

NETC News

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New England Theater
Conference, Inc.

Providence Convention 2003 Celebrates "Theatre—the Essential Art" An Ensemble Effort

The centrality of theatre to the human spirit was celebrated by over 700 registrants at the 52nd Annual NETC convention at the Providence Biltmore in Providence, RI the weekend of November 6–9, 2003.

Co-planners, Suzanne Ramczyk (Bridgewater State College), Frans Rijnbout (Regis College), Luke Sutherland (Community College of Rhode Island) and Ann Marie Shea (Worcester State College) scheduled a program covering a wide array of theatre interests. Like any good theatre enterprise, a huge ensemble of talents takes credit for the success. From Hank Zappala's disciplined management to out-going President Linda Murphy's enthusiastic moral support, this convention of theatre practitioners was a metaphor for ensemble spirit, the core of our art form.



Reverend Billy, of the Church of Stop Shopping, presses the flesh of the NETC congregation.

The activities kicked off Thursday night with an innovative program for theatre educators, an extended special-registration workshop conducted by Kevin Coleman, education director at Shakespeare & Company, Lenox MA. High school teachers were able to earn professional credits for participation in this ten-hour offering. The token fee for this valuable offering demonstrates the benefits of NETC membership.

Linda Potter also partnered with David Kaye, creator of
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Paula Vogel Speaks Out

Playwright Paula Vogel, this year's recipient of NETC's major award for outstanding achievement in the American theatre, has since 1976 written 23 plays, of which *How I Learned to Drive* won the 1998 Pulitzer Prize and a host of other honors. Born in 1951, she earned a B.A. in 1974 from Catholic University and did graduate work at Cornell for three years. Since 1985 she has headed the graduate program in playwriting at Brown University, where she has taught some 200 students including Nilo Cruz, whose *Anna in the Tropics* won the Pulitzer Prize in drama last spring and opened on Broadway in mid-November.

Not only did Vogel receive an NETC award, but she was also the keynote speaker at this year's convention. She made brief opening remarks, and then for the better part of an hour engaged in a lively dialogue with members of the audience. She invited questions on any topic, and shot back uninhibited and often extensive replies with unflinching ebullience.

After spending some time in New York following a considerable absence, she asserted that there is a rupture among groups there, and that people now come to the theatre primarily with a purely consumer mentality. In New England, by contrast, she stated that theatre is fortunately still a community art form.

Of her own playwriting, she said, "I believe in stretching my muscles, not in repeating myself." Ideas for plays sometimes rattle around in her mind for years before she puts pen to paper. "It's the form that's the hardest problem to solve," she said, adding that it's crucial to find the right, "organizing principle." She feels that, "hatred is a great form of respect," and that it can be, "a good idea to try writing a kind of play you hate"—in her case, for example, what she called a, "cut-and-paste technique." She emphasized that, "plays are not lan-



Playwright Paula Vogel and NETC Major Award winner lauds the importance of local theatre in keynote speech.

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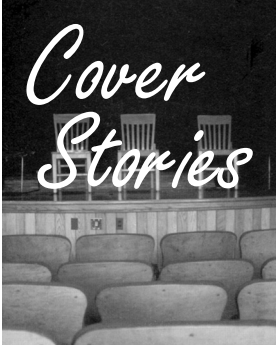
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last year's initial Theatre Olympiad, to bring back this colossal offering for our high school members. Over 300 high school students gave their enthusiasm and energy to the day-long event on Friday, featuring comic improvisation, design competition, musical theatre techniques and instant Shakespeare. The early arrivals were treated to pizza and a karaoke party on Thursday to warm up for the big event.

The vendor and exhibitors area featured a number of significant exhibits, and, building on suggestions from last year, offered the exhibitors opportunities for special workshops in the convention programming.

Wendy Lement, in her final year of both gracious and efficient management of the awards process again brought honor to both recipients and NETC. A special moment was reserved at the awards ceremony to remember two giants on whose shoulders the organization stands. Caldwell Titcomb remembered the late Elliot Norton, NETC founder, who died this summer at the age of 100. Jack Welch shared reminiscence of Professor Sherwood "Jerry" Collins, emeritus Tufts University, who also died this summer.

Providence artists featured prominently on the list of honorees: Playwright Paula Vogel of Brown University (Major Award), Trinity Conservatory's Brian McElhenny and Stephen Berensen (Leonides A. Nickole Educator of the Year Award), and Providence Black Repertory Theatre all received NETC awards. Boston's Playwright Theatre, Cambridge's American Repertory Theatre Institute for Advanced Theatre Training, and Mary Hartman of Shakespeare &



NETC co-planner Ann Marie Shea (l.) and past president Linda Murphy (r.) with playwright/actress/activist Eve Ensler (c), was who presented with NETC Special Award at Sunday brunch. The author of *The Vagina Monologues* shared moving reflections on the power of theatre to heal the outrages of Juarez, Mexico, as she closed the 2003 conventions with a challenge that will long be remembered but can't be printed here.



Jean Trounstine, author of *Shakespeare Behind Bars*, shares experiences of introducing women prisoners at Framingham MCI to the bard.

Company's Educational wing further added to the focus on theatrical excellence in the New England Region. Playwright/actress/activist Eve Ensler, unable to attend the Saturday night awards ceremony because of a previous commitment, flew in from Chicago early Sunday morning to share with us her passion, humor and frankness at the Sunday brunch, where she was given the annual Special Award.

The ensemble spirit extended to the organizational level as sister organizations, Kennedy Center American College Theatre Festival and AACT, shared in active participation in the programming.

The convention was hosted up front by the familiar faces of three of the greatest volunteers ever—Barbara Horrigan, Ramona Zappala and Lorraine Stevens. The latter was inducted into the NETC College of Fellows.



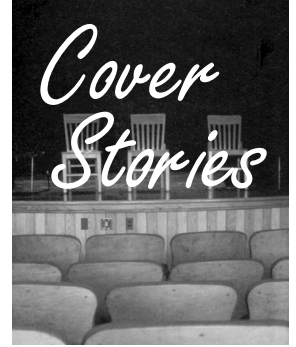
Olympiad teens warm up for the big event.



The hallways of the Providence Biltmore turn into rehearsal rooms for teen Olympians.



Vendors display the latest in state of the art innovations in the Exhibit Hall.



Paula Vogel

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guage vehicles alone, but are things to be seen.” And she maintained that, although audiences should be entertained, they should preferably, “be entertained by being made uncomfortable.”

Asked about having playwrights direct their own works, Vogel said that Bertolt Brecht, Richard Foreman [founder of the Ontological Hysteric Theatre], and Maria Irene Fornés have done this successfully. But in general she thinks it wisest to get someone, “with an outside view, with ideas the writer didn’t think of.” She termed it, “a humbling education”, to see several stagings of the same play. She has recently had this experience, since her latest work, *The Long Christmas Ride Home*, had a stunning production at the Trinity Repertory Company last June and has been running in New York with a totally different cast and director.

When the issue of journalism was raised, she deplored that, “arts journalism is shrinking—not just coverage of theatre, but also of museums and opera.” She claimed that New York Times writers on theatre are encouraged, “to say something nasty, to be cynical,” adding that, “I’d like to put the editors in a classroom.” In drama reviewing, “the pretense of objectivity is false.” A critic, “needs generosity, openness of mind, and the ability to respond individually.” Surprisingly she admitted, “I love highly critical write-ups,” and added she rereads reviews by the notoriously dismissive and acerbic John Simon.

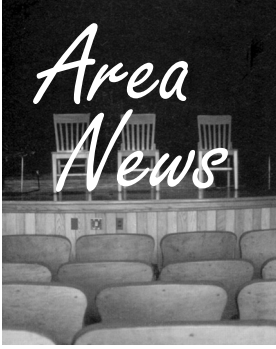
She responded at some length to a question about the stage versus film. She regrets that, “we are a cinematic culture, where too much is done by committee.” Even so-called, “independent” films are no longer really independent.” She stated,—“they are studio products too.” She feels that, “the individual voice has



P. William Hutchinson in conversation with keynote speaker and honoree, playwright Paula Vogel.

gone from the cinema. *Midnight Cowboy* [a triple Oscar winner from 1969] and *Chinatown* [another Oscar winner from 1974] wouldn’t be made today.”

Throughout the session, Vogel proved to be articulate and consistently forthcoming. One came away not only stimulated but also envious of all those who get to sit in her classroom.



NETC College of Fellows Meets in Providence

The College of Fellows met at the Convention in Providence, RI on Saturday, November 8, 2003. At that meeting Hank Zappala reported that NETC's deficit from last year has been eliminated and NETC now has a positive balance. Because the operation is being handled by Hank and Leo Nickole as volunteers, the demand for salaries, benefits, etc. have been eliminated. Appreciation for the work done by these two College members was extended. Further, it was suggested that several areas could be developed to establish the financial stability of the organization:

1. Place on the membership registration form a box indicating a contribution to NETC. Different categories would be created dependent on contributions.
2. Seek greater interest in finding corporation and foundational support for NETC on the local, regional and national levels. NETC should research and develop a corporate/foundation giving plan that would increase the stability of NETC and help to support specific programs. A grant writer and researcher could be retained with the idea that he/she would receive a certain percentage of the monies received.

Congratulations were extended to the co-chairs for the work done to create an outstanding convention in Providence. In the past program ideas have flooded in, but this year it was particularly difficult to program for a number of reasons including the date of the convention (during a heavy production time period), and too few tenured college professors, consequently adjunct professors have little interest or encouragement for participation. Suzanne Ramsczk urges that The College of Fellows participate actively in developing programs for NETC, not only by making suggestions, but by doing the follow-up; the phone calls, etc. Programs at the convention could be earmarked, "Sponsored by the College of Fellows." There was discussion regarding convention vs. a series of workshops or seminars. Tom Mikowitz was asked to give an overview of the convention plans in Maine to be held at The Somerset in Camden/Rockland, Maine. The theme will be: "Theatre 2004: Basic Training for the New Theatre." He stated that it would be a smaller focus, much like the Vermont conference. He is looking for programming that might be a little edgy, and is seeking multi-cultural programming as well. The College of Fellows will be active in producing the Maine convention. Ideas for programming for the Maine Conference should be sent to Tom Mikotowicz at miko@maine.edu.

Boston's Old Howard Theatre Subject of Convention Session

The College of Fellows sponsored a theatre history session at the Annual Convention in Providence, R.I. Entitled, "The Only Good Burlesque Show is a Dead Burlesque Show: The Rise and Fall of Boston's Old Howard Theatre," the session was presented by Theresa Lang, a Ph.D. candidate at Tufts University. Several illustrations were shown depicting the legitimate theatre's historical development presenting many of America's leading 19th Century performers including, Junius Brutus Booth, Edwin Booth, Edwin Forrest, Charlotte Cushman and Anna Cora Mowatt.

During the 1860s, competition from the Boston Theatre, the Boston Museum and a changing demographic ended the Howard's existence as a legitimate house. Its focus switched from dramatic productions

to variety acts. This new era presented acrobats, jugglers, dancers and minstrel shows. By the end of the 1800s, the theatre evolved into the presentation of popular Burlesque shows that came to dominate the Howard stage into the new century. The theatre booked such stars as Weber and Fields, Harrigan and Hart, Fanny Brice, Abbott and Costello and even such well-known boxers as Jim Corbett and Jack Dempsey.

By the mid-1930s, the Old Howard took over as the major burlesque house in New England until the Watch and Ward Society of Boston actively pursued the close of the theatre calling it "the shame of Boston." Pressure from this community group, coupled with political demands, eventually forced the Boston Board of Censorship, on November 9, 1953, to suspend performances.

The theatre's long and distinguished career ended in 1961 when a mysterious fire destroyed the building thus making way for the new Government Center.

Plymouth Professor Trish Lindberg Wins National Youth Theatre Award

Plymouth State University Professor, Trish Lindberg, (Education) was presented with the 2003 Youth Theatre Director of the Year Award by the American Alliance for Theatre and Education (AATE) at the National AATE Convention in New York City, Saturday, August, 2003.

“To be honored for the work I have done with children and theatre is a humbling experience. I am first and foremost, a teacher, and yet, I always feel that I learn far more from the children than I ever give back to them.”

—Trish Lindberg

“Working with young people and the arts is an exciting and extremely fulfilling journey that I hope will never end,” Trish said. “To be honored nationally for the work I have done with children and theatre is a humbling experience. I am first and foremost, a teacher, and yet, I always feel that I learn far more from the children than I ever give back to them. My work is a collaborative process with other artists and the children themselves. We share this award equally.”

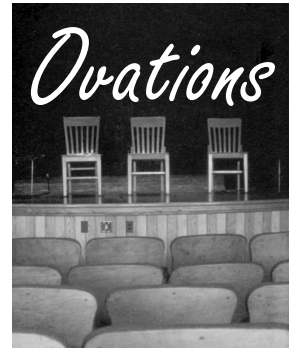
Nominated by Dr. Robert Colby, Director, Theatre Education at Emerson College in Boston, Mass., Trish was chosen for this national honor in recognition of her work with the Kearsarge Arts Theatre (KAT) Company, which she founded in 1981. KAT is a fine and performing arts summer program for young people ages 4 to 18, the largest summer arts organization of its kind in New England. KAT has received numerous awards, including the NETC Moss Hart Award for Best Children’s Theatre and the prestigious Moss Hart Trophy for Best Overall Production of 2002 for *A You and Me World*. Another KAT production, *Mail to the Chief*, traveled to Washington, D.C., to perform by invitation on the Kennedy Center’s Millennium Stage in the fall of 2000.

The AATE promotes standards of excellence in theatre and theatre education, provides opportunities to connect artists, educators, researchers and scholars with each other, and helps artists, educators and scholars to learn, exchange, expand and diversify their work, their audience and their perspective. The Youth Theatre Director of the Year Award honors an individual for

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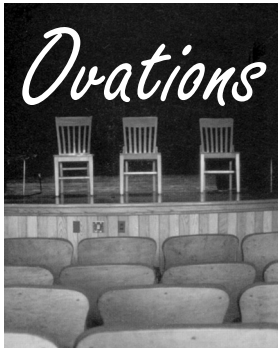
Sandra Fenichel Given the 7th Annual Aurand Harris Award

The 7th Annual Aurand Harris Memorial Playwriting Award was presented to Sandra Fenichel Asher for her new play, *In the Garden of the Selfish Giant* which had a reading at this year’s convention. The reading was staged with script-in-hand by members of the All Children’s Theatre, an award winning youth theatre founded in Providence in 1987 by Wrenn Goodrum, Artistic/Executive Director. With two weeks preparation, the student actors gave a wonderful reading of this touching play that addresses issues of friendship, family and the loss of a child’s grandparent. The reading was directed by Wrenn Goodrum and was performed by Rosie Young, Jiawen Tang, Christine Massoud, and Allison Carney. Ms. Asher was present at the reading and was pleased with the imaginative presentation of her new play. Also present was Gayle Sergel, vice president of Dramatic Publishing, which will publish the play in the coming months. The Aurand Harris Memorial Playwriting Award is coordinated by Jay DiPrima, and the reading was produced by Richard King and the Children’s & Youth Theatre Division. King will be replaced on the NETC Board by Marty Johnson, Education Director of the North Shore Music Theatre who will assume the responsibility for producing future readings of the Aurand Harris winners.



Northern Stage Announces Student Rush Discount

Northern Stage has announced a dramatic new discount for high school and college students. Starting this season, any high school or college student may purchase \$10 “Student Rush” tickets one hour before performance. “Student Rush” tickets are available for any 2003–2004 Northern Stage performance, except Dec. 20 through Jan. 4 and May 12–16. Seats at this special rate may not be reserved in advance. They may be purchased starting one hour before performance at the Northern Stage Box Office at the Briggs Opera House, White River Junction, VT. For college students, student ID is required. For information or tickets, call 802-296-7000, or e-mail boxoffice@northernstage.org



Hecht, Shea and Stevens Honored by the College of Fellows

Accepted into the College of Fellows at the Convention Awards in Providence were Stuart Hecht (presented by Charles Combs), Anne Marie Shea (presented by Suzanne Ramczyk) and Lorraine Stevens (presented by Barbara Horrigan). Caldwell Titcomb briefly spoke of the loss of Elliot Norton this year as did Jack Welch on the death of Jerry (Sherwood) Collins. The following are the introductions given each new member:

Anne Marie Shea

Of Anne Marie Shea, Ms. Ramczyk said, "I should first note that it is very difficult to speak only a few minutes of the full, extensive, and rich career in theatre that Ann Marie Shea has lived. Her resume and list of accomplishments are awe-inspiring. So, I will not go through all eleven pages of her c.v...."

Ann Marie has been a professor of Theatre in the Department of Visual and Performing Arts at Worcester State College for almost 35 years, where she has created and taught courses in Speech, Acting, Oral Interpretation, Theatre for Children, Creative Dramatics, Costume and Makeup, American Entertainment History and Theatre History, as well as directing 40 productions; and where she has received three distinguished service awards in teaching. She has acted in, and directed, numerous professional and community theatre productions, including Worcester Forum Theatre, the Concord Players, and Worcester Children's Theatre.

Ann Marie has also given many workshops and presentations throughout New England and at the national organization for College and University theatre artists, The Association for Theatre in Higher Education. She is currently in progress translating *Mystere du Siege d'Orleans*, a 15th century play about Joan of Arc; and she is an active adjudicator for Region I, Kennedy Center American College Theatre Festival.

Her association with the NETC dates back to the Community Theatre Festival at Brandeis in the late 1960s, when, as a member of the former Entr'Actors of Worcester, she acted in many first-place productions; and, as she says, "For my sins was required to host the following year."

Her renewed interest in the NETC has found her serving on the Board since 1997, most recently chairing the College and University Division. In her capacity as chair, she has been active in strengthening the ties with our sister organization, Region I, Kennedy Center

American College Theatre Festival, facilitating joint audition technique workshops and directing the creation of the NETC sponsored Excellence in Acting awards for the "Irene Ryan" acting competition. She has also served on the Long Range Planning Committee. Ann Marie functioned as one of the co-planners for this convention.

At the NETC conventions, she has presented workshops on diversity in theatre, the theatre of the oppressed, theatre research, and adapting history into drama. She also contributes to the *New England Theatre Journal* as a book reviewer.

Ann Marie has also directed Moss Hart Memorial Award winning shows—*The Arkansaw Bear* by Aurand Harris in 1990 and *Brundibar* by Hans Krassa and Adolf Hoffmeister in 2000."

Lorraine Stevens

Barbara Horrigan said of Lorraine Stevens, "Hour after hour after hour sitting on the floor of Marie Phillip's apartment stuffing convention packets. Hour after hour after hour sitting on the floor of Marie's apartment stuffing hundreds of resumes into producer's packets. Hour after hour after hour sitting at the registration desk at the convention. Hour after hour after hour sitting at the registration desk at the auditions.

Lorraine Stevens. She can't act. She can't sing. She can't dance. But she is an imaginative costumer and a talented scenic artist. Her 10' X 20' Utrillo was indeed a work of art for *Madwoman of Chaillot*. And her huge cakes...for over 25 years...5 cakes a season for cast and crew on opening night. The crowning glory...she copied program covers with the frosting!

Her children were raised at the Arlington Friends of the Drama and became theatre lovers or participants with their father.

Her particular care of College of Fellows member, Mary Guinan, in her final years makes her very special. It gives me great personal pleasure to welcome Lorraine Stevens—a member of Arlington Friends of Drama—to the College of Fellows and to present her with the medallion that Mary Guinan wore."

Stuart Hecht

Finally, of Stuart Hecht, Charles Coombs said, "Though I have not been active in the affairs of the NETC since late last century, I have remained very interested in the continued success of the *New England Theatre Journal*, for which I was the editor from its inception in 1990 until 1994.

The quality of the *Journal* has remained very high, improving over the years, and it has served its purpose very well, which was to provide the higher education

College of Fellows continued from previous page

members of our professional organization with a publication for them to both contribute to and to read. Moreover, this *Journal* has added to the visibility and stature of the NETC, and has helped it fulfill its mission.

Stuart Hecht has been a mainstay of the NETJ since its start. For the first issue he was a reader of articles, and starting with the second he became Co-Editor, a position he held until he assumed the editorship in 1995. Significantly, he has remained as Editor from then until the present day.

This has been a remarkably challenging and time-consuming service to his profession. Over the years, Stuart has had to recruit other Co-Editors in order to ensure continuity of the *Journal*, as well as feature editors in such areas as Books in Review and Theatre in Review.

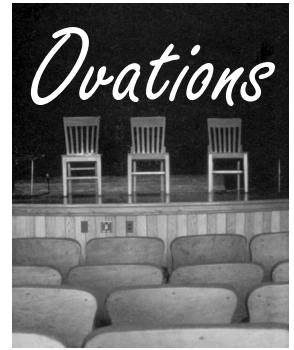
Moreover, he had to enlist the support and cooperation of numerous readers to jury the articles, and most importantly, he had to continuously advocate for the journal in other theatre organizations, and to solicit articles from authors.

This last activity is very time-consuming and delicate, and the success of the journal is due to the constant attention on the part of the editorial staff to gather potential new material.

All this Stuart does while also serving as Chair of the Theatre Department at Boston College, a position he has held since 1990.

In addition, during the time he has been in New England (since 1986), Stuart has also served as: a reader for *Theatre Survey*, treasurer for the American Theatre and Drama Society, member, Post-Tenure Subcommittee for the Association for Theatre in Higher Education, Committee Chair and Adjudicator for the Theatre History Focus Group, Association for Theatre in Higher Education, Grant Evaluator for the National Endowment for the Humanities, Board Member for Boston's New Ehrlich Theatre, Director of 15 productions at Boston College, author of 17 articles for regional and national publications, and he has presented over two dozen panel presentations and/or scholarly papers at national and regional conferences."

NETC welcomes all three to the College of Fellows.



2003 Theatre Olympiad Reaches New Heights

The energy was electric as over twenty-five teams of middle and high school age students took part in The 2nd NETC Theatre Olympiad at the 2003 Convention in Providence.

With nearly twice as many students participating in the day of theatrical events as last year, the Olympiad proved to be fun and exciting for everyone involved. Organized by the Secondary Education Division of NETC and the 2003 Convention Planning Committee, the program was designed to provide young people ages 13–18 with interest in all areas of theatre art, an opportunity to learn, create and perform. Though the competition was quite friendly, with students from all teams lending support to each other, the drive to become a medal winner added a high level of intensity throughout the day. Events were judged by a panel of two professionals and the students were given written feedback on their work.

The Olympiad concluded with an awards ceremony which included several stirring performances from some of the award winning individuals and teams.

Gold, Silver and Bronze medals were awarded in the following events:

VOCAL MARATHON:

Gold: Jenna Wigman (Silver Lake Regional High School)

Silver: Tyler Richardson (MCI)

Bronze: Natalie Pirrotla (Leominster High School)

Honorable Mention: Jeff Des Rosier (Weathersfield High School)

DANCE DECATHLON:

Gold: Rayna Santopietro (Classical High School)

Silver: Dominic Giovanni (Cooperative Arts and Humanities High School)

Bronze: Shawn Verrier (Hull High School)

FREE STYLE COSTUME DESIGN:

Gold: Team design from Team One of Middletown High School

Silver: Team design from Team Two of Middletown High School

Bronze: Lauren Peterson (Tyngsboro Middle School)

FREE STYLE SET DESIGN:

Gold: Team design from Falmouth Academy

Silver: Team design from North Haven High School

Bronze: Team design from Cooperative Arts and Humanities High School

FIVE-MINUTE PLAY DASH:

Gold: North Haven High School

Silver: Falmouth Academy

Bronze: Malden High School

Honorable Mention: Sterling Middle School

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"The Forum" Sixth Edition

by *Suzanne M. Ramczyk, Ph.D.*

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

This installation of "The Forum" is penned by Linda Potter, chair of the Secondary Division of the NETC. In her essay, Linda offers some personal insights, as well as some cogent and, perhaps, unsettling advise—even

admonitions — to all us theatre pedagogues. I hope her inspirational article will move several readers to respond. Enjoy!

— Suzanne Ramczyk, editor of "The Forum"

***In this edition of
The Forum:***

Come Happy, Leave Hungry

by *Linda Potter* *Chair, NETC Secondary Division*

The New England Theatre Conference in Providence was filled with opportunities for every kind of theatre lover—from elementary to the professional levels and everyone in between. I ran workshops, worked on the Olympiad and attended sessions offered by others. One workshop is sticking with me—a curious session by the Reverend Billy of the Church of Stop Shopping. He was not only a fine actor, but also an outrageous figure with spiked platinum hair, leisure suit and accompanying gospel pianist. He was truly a modern day Don Quixote with his Sancho at his side. Reverend Billy's point was to stop shopping; stop being wanton consumers of products we don't need. His slogan was "Come Happy, Leave Hungry."

His slogan "Come Happy, Leave Hungry" seems counter intuitive. How can one be happy when one is hungry? Applied to teaching and education, the slogan makes a lot of sense, however. This year, I decided to put my normal life on hold, take a sabbatical and go back to college. I have been perfectly "happy" in my field, doing a thousand shows and receiving lots of kudos for them. What I lacked was the "hunger". I found myself recycling techniques and ideas, not knowing the best way to grow and improve. I have been in the trenches of teaching young kids for so many years that the hunger was masked. As a teacher, I was always too busy, too pushed with details, too overburdened with short rehearsal schedules and difficult situations, and, finally, too concerned with each and every student's personal progress to take the time to look at the hunger inside me. Life for a theatre teacher in the elementary, junior high and high schools is a whirlwind that never stops. So I stepped out of that whirlwind for a while and I am amazed at what is happening. I am stunned at what I DO NOT know. I wonder how I ever got along for 30 years and did ANYTHING with my level of knowledge. Going back to school has awakened that hunger inside that says, "I need to keep learning; I don't know nearly enough; there are more questions than I thought were possible;

things are not nearly so clear now." If you are a teacher who has been in the trenches, get out for a little while. Find a way to go to classes taught by people who can inspire you. Don't wait, like I did, for centuries to go by. Get hungry and do it sooner than later.

On the flip side, if you are in academia teaching teachers, get yourself out of that ivory tower for a little while. Take a break and get into the trenches with us and work directly with young kids and high school kids if you are not already doing so. Don't just teach ABOUT IT, DO IT. Many college level teachers do this already; they are the ones who can best teach the rest of us. They are able to combine their high level research and study with the real life situations and help us find out what works. However, too many academic folks stay up in that Tower and preach from "above" to those of us who work "down below" in the classrooms.

So all of us, whether or not we are "happy" in what we do, need to listen to the Reverend Billy. "Come Happy and Leave Hungry". Find a way to keep that hunger for knowledge alive in your everyday teaching. Keep inspiring every kid. Life is too short to do mediocre theatre or to teach mediocre classes. Get hungry and stay that way. Thank you, Bob Colby and Bethany Nelson of Emerson College for renewing that hunger in me.

If you would like to respond to the above essay in any way, please send your thoughts to sramczyk@bridgew.edu no later than February 20, 2004. Our only requirement is that you do not exceed 150 words. Your response will be published in the next edition of "The Forum." Further, if you are interested in writing your own "Forum" essay, please contact Suzanne Ramczyk at the above email address. Such essays may address any aspect of theatre in the professional, college and university, educational, child and youth, or community theatre realms. What a wonderful opportunity to "get it said!"

Reflections on a Successful Convention

by Linda Murphy, NETC Past President

You can still feel the energy of a successful convention long after you leave the event. It is energy that refreshes your spirit and inspires your soul. That is exactly how I feel as I reflect back on my weekend at the Biltmore Hotel in Providence, Rhode Island, after attending NETC's 52nd Annual Convention.

What Ensler encouraged her attentive NETC audience to do was to understand the strength of grief as the impetus for action and social change. When we grieve we cleanse ourselves and strengthen our endurance to survive.

The energy of the all-day Theatre Olympiad for High School students was incredibly refreshing on Friday. It was a privilege to assist Linda Potter, Jeanie Furlan, David Kaye and our accompanist, Jim Hay, work with 44 students who came prepared with two pieces of music to present in audition form. I wrangled the students, presented the sheet music to Jim, offered words of encouragement to each presenter, gave them back their music and congratulated them on jobs well sung. Most inspiring to me was to be witness to a room full of high school students, their teachers and parents who supported each other and each other's schools. The young singers worked through the process of musical competition without the pressure to win, just the pleasure to share.

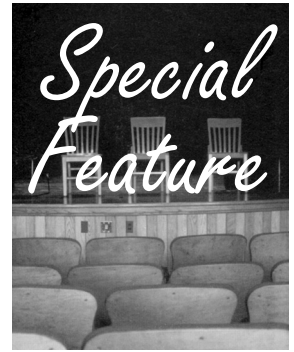
How could I be anything but energized on Saturday at the thought of hosting Pulitzer Prize winning playwright Paula Vogel for lunch and moderating her keynote address that afternoon? Vogel was passionate, invigorating, and all of the many adjectives I could add to describe both her presence and her presentation for the audience attending her address. Most inspirational was her warmth, her charm, her love for home and family and her devotion to her playwriting students. However, there are two very specific memories of Vogel which will never leave me. During the awards banquet a waitress carrying a packed tray of entrees, dropped a dish to the floor. Vogel was first on her feet to assist and rapidly offered instant help to balance the heavy load. And, as our last award recipient of the evening, Vogel ended her acceptance speech by offering a tribute to one of the newest

inductees to NETC's College of Fellows. Major Award winning Vogel simply said, "It is an honor to have shared the stage with Lorraine Stephens." This was a generous tribute to a woman's long-standing dedication to service with NETC from a woman who recognized the power of tireless commitment.

At Sunday's brunch there was more energy with an extra charge of inspiration from the author of *The Vagina Monologues*, playwright Eve Ensler. Guests listened to Ensler speak about her V-Day global movement that helps anti-violence organizations throughout the world continue and expand their core work in their countries. We were all moved as Ensler recounted several experiences of the power of theatre and community to assist in efforts to stop worldwide violence against women and girls. In particular was the horrific story of one mother's search to identify the remains of her brutally murdered daughter and to claim the body. The woman struggled for four years of inconclusive and mistaken DNA reports to finally come to the peace of knowing that it was indeed her daughter who had been buried. Ensler accompanied this mother to the daughter's graveside and watched the woman tend to the soil and the stones marking the burial spot. What Ensler encouraged her attentive NETC audience to do was to understand the strength of grief as the impetus for action and social change. When we grieve we cleanse ourselves and strengthen our endurance to survive.

At the conclusion of Ensler's acceptance of NETC's Special Award for outstanding achievement in American Theatre, she graciously shook hands with audience members. She was fatigued from an early morning flight from Chicago after a seven-city tour, but did not leave until she acknowledged everyone who wanted to meet her. I waited for Ensler to finish; I was her escort to the airport. Ensler wasn't finished, not until she took extra time to listen to and encourage a waitress at the brunch, a member of Local 217 AFL-CIO Hotel and Restaurant Employees Union, to stand strong regarding contract talks with the Biltmore Hotel. Ever supportive, Ensler can also be called ever inspiring.

Workshops, presentations, performances, and lectures—the entire convention experience was incredibly successful for NETC in Providence this year. My convention weekend highlights will last to refresh, energize and inspire this Past President for many years to come.





A Cast of Thousands

Or How To Direct Very Large Groups and Retain Your Sanity (Part III)

by *Linda Potter and Jeanie Furlan*

HINTS FOR DIRECTING A LARGE CAST

The auditions are over and the cast list is posted. The director is now faced with a huge cast of smiling (for the most part) wide eyed new actors. Panic can easily set in if a game plan has not been set and preparations made.

Crowd scenes are difficult and time consuming but when nearly every scene is a crowd scene, the challenge is formidable! Plan the large crowd scenes carefully. Think about where each character will enter and exit. Think about the larger crowd and what the function of each character is in that crowd. Make each actor responsible for building as real a character as he can and make sure any stage business is connected to that character's wants and needs.

As stated before, plan your rehearsal schedule so that the entire cast is rarely there until late in the rehearsal period. Also plan your schedule so that every actor is busy during all of the rehearsal.

Some hints:

- Spend time with the entire cast working on character building. Make sure that every actor has a written and well thought out character sketch.
- Give specific stage business to all of the chorus or minor characters.
- Make sure that every character is focused and in the moment on stage, from chorus to leads.
- Work with your set designer to create levels in the set. Try to get the upstage part of your set high so that cast in the back can be seen. Work for set pieces upon which people can sit or stand.
- Stairs are terrific vehicles for staging large groups of people.
- Work with your cast to create varying levels with their bodies. Avoid at all costs the "bowling pin" look in staging
- Plan to quadruple the normal rehearsal time for staging scenes with large numbers of people
- Place cast in groups on stage, not lines
- Bring cast on in sections and take them off in sections so that the audience does not perceive how large the cast is until the end when everyone comes on.
- Extend you stage, if possible by the use of stairs or thrusts
- Extend the cast into the audience
- Use every part of the stage and auditorium, if necessary. Spread out your cast
- Costume your leads in such a way that they stand out from the crowd

- Give a little more stage space around leads so they can stand apart and stand out.
- Place small people in front, larger people in back
- Stand back in the house and carefully survey each scene. Look for errors in sight lines, faces being obscured or large people blocking small people.
- Insist on quiet when blocking large scenes and give breaks frequently. Waiting and staying character is tiring and boring.
- Give the actors responsibility to create their own stage business and their own interactions with other characters.
- During the initial blocking of a large scene, do not require the actors to stay in character.
- On second, third, and later runs, however, do not allow any actor to break character
- Make sure that each actor on stage is listening and relating to the other actors on the stage.

BUILDING A TEAM ATMOSPHERE IN A LARGE CAST

Building a team atmosphere in a staff and cast of thousands begins months before rehearsals even start. First, and most important, choose people to work with who you respect and you genuinely like. The production team needs to be absolutely seamless in its vision and attitude. Choose people to head up major facets of the show who are positive, warm, organized, and team players. The attitude of the cast will be determined by the attitude of the team, so choose carefully. Choose people who are interested and have expertise in the jobs they are assigned. Touch base with each member of the team often and meet together as a team frequently to solve problems. Keep all major players in the team informed constantly through email and phone calls. Trust that each member of the team will do his job and then let him do it. Try not to dictate how each job is to be done but let the team member decide the approach and execution of the job. Let the team member truly own the job.

Make sure that you as director are always accessible to every team member. Listen and accept any new idea from a team member. If the idea is not valid or wrong, soon it will fall out of orbit. You as a director give the direction and vision but let your team know that ideas are always welcome and really mean it.

Treat your crew and technical staff with respect. Allow plenty of time for crew meetings. Schedule time for technical issues to be solved, especially if kids are running the show. Insist that the cast treat the crew with respect and vice versa.

Develop a clear and thorough budget with you team's input. Set a specific budget for each section of the show and make sure it is followed. Have the finance manager monitor that budget and keep people informed as to how they are doing. Require that each person for reimbursement fill out a form and that it be turned into the finance director. The finance director should regularly update the director and producer with financial reports.

Keep in close contact with the school or board of directors of the theater. Check the school calendar and try not to schedule big rehearsals during midterms or final test times. Constantly check with the office to make sure that there are no complaints. If there are, fix them. Make the custodians your friends. Do whatever it takes to please them. Be strict about respect for the school or facility. Do not allow anyone to wander about the school or theater. Keep the school informed. Make the principal a show book and give him a copy of everything that goes home with the students. If in doubt, always ask for permission.

Plan large rehearsals and parties for the entire cast. Make sure that every part of the show feels equally important. Every cast member should receive the same handouts and be treated the same in regard to rules. Have frequent newsletters that every cast member receives. Create a web site that has the latest information about the show on it. Have a schedule board in the theater with the latest information on it.

Try to engage teachers and staff to become a part of the show. Perhaps the principal could make a cameo appearance or one or two of the teachers could work with the set or sound teams. If appropriate, have some classes view the show during the day as a dress rehearsal venue.

Most importantly, have fun with your team. Enjoy the special time of creation and excitement that doing a show together offers.

EVERYONE IS EQUAL

From the first read through, the cast should realize that everyone is important in the show. Everyone is valued and treated with respect. Everyone receives the same materials. Everyone's ideas are considered. On a large team, there is no room for bad attitudes or prima donas. Actors are encouraged to support each other with kind words, not to critique another's work. Actors should never be allowed to coach each other in scenes without a director present. Every actor needs to work to listen to all others on stage.

The actors and directors need to have an open dialog. Directors need to give actors the opportunity to express their feelings, especially if there is a problem. Directors and producers need to work to quell rumors or gripes

quickly. Every cast member should feel that he can come at any time to speak to a director about an issue and that he will be treated with courtesy and fairly.

The directors and producers set the tone for the show. If their attitude is one of trust, openness, fairness, professionalism, and fun, then the cast will follow suit. Directors and producers should work constantly to encourage the "we" approach as opposed to the "I" approach. Avoid using the word I as much as possible.

CONCLUSION

It is our privilege as directors, teachers, and mentors to bring the theater into our communities. We have the power to change lives and to open up new possibilities for children and adults alike. One of the best ways to experience theater is to participate. Almost everyone, with enough coaching, can learn the basics of stage technique. If we cut most of those who audition, leaving only the cream of the crop, then we may be missing many talented people who are waiting to bloom given the right environment.

So when you plan your next show, consider choosing one which will accommodate a large cast—and then go for it. With the right support and careful planning, you will bring a positive theatrical experience to a broad range of people—and you will probably find that the rewards far outweigh the risks.

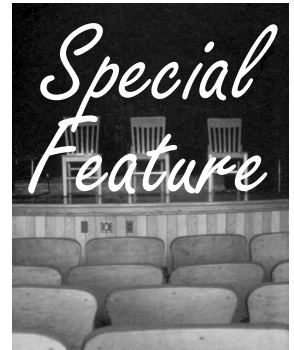
(This is the final installment of this three-part article.)

ABOUT THE AUTHORS

Linda Potter and Jeanie Furlan have enjoyed a long and rich collaboration in theater since 1992. In that time, they have collaborated in over 75 shows involving elementary, junior high, secondary, and community theater. They often work in tandem doing both the stage and musical direction of a show. Both have studied acting, singing, stage directing, and musical conducting for many years. This team won the 2001 Moss Hart Award in the children's division for their production of *Peter Pan* at R.J. Grey Junior High School in Acton, MA. They also won the overall Moss Hart Award in 1998 for their production of *Once on This Island* at Acton-Boxborough Regional High School.

Linda Potter holds a B.A. in Music Education from Miami University of Ohio, and a M.A. in Conducting from State College of New Jersey. She is on the Board of the New England Theater Conference, chair of the Secondary Theatre Division.

Jeanie Furlan holds a B.A. in Music Education and an M.A. in ESL (English as a Second Language) both from UCLA. Jeanie is on the long range planning committee of the New England Theater Conference.





President's Message

by Tom Mikotowicz, President,
NETC Board of Directors

Greetings to all NETC members and to all of you future members! I would like to say that I am honored to be your new President, and I look forward to working with all of you for the next two years. I plan to dedicate all of my energies to serving the organization in every way that I can, and to represent the needs of the members.

First of all, I plan on serving only two years as President and passing on the position to another member from another area of New England so that the organization continues to widen its base and to serve a broader spectrum of theatre people. I am so fortunate to follow in the footsteps of my dear friend and colleague, Linda Murphy, who brought her inestimable talents and intelligence to the organization, and who, with the Executive Committee and the Board, began the initiative to widen the organization's representation.

During the next year, with the help of the Board, the first of several priorities will be expanding the representation of the Board. Through discussions with the existing division chairs and the Board, as well as by getting back to the basics of the original structure of the organization, we hope that new members can be recruited to build the divisional membership. NETC's links to various festivals will be examined and strengthened. In the areas of membership and development, we hope to engage the Board and the College of Fellows in strategic discussions that will

result in the creation of mechanisms for generating members as well as future sources of income from benefactors of the organization.

Continuing with extensive discussions with the Board, we hope to codify the process and reasoning for our convention and audition structures, as well as our various awards processes. Next year, the convention will be in Maine! Alternating yearly with the larger and more central city locations, such as Boston, New Haven, and Providence, this conference follows in the tradition of the ones that took place in Killington, Vermont and Bedford, New Hampshire. Both of these successful conventions in the hinterlands brought in new members and broadened NETC's service to the region, while putting less stress on our resources. In addition, the NETC Auditions slated for this March in Natick, Massachusetts, continuing its very successful formula, are coming up. So, the coming year is shaping up in exciting ways for NETC.

Finally, as I look forward to the coming two years, I am deeply grateful for, and will be dependent upon, the wise guidance and hard work of Hank Zappala, who is NETC's Manager. We are all fortunate that Hank's work has resulted in a more stable and financially sound organization. I also look forward to working with my friends and colleagues on the executive committee, Jim Quinn, Peter Marsh, Suzanne Ramczyk, and Russ Swift, as well as the many hard working people on the Board, all of whom generously give of their time and expertise to help this organization grow. Through all of their combined wisdom and friendship, I know that my job in the next two years will be made easier and very rewarding on a personal level.

Trish Lindberg Wins Award continued from page 5

outstanding achievement as a director of youth theatre. The recipient must be an artistic, educational or management director in a theatre in which some or all of the performers are young people, and must serve as a model of excellence and innovation.

Trish was recently named the 2003 Distinguished Teacher at Plymouth State University, as well as one of New Hampshire's six most remarkable women by *New Hampshire Magazine*. She also serves as artistic director for two Plymouth State programs: the Educational Theatre Collaborative (ETC) and TIGER (Theatre Integrating Guidance Education), as well as coordinator of Plymouth's Master of Education and Integrated Arts programs. Trish has been a faculty member in the Education Department since 1990 and was recently promoted to full Professor by the Plymouth State University Board of Trustees.

Olympiad Reaches New Heights continued from page 5

POWER LIGHTING:

Gold: Charles Combs (Leominster High School)

Silver: Caleb Hess (Falmouth Academy)

Bronze: Tom McGovern (Hull High School)

COMEDY IMPROV HIGH JUMP:

Gold: East Hampton High School

Silver: Holyoke Catholic High School

Bronze: Silver Lake High School.

(Results of the **Bard-a-Thon** are unfortunately unavailable).

The Event Organizers wish to thank all the Judges, Teachers, and above all, the students, who made the 2003 NETC Theatre Olympiad such an incredibly rousing day of theatrical creativity.

Maine Convention: “Theatre 2004: Basic Training for a New Theatre”

Next year’s convention will be held in Maine, tentatively slated for the Samoset Resort in Camden/Rockport. The theme for the conference will be “Theatre 2004: Basic Training for a New Theatre,” and will feature new approaches to theatre training and stage production. There will be a series of workshops, from nationally known practitioners in theatre, geared to attract members from all of the divisions of NETC and to offer the latest in training and techniques. In addition to the workshops, the very successful “Theatre Olympiad,” the high school competition which will take place on Friday, offering involvement to schools in the area and beyond.

The planning committee for the convention is comprised of four members, including Wil Kilroy, associate professor at the University of Southern Maine, Carol Korty, youth and children’s theatre playwright, Mark Torres, artistic director of the Penobscot Theatre in Bangor, and Jeff Watts, drama teacher at Lawrence High School in Fairfield, Maine. They are excited about the upcoming conference and are in the early process of planning.

Plan on attending next year and visit the Maine seacoast while you interact with accomplished theatre artists! There will be more information in future issues of the *NETC News*, as we get closer to the convention. The Samoset is a luxurious resort on the ocean that can be examined on the internet at www.samoset.com.

Depot Theatre Seeks Managing Director

The Depot Theatre is a 25 year old non-profit Equity theater set in a historic train station in the beautiful Adirondack Mountains of upstate NY. The Depot produces a 5-show season from June through September, a winter play-reading series and a year-round outreach program. We are seeking an experienced Managing Director to lead us into our next phase of growth. The Managing Director will take a “hands on” role leading theatre operations, finance, marketing and fundraising.

Responsibilities include:

- Hire and manage non-artistic staff, oversee and coordinate volunteer services.
- Develop and manage the annual budget.
- Lead long-range planning and a capital campaign for new theatre facilities.

Development Director— Weston Playhouse

Vermont’s leading regional theatre seeks a dynamic individual to team with senior staff building image and support for a vital, growing company in a rural area. Previous development and marketing experience desired. Salaried position with benefits includes some travel, evening and weekend work. Anticipated start date: January 2004. Complete job description available at www.westonplayhouse.org/hiring.htm. Submit letter, resume, writing sample and 3 phone references to: Development Director Search, Weston Playhouse Theatre Company, 703 Main Street, Weston, VT 05161. Fax: 802/717-1032. E-mail: hiring@westonplayhouse.org, www.westonplayhouse.org

Part-Time Drama Teacher

Private grade school in Hampstead, NH needs part time Drama teacher. Applicant should have ample stage experience as well as experience working with children. Teaching certificate not required but is a plus. Position includes directing school shows as part of the curriculum and assisting Music teacher in her classes. Minimal after school hours expected. Excellent references and background check required. Please send resume in PDF format or in body of e-mail. PC format attachments will not be opened. Send to: pjforshort@comcast.net or by snail mail: Drama Department Hampstead Academy PO Box 1208 Atkinson, NH 03811

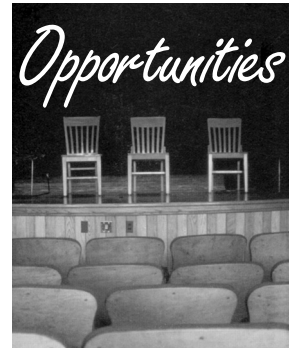
- Cultivate major donor prospects and solicit major gifts.
- Plan Depot audience development. Develop and implement annual marketing plan.
- Build strong community relations and act as spokesperson for the theatre.

The Managing Director will work closely with the Board of Directors and Artistic Director, Shami McCormick, to ensure a successful theatre season.

Experience in non-profit administration and fundraising are strongly recommended for this positions. Equal opportunity employers.

SALARY \$30,000 + benefits.

Please send resume to: depot@westelcom.com; or by fax to 518 962-2022; or mail to: The Depot Theatre, Box 414, Westport, NY 12993. Info: visit www.depottheatre.org.





Part-time House Manager Needed at Stoneham Theatre

Stoneham Theatre is seeking a part-time House Manager to supervise volunteer ushers, bar and concessions and merchandise operations. The House Manager will need to be present at most performances (Wednesday through Saturday evenings plus Saturday/Sunday matinees, during performance weeks; minimal hours during off-weeks.) Good communication and customer service skills are essential, as is an ability to be organized and level-headed under pressure.

This is a paid position and a position of responsibility. We are taking major steps forward in our audience experience - the House Manager will fill a key role in that process. A car is necessary; we are not immediately on the "T" or commuter rail. Please send resume and cover letter to Jeremy Allen Thompson, Director of Marketing & PR, Stoneham Theatre, 395 Main Street, Stoneham, MA 02180; or fax to 781-279-2374; or email to Jeremy@stonehamtheatre.org.

Stoneham Theatre is seeking Administrative Interns for the spring of 2004, beginning in January, or as early as mid-December. Interns will work 15 or more hours per week (flexible daytime schedule) and will work directly with the theatre's Marketing and Development Departments, as well as with the Producing and Artistic Directors, on all aspects of the theatre's administrative operations. The right candidate will be a self-starter and self-motivated, and will be ready to take on responsibility. Stipends are available. A car is helpful but not essential - we are not immediately on the "T" or commuter rail. Please send resume and cover letter to Troy Siebels, Producing Director, Stoneham Theatre, 395 Main Street, Stoneham, MA 02180; or fax to 781-279-2374; or email to troy@stonehamtheatre.org.

UMASS Boston Acting/Directing Tenure Track Assistant Professor Opening

The Department of Performing Arts (Music, Theatre, Dance) at the University of Massachusetts at Boston seeks a full-time tenure-track Assistant Professor in Acting and Directing to begin in September 2004. Primary responsibility includes leading the undergraduate performance curriculum. Successful candidates will be able to teach undergraduate courses in acting and in directing at all levels, and will coordinate instruction by part-time faculty in the performance program.

The ability to teach movement, voice, musical theatre is a plus. Additionally, the position includes directing at least one main-stage production annually and serving as liaison to the Boston and regional theatre community and the Kennedy Center American College Theatre Festival.

Candidates must have a terminal degree (M.F.A. and/or Ph.D.), experience teaching undergraduates, and experience acting and directing. The position requires continued creative and/or scholarly activity such as will build a suitable portfolio of work for tenure review, advising of majors, and service to the Program, College, University and to the profession.

Send application materials to the attention of Box 505a, Department of Human Resources, University of Massachusetts Boston, 100 Morrissey Blvd, Boston MA 02125-3393. UMASS Boston Acting/Directing—Tenure Track Assistant Professor Opening.

UMass Boston is an Affirmative Action, Equal Opportunity, Title IX employer and strongly encourages women, members of all ethnic groups, and people with disabilities to apply. While the position is open until filled, screening of applications began December 1, 2003.

Call for Directors and/or Producers

The Sudbury Savoyards seeks candidates for director, and/or producer for our upcoming Summer Show, 2004. Show dates usually 3 weekends in July (one Sunday matinee) with auditions usually in May. All profits go to relief of world hunger and there is no pay involved

Play selection will be up to the director, who may seek input from the board. Interested parties with a play in mind, or not*, should contact P. Moravek (info@sudburysavoyards.org or 978-443-8811) before January 7 to schedule an interview (evenings of

January 15 or 18, 2004) with the board.

Performances, rehearsals, and show-related activities will take place at Hawes Hall of Sudbury United Methodist Church, Sudbury, MA. See past show listings and other information about the group at www.sudburysavoyards.org.

*Candidates are free to select a play of their own choosing, or may request suggested titles from donnarshr@rcn.com

North Shore Music Theatre Proudly Presents the 15th Anniversary of *A Christmas Carol*

New England's most elaborate and beloved holiday musical returns with David Coffee as Scrooge and George Dvorsky as the Ghost of Christmas Present on December 5 through December 21, 2003.

Whether it's flying ghosts, the singing of carols, or the scowl of Scrooge, there's something for everyone in North Shore Music Theatre's 15th anniversary of its award-winning production of *A Christmas Carol*. Since its World Premiere 15 year ago, *A Christmas Carol* has played to more than 1 million people.

With dazzling special effects, traditional and original songs, and colorful costumes, *A Christmas Carol* has become a holiday favorite throughout New England. Based on the Charles Dickens classic, it tells the tale of curmudgeonly miser Ebenezer Scrooge, who is visited by the ghosts of Christmases Past, Present and Future hoping to change his destiny and save his soul. This musical, an original adaptation by NSMT Artistic Director and Executive Producer Jon Kimbell and members of the NSMT staff, follows Scrooge through a series of strange and magical journeys, where he ultimately discovers the true spirit of the holiday season. According to Kimbell, it's a journey both onstage and off.

Returning to *A Christmas Carol* for the 12th straight year playing Scrooge is David Coffee. This production is his milestone 32nd production at NSMT, most recently playing Doc in *West Side Story*, *The Cowardly Lion* in

The Wizard of Oz, Jacob in *Joseph and the Amazing Technicolor Dream Coat* and Tevye in *Fiddler on the Roof*.

Another North Shore audience favorite, George Dvorsky, returns for his 12th stint as the Ghost of Christmas Present. Most recently seen at NSMT as the Tin Man in *The Wizard of Oz*, George has also performed on Broadway in *The Scarlet Pimpernel*, *Gentlemen Prefer Blondes*, *Marilyn: An American Fable*, *Passion* and *The Best Little Whorehouse in Texas*.

The adult ensemble will also feature Michael Arden, Edward M. Barker, Jordan Bluth, Caitlin Burke, Maureen Brennan, Andrea Clair, Rob Flebbe, Jennifer Goode, Michael Kayne, Kathy Meyer, Cheryl McMahon (for her 13th year!), Adam Monley, Evan Pappas, Carrie Specksgoor, Tom Staggs and Adam Souza. The 31 member cast will also feature children from many local communities.

Greg Ganakas has been director/choreographer on *A Christmas Carol* since 1993. Music director Janet Glazener Roma also returns to the NSMT.

Tickets are priced from \$26 to \$63. Performances are Friday and Saturday evenings at 8:00p.m., matinees on Saturday and Sundays at 2 pm; and Wednesday, December 10 and 17 at 7 pm. Tickets can be purchased by calling the North Shore Music Theatre Box Office at (978) 232-7200 or via the website at www.nsmt.org.



Convention Vendor Wrap-Up

Many convention attendees thought this was the best convention in years, due to many things, including the diversity of the vendors and convention goers' enthusiasm!

The following is a list of vendors who attended the convention, including our colleges and universities with special thanks to our *sponsors: *ALPS, *BN Productions, Bridgewater State, Barbizon, College Of Holy Cross, Cosacomica, Costume Holiday House, Dramatic Play Services, *Dramatic Publishing, Heinemann Publishing, Interactive Ed. Video, Keene State, *Kenny Kool Music and DJ Services, Marquee Plays, Playscripts, RI College, Rosco, *Rose Brand, Shakespeare and Co, Southern Ct. State, Stage Directions, Suburban Tours, Underdog Educational, UNH, Univ. Maine, URI, Univ. of Southern Maine, and Western Ct. State Univ.

For those of you who missed the convention you missed out on the opportunity to buy many newly released plays,

you missed out on making connections with many of our local theatrical contributors, not to mention that you missed out on the hands-on opportunities given by so many of our local lighting companies! Also, NETC introduced a "meet the colleges" venue, which will continue to grow becoming a Convention favorite.

Special thanks goes to convention sponsors, ALPS, for a wonderful Friday Night Cocktail Party, BN for Providing Convention Lighting and Packet Envelopes, Dramatic Publishing for the ever popular Olympiad Awards, Kenny Kool, DJ, for dancing and karaoke at the Thursday high school pizza party, and Rose Brand Fabrics for supporting Kenny and his musical contributions!

Help the NETC community by supporting these vendors in your future theatrical purchases. If you have any questions about how to contact these companies locate Lisa Antonecchia on the NETC website and she will be happy to help you out!

See you in Maine in 2004!

Who's Who at NETC

EXECUTIVE COMMITTEE

Tom Mikotowicz, President, *University of Maine*
Russell Swift, Executive Vice President,
Emerson College

Jim Quinn, Vice President for Administration and
Finance and Clerk of the Corporation,
Bridgewater State College

Peter Marsh, Vice President for Communication
and Development, *Mill River Union High School*

Suzanne Ramczyk, Executive Secretary,
Bridgewater State College

Hank Zappala, NETC Management

Linda Murphy, Past President, *Huntington Theatre
Company*

DIVISION DIRECTORS

College/University Theatre Division

Frans Rijnbout, *Regis College*

Anne Marie Shea, Chair, *Worcester State College*

Luke Sutherland, *Community College of Rhode Island*

Secondary School Theatre Division

David Kaye, *University of New Hampshire*

Linda Potter, Chair, *Acton-Boxborough Regional Jr.
and Sr. High Schools*

Jeffrey Watts, *Maine Educational Theatre Company*

Youth Theatre Division

Marty Johnson, *North Shore Music Theatre*

Ron Jones, *freelance actor/director*

Nina Schuessler, *Harwich Junior Theatre*

Professional Theatre Division

Lisa Antonecchia, *Huntington Theatre Company*

Dana Knox, *Broadway in Boston*

David Ramsey, Chair, *Lakes Region
Summer Theatre*

Community Theatre Division

Charles Emmons, *New Hampshire Community
Theatre Association*

Jennifer Howard, Chair, *Burlington Players*

Directors-At-Large

Kevin Russell, *Arts Boston, Boston Theatre Works*

Tim Fitzgerald, *Newton Country Players*

COMMITTEE CHAIRS

Summer Theatre Auditions

Joseph Juliano, Jr., *Hamden Public Schools*

2003 Providence Convention

Tom Mikotowicz, *University of Maine*

Jeffrey Watts, *Maine Educational Theatre Company*

Wil Kilroy, *University of Southern Maine*

NETC/New England Theatre Journal

Stuart Hecht, *Boston College*

Long Range Strategic Plan

Lisa Antonecchia, *Huntington Theatre Company*

Kevin Russell, *Arts Boston, Boston Theatre Works*

College of Fellows, Dean

Sigurd Jensen, *Emeritus, Southern Connecticut
State University*

Moss Hart Awards

Richard Rousseau, *Canton Public Schools*

John Gassner Memorial Playwriting Award

Steven Capra, *freelance writer, director*

Aurand Harris Memorial Playwriting Award

Jay DiPrima, *Mickey Dude Productions*

Marie Phillips Service to NETC Award

Bevie Lord, *Performing Arts Academy at the
Orpheum*

Leonidas A. Nickole Theatre Educator of the Year Award

Ann Marie Shea, *Worcester State College*

Constitution and By-Laws

Sigurd Jensen, *Emeritus, Southern Connecticut State
University*

Nominating Chair

Russell Swift, *Emerson College*

NETC Newsletter

Peter Marsh, *Mill River Union High School*

AACT Liaison

Patricia White, *Region I Representative*

KCACTF Region 1 Liaison

Wil Kilroy, *University of Southern Maine*

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