of Gilbert and Sullivan to the newest Tony Award winning musical *SPAMALOT* and everything in between. In addition to their large catalogue of music, they present outstanding live performances and interviews from great local theatre companies and Tony Award winning composers.

Some great things will be happening this year in Wakefield at the 2005 NETC Awards ceremony... so don't be left out. You won't want to miss a moment. Hope to see you there!



Welcome to Joe Juliano, Our New Manager; and Many, Many Thanks to Hank Zappala!

by Tom Mikotowicz, President

Usually, change is always frightening, disrupting, and it creates unpredictable results. This was especially true when it came to the NETC Manager position recently. The Manager essentially runs the central NETC office and operations and works under the Board of Directors.

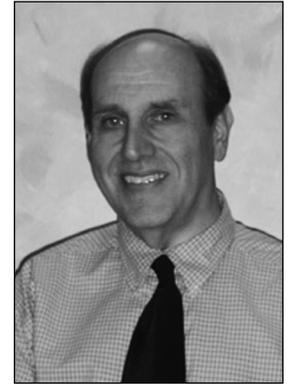
Late this past spring, Hank Zappala, our Manager of Operations for the past three years, notified us of his desire to leave the position. Although he had mixed feelings about it, he knew that the organization was on track and that he could leave feeling good about it. Hank had been a longtime volunteer and sat on the Board of Directors for more than the past decade as Vice President of Finance, as well as several other positions. Additionally, Hank's work had also been acknowledged though his admittance into the prestigious NETC College of Fellows. Consequently, his admiration and dedication to NETC had led him to step in as Manager, when the previous manager left.

Where else can we find excellent theatre and project managers, but at NETC? We have come to recognize the excellent people that we have within our ranks—thank you Dionysus for looking out for us!

At that time, Hank knew that we needed a steady, intelligent person, who understood NETC operations to step in. And so, the Board collectively breathed a sigh of relief at Hank's application for the position since he was an experienced NETC person. Hank volunteered his services under his firm Venture Comm Associates, and he and the board began a beautiful relationship. In his position, Hank excelled by keeping it financially sound, managerially focused, and, quite frankly, keeping everybody happy. (You know, theatre people are a vivacious, dynamic group of people with many ideas—just get them into a room together for a board meeting!) Hank was always the steady hand, whose distinguished opinion held much weight in the consideration of an issue. I know of no one in the organization who does not regard Hank with high esteem. We are all indebted to him for his expertise, knowledge of NETC history, and his pleasant demeanor. He has said that he will continue to serve on NETC's board as a volunteer and keep his ties to the organization. We wish him well and want

him to know our love and admiration for him and his work!

Fortunately, history repeated itself. In our search for a new Manager, we were fortunate to have the application of Joe Juliano, who has a long list of NETC credits, including Past President, College of Fellows, the Marie Phillips Award, and



Joe Juliano

board and committee memberships, as well as credits that extend to being past president of AATE, and activity in other theatre organizations, including the steering committee of the Arts Education Partnership in Washington, and as chairperson of the Consortium of National Arts Education Associations. Furthermore, he has just retired from the Director of Fine Arts position with the Hamden, Connecticut Public School system.

Most notably, however, Joe has been running the extremely successful NETC Auditions for more than ten years. The auditions have more than 900 applicants and many important producers from around the nation attend so that they can hire actors and technicians from the pool. From a managerial standpoint, the auditions have been impressively run, bringing in important financial surpluses for the organization that help us support New England theatre. From his many past activities, Joe's business acumen is evident. In addition, Joe is a dedicated person who is intensely interested and focused on theatre. Again, our Board collectively breathed a sigh of relief when we learned of Joe's interest in the position! How could we be so lucky?

In retrospect, maybe luck had only a little bit to do with it. Where else can we find excellent theatre and project managers, but at NETC? It should have been clear to us from the beginning. But never mind; it has all worked out for the best, and we have come to recognize the excellent people that we have within the ranks of NETC! Thank you Dionysus for looking out for us!

North Shore Music Theatre Rises From Ashes

Following a 3-alarm fire at North Shore Music Theatre on July 14, 2005, many August events at the theatre had to be cancelled. However, the management has found support in the theatre community of greater Boston.

The musical *Abyssinia* will be staged at the Shubert Theatre, 265 Tremont Street, Boston, MA, August 23 through September 11. The inspiring musical presents the story of a young African-American woman blessed with an angelic voice and an amazing ability to heal, who loses faith—and begins a courageous journey of renewal and rediscovery. The score is enlivened by gospel, jazz and ragtime rhythms

The first week performances of *Abyssinia* are scheduled evenings, Tuesday through Saturday at 8 p.m., with matinees on Wednesday, Saturday and Sunday at 2 p.m. The second and third weeks feature evening performances Tuesdays through Thursdays at 7:30 p.m., and Friday and Saturday at 8 p.m., with matinees on Wednesdays at 1:30 p.m., and Saturday and Sunday at 2 p.m.

Tickets range from \$63 to \$30., and are available at Telecharge.com, as well as 1-800-447-7400, or www.wangcenter.org, or in person, at the Shubert Theatre box office, 265 Tremont Street, Boston, MA, 02116, Mondays through Saturdays from 10 a.m. to 6 p.m. NSMT Subscribers can call 978-232-7200.

Camelot opens at the Shubert September 20, running through October 9. Lerner and Loewe's romantic fantasy brings the audience to long ago and far away, in a lawless and barbaric land, where for one brief shining moment, justice and order held sway, until passion got in the way. This epic musical saga of love and betrayal, follows the adventures of King Arthur, Guenevere and Sir Lancelot, set to soaring melodies.



Camelot

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Abyssinia



2005 CELEBRITY CONCERTS

Hello, Jerry!

September 26, 2005 at 7:30pm

Tickets: \$27 & \$20

Starring the legendary Jerry Herman and his Broadway friends in a benefit concert for NSMT's Academy of Music Theatre. For Tickets: www.nsmnt.org, 978-232-7200, or in person at 62 Dunham Rd. Beverly, MA 01915.

At this challenging time, NSMT is asking the community to consider a tax-deductible donation toward the restoration of North Shore Music Theatre. To make a donation, or increase your current donation, please call the box office at 978-232-7200. Donations can be made online at www.nsmnt.org or in person at the Box Office, 62 Dunham Road, Beverly, MA 01915. We thank the community for their understanding and support.

Operating since 1955, NSMT has evolved into the largest non-profit producing theater in New England, with approximately 400,000 patrons annually. NSMT has gained a national and regional reputation for artistic achievement, specifically in the areas of developing new works and providing outstanding theater arts and education programs. NSMT has received numerous industry awards including IRNE Awards, the Elliot Norton Award, the Rosetta Le Noire Award from Actors' Equity, and the Moss Hart Award. NSMT annually produces a six musical subscription series, a production of *A Christmas Carol* and an acclaimed concert series. With its celebrated Theatre for Young Audiences program, a school touring program, and year-round classes for children, NSMT has become one of the region's leading providers of theater arts and education.



Keith Johnstone to Teach A Ten Hour Intensive Workshop in Improvisation For NETC!

by Carol Korty

NETC 2005 Convention theme is *The Art of Making Art... Putting It Together*. No one fits this theme more perfectly than improvisation guru, Keith Johnstone. This master teacher is internationally known for improvisation techniques that are used throughout the world today. Johnstone will receive a Special Award from NETC at the 2005 Convention in recognition of his contributions. The award will be given at the Saturday evening Banquet, November 12th. Earlier that day Johnstone will conduct a lecture/demonstration session presenting the theory and practice involved in his work.

In addition, there will be a **Ten Hour Intensive Workshop** where participants will be coached by Johnstone in a range of exercises. The session will also include principles of teaching.

NETC has noted the surge of interest in improvisation everywhere—particularly among our high school conference attendees the past few years. This intensive workshop is offered with their teachers in mind, as well as for teachers on the College/University level who wish to hone their own performance skills and their understanding of improv techniques. The session will be open to actors, directors, and serious students as well. Johnstone stoutly maintains that previous experience is not necessary, if participants are open and willing to try new things.

This Intensive Workshop marks the third year of offering an in-depth work session in conjunction with NETC's fall conference. The 2003 conference offered *Teaching Shakespeare*. The 2004 conference offered *Survey of Methods of Teaching Acting and Directing the Musical Play*. This year's intensive, *Improvisation*, as the previous years', will offer **CEU/PDP points to people wishing to earn them**.

The workshop will be limited to 20 participants.

Workshop fee: \$225 + conference registration
One day registration is \$55/60 for NETC Members/
non-members. Full Conference is \$85/100 for
Members/non-members.

Up to 10 additional people may register as Auditors to observe only. \$50 + conference fee (see rates above) for Auditors

Dates & Times: Thursday, Nov. 10, 6:00–10:00pm &
Friday, Nov. 11, 8:45–11:45am, 12:45–3:45pm
(Attendance for the full ten hours is expected.)

Registration:

Contact NETC office for conference registration forms.

Keith Johnstone began his professional work at the Royal Court Theatre studio in London. From 1956-1966, their most revolutionary period, he wrote, taught, read plays, and directed. Searching for ways to make his actors more alive, more responsive, and more human, he found that the exercises they developed to solve the acting problems were more interesting than the scripts they rehearsed – even when actors tried to “be boring,” at his request! And thus improv performances began.

His improv group “The Theatre Machine” toured Europe with great success. But in UK, the Lord Chamberlain's office, which required script approval, could not be satisfied—there were no scripts to be approved in advance of performances. Keith wrote the Lord Chamberlain a letter suggesting that one of his ‘lackeys’ sit by the side of the stage during their shows and ring a bell if anything occurred of which he disapproved, but no reply was forthcoming. So Johnstone left the UK to accept a professorship at University of Calgary.

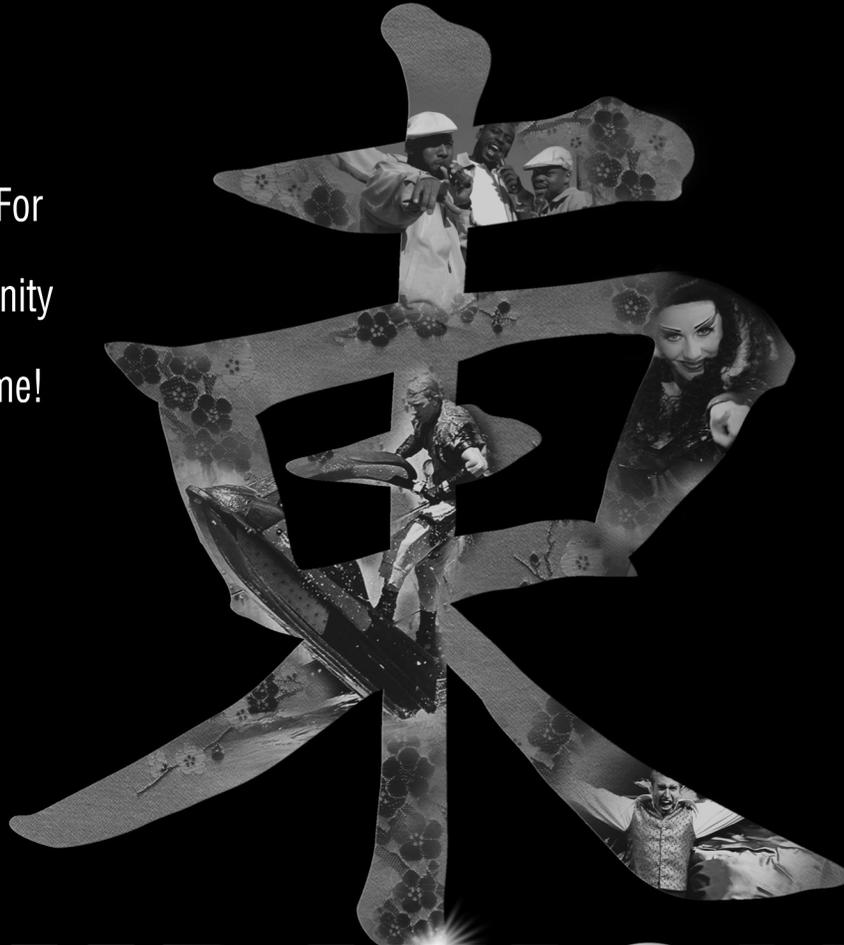
He has also taught at many European theatre schools, the Royal Academy of Dramatic Art in London, UK, and the Stattensteatre Skole in Copenhagen, Denmark. He is now retired with the rank of Professor Emeritus but continues to travel and teach, giving courses and workshops in such places as Copenhagen, Vienna, Hong Kong, Tokyo, Sydney, Brisbane, San Francisco, Seattle, Austin, and Boston. These engagements included lecturing at the Deuches Institute for Provocative Therapy and teaching “clinic clowns” in the Bavarian Alps.

His books *Impro* and *Impro for Storytellers* have been translated into many languages. They contain many exercises and explain the theory behind many of them. But it is in workshop with this master teacher that one can begin to really understand the principles behind his improvisation forms that are used in his creations: Theatresports, Micetro Impro (Maestro Impro), Gorilla Theatre, and The Life Game.

(Note: More information on Keith Johnstone may be found at his website <http://www.keithjohnstone.com>.)

UNIVERSAL STUDIOS JAPAN™

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AUDITIONS

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For full details, visit us @ WWW.UNIVERSALAUDITIONS.COM/JAPAN

AUDITION DATES:

New York
September 29 & 30

Chicago
October 2

Orlando
October 4, 5 & 6

Hollywood
October 8, 9 & 10

Must be at least 18 years of age.





Columbus State University Theatre The Third International Playwriting Competition offering the Larry Corse Prize for Playwriting

The Larry Corse Prize for Playwriting was established in 2003 by Larry Corse, Professor Emeritus of Theatre and English at Clayton State University, to encourage the development and production of new works for the stage. The 2004 competition was won by Robert Karmon for his play *Caliban and Miranda*. In 2005, the competition moved to its new host, Columbus State University Theatre, Columbus, Georgia. The 2005 competition received 325 plays from 12 countries and was won by William Missouri Downs for his comedy *Seagulls in a Cherry Tree*.

The Prize: \$1,000 and a production by Columbus State University Theatre.

Eligibility: The competition is open to all.

The Play:

1. A play submitted to the competition should be finished, original, in English, and must not have been previously published or performed (excluding workshop readings).
2. The play may be either full-length, one-act, or a series of related one-acts, and should have a running time of between 45 and 120 minutes.
3. The number of actors needed for the play should be between 5 and 10.
4. A play previously submitted to this competition may not be re-submitted without substantial revision.

Columbus State University Theatre will have first production rights for the winning play. The playwright will retain all other rights, including copyright, publication and performance rights. If for some reason, Columbus State University Theatre is not able to produce the winning play within two years of the announcement of the winner, first production rights revert to the playwright. If, in the opinion of the jury, no play worthy of the prize is submitted, Columbus State University Theatre reserves the right to withhold the prize.

Submitting a Play:

1. Because the play will be submitted to the juries anonymously, the author's name should not appear on any page of the play.
2. Plays should be submitted with a cover page containing the following information:
 - a. Author's name
 - b. Author's address
 - c. Title of play
 - c. Author's phone number and e-mail address
 - d. A signed statement that the play has not been previously produced or published.

Following the cover page, please include a brief synopsis of the play.

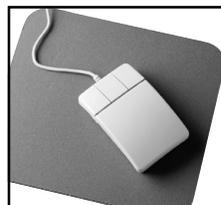
3. Deadline for Submission: Plays must be received by the Columbus International Playwriting Competition on or before November 7, 2005.

4. Address for Submissions:

Columbus State University Theatre
International Playwriting Competition
#324
931 Monroe Drive NE, Suite A102
Atlanta, Georgia USA 30308

Plays cannot be submitted by e-mail. Copies of the plays submitted will not be returned. Please do not send one and only originals. The plays will initially be read by theater professionals. Eight to ten finalists will then be submitted to the Theatre Faculty of Columbus State University for final judging. The selection process should be complete by February, 2006.

For additional information, contact Steve Graver, Department of Theatre, Columbus State University at Graver_Steven@colstate.edu or by writing to the above mailing address.



Please visit NETC on the web at
www.NETCOnline.org
to find out how you can get more involved in your community!

North Shore Music Theatre Seeks Local Young Male Actors For *The Full Monty*

The North Shore Music Theatre (NSMT) is auditioning young male actors with strong acting skills for their upcoming production of *The Full Monty*. The role is Nathan Lukowski, the 12 year old son of an unemployed steel mill worker in Buffalo, NY. As a result of his parents who are separated, Nathan has developed and matured beyond his chronological age.

Children do not need to prepare anything for the audition. NSMT will provide materials for reading from the script (singing and dancing will not be required at this audition).

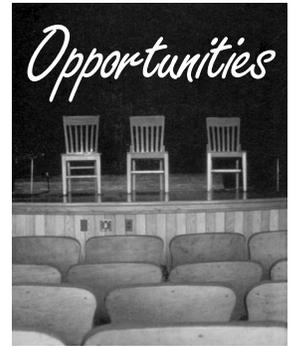
Those interested in auditioning should come to North Shore Music Theatre on Saturday, September 10 at 11:00 a.m. Auditions will be held in NSMT's Theatre Arts and Education Building behind the theatre at 62 Dunham Rd., Beverly, MA. For specific directions, please visit our website: www.nsmt.org. For more information call 978-232-7277.

Rehearsals for *The Full Monty* are October 13–31, 2005. Rehearsals for children are weekdays after school and on weekends. Performances of *The Full Monty* are November 1–20, 2005. Performances are Tuesday through Saturday evenings with 1:30 p.m. or 2:00 p.m. matinees on Wednesday, Saturday and Sunday.

Stageloft Offers London Tour

Stageloft Repertory Theatre of Sturbridge, MA, announces its 2006 London 8 day excursion, February 18–25. The trip includes: round trip air from Boston; 3 to 4 star hotel accommodations; all breakfasts and dinners; 24-hour/day escort; tours of London, Stonehenge and Bath, including St. Paul's Cathedral and Hampton Court; one theatre ticket, and free time to sight see on one's own.

The fee is \$2260.00 inclusive. For details call the theatre at 508-347-9005.



2005 Convention Update! continued from page 1

welcome you to come and show us your stuff in the competitive events ranging across theatrical design and performance arenas. Thursday evening is just for you—renew old friendships and meet new students from across New England at a special social function for our student attendees. Teachers, be sure to check out the fabulous Master Class opportunity with one of the leaders in Improvisation technique, Keith Johnstone on Thursday night and Friday and a very special workshop on Saturday! Watch the website and Convention Calendar for more information on event and workshop particulars. And please plan to register early!

Please contact the Convention Co-Planners with any last minute ideas and suggestions at mayres1@aol.com. Registration questions can be directed to the NETC office at 617-851-8535. Plan your Convention weekend now and you'll be hearing more from us soon!

**PLEASE NOTE
THE NEW MAILING ADDRESS
FOR NETC MANAGEMENT:**

New England Theatre Conference
215 Knob Hill Drive
Hamden, Connecticut 06518
617-851-8535

To contact Joe Juliano,
NETC manager, by e-mail, use:
mail@netconline.org

The webpage remains
www.netconline.org

Who's Who at NETC

EXECUTIVE COMMITTEE

Tom Mikotowicz, President, *University of Maine, Orono*
Russell Swift, Executive Vice President, *The Groton School*
Jim Quinn, Vice President for Administration and Finance and Clerk of the Corporation, *Bridgewater State College*
David Frieze, Vice President for Communication and Development, *freelance writer, director, critic*
Suzanne Rameczyk, Executive Secretary, *Bridgewater State College*
Joseph Juliano Jr., NETC Management, *Hamden Public Schools*
Linda Murphy Sutherland, Immediate Past President, *Huntington Theatre Company*

DIVISION DIRECTORS

College/University Theatre Division

Ann Marie Shea, Chair, *Worcester State College, Emerita*
Luke Sutherland, *Community College of Rhode Island*

Secondary School Theatre Division

Maureen Doucette, *Hopkinton Middle High School, NH*
Linda Potter, Chair, *Acton-Boxborough Regional Jr. & Sr. High Schools*
Jeffrey Watts, *Lawrence High School*

Youth Theatre Division

Jeanie Furlan, *Acton-Boxborough Regional Jr. & Sr. High Schools*
Ron Jones, *freelance actor/director*
Carol Korty, *playwright*

Professional Theatre Division

Robert Libbey, *The Grand, Ellsworth, MA*
Kevin Russell, *Arts Boston*

Community Theatre Division

Charles Emmons, *New Hampshire Community Theatre Association*
Jennifer Howard, Chair, *Burlington Players, Inc.*
Sharon A. Wilcox, *Thomaston Opera House, CT*

Directors-At-Large

Tim Fitzgerald, *Wellesley Players*
Donna O'Bryant, *Actorsingers of Nashua, NH*

COMMITTEE CHAIRS

Summer Theatre Auditions

Joseph Juliano, Jr., *Hamden Public Schools*

2005 Convention Planners

Maryann Swift, Chair, *Arlington Friends of the Drama*
Celia Couture, *Arlington Friends of the Drama*
Jim Ferguson
Tim Fitzgerald, *Wellesley Players*

NETC/New England Theatre Journal

Stuart Hecht, *Boston College*

Long Range Strategic Plan

Kevin Russell, *Arts, Boston, Boston Theatre Works*

College of Fellows, Dean

Sigurd Jensen, *Southern CT State University, retired*

Annual Excellence in Theatre Awards

Tim Fitzgerald, *Wellesley Players*

Moss Hart Awards

Maureen Doucette, *Hopkinton Middle High School, NH*

John Gassner Memorial Playwriting Award

Steven Capra

Aurand Harris Memorial Playwriting Award

Jay DiPrima

Marie Phillips Service to NETC Award

Bevie Lord

Leonidas A. Nickole Theatre Educator of the Year Award

Ann Marie Shea, *Worcester State College, Emerita*

Constitution and By-Laws

Sigurd Jensen, *Southern CT State University, retired*

Nominating Chair

Russell Swift, *The Groton School*

NETC Newsletter

Ann Marie Shea, *Worcester State College, Emerita*

AACT Liaison

Patricia White

KCACTF Region 1 Liaison

Wil Kilroy, *University of Southern Maine*

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