

NETC News

volume 14 number 1 winter 2005

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

Reflections on Theater in Maine and Our Recent NETC Portland Convention

by Carol Korty

Theater is alive and well in Maine. This comes as no surprise to those who've been living and working here for some time, but it did to me, recently retired to this lovely state. This year, instead of using Maine as a retreat—from a busy life, which included theater most certainly—I began opening my eyes to what is here, and I found a lot. Many high schools have active programs and their state drama festival is attended by dozens of enthusiastic students, parents, and friends. The University system—particularly in Orono,



The cast of *Nightingale* perform for NETC audience.

Machias, and Gorham—have vibrant and sophisticated programs of courses and productions. Of course there are the celebrated summer stock companies which have been running on the mainland and the islands for decades. And community theater seems to pop up everywhere. I love it that in Ellsworth, my closest city (also known as “The crossroads of Downeast Maine”), productions at the Grand have casts that include people I know by their other occupation—veterinarian, hardware salesman, teacher, seamstress, city clerk, high school student, surgeon, carpenter, auto mechanic, insurance saleswoman, realtor, minister. What fun! The whole area turns out for these events—as participant, behind the scenes volunteer, or audience. And I'm now involved directing a script of my own in

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REPA '05 Job Expo in the Works

New England Theatre Conference, StageSource, United States Institute for TheaterTechnology New England, and The Dance Alliance announce the Regional Entertainment Production and Administration Job Expo, REPA Job Expo 05. The event is scheduled for February 5th, 2005, from noon to 4 PM at 88 Tremont Street, 6th Floor, Boston.

REPA 05 provides employers in Entertainment, Theatre, Film, Television, Dance, Industrial Suppliers, and related industries an opportunity to find employees to fill job openings in design, technical production, consulting, management, marketing and administration.

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NETC Theatre Auditions 2005

The NETC Annual Auditions will be held Saturday, March 19–Monday, March 21, 2005 in Natick, Massachusetts.

The Auditions provide a service whereby producers and directors of New England and other theatres from throughout the country meet in a group to audition and interview candidates for positions in summer and year-round professional theatres as performers, designers, technicians, and theatre/production staff.

The Auditions are open to non-Equity members and Equity Membership Candidates. Equity members are not eligible to apply. Applicants must be college students or adults, 18 & older. High school students or individuals under 18 are not eligible. In addition to young performers, producers are interested in seeing mature, adult talent with professional experience and/or experience in community or summer theatres, for both seasonal and job-in employment. Producers will also be interviewing musical directors, designers, and applicants for technical and staff positions.

For more information on how to apply for the NETC Auditions, please see the center insert inside this newsletter. Applications must be postmarked no later than February 1, 2005, so don't delay!

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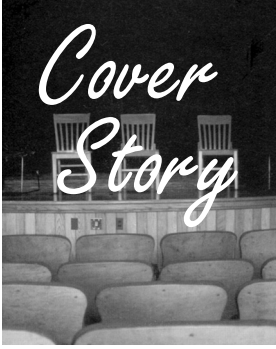
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Winter Harbor with a group of 19 actors and musicians, ages 6–56, including the same typical diversity: lobsterman, music teacher, counselor, junior high student, sales manager, organic farmer, etc. etc.

As a Mainer, I volunteered to help plan this year's convention in Portland. It was a grand event. Let me here thank all those terrific people who came and contributed their ideas, experiences, and energy; shared their skills in workshops; grappled with issues in meetings; and celebrated together at the Awards Banquet. We all gained some insights from the sessions which covered a remarkably wide range of theater topics, but I'd like to reflect here on the three performances featured at the convention.



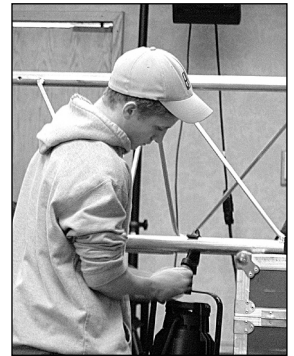
Wabanaki Transformers'
Theatre troupe of Maine in
*Passamaquoddy Creation
Myths* by Vera Francis

The first was *The Emperor's Nightingale*, a gentle, participatory play by John Urquhart for very young audiences. Children came from a nearby day care center to sit on the floor around the playing area, while high school students and adults sat in chairs behind to observe this charming experience. The familiar tale was presented with low tech, casual performance style, and direct interaction between performers of Portland's Children's Theatre of Maine and their audience.

In contrast Portland Stage's production of *Almost, Maine* by John Cariani, was an Equity production performed in a proscenium house for adult audiences. Although formal in its presentation, this delightful commentary on life and love in the cold reaches of northern Maine was written and performed in a tightly rehearsed manner that nonetheless felt intimate. It made the human issue of needing and fearing closeness feel personal and universal.

Fortunately I was able to see *Almost, Maine* on Thursday evening, to avoid the scheduling dilemma Friday evening when The Wabanaki Transformers'

Theatre troupe, also from northern Maine, presented a piece called *Passamaquoddy Creation Myths* by Vera Francis. This event felt more like a sharing of a religious ritual than a theatrical production. Four players with great seriousness of focus embodied several characters from traditional Passamaquoddy mythology. The involvement of the



A high school designer of the future tests his skills at the Olympiad.

performers with the material was personal and heartfelt. The timing and rhythms of the piece were extenuated, noticeably different from that of the *Almost, Maine* production. The audience here seemed to have been invited to witness what unfolded in its own time and place. There was no attempt to involve the audience, as in the *The Emperor's Nightingale* production. Another contrast was visible in costuming. Each treatment was effective but very different. The splendid costumes worn by the Wabanaki players were highly stylized and hand-made with obvious loving care. The costumes of *Nightingale* were standard children's theater fare and the *Almost, Maine* characters were clad in L. L. Bean outfits, donated by that company, machine made, every day wear.

These three performances were in stark contrast to each other, intended for different audiences and for different audience responses. The vehicle of one was a familiar children's story, one was drawn from everyday life of people in Maine, and one was drawn from traditional mythology of Maine's First Nation people. But through the difference of style and content, I felt a great commonality in the three as each dealt with the issue of human desire to connect—human to human and human to elements of the earth. I was moved by the experience.

Yes, theater is alive and well in Maine!



The cast of *Nightingale* enrapture their young audience.

“Act One Plus 99”: A Moss Hart Centennial Celebration

by *Bevie Lord*

“Act One Plus 99”: A Moss Hart Centennial Celebration was sponsored by the New York Metropolitan Museum of Art (where Kitty Carlisle Hart is now an honorary Board Member) on Wednesday, November 3, 2004. The evening was hosted by Harold Holzer, Vice President for Communications and Marketing at the MMA.

Moss Hart (1904–1961) is remembered as the witty playwright of *You Can't Take It With You*, *The Man Who Came To Dinner* (both co-authored with George S. Kaufman), and *Light Up The Sky*. He also directed *My Fair Lady* and *Camelot*. The evening noted his one hundredth birthday and celebrated the U.S. Postal Service's Commemorative stamp honoring him.

Moss Hart's widow, Kitty Carlisle Hart, the “grande dame” of American Theatre, has been a professional singer and film and stage actress for more than 70 years. She is former chairman of the New York State Council of the Arts (1976–1996). To fan her interest in the role of women in society, she chaired a Stateside Conference of Women, served as a Special Consultant to Governor Rockefeller on Women's Opportunities and moderated “Women On the Move,” a television series.

Mrs. Hart entered onto the stage to applause. Seated on stage left, Mr. Holzer prompted her to share many anecdotal comments and warm remembrances about her husband's and her own careers. These were enhanced by film clips and songs.

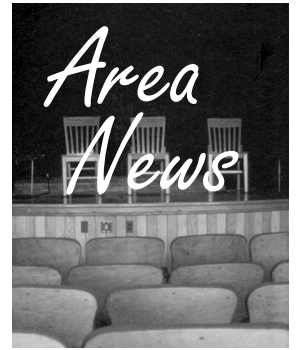
According to Kitty, the first time she met Moss, she

literally “fell” for him. She was on the set of the film *A Night At the Opera* when George Kauffman told her that two of his friends, Moss Hart and Cole Porter, from New York wanted to meet her because they were looking for a leading lady for their new musical *Jubilee*. She was so excited that she began running toward them but tripped over one of the coils of wire on the floor and fell flat at Moss's feet! Even though she sang for them later, she did not get a part in *Jubilee*. She says she wishes she had been cast in *Jubilee* because she might have had 10 more years with Moss.

The evening was interspersed with film clips from *Gentleman's Agreement*, *The Man Who Came to Dinner*, *To Tell the Truth* and *A Night At the Opera*. Kitty, accompanied by pianist and musical director, David Lewis (who has been touring and collaborating with her for the past 8 years) sang “Smoke Gets In Your Eyes,” “Always,” “My Ship,” “I Could Have Danced All Night” and “Here's to Life.” Mr. Holzer's invitation to her to return to celebrate her own centennial was greeted with enthusiastic applause. She left the stage to a standing ovation after which she was feted with a dinner party hosted by the trustees of the MMA.

Thursday noon, November 4, is my fondest memory. She graciously met me in her apartment to autograph *Act One*, Moss Hart's autobiography (which is being reprinted by Random House) and several copies of her own biography, *Kitty*. She is very proud of her daughter Cathy, who is an internist in New York City. and her son, Chris, who is a director in Los Angeles. When I told her I wanted to be at her centennial, she smiled and said she wanted to be there, too, because “I don't want to be out flanked by my beau who is 101”!

The November 3rd interview with Kitty Carlisle Hart will be printed in the February issue of *American Heritage Magazine*.



NHCTA Elects New Board of Directors

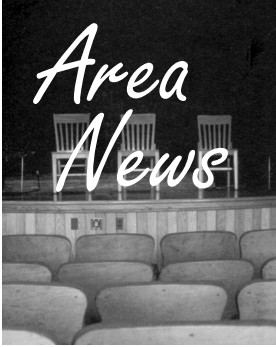
by *Chuck Emmons*

At their recent board meeting the membership of New Hampshire Community Theatre Association elected a new board for the 2004–2005 season. The outgoing board had a very successful year. Increased membership and successful festival have helped to give NHCTA an even stronger economic footing. The highlight of the NHCTA year is the annual community theatre festival. This year it was held at the Concord City Auditorium in March. The main feature of the festival is a performance competition for one-acts. Groups from around the state were entered. In addition to individual awards for excellence, Merrimack

Community Theatre won for best performance with a cutting of Neil Simon's *The Good Doctor*. This production then went on to compete very well at the NETC New England Regional Community Theater Festival held in Manchester, NH, July of this year. In addition to the competition, several theater workshops were presented at the festival.

The incoming board is filled with experienced, talented people who all clearly share an enthusiasm for theater.

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Paul Barstow, Early NETC President, Dies at 79

Paul R. Barstow, the fourth NETC president, succumbed to pneumonia on November 18 at the age of 79.

Born in 1925, he grew up in Hartford, and, with an interruption for Army service in Europe, graduated magna cum laude in English from Williams College in 1948, with election to Phi Beta Kappa. He went on to earn an M.F.A. degree in directing from the Yale School of Drama in 1955, with a thesis on Sophocles.

He at once joined the Wellesley College faculty as speech instructor, where over the next 15 years he gradually built up a full theatre concentration. He directed more than 100 student productions until his retirement in 1994.

He joined the NETC soon after his arrival and promptly became chairman of the College Division. In 1957 he was elected NETC president, and served in that office until 1960. He then was a member of the Advisory Council for some years, including a stint as its chairman.

Throughout his career he believed in practicing what he preached, and kept up steady activity as an actor with both professional and community troupes such as the New Repertory Theatre in Newton, the Harvard Summer Players, and the Williamstown Theatre. He maintained an association with the Vokes Theatre in

Wayland for more than 40 years, and directed several shows for the Concord Players. In the 1960s and 1970s he acted and directed with his own local company, the Roundabout Repertory. In recent years he acted with the Masque Theatre of Milford and the Pickwick Players of Uxbridge, where he lived during his official retirement.

An enthusiastic traveler, in 1977 he was especially taken with his first sojourn in Japan, and as a result he staged productions of kabuki, noh, and kyogen at Wellesley in addition to creating a Japanese garden on campus.

Although he married in 1953 and had three children, he proudly proclaimed in the 1970s that he was gay, and he donated materials for the Barstow Collection on gay selfhood at the Williams College Library.

In his final hospital days he declined to watch his television set, preferring instead to run through lines from hundreds of plays in his head. "It's been a great run," he said.

A memorial gathering was scheduled for December 12 at 1:00 p.m.—held appropriately on the Barstow Stage in Wellesley's Alumnae Hall. Memorial donations will be welcomed by the Wellesley College Theatre Fund, c/o Middlesex Savings Bank, Edgell Road, Framingham MA 01701.

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The new president is Sally Nutt-Morger. Sally has been active in community theater throughout the world for a couple of decades and most recently in southern NH for the past 6 years. Since her arrival in NH, she has participated with various groups both in front and behind the curtain. Among these are Milford Area Players, New Thalian Players (Manchester), and Actorsingers (Nashua). She proudly serves our nation in the AF Reserve as a Public Affairs officer. Sally is currently a member of the Milford Area Players' Board.

Michael Wilkes was elected 1st Vice President. He has been active in community theatre throughout central NH for over 20 years, as an accomplished performer. Most recently he has been a major force in the Village Players (Wolfeboro) as they purchased and renovated an old Masonic hall into their own theater.

Rebecca Bean was elected as 2nd Vice President. Rebecca has been active in theatre, both in school and out in the community, for the past seven years. Among the groups with which she has participated are Franklin Footlight Theatre, Gilford Players, Community Players of Concord and Streetcar

Company of Laconia. A well respected stage talent, Rebecca also has had a major impact on these theater groups by being an active fund raiser. At present she is the historian for Franklin Footlight Theater.

After a year's absence, Sally Kelly was returned as the NHCTA Board secretary. Sally Kelly is a long time member of the Community Players of Concord as well as NHCTA. In addition to her important position in Flooring America, she is active in many other community organizations in the Concord area.

David Murdo is returning as the NHCTA treasurer. A member of the Community Players of Concord David has also been the president of the Friends of the Concord City Auditorium for the past several years. He has ably served as producer for the annual NHCTA Community Theater festival.

As the departing president, Chuck Emmons will remain on the board as the Ex Officio. He said "The new Board is filled with very able and enthusiastic people and I'm glad that the future of the organization is in such capable hands. Although the outgoing Board accomplished much, there is no doubt that NHCTA can grow and be much more. I fully expect the 2004-2005 Board to continue NHCTA's development in the future."

Reflections on a Lighting Designer—Don Holder

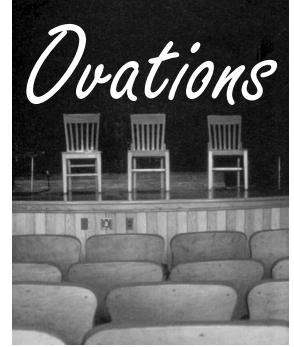
by Luke Sutherland, Community College of Rhode Island

It would be easy to lavish numerous awards to Lighting Designer Don Holder, the 2004 NETC Major Award recipient, based on his body of work alone. His talents shine onstage from *Movin' Out* and *The Lion King* on Broadway to this fall's *Gem of the Ocean* at The Huntington Theatre Company in Boston, and beyond. However, the artistry of Mr. Holder not only illuminates actors, costumes, and sets, but also reveals his brilliance as a designer with a keen eye sensitive both to what can be seen with the eye and what abides in the souls of the characters on stage.

Aside from my knowledge of his stagework, my only personal experience with Mr. Holder was at the Saturday morning lighting workshop and that night at the NETC Convention Awards Banquet. Arriving slightly late to the workshop due to flight delay, he arrived in a calm manner, unflustered by the whirlwind pace of airport-to-airport-to workshop morning. Promptly proceeding with the lighting workshop, he was most informative with design and technical

information useful to those who attended. The workshop covered topics from lighting angles, color use, and the application of new technologies in lighting that save time, space and money.

Nevertheless, what struck me most about Mr. Holder was his demeanor, a quiet composure that exposed the true nature of this man of the Theatre. When he spoke, it was with kindness and with the assurance of a man who knows what he is doing. It is easy to see how his soft-spoken ways, his natural ability, and self-confidence free him from the stress of feeling threatened as an artist serving the work of the play and the vision of the director. He is a true collaborator. From all he spoke of, both at the morning workshop and at that night's banquet, what seemed most noteworthy about Mr. Holder was his calm steadfastness as a man. A true artist who knows not only the nature of his medium, but the nature of the Theatre, the world we live in; and most humbly, his place in it.



KCACTF to Celebrate College Theatre in January

College and university students from throughout the New England area will celebrate the thirty-seventh Kennedy Center American College Theatre Festival, Region I, January 26–30 at Rhode Island College in Providence, RI. Co-chairs Myron Schmidt and Jim Beauregard, both of Dean College in Franklin, MA, promise a full program of workshops, competitions, and performances. As this issue of *NETC News* is going to press, the festival selection team is pondering the performance schedule from among over a dozen participating entries of exceptional quality produced during the year 2004 on area campuses.

Acting students nominated from their campus productions as Irene Ryan Acting Scholarship competitors will audition under new guidelines, which shorten the preliminary round time and require two partnered scenes for the semi-final round, an innovation from the national headquarters. For the third year NETC will be honoring excellence in comic acting and classical acting based on offerings at the semi-final round of competition.

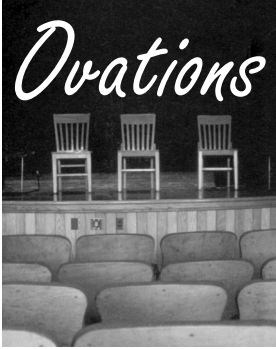
Dan Patterson of Keene State College will be conducting the critics' workshop. The regional winner of

the critic's prize will be eligible to compete nationally to a scholarship to attend the Eugene O'Neill Theatre Center during its national playwriting conference (July 2005), working with leading professional newspaper and magazine critics from across the United States. All expenses will be paid. In addition, each region's Critic Institute Finalist will become eligible for a matching grant from the National Critics Institute to attend the summer institute program. It is expected that the sponsoring school meet the match.

In addition, student designers will exhibit their designs for critique from professionals and will compete for honors.

A feature which has been gaining in energy and popularity over the past few years is the ten-minute play event, "Five by Ten's," wherein original student-written ten-minute plays are staged (script-in-hand) with a mere two and a half days production schedule. Patricia Riffin of Boston College is managing this event.

Kelly Morgan of Fitchburg State College is designing a full schedule of varied workshops, ranging from performance to technical tips. Workshops are open to all festival attendees. For further information on the festival and special hotel arrangements at Crowne Plaza, Warwick, go to www.kcactf1.org.



Awards Banquet Takes Center Stage

by *Tim Fitzgerald*

As far as banquets go, this year's NETC Awards Banquet hosted by yours truly was an enjoyable evening for all who attended. For those of you who didn't get to go this year, get your tickets for next year early as it is certainly expected to be a very hot ticket event and you won't want to miss a moment of the fun. After a sumptuous meal and some great dessert, the awards were presented to all the winners. And I must say, I looked pretty snazzy decked out in my black tuxedo for the evening.

NETC President Tom Mikotowicz welcomed everyone in attendance and then the presentations began.

The evening went pretty much without a hitch and there were some very fun moments during the evening keeping the crowds entertained. To start off the evening, we have a great presentation of the Marie Phillips Service Award to Joe Juliano by Barbara Horrigan. I will say this, Barbara, you made my night—dancing across the stage to the podium was one of the highlights of the evening for me.

Another special moment in the evening took place after the presentation of the Moss Hart Award to the Company Theatre for their production of *Big River*. As this was his last year as the Chairman for the Moss Hart Award, NETC's own Dick Rousseau was presented with a copy of Kitty Carlisle Hart's autobiography by Bevie Lord, who recently met Kitty and had the book personally autographed to Dick. It was wonderful tribute to Dick for all his hard work. Bravo!

Accepting Leonides A. Nickole Theatre Educator of the Year award was Robert Colby of Emerson College. His former student, Linda Potter, presented.

We were very fortunate to have some great recipients on hand that evening from the eloquence of mild mannered fight choreographer David Leong to the humor of playwright Connie Congdon. And of course, our major award winner, Don Holder, the Tony Award winning lighting designer for *The Lion King*, *Movin' Out*, and *Thoroughly Modern Millie*, was on hand to accept his award for his contributions to theatre.

We did have one small misfortune that evening in that William S Yellow Robe was unable to attend at the last minute as one of his actors was unable to perform that evening and, as we all know, the show must go on. Indeed it did with Mr. Yellow Robe stepping in at the last minute. Kudos to you Mr. Yellow Robe, and know that you were greatly admired by one and all. Here's a personal "Bravo" to you. On hand to accept their special awards were Davis Robinson, the artistic director and founder of Beau Jest of Portland, ME, John Farrell of Figures of Speech Theatre of Maine, an obviously moved JulieAnn Govang, the editor of New England Entertainment Digest, Burlington, MA, Christopher Schiaro of The Public Theatre of Lewiston, ME, and Vermont Stage Young Playwrights of Burlington, VT.

NETC also inducted two new members into the College of Fellows. This year's inductees on hand to receive their medals were Russell Swift and Jim Quinn.

My personal thanks to all the NETC Board members who helped out with the awards ceremony, with special thanks to Hank Zappala for his assistance that night.

Oskar Eustis to Leave Providence for New York Public Theatre

After ten seasons as Trinity Repertory Company's artistic director, Oskar Eustis will leave the company in the spring. Eustis has been named artistic director of New York's Public Theater. Managing director Edgar Dobie (the Tony Award-winning producer) and associate artistic director Amanda Dehnert continue their leadership of the 41-year-old company during the transition. In her sixth year as associate artistic director, Dehnert becomes acting artistic director.

"We're delighted for Oskar, and very proud of what this says about Trinity Rep," said Arnold B. Chace, Jr., chair of Trinity Rep's board of trustees. "His selection is testament to Trinity Rep's diverse strengths: producing world

premieres and innovative classics, running a nationally recognized graduate theater training program with Brown University, and providing educational programming for more than a million schoolchildren. With his partners Edgar Dobie and Amanda Dehnert, Oskar built a strong organization, artistically and financially. Thanks to this work, Edgar's expertise, and Amanda's artistic vision, we're in a great position to select our next artistic director."

"When I moved here from New York in 2001," said managing director Edgar Dobie, "I was amazed at the depth and breadth of Trinity's talent. Despite years in the theater, I didn't know just how special this company is. Trinity is a regional theater with true national talent throughout, from the acting company to our administrators, Amanda and Tony Award-winning designer Eugene Lee."

Gassner Winner Announced

The winner of the thirty-seventh John Gassner Memorial Playwrighting Award is Leah Napolin for her astonishing script, *The Dogs of Pripyat*.

The play is concerned with true events that occurred after the 1986 explosion of the Chernobyl nuclear station in Russia. After the horrific explosion, nearly all the residents were evacuated. Their dogs, of course, were left behind. Several months later, when decontamination workers returned to the area, they were surprised to find the dogs still alive—in fact, doing quite well. They had survived by joining together in packs and hunting down livestock. They had, in short, gone feral.

And so the character list Ms. Napolin's play consists mostly of talking dogs—a terrier, a dachshund, and a Great Dane, among others. There's also a very clever cat, and a giant mutant catfish. We meet, as well, a lovely old peasant couple—indeed, a few inhabitants of Chernobyl did refuse to leave the region, in spite of government orders.

With extraordinary skill and taste, Leah has taken these events and crafted them into a funny, touching, and very human allegory. The play is a unique fusion of fact and fable, a wonderful and unique addition to NETC's list of award-winning works.

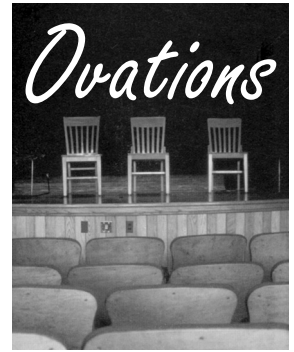
Leah Napolin made her Broadway playwriting debut in 1975 with *Yentl*. Produced by Cheryl Crawford and the Chelsea Theater Center, *Yentl* played for ten months at the Eugene O'Neill Theater. Ms. Napolin's other plays include *Lost Island*, about monks and nuns in the eleventh century, *Aristophanes' Retreat* and *Trash and Treasures*, a one-act commissioned by the Actor's Theater of Louisville. Her recently completed novel *Split at the Root* is set in 1950s Mississippi and Louisiana. Leah has taught Comparative Literature at Ohio State

University and music at a private school in Venezuela, as well as a program in creative writing for the inmates of the Ohio Reformatory for Women. She has also acted in summer stock, and raised two daughters. She is a member of P.E.N. and the Dramatists' Guild, and is represented by agent Barbara Hogenson.

John Gassner was one of the leaders in the American theatre. He was a critic for the *New York Herald Tribune* and *New York Magazine*, an editor for Simon and Schuster, and chairman of the script department of the Theatre Guild. He wrote and lectured extensively on the theatre, and served on the faculty of Yale. When he died in 1967, his wife Mollie established the John Gassner Memorial Playwrighting Award in his memory, under the auspices of NETC. Its mission is to support American drama by identifying genius in playwrighting.

The Dogs of Pripyat was chosen from a field of 65 submissions. These scripts showed—as the Gassner submissions show each year—that American playwrights work in an astonishing range of styles, tones and flavors. They concerned family, war, art, class and a score of other issues. Their tones ranged from the indignant outrage to a sweet, poignant nostalgia.

This year, NETC was delighted to have playwright Constance Congdon on the Gassner committee; it was she who made the final choice for the winning script. Connie, who has written over 25 plays, is best known for her script the *Tales of the Lost Formicans*. Her plays have been produced, among other places, in London, Manchester, Moscow, Helsinki, Tokyo and Hong Kong. A recipient of a number of prestigious awards including a Guggenheim, Rockefeller and National Endowment for the Arts grant, she received a Special Award at the November NETC annual convention. She was also featured speaker at the Sunday brunch. Connie is on the faculty of Amherst College.



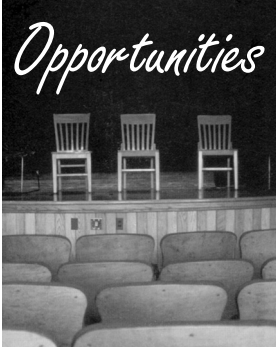
Oskar Eustis, continued from previous page

During Eustis' ten years as artistic director, Trinity Rep has:

- continued its mission of **developing new plays for the national stage**, including Paula Vogel's *The Long Christmas Ride Home*, 2003; Rinne Groff's *The Ruby Sunrise*, 2004; Craig Lucas' *God's Heart*, 1995
- launched major **new graduate programs** in acting and directing with Brown University
- revitalized its **resident acting company**, one of the few remaining in regional theater
- tripled its estimated attendance and annual operating budget

- expanded **educational programs** for grades K–12, at the theater and in the community
- built a third theater, **The Pell Chafee Performance Center**, a home for Trinity's educational programs with a flexible theater space for up to 200
- launched the **Trinity Summer Shakespeare Project**, bringing outdoor Shakespeare to over 20,000 people throughout southern New England every summer, free of charge

Eustis joined Trinity Rep in 1994 after five years as the Mark Taper Forum's associate artistic director. He was resident director and dramaturg at San Francisco's Eureka Theatre Company from 1981 through 1986, and artistic director until 1989. In 1996 Eustis received a Special Award from NETC.



REPA '05 Job Expo in the Works
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Job seekers are admitted *free* to the Job Expo. Applicants are provided with a list of attending employers and job openings. Applicants visit the employer at their assigned table. Employers may conduct interviews and review portfolios on the spot or take resumes and business cards for follow up. (Resumes of applicants unable to attend will also be distributed to registered employers).

Information provided about job openings will be given to all job seekers who attend. Employers will be provided a table and chairs to conduct interviews and given all resumes that were sent by applicants in advance. If you are an employer who cannot attend but would like to receive a copy of resumes collected, register as a non-attending employer and resumes will be mailed to you immediately following the event.

Set up begins at 11 AM. Participants are invited for complimentary coffee and treat at 11 AM for a meet and greet with other producers/employers.

88 Tremont Street is accessible only through the front doors. Volunteers will be at the door to assist with unloading if needed. (There is no loading dock; there is loading zone parking around the corner on Bosworth Street).

Closest parking is at Boston Common Garage and One Beacon Street Garage (approximately \$10 for Saturday parking). Directions can be found at www.stagesource.org.

88 Tremont Street is accessible by subway at T-stops at Park Street (Green/Red), Downtown Crossing (Orange/Red), Government Center (Green/Blue) and Temple Place (Silver).

To Register: Fill out the form below, or register online at www.stagesource.org (in either the PDF or Word format) and return by January 21, 2005 with registration fee to: StageSource, attn:Job Expo, 88 Tremont Street, Suite 714, Boston, MA 02108 (Make check payable to StageSource) or Fax 617-720-4275.

For more information call StageSource at: (617) 720-6066.

REGIONAL ENTERTAINMENT PRODUCTION & ADMINISTRATION JOB EXPO '05

February 5, 2005, noon to 4:00pm at 88 Tremont Street (6th floor), Boston, MA

Return this form with registration fee by January 21, 2005 to: StageSource, 88 Tremont St., Suite 714, Boston, MA 02108 or fax: 617.720.4275. For questions, call StageSource at 617-720-6066. Make checks payable to StageSource.

PRODUCER/EMPLOYER REGISTRATION SHEET

A) Contact Info (for internal use only):

Contact Name: _____

Company Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ Email: _____

B) Registration (Check one)

Yes, we will attend. Our attending representatives will be:

No, we will not be able to attend. Please send us a copy of applicant resumes collected for us to the address above. A check is enclosed.

C) Fee (Check one)

Members: \$60 (check one or all that apply)

Member with: ___ StageSource ___ NETC ___ USITT New England ___ The Dance Alliance

Non-Member: \$70

There are a limited number of half tables for \$40 available for smaller organizations. Please call StageSource at 617-720-6066 to find out if you are eligible and to confirm availability.

*Electrical outlets are very limited in this space. Do you need an outlet by your table? _____

*Do you need to be next to wall to display posters? _____

The information you provide below will be available for applicants upon arrival to the job expo.
Please fill out all that applies to your business.

Type of Employer:

- TV/Film Dance Industry/Supplier
 Theater Consultant Other _____

Fill out this section if you want this contact information distributed to all applicants:

Name: _____
 Address: _____
 Phone: Fax: _____
 Email: _____

Unions & Affiliations:

- AEA USA local 829 LORT type: _____ Other _____

Production Season:

Start date: _____ End date: _____ # of shows in season _____

Upcoming Productions:

Ideal application time (month): _____

Housing Availability and costs:

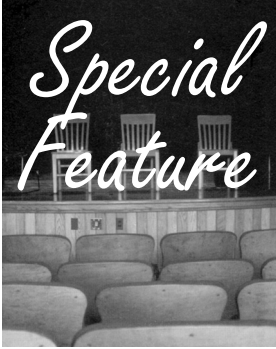
Transportation availability:

Industry:

Name general product type: _____

We are looking to hire: (Check all that apply)

Position	Paid (check box, list salary/fee)	Internship (check box, list fee)	Volunteer
Design			
<input type="checkbox"/> Set Design	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Lighting Design	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Costume Design	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Sound Design	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
Production			
<input type="checkbox"/> Technical Director	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Carpentry	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Electrics	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Wardrobe/stitchers	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Properties	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
Running Crew			
<input type="checkbox"/> Sound board op	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Light Board op	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Stage hands	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
Administration/Management			
<input type="checkbox"/> Production Manager	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> House Manager	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Stage Manager	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Box Office	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Marketing	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Fundraising/Development	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Sales/Consulting	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Outreach/Education	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>
<input type="checkbox"/> Other _____	<input type="checkbox"/> Salary/fee: _____	<input type="checkbox"/> fee _____	<input type="checkbox"/>



A Medieval Craft in a Machine Age Operating a non-profit theater in the 21st century

by Julie Arvedon, North Shore Music Theatre

The year is 2004 and cell phones are ringing, e-mails are being sent, laptops are being plugged in and while all that's happening at North Shore Music Theatre, we also have a crew of artists banging nails, sewing cloth, and painting the circular stage. Yes, it's the 21st century, but the effort it takes to produce a musical is extremely time intensive and reliant upon the creative skill and expertise of hundreds of people. It's a high-touch skill that fights to survive in an increasingly high-tech world.

Non-Profit: What does it really mean?

Although North Shore Music Theatre is officially a not-for-profit organization, we are still a business—trying to keep costs down, quality up and customers happy. As a non-profit, we operate with a Board of Trustees, not stock holders, so every cent that comes into the theater is put back into making our product the best that it can be. Whatever surplus we have goes directly back to the programs and the musicals for our audiences to enjoy. In essence, our patrons become our 'investors' as the recipients of our expanding and evolving programs and services. The Music Theatre also relies on contributions from individual, business and government sources in order to supplement ticket sales and to make our programs affordable to the community.



Theater Really Is A Medieval Craft

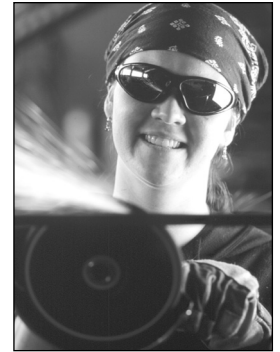
Theater is not automated. For every set piece the audience sees, for every costume that is made, for every note that is sung and for every light cue that is completed (and those are just a few examples), there are experienced individuals

behind the scenes and on stage making that happen. More than half our expenses go toward employing the hundreds of industry professionals needed to create the unique experience of live theater.

It's a well-known fact that no one makes money in the theater, most people who have a career in the theater love what they're doing and want to hone their craft in the best environment—it's considered part of their compensation. To attract these outstanding people who will maintain and exceed the level of professionalism that our patrons expect and enjoy here at the theater, we have to remain competitive in a very competitive theater industry. And we do.

Building Our Reputation

Over the years, The Music Theatre has gained a national reputation for our professionalism, our high-quality musicals, our dedication to cultivating new musicals and artists, and our education programs. This reputation stems from word-of-mouth from people who have worked here, and also from our involvement in the local and national theatrical landscape. Through our memberships in National Alliance of Musical Theatre (NAMT) and Theater Communications Group (TCG), a national organization of non-profit professional theaters, we partner with a growing network of theaters dedicated to fostering the growth of new works and the artists who create them. The Music Theatre is also a founding member of "arts-north"—a consortium of arts organizations on the North Shore dedicated to supporting each other in their commitment to excellence in the arts. Being in the national and local spotlight is crucial to our ability to attract the talented people needed to create each individual production—from the ground up.



Where Are The Trucks?

Not here. It's a myth we are constantly trying to dispel. Just to reiterate—we do not present tours. What people see here, they won't see at other theaters...anywhere. We do not unload sets and props off a truck that has traveled from another city. Instead, we purchase every piece of wood, metal, plastic, bolt of cloth, etc., and transform it—right here in Beverly, MA. Moreover, packaged tours just won't fit into our unique arena-style theater—so we don't even have that option. The cost of designing the elements for a musical—whether it's a familiar classic or a bold new show, is tremendous. We understand that, but we wouldn't have it any other way, because we don't believe our patrons would have it any other way. We want to be the first choice when going to the theater. Just as there's competition to hire the best employees, competition for audience share is even more intense. We know the public can spend entertainment dollars wherever they want because there are so many choices. It's our responsibility to assure them that the dollars

Medieval Craft in the Machine Age

continued from previous page

and time spent here at The Music Theatre are well worth it. Our audiences are the reason we continue to strive to produce award-winning musicals and offer award-winning education programs.

Producing In The 21st Century

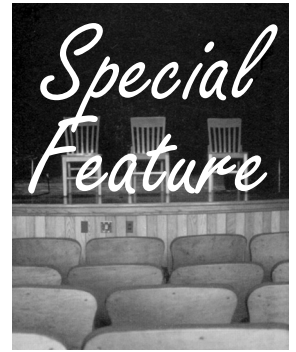
Many people may remember when non-profit organizations could approach the government to help fill their economic gaps. Unfortunately those days are all but gone. While The Music Theatre remains a fortunate recipient of certain state and federal grants, the pool of funds has greatly diminished. And while we have increased ticket prices to help cover our expenses, we don't believe that raising them to meet Boston Theater District prices is the answer. Instead, we look to our audience, our 'investors' to continue to invest in our work. An investment could be an individual donation, corporate sponsorship, a dinner at our on-site restaurant Overtures or the Garden Bistro, a soda during intermission, or even a parking spot closest to the theater. We know this is all optional, but if patrons decide to invest, we can guarantee a return on their investment. It just may be a risk worth taking.

It's a very challenging time to produce live, professional theater.

A recently published study of major non-profit theaters in North America demonstrates that:

- Over half—58%—of the theaters in the study ended 2003 with a deficit. In 2003 there were 30% more theatres running a deficit than in 2002.
- Severe state funding cuts took effect in 2003, including a 58% cut to the Massachusetts Cultural Council budget.
- Theaters contributed over \$1.4 billion to the U.S. Economy in the form of salaries, benefits and payments for goods and services.

Source: Theatre Facts 2003—
Theatre Communications Group www.tcg.org



Message from the President

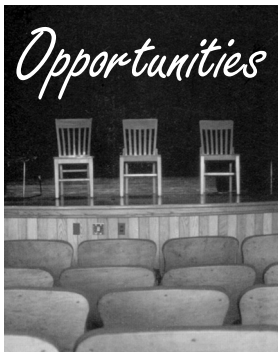
by **Tom Mikotowicz**
President, NETC Board of Directors

As we near the end of 2004, NETC members can look back at a very productive year! This year was marked by three major projects that were a tremendous success by any standard. First, there was the March Audition in Natick, MA, followed in July by the New England Regional Festival in Bedford, NH, and finally our November conference in South Portland, ME.

It was wonderful to see the number of major guests, awardees, and presenters with all of their workshops and performances, together with our membership and many new attendees come together at the Portland convention. From the Friday Olympiad, through the Saturday Awards banquet, to the Sunday brunch, our members were treated to a plethora of theatrical training and performance. Given the feedback that our co-planners, and I received, the Portland convention was a success, and it created a significant surplus that will go a long way to helping NETC in the coming year fund new initiatives in theatre!

Currently, we are in the early stages of publicizing the March NETC Audition, as well as planning for next year's convention, which will be in the outer Boston area. Our conference committee is made up of Maryann Swift, Conference Chair, Celia Couture, co-planner, Tim Fitzgerald, co-planner, and Jim Ferguson, co-planner. They are busily meeting and working out the hotel contracts, schedule, and program planning for it. Already it promises to be an exciting event!

As one could imagine, all of this work takes people power. So, on the board, we are still engaged in Division building! This means that we are looking for board members to populate our five divisions of NETC. The divisions are: Children's and Youth, Secondary, College and University, Community, and Professional theatre. NETC, as a non-profit arts association, depends upon its volunteers to accomplish its mission to encourage and nurture theatre and performance in New England. So, if you have an interest in joining us, please contact our office, a board member, or myself, and we will be happy to find a position for you!



Learn the Rules & Play the Games The Secondary Division Presents Improv-O-Rama!

by Susan Williams

Improv-O-Rama is the first improvisation workshop for New England high school students and drama teachers. It's designed to introduce participants to the ground rules of the art form and get everyone involved in the games. The all-day workshop, conceived and created especially for this audience by NETC board members Linda Potter and Ron Jones, will take place at Acton-Boxborough Regional High School in Acton, Massachusetts on Saturday, March 19, from 9:30–5:00. Registration deadline is February 18.

Improv has been popular in comedy clubs and small theaters like Second City in Chicago for over 25 years, and has recently gained a larger audience through TV's "Whose Line Is It Anyway?" Improv troupes perform and compete on college campuses all over the country. If successful, this workshop could lead to the formation of a new league of improvisation groups in New England high schools, offering students another venue to compete and perform.

Topics for Beginning and Advanced Students

The workshop will be divided into four sessions for beginners and two longer sessions for advanced students. Beginning topics include: Scene Initiation, Character and Status, Storytelling, and Short Form Improv. Advanced workshops are designed for those who have had some experience performing improv. Topics include: Long Form and Musical Improvisation. All participants will try exercises, play games and learn techniques used by the pros to create and sustain improvised characters and scenes. Ron Jones, an award-winning actor and teacher who has been doing improv over 20 years, will direct the

workshop. Working with Ron will be professional actors experienced in teaching and performing improv.

Improv Showcase

An Improv Showcase featuring live performances by troupes from a few high schools will complete the workshop. High schools that have improv troupes who would like to perform are invited to submit a short videotape (10–15 min) showing a sample their work. From the tapes, a few groups will be selected to perform at the workshop. Students must be participants in the workshop in order to be considered for this showcase. Tapes should be mailed by Friday, February 18 to: Ron Jones, 26 Abbot St., #2, Dorchester, MA 02124.

Students who attended the Theatre Olympiad at the NETC convention in Portland recently had an opportunity to work with Ron in his Improv Challenge workshops. Ron taught the students a few basic games and then gave small groups a variety of scenes to improvise. The workshops were heavily attended and the students had a terrific time learning through the exercises he did with them. Ron has performed with and directed over a dozen improv troupes and was the American team captain of the World Cup of Improvisation (Comedy Channel, 2000–01). He is also one of the founding members of Urban Improv, a program designed for young people to deal with issues through improvisation. In 2002, Urban Improv won the Emmy Award for best children's television program for its show *Re:action*. Ron's experience and enthusiasm make him an engaging teacher for all ages.

Registration Information

The workshop fee is \$25 per person. A teacher or a chaperone must accompany all students. Participants should bring a brown bag lunch. Snacks and drinks will be available to purchase. The registration form is included on the next page of this newsletter, and also available to download at www.netconline.org. Space is limited. Registration deadline is February 18. Don't miss this opportunity to participate in this exciting workshop with your students!

NEA/TCG Career Development Program Grant Increase

The National Endowment for the Arts and Theatre Communications Group announce increases in support for early-career designers and directors. Starting in 2005 the Career Development Program will award \$22,599 each to seven early-career directors and seven early-career designers. The program award amounts have increased by \$5000, and the number of recipients for 2005 has increased from past years.

The NEA-TCG program provides support to early-stage directors and designers who are exceptionally talented and seek a career in America's not-for profit professional theatre. Early-career directors, as well as costume, lighting, scenic and sound designers, benefit for the opportunity to

spend six months within a two-year period developing their creative skills and expanding their knowledge of the field. An independent, national selection panel composed of theatre professionals choose the recipients. Program activities may include assistantships, observation, research and travel. Recipients may also direct or design projects under the guidance of one or more designated mentors. Each recipients program is hand-tailored to match their goals to appropriate and challenging assignments.

The postmark deadline for applying to the Directors Program is February 7, 2005. The 2005 Designers Program postmark deadline is February 14, 2005.

For further information contact Theatre Communications Group, 520 8th Ave., 24th Floor, New York, NY 10018-4156, or e-mail to tcg@tcg.org. The web page is www.tcg.org.

Improv-O-Rama!!

REGISTRATION FORM

Sponsored by the Secondary Division of the New England Theatre Conference.

Acton-Boxborough Regional High School
 March 19, 2005 9:30 to 5:00
Registration Deadline: February 18, 2005

Please note: If you register for the workshop and find that your school is also a semi-finalist in the Mass Drama Guild Competition, held on the same day, you may receive a refund for the workshop if you contact us by Monday, March 7 (The preliminary competition is on Saturday, March 5.)

For more information contact Linda Potter, Secondary Division Chair, at (978) 263-0173 or lpotter@mail.ab.mec.edu.



Teacher Name _____

School _____ School Phone _____

Teacher Email Address _____

Address _____

City _____ State _____ ZIP _____

Does your school have an improv club? Yes No

Number of people attending: _____ @ \$25 per person

Amount enclosed: \$ _____

Purchase Order Number: _____

PAYMENT:

Please make checks payable to NETC (New England Theatre Conference).

Mail your check and applications to:

Linda Potter, NETC Secondary Chair, 45 Jackson Drive, Acton, MA 01720

All students must be accompanied by a teacher or chaperone. If more than eight students are attending, please photocopy this form or attach an additional piece of paper with their information.

STUDENT NAMES	YEAR	IMPROV BEGINNER	IMPROV ADVANCED
1 _____			
2 _____			
3 _____			
4 _____			
5 _____			
6 _____			
7 _____			
8 _____			

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MUSICAL STAGES

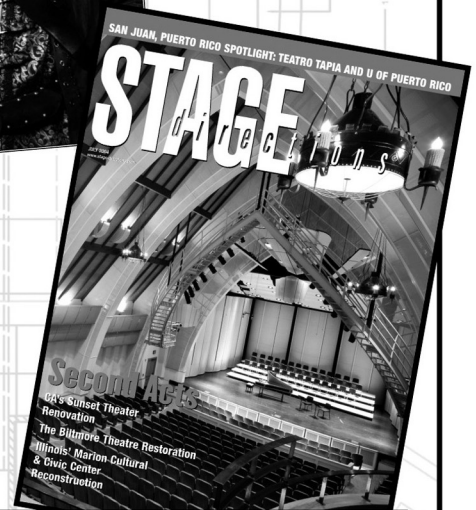
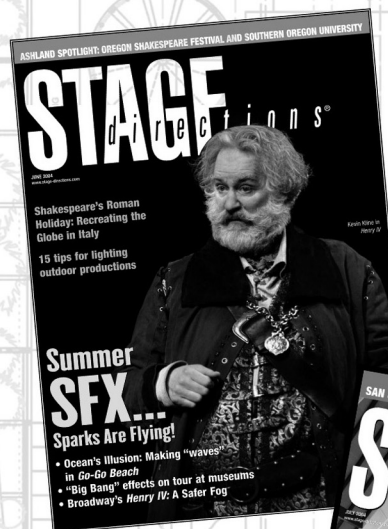
information on music in theater, from background music to finding lesser known musicals to produce

OFF THE SHELF

book, CD and video reviews

SCENE SHOP

interviews with designers and technicians on their sets in different performances



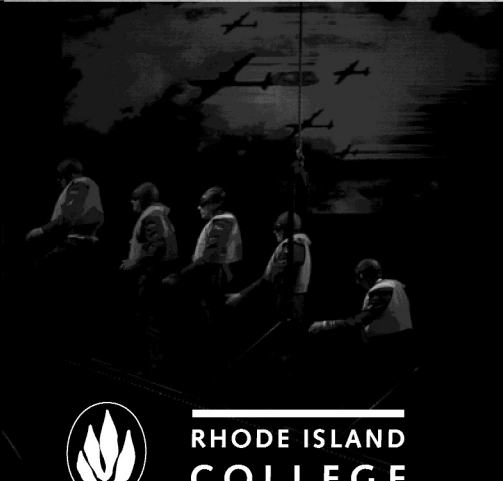
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For more information: (Undergraduate)
Rhode Island College
Department of Music, Theatre, & Dance
Bill Wilson, Chairperson
600 Mt. Pleasant Avenue
Providence, Rhode Island 02908
(401) 456-8814
wwilson@ric.edu

For more information: (Graduate)
Rhode Island College
Department of Music, Theatre, & Dance
Dr. Jamie Taylor, MFA Coordinator
600 Mt. Pleasant Avenue
Providence, Rhode Island 02908
(401) 456-8639
jltaylor@ric.edu

Who's Who at NETC

EXECUTIVE COMMITTEE

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

DIVISION DIRECTORS

College/University Theatre Division

Dorisa Boggs, *Roger Williams University*
Ann Marie Shea, Chair, *Worcester State College*
Luke Sutherland, *Community College of Rhode Island*

Secondary School Theatre Division

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

Youth Theatre Division

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

Professional Theatre Division

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

Community Theatre Division

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

Directors-At-Large

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

COMMITTEE CHAIRS

Summer Theatre Auditions

Joseph Juliano, Jr., *Hamden Public Schools*

2005 Convention Planners

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

NETC/New England Theatre Journal

Stuart Hecht, *Boston College*

Long Range Strategic Plan

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

College of Fellows, Dean

Sigurd Jensen, *Southern CT State University, retired*

Annual Excellence in Theatre Awards

Tim Fitzgerald, *Newton County Players*

Moss Hart Awards

Maureen Doucette, *Hopkinton Middle High School, NH*

John Gassner Memorial Playwriting Award

Steven Capra

Aurand Harris Memorial Playwriting Award

Jay DiPrima

Marie Phillips Service to NETC Award

Bevie Lord

Leonidas A. Nickole Theatre Educator of the Year Award

Ann Marie Shea, *Worcester State College*

Constitution and By-Laws

Sigurd Jensen, *Southern CT State University, retired*

Nominating Chair

Russell Swift, *The Groton School*

NETC Newsletter

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Patricia White

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