

NETC News

volume 11 number 4 fall 2002

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

NETC Convention 2002 "Starting Here, Starting Now"

The 51st annual NETC Convention will be held November 1, 2 and 3 in Bedford, NH at the Wayfarer Inn. In addition to a fabulous lineup of workshops, performances, and special events, many distinguished guests—including Julie Harris, Dawn Wells, Norman Leger, Arthur Lessac, Gregory Abels, and Jean-Claude van Itallie—will number among our award recipients and presenters.

NETC Welcomes Arthur Lessac

Among the most highly regarded teachers of voice, speech, singing and movement is NETC Major Award Winner Arthur Lessac. At the 2002 NETC Convention in Bedford, NH, Professor Lessac will receive the Leonidas A. Nickole Award for Excellence in Theatre Education. He will also offer conventioners a valuable opportunity to participate in one of his workshops. Since his three generations of alums include Martin Sheen, Faye Dunaway, Irene Daily, Michael Douglas, Frank Langella and Linda Hunt, this is a workshop not to be missed!

Professor Lessac's two books, *The Use and Training of the Human Voice: A Biodynamic Approach to Vocal Life* and *Body Wisdom: The Use and Training of the Human Body*, have become required reading for students of theatre. Professor Lessac has taught as a Professor Emeritus of SUNY at Binghamton, Distinguished Visiting Professor at the University of Puerto Rico, at California State University-Fullerton, and at the University of Virginia-Charlottesville. His summer intensive workshops have been held at college campuses across the United States and in Germany, Puerto Rico, Yugoslavia, Canada, Mexico, and South Africa. He is recipient of the 1991 Southeastern Theatre Conference Distinguished Career Award and the 1998 Association for Theatre in Higher Education (ATHE) Career Achievement as Outstanding Teacher.

Jean-Claude van Itallie to Receive Award and Deliver Keynote

No writer-actor-innovator-activist personifies the 2002 Convention theme "Starting Here, Starting Now: Celebrating the Genesis of Theatrical Creativity" more

continues on page 2

Find Strength in Community

A letter from the Executive Director

by Tara McCarthy

Dear Members and Friends,
As I wrapped up the Labor Day weekend by organizing my files, I was ruminating on 2002. It's been a difficult year for all of us. Arts support has been cut from shrinking budgets, attendance is down in many theatres around the region, the country is at war with an abstract foe, and the bounty of the late nineties feels like a world away.

But there is a beacon shining against the murky cultural skies! As I shuffled sheet after sheet of paper emblazoned with the NETC logo: "NETC: Fifty Years of

continues on page 8

Jason Robards Tribute Co-edited by NETC Member

Sheila Hickey Garvey, a former NETC Director and member of the College of Fellows, co-edited and contributed to a new book of interviews, essays, and personal recollections about Oscar-winner Jason Robards. Robards was named best supporting actor by the Academy for the films *All the President's Men* (1977) and again for *Julia* (1978), but he is particularly remembered for having created central roles in the later plays of Eugene O'Neill. *Jason Robards Remembered: Essays and Recollections*, by the Eugene O'Neill Society, edited by Stephen A. Black, Zander Brietzke, Jackson R. Bryer and Sheila Hickey Garvey, honors Robards in two parts.

Part One presents recent interviews of the late actor as well as articles by Arthur and Barbara Gelb which appeared in the New York Times on the occasions of the American premier of *Long Day's Journey into Night* (1956) and of the successful production of *A Moon for the Misbegotten*, with Colleen Dewhurst (1974). Sheila Hickey Garvey writes of the 1956 production of *Iceman* and gives a brief history of Robards' work with the Circle in the square Theatre, the theatre that began the Off Broadway theatrical movement of the 1950s. Stephen A. Black, Michael Manheim and Edward Shaughnessy write of seeing Robards perform in O'Neill

continues on page 2

inside this issue

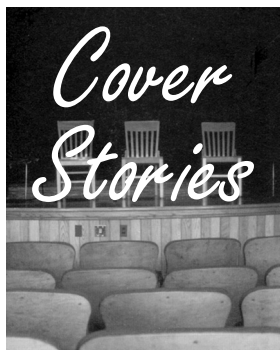
Special Feature:
The Forum
page 7

Opportunities
page 5

Ovations
page 6

Upcoming
Events
page 9

new england
NETC
theatre conference



NETC Convention 2002

continued from page 1

fully than Jean-Claude van Itallie. Born in Brussels, Belgium, raised in Long Island, he graduated from Harvard in 1958 and achieved prominence when his trilogy of one-act plays, *America Hurrah*, was hailed as the watershed off-Broadway play of the sixties.

Over the course of four decades, Jean-Claude van Itallie has nurtured the creative spark to build an illustrious, innovative career. He was one of the original LaMama Playwrights, and was principal playwright of Joe Chaikin's Open Theatre, for whom he wrote what has been called "the classic ensemble play," *The Serpent*. His translations of four major Chekhov plays enjoy continued popularity and are frequently produced. He has authored other plays, including *The Tibetan Book of the Dead*, based on the traditional teachings, *The Traveller*, based on his experience helping Joseph Chaikin when Chaikin had a stroke, *Struck Dumb*, a monologue written with and for Joseph Chaikin, and *Ancient Boys*, about a gay artist living with AIDS. He has also recently published a book on writing called *The Playwright's Workbook*, published by Applause Books.

As a performer, Jean-Claude van Itallie appeared as a in 1998 in *Flesh Chronicles*, a piece on aging, conceived with choreography Nancy Spanier. He performed with two other men in the largely autobiographical *Guys Dreamin'*, which received excellent reviews in Boston and New York. His one-person show, *War, Sex, and Dreams* has received positive reviews in both the LA and NY Times. Jean-Claude van Itallie has taught playwriting and performance at Princeton, NYU, Harvard, Yale School of Drama, Amherst, Columbia, University of Colorado, Boulder, Naropa Institute and other colleges. He now teaches "Healing Power of Theatre" on-your-feet workshops around the country. He has transformed his farm in western Massachusetts into the Shantigar Foundation, where spiritual and artistic practices meet, and is the founding member of the grass roots group, Citizens Awareness Network, which combats production and proliferation of nuclear pollution.

We welcome this extraordinary artist, and anticipate what promises to be a keynote address to remember.

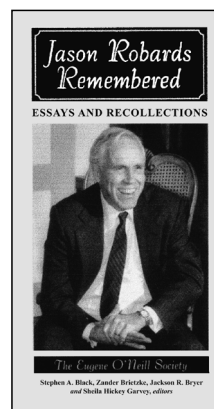
Something for Everyone

The 2002 Convention promises something for everyone. Workshops in acting, directing, playwriting, design, technical theatre, administration, puppetry, dance, choreography, children's theatre, community theatre, summer theatre, professional theatre—to name a few! In addition to the many, colorful workshops, we will stage performances right at the hotel (see

separate article). For our high school students and teachers, check out Friday's innovative new event: the NETC Theatre Olympiad! (see separate article).

The Wayfarer Inn and Convention Center in Bedford, NH is situated in a delightful New England setting on the site of the historic John Goffe's Mill—only a short hour from Boston. This unique inn offers a covered bridge, two waterfalls, and authentic antiques from the Mill. Rich with history, the hotel features the most modern of amenities, with 194 guestrooms, indoor and outdoor pool, full fitness center, restaurant and lounge. Shopping and restaurants are within walking distance. Complimentary airport shuttle service is available to and from Manchester Airport. For folks wishing to travel into Manchester, tours of the beautiful Palace Theatre will be offered.

Why not make your reservations now? Rooms are very reasonable at only \$94.00/night for single/double occupancy. The deadline for reservations and for pre-registration is October 18, 2002. Call (603) 622-3766 or (877) 489-3658 or email Pam.Dustin@Starwoodhotels.com, and be sure to mention NETC.



Robards Tribute

continued from page 1

plays. The O'Neill bibliographers Madeline Smith and Richard Eaton analyze the effect Robards' performances have had on subsequent performances and on scholarship about O'Neill's later plays. Zander Brietzke writes about the problem of performing O'Neill in the post-Robards era.

Part Two contains more personal recollections of Jason Robards. Several of Robards' theatrical colleagues, including Blythe Danner, Christopher Plummer, Kevin Spacey, Zoe Caldwell, and Eli Wallach, to name a few, recall their times with the actor. Also included are particularly fine obituary and memorial notices by Kevin Spacey, Joe Morgenstern, and Charles Saydah, and a tribute by Jason Robards' colleagues at The Roundabout Theatre.

The Eugene O'Neill Society is a scholarly and professional organization devoted to the study of the life and works of O'Neill. *Jason Robards Remembered* is available from the publisher McFarland & Co., but is also available at Amazon.com, Borders, and Barnes & Noble.

2002-2003 NETC Membership Form

PLEASE PRINT!

Member Name (Person or Group) _____

Address _____

City _____ ST _____ Zip _____

Phone H(____) _____ B(____) _____ FAX(____) _____

E - m a i l (very important)

Web Address _____

Membership: (check one)

- Individual \$45
 Student \$30 (Name school below)
 Group \$95
(for Group membership, please fill out
Delegate section of application)

Divisions: Choose the division(s) that most closely correspond to your main area(s) of interest or activity.

- Children & Youth Theatre
 Secondary School Theatre
 College & University Theatre
 Community Theatre
 Professional Theatre

School / Theater Affiliations:

[Students must name full time school.]

Craft or Specialty: (Please list)

Delegates:

Group Membership entitles *two* delegates from your group/organization to receive the *NETC News* and to attend NETC events as members. Please print two delegates' names and information in this section:

Box Office Phone # (____) _____

Delegate #1

Name _____

Address _____

City _____ ST ____ Zip _____

Phone (H) _____ (B) _____

Delegate #2

Name _____

Address _____

City _____ ST ____ Zip _____

Phone (H) _____ (B) _____

For Office Use Only

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Complete and return with membership fee (check or VISA) to: New England Theatre Conference, Northeastern University, 360 Huntington Avenue, Boston, MA 02115. Questions? Call 617-424-9275. Thanks!

introduction to new york, sept. 2002

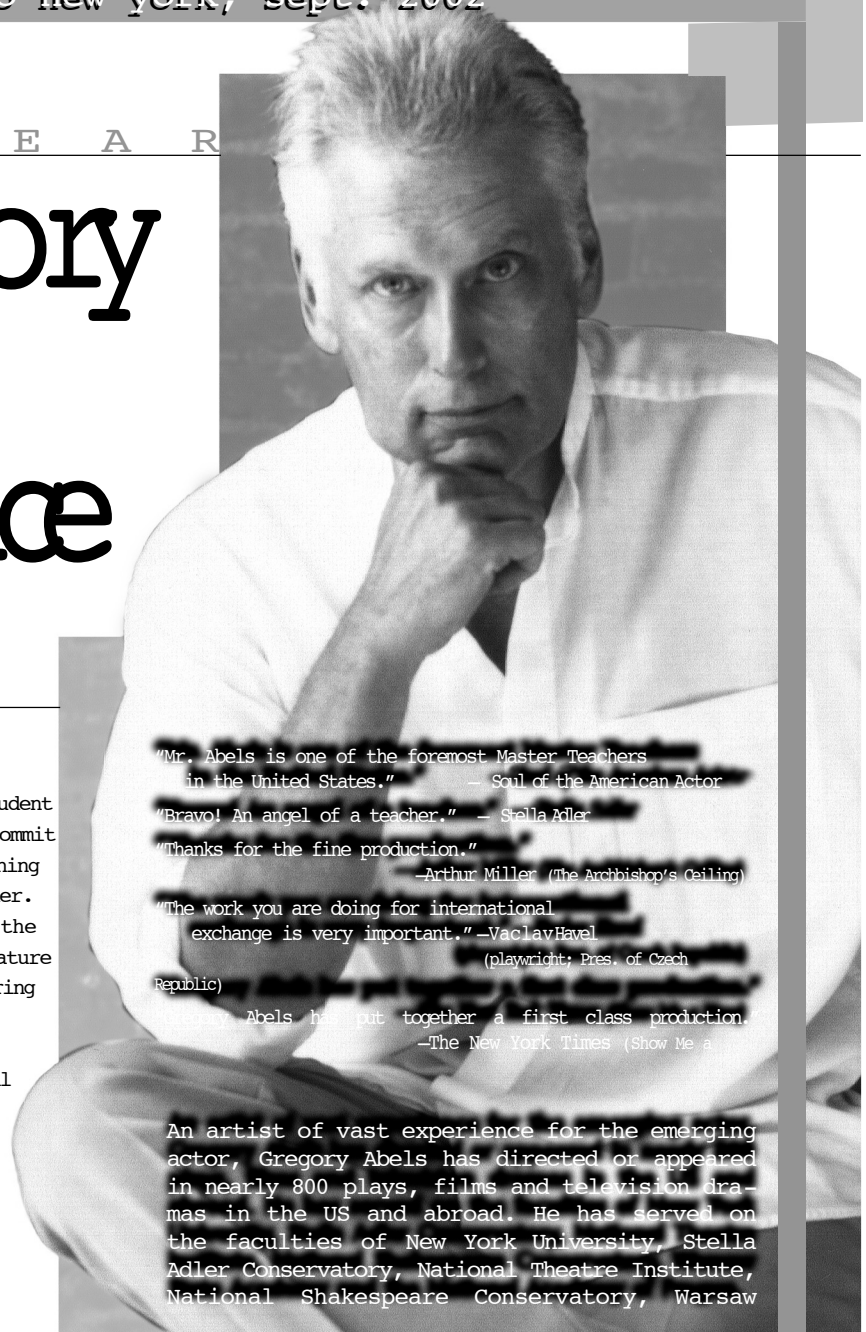
O N E Y E A R

Conservatory Ensemble Performance Program

SEPT.—MAY

GATE—Gregory Abels Training Ensemble is for student actors with a strong desire and readiness to commit to one intensive year of professional actor training with a challenging and supportive Master Teacher. Twelve student actors immerse themselves under the guidance of Mr. Abels and a faculty of seven to mature their technique and maximize their gifts before entering the world of professional theatre.

Hallmarks of GATE are strong discipline; careful, personal attention to craft; a spirited, clean environment; affordable tuition; serious peers; the liberating experience of true ensemble work and full public performances. GATE also provides student actors with an opportunity to explore New York City as a base and makes them competitive and realistic in a profession which demands both.



"Mr. Abels is one of the foremost Master Teachers in the United States." — *Soul of the American Actor*
"Bravo! An angel of a teacher." — Stella Adler
"Thanks for the fine production."
—Arthur Miller (*The Archbishop's Ceiling*)
"The work you are doing for international exchange is very important." —Vaclav Havel (playwright; Pres. of Czech Republic)
"Gregory Abels has put together a first class production."
—The New York Times (*Show Me a*

An artist of vast experience for the emerging actor, Gregory Abels has directed or appeared in nearly 800 plays, films and television dramas in the US and abroad. He has served on the faculties of New York University, Stella Adler Conservatory, National Theatre Institute, National Shakespeare Conservatory, Warsaw

GATE classes include:

- TECHNIQUE: Moment to Moment
- AMERICAN DRAMA SCENE WORK:
The Character and the Action
- WORLD DRAMA SCENE WORK:
A Universe of Expression
- YOGA: Your Breath
- TAI CHI CHUAN: The Actor's Power
- MOVEMENT: Physical Freedom
- VOICE PRODUCTION: Connection and Resonance
- COMMUNICATION FOR THE ACTOR
- STYLE: The Word as Mask
- SHAKESPEARE: Size with Truth
- MASK: Being Anybody
- CHEKHOV SCENE WORK: Essence and Choice
- PERFORMANCE: The collaborative development over the year of a full production, which

Faculty includes: Teva Bjerken, Per Brahe, David Chandler, Cynthia Reynolds, and David Wells

Guest artists from the US and abroad visit GATE throughout the year to hold discussions

GATE



Gregory Abels Training Ensemble

Call or write for brochure, application information or appointment:

Toll-free: 1-888-277-GATE (4 2 8 3)
or (212)689-9371

28 West 27th Street, New York, NY 10001-6906
www.GATEacting.com

NEW
Scholarship Funds
Available

Moss Hart Reveiwers Needed

See wonderful plays for free! Reviewers will be needed to judge submissions for the Moss Hart Awards for the 2002/2003 season. Judges will attend productions that have been entered in the professional, college/university, community, secondary, and children's/youth theatre divisions of the contest. After attending each show, reviewers are required to write a critique addressing the following aspects of a production: vocal performance, ensemble performance, casting, direction, sets and props, costumes, lighting, music/sound effects, choreography, overall impact on the audience and reviewer and special comments. We particularly need reviewers from Connecticut, Maine and New Hampshire.

For more information about volunteering for this fun job, contact Richard Rousseau, Chairman, Moss Hart Awards Committee, 1068 Pleasant Street, Canton, Massachusetts 02021, or email vze3wk8w@verizon.net. Thanks!



Exciting New Program for Students at 2002 Conference

New this year at the 2002 Convention will be the first-ever "Theatre Olympiad." This program, specially designed for students in grades 7 through 12, will feature events in practically every area of theatre. School theatre programs as well as other youth theatre organizations are invited to go for the gold as they face off in such thrilling events as the 5 Minute Play Dash, Power Lighting, Freestyle Set and Costume Design, Comedy Improv High Jump, Dance Decathlon and Musical Theatre Marathon. All events will be judged by panels of professionals and students will receive written feedback on their work. Gold, silver, and bronze medals will be awarded at a special ceremony following the competition. Also included will be an exciting playwriting workshop where students will be working on their own ten-minute play. One gold medalist will be selected

continues on page 6

Live Performances Abound at 2002 Convention!

Convention-goers will not have to travel far to get their fill of live performances at this year's convention. Six exciting productions are scheduled to be performed at the Wayfarer Inn. In keeping with the spirit of the convention's theme, "Starting Here, Starting Now" these performances offer a broad sampling of innovative and original theatre.

Thursday Evening, October 31: TheatreSports. The University of New Hampshire's wildly popular comedy troupe will bring their special brand of hysterical improv to the convention for an evening of off the wall theatre.

Friday Afternoon, November 1: Theatre and Film Writer/Director Albert Viola will present a dramatic reading of his newest work, *Twin Towers Anthology*. The play is a based on the Pulitzer Prize winning New York Times series *Portraits of Grief*. The production is meant as a tribute to the fallen, as well as a celebration of those lives lost on September 11, 2001.

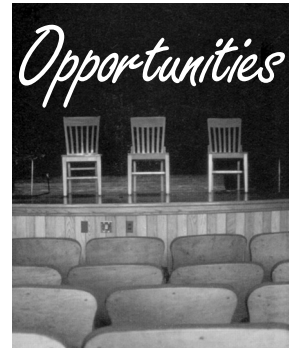
Friday Afternoon, November 1: Staged Reading of the 2002 winner of the Aurand Harris Playwriting competition. A special presentation of this fourth-annual competition designed to foster excellence in playwriting for young audiences.

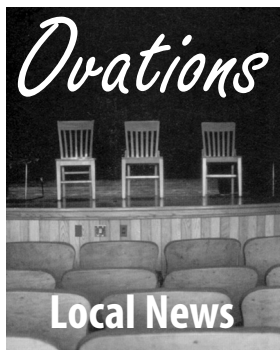
Friday Evening, Nov 1. What better way to celebrate "Starting Here, Starting Now" than to spend an evening with the flamboyant visionary whose passion sparked the creation of the famed Group Theatre? Join acclaimed actor Richard Rand in his solo performance of *Clurman*. Experience the inspiration and exuberance of the one and only Harold Clurman in this dynamic production directed by Gregory Abels.

Saturday afternoon, November 2: A special performance of key note speaker Jean Claude van Itallie's ground breaking play *Interview*, presented by the Community Theatre of Saugus. This production received accolades at the Eastern Massachusetts Association of Community Theatres, winning five awards, including Best Director and Best Ensemble.

Saturday evening November 2: The award winning Pontine Movement Theatre presents *Dearly Earned*, an original play that brings to life the realities of working in a 19th century New England mill. This rich and insightful piece makes use of a unique style of 19th century parlor entertainment known as "toy theatre." Form more than 25 years this impressive company has thrilled audiences with their visually stunning and innovative productions.

For more information on registering for the Convention, please contact NETC at 617-424-9275, or email mail@netconline.org.





Gassner Winning Play Performed

Contributed by Sheila Hickey Garvey

Pera Palas by Sinan Unel, a recipient of NETC's John Gassner Playwriting Award in 1997, was the Spring 2002 production on the main stage of New Haven's Long Wharf Theatre. The Long Wharf Theatre is one of America's major regional repertory theatres and hosted NETC's awards ceremony for the 2000 NETC annual convention. Previously, *Pera Palas* was performed at London's The Gate Theatre in 2000 and in Germany and Austria.



Orhan (Brandon Demery), a Turkish Gentleman, and Kathy (Kathleen Early), an American teacher, meet and fall in love in 1952, despite their cultural differences. *Pera Palas*, written by Sinan Ünel and directed by Steven Williford, was performed at Long Wharf Theatre in 2002.

NETC Member Debuts as a Playwright

Contributed by Harriet Bigus

This fall, NETC member Harriet Bigus, who claims to have been prenatally an actress, debuts as a playwright with four new plays. But it all began with one play, *Abigail*, Harriet's solo performance piece in which she enacted the letters of John and Abigail Adams, written during the harrowing years of the American Revolution.

After *Abigail*, Harriett kept reading the letters and diaries of the Adamases, and discovered the charm of young John "gallanting the girls," besieged by "a passion growing in [his] heart." "A play!" these letters cried to Harriet, "Make me into a play!" *The Fiddles*, *the Flutes*, and *Young John Adams* was conceived.

Harriet then re-read the letters of the adorable young Abigail (Nabby) of the "sweet smiles and sparkling eyes," who signed her letters "Exit Rattle" and "Gold and silver have I none, but such as I have, I give unto thee." There was no resisting! A third play was born: *Give My Love to Mr. Adams*, winner of the 1998 Playwrights' Forum Contest.

Finally, Harriet revisited all the wonderful letters written during the Revolutionary period—John's "Fly to the woods with our children" and "July 3, 1776, Yesterday the greatest question was decided;" Abigail's, "Remember the ladies," and tender, deeply personal love letters. "They must," thought Harriet, "be on that stage together." Hence, *Ever, Ever Yours*.

"I am still," mused Harriet, "after so many years, moved by these letters. I laugh over them and weep over them."

Please contact Harriet Bigus at 5 Charles Street, NY, NY, 10014 or email her at BigusH212@aol.com for more information about the plays.

Exciting New Program at NETC Conference

continued from page 5

from those who partake in this all-day playwriting intensive. The winning play will be performed by professional actors at the conclusion of the Olympiad on Friday, November 1.

An evening of activities is also planned for the night before the Olympiad begins, for schools and organizations arriving on Thursday, October 31. Students will have the opportunity to enjoy a pizza and pool

party as well as a free performance by TheatreSports, the University of New Hampshire comedy improv troupe.

Educators should be on the lookout for the Theatre Olympiad registration form, which will be mailed to schools in early September. Please contact David Kaye at djk@unh.edu or (603) 862-0667 for more information or to obtain a registration form electronically.

The Forum

by Suzanne M. Ramczyk, Ph.D.

Professor of Theatre Arts, Bridgewater State College and Chair of the NETC Long Range Planning Committee

This column represents our first installment of “The Forum,” in which opinion articles focused on topics germane to contemporary theatre will be presented in short essay form. As (informed) opinion pieces, they will not emphasize academically-oriented research and documentation. Thus, the essays represent the views and ideas of the writers, and not necessarily that of the Board of the NETC or any other contingent of the organization.

To launch this new column, I will offer the first few essays, and then solicit others from any member of the NETC. It is our hope that members whose interest is piqued by one of the essays will respond with one to two paragraphs of up to 150 words. Several of these short responses to the topic under discussion will be printed in the subsequent issues of the NETC News. To submit a response, please email it to sramczyk@bridgew.edu as a Word document, making sure you note how you would like your name to appear in print.

“The Primacy of Spectacle Over Text”

As a theatre lover, practitioner, and academic, I have the opportunity to see, review, or adjudicate anywhere from about sixty to over one hundred productions in any given year, and have been pursuing this addiction for what is now the greater part of my life. The vast majority of these productions are at the academic or professional theatre (predominantly regional theatre) level. For this practitioner and educator, a disturbing trend seems to be emerging over the past two decades or so. To put in bluntly, “What has happened to text?” More specifically, in a large percentage of what we consider “period” or “style” productions, the text—the music of the language, the literary devices, and mere intelligibility—seems to have become the sacrificial lamb to the great gods of riveting sound tracks, astounding lighting designs that can often rival that of a Hollywood blockbuster, a whole array of mind-boggling special effects, and so on.

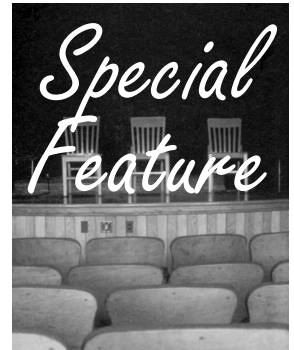
Now, I, as well as you, gentle readers, am keenly influenced by the plethora of 20th century advances made in the area of Aristotle’s sixth component in his six parts of tragedy. Indeed, I often relish a masterful theatrical “techno feat!” And, “no,” we cannot escape Brecht’s indelible mark on contemporary theatre nor that of pop culture of the late 20th century; and, “yes,” as many believe, I feel we should embrace these forces in theatre. What happens, though, when Shakespeare’s words are barely intelligible due to a raucous soundtrack and poor or lazy vocal and speech

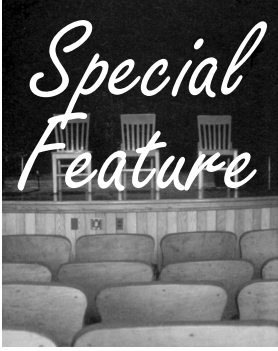
habits on the part of the actors? What happens when an 18th century comic classic features magnificent costumes and sumptuous sets, but the director and actors are seemingly unaware that the “artificial” language they speak contains some of the most magnificent literary devices and linguistic musicality found in the English-speaking theatre? My own take is that the audience is cheated, or, at least, short-changed.

What happens to subtlety and nuance? What becomes of the great depths of characterization that Shakespeare probes? What is the fate of the many-layered themes of Shakespeare’s plays or those of the Greeks? What death knell is sounded for these and for the simple appreciation of good language spoken well?

After listening carefully to audience response and poring over reviews, I have come to the conclusion that there is a sense that the audience member is plunged into a luscious world of spectacle, in which they understand the general flow of the action, the overall wash of character, and perhaps a bit of the thematic element. They are delighted, perhaps thrilled by what they see and hear. They often feel that the somewhat exorbitant ticket price was almost as well spent as that which they typically shell out at the local movie house. Indeed, the costumes were as good, the sound effects were deafening, and the set itself inspired applause! But what happens to subtlety and nuance? What becomes of the great depths of characterization that Shakespeare probes? What is the fate of the many-layered themes of Shakespeare’s plays or those of the Greeks? What death knell is sounded for these and for the simple appreciation of good language spoken well?

This is not to say that period productions that elevate spectacle to the first order are not audience pleasers, as they most certainly are. I have experienced far too many (for my tastes) standing ovations to the plays of Oscar Wilde, Shakespeare, Sheridan, Sophocles, and Moliere, wherein the texts were severely clouded (if not fatally) by spectacle and/or seemingly a lack of





The Forum

continued from page 7

respect for the language. Of course there have been some more successful offerings in both professional and academic theatre that were warmly received and favorably reviewed. A few singular productions offered by the Stratford Shakespeare Festival in Ontario and by local regional theatres stand out. (Mark Lamos' *Cymbeline* at the Hartford Stage a few years back is particularly memorable as an almost perfect wedding of spectacle and text that played to mostly sold-out houses.)

But the preponderance of productions seem to fall short of this ideal marriage. I would propose that perhaps many contemporary stage directors, and artistic directors, live in fear of the great classics. That is, how can any theatre supporting professional actors, directors, designers, stagehands, and a vast amount of other production and "house" personnel expect to "make" box office and dish up Moliere, or Euripedes, or Congreve without playing up every element of spectacle possible? I suppose the question could also be framed as, "How the heck can contemporary productions of the classics compete with television and film?" Or, "How can we make the historical stuff palatable for denizens of the 21st century's techno society?" These are all valid, and perhaps good, questions, but why does text have to suffer?

I propose that even in this highly technical and visual society, text (and texts of historical plays, in particular) has its place, a place that should remain keenly respected. I further propose that a patron's experience (even that of newcomers to the theatre) will be far richer if above all the "Star Wars," the language is heard, really heard, if the language is played well, yea, played beautifully! Beautiful language spoken well need not be subservient to spectacle; rather, it should soar above and beyond it, providing the basis for the theatre-going experience. Imagine the novice patron leaving a production of the Scottish play remembering far more than the technical feats accomplished by techno geniuses! Imagine this same person experiencing Macbeth's descent into bloody madness through a much more vital, more personal, more visceral, indeed "rawer" experience. What a thrill to behold the lights, the effects, the astounding sound score that accompany language—language that allows one to plumb the depths of Macbeth's psyche and to experience the dramatic action on a far more fulfilling and exciting level! Imagine a text-based theatre! What a thought!

Deadline for all responses for the next Newsletter is November 1, 2002.

Find Strength in Community

continued from page 1

Service," I was reminded that for the last half-century, NETC has helped to foster community in the New England theatre world. These are not the first hard times we've seen, and they won't likely be the last. Together, we have weathered wars, recessions, massive social upheaval and civil rights reform. We have embraced rapid changes in technology, education, and arts funding. We have kept professional, community, youth, and college theatre alive with and without the help of our leaders, and we have created some of the best theatre ever made.

For the last half-century, NETC has helped to foster community in the New England theatre world. These are not the first hard times we've seen, and they won't likely be the last.

On November 1, 2 and 3, NETC will host the 2002 Convention. The theme of this year's gathering is "Starting Here, Starting Now: Celebrating the Genesis of Theatrical Creativity." When we come together again this fall to draw strength, ideas, and energy from our fellow members, we must remember that we may be starting a new era and a new season, but we are not recreating the wheel.

NETC has been a source of friendship and alliance for thousands of theatre practitioners. It has also been a resource, providing annual auditions, conventions, the New England Theatre Journal, the NETC NEWS, an annual directory of members and affiliates, and the REPA Job Fair to the New England theatre community. I invite you to draw on these resources and connections over the next year, and to become active in keeping New England theatre vibrant with NETC. If you are not yet a member, or if your membership year is winding down, please use the form attached to this newsletter to join or renew.

Whatever the year ahead may bring for teachers, performers, administrators, writers, managers, directors, and students, find strength in community through NETC.

WE WANT YOUR ARTICLES!

Deadline for next NETC
News is November 1.

Contact Peter Marsh at
pmarsh0613@aol.com

Upcoming Events

Regis College Theatre Company Presents
Ludlow Fair, by Lanford Wilson (Oct. 24 – 27)
Daughters of Heaven, by Michelanne Forster (Nov. 14 – 17)

Call the Box Office at (781) 768-7070 for tickets and information!

Stoneham Theatre Schedule

Located just 15 minutes from downtown Boston, Stoneham Theater opened its doors on December 1, 2000. After decades of neglect, the space has been transformed into a 350 seat, state-of-the-art performing arts venue.

The 2002/2003 theatre season includes the following productions:

- Sept. 6 – 20: *Always... Patsy Cline*
- Oct. 18 – Nov. 3: *The Woman in Black*
- Nov. 29 – Dec. 22: *A Christmas Carol*
- Feb. 14 – March 2: *As Bees in Honey Drown*
- March 21 – April 6: *Of Mice and Men*
- April 25 – May 18: *Man of La Mancha*

For additional information, call 781-279-2200 or check the web site www.stonehamtheatre.org

NSMT Presents Melissa Manchester's *I Sent a Letter To My Love*

North Shore Music Theatre (NSMT) proudly presents the New England premiere of *I Sent a Letter To My Love*. Based on the novel by Bernice Rubens, scored by Grammy Award-winning actress/singer/songwriter Melissa Manchester, with a book by Jeffrey Sweet, the production runs Sept. 3 – 22 at NSMT, in Beverly, MA.

Manchester said she and Sweet spent years adapting Ruben's novel. "Jeff brought me the book and I immediately saw a real musical heart beating underneath. It is a bittersweet, funny love story, and I think people will find pieces of themselves in it. Everyone should bring a hankie."

Tickets for *I Sent a Letter To My Love* are priced from \$24 to \$62. Performances are Tuesday through Saturday evenings at 8:00p.m. (except September 10 at 7p.m.); matinees Wednesdays, Saturdays and Sundays at 2p.m. Tickets can be purchase by calling the North Shore Music Theatre Box Office at (978) 232-7200, via the website at www.nsm.org or in person at 62 Dunham Road (Route 128, exit 19), Beverly, MA.

In 2002, NSMT also will present the American premiere of the Gothic thriller *Dracula: A Chamber Musical*, Oct. 1 – 20; *Chicago* starring Deborah Gibson, Oct. 29 – Nov. 24; and the award-winning holiday musical *A Christmas Carol*, Dec. 14 – 23.



ANNOUNCING...

FOUR PLAYS ON JOHN AND ABIGAIL ADAMS

AVAILABLE FOR PRODUCTION Written and Adapted by Harriet Bigus*

"Give My Love to Mr. Adams won the 1998 Westhampton Playwrights' Forum Contest. It fairly leaped off the page to us when we received it, and that quality continued and expanded before an audience. It transfixed audience, directors, and actors by the beauty of its language and its humanity. It was a beautifully outstanding play. Miss Bigus is a playwright with whom to be reckoned."

—Lee Davis, author and playwright, Coordinator of the Westhampton Playwrights' Forum Contest

The Fiddles, The Flutes and Young John Adams

A one-act, 5 character play. The 24-year-old John Adams "gallants the girls" and "finds a passion growing in his heart" for the WRONG girl.

Give My Love to Mr. Adams

John meets the RIGHT girl, the 15-year-old Nabby Smith, with the "sweet smiles and sparkling eyes"... but who "reads too much and thinks too much." A 5 character, full length play.

Ever, Ever Yours

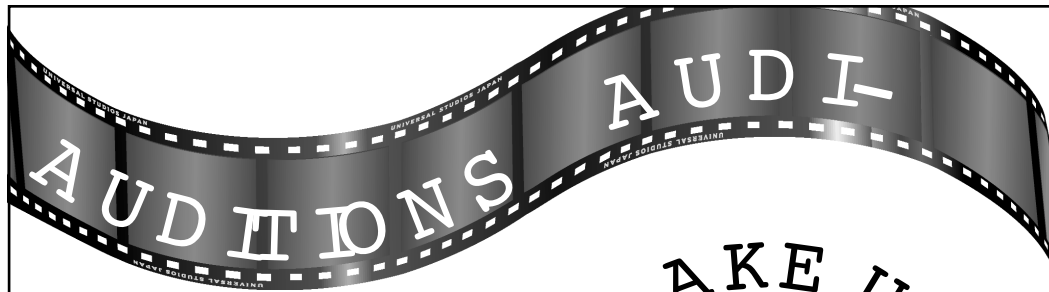
A two character, full length play incorporating the letters of John and Abigail Adams written during the harrowing times of the American Revolution—a tale of married lovers who endure "cruel separation" and the many dangers of war, and who share the glories of the American Dream for independence.

Abigail

A solo performance piece, in which one woman enacts the letters of both John and Abigail. The play embodies most of the letters in the above.

*Harriet Bigus may also be available to direct.

Contact Harriet Bigus at: BigusH212@aol.com or write to 5 Charles Street, New York, NY 10014-3036.



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September 24 & 25

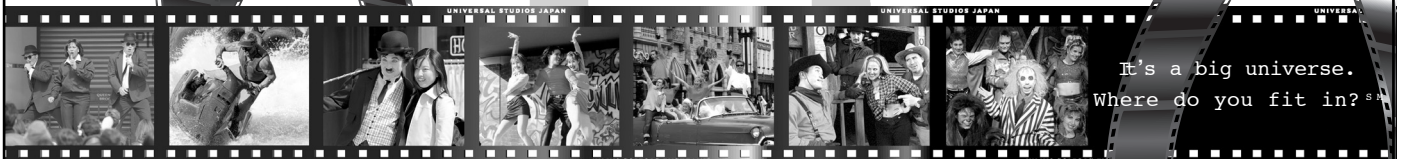
CHICAGO,
ILLINOIS
September 27 & 28

Please arrive 30 minutes prior to call time for registration. A non-returnable headshot and resume are required.

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*You must be willing to relocate to Osaka, Japan,
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"Noises Off" Photo by: Peter J. Crowley

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