

NETC News

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

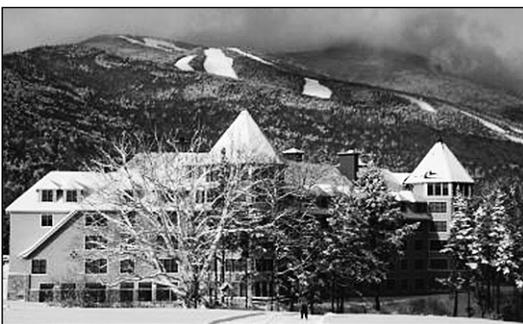
volume 16 number 2 spring 2007



Scenic Waterville Valley, before the snow falls,
ready for NETC in November 2007

"All The World's A Stage" **NETC Celebrates Theatre in the Hills of New Hampshire**

The 2007 annual New England Theatre Conference Convention will take place in the beautiful ski country of Waterville Valley, NH, on November 1 through 4. Working with the theme, *All The World's A Stage*, the committee is hard at work securing workshops, entertainment and award recipients to engage, intrigue and invigorate even the most skeptical amongst us.



Participants at NETC 2007 can enjoy discounted rates at the
Golden Eagle Lodge, one of our designated convention hotels

Planning for the 2007 convention is led by Maureen Doucette of the Secondary Division, with Bridgette Doucette (Children and Youth Division), NETC president Jim Quinn (representing the College Division), Chuck Emmons (Community Theatre

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From "Gown" to Town— Community Theater in Downeast Maine

by Carol Korty

[Editor's note: The writer, a published playwright, author and director of many plays for young audiences, has a long and distinguished career in academic theatre, specializing in actor training and theater education. She served on faculty at Antioch, UMass, Boston University, and Emerson, from which she now enjoys emerita status. No stranger to the professional scene, she began her career as a modern dancer, joining Actors' Equity to tour coast to coast with the National Company of My Fair Lady. But her recent venture into the culture of community theatre led her to appreciate the diversity of the theatre experience among NETC members.]

I'll admit it. I was a theater snob—for much of my life—certainly during my years as a professional performer and a theater academic. I thought community theater was shoddy stuff where the participants were more interested in being part of a club than in creating art. And those clubs were rank with personality and status strife.

Wrong, wrong, wrong. Community theater is delightful. Its participants try their darnedest to create a good performance. They are supportive of each other and cooperative. They manage to come to rehearsal on time while juggling the millions of other things in their crammed schedules—such as running a business, parenting kids, tending to elderly parents, or holding down a demanding job.

My recent change of heart and perception is the result of a couple of directing experiences in Downeast Maine. The first in the little town of Winter Harbor was so rewarding I suspected perhaps my enthusiasm was influenced by the fact that I was directing a script of my own for which I needed to work out the kinks. But more recently I accepted the challenge of directing two one acts as a fund raiser in my little town of Lamoine and found it just as much fun. I'm hooked!

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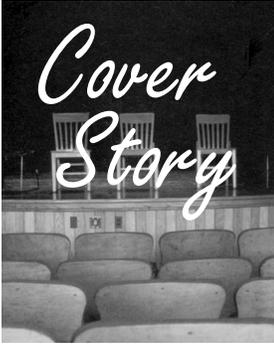
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new england
NETC
theatre conference



"All The World's A Stage"

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Division), and Tim Fitzgerald (Awards Chairperson). Debra Susi and Jeff Watts of the Secondary Division will oversee the events of the Olympiad, the ever-popular event for high school students. A representative from the Professional Division will soon be announced, completing the planning group, which promises to be diversified both geographically and in terms of theatre interests.

The Waterville Valley Resort and Conference Center will be the site of the convention itself, whereas accommodations will be available at both the Snowy Owl Inn or the Golden Eagle Lodge, at the same location. Special discounted rates for NETC convention are \$95 per night for a Premium/Superior room at the Snowy Owl Inn, or \$120 per night for a Deluxe room at the Golden Eagle Lodge.

Here's to a great convention!



The Snowy Owl Inn, in scenic Waterville Valley, NH, is one of two resorts offering special rates for the NETC convention.

As always, we are only as good as our presentations. If you are interested in providing a workshop for the convention, the Proposal Form can be found on our website, or on page 9 of this newsletter. We welcome all your thoughts, ideas and suggestions.

2007 Annual New England Theatre Conference Convention

All the World's a Stage

Join our ensemble of expert presenters—write your own role.

Share your expertise, insight, opinion and accomplishment with the NETC membership

Accepting proposals on:

- Performance
- Writing
- Design
- Theatre technology
- Public relations and Marketing
- Education and training
-and many more topics!

See our convention proposal form in this issue, page 9.

November 1–4, 2007

Waterville Valley, NH

North Shore Music Theatre's Jon Kimbell Assumes New Role, New Challenge

Jon Kimbell, Artistic Director and Executive Producer at North Shore Music Theatre (NSMT), has announced that he will be assuming the new role of Artistic Director *Emeritus* beginning in the season of 2008. In this new position, he will transition the day-to-day artistic responsibilities to a new Artistic Director, providing him the opportunity to focus on the development of new works, an area of musical theater that he has dedicated himself to during his 25 year tenure at the Theatre.

"It has always been my vision to establish North Shore Music Theatre as a leading institution in the development of new musicals," Mr. Kimbell said. "After 25 years, I have seen many of my goals come to fruition and now it's time for me to take on a larger national role in finding new talent and helping to further develop the musical theater art form."

According to Mr. Kimbell, he will be very involved in the search for a new Artistic Director and will work closely with the NSMT Board of Trustees and staff to ensure a smooth transition. "It is crucial that we initiate the search immediately because planning for our 2008 season has already begun and the Artistic Director will play an integral role in determining the artistic choices for next season," explained Mr. Kimbell.

John La Rock, Associate Producer at NSMT, has been named Producer, overseeing the daily and long-range programming and production of all staged events and programs at NSMT. With NSMT since 1998, Mr. La Rock has been responsible for supervising the seven-show subscription musical season, new musical development commissioning and programs, mainstage education productions in conjunction with the Education Director, programming of the Celebrity Concert Series and, in collaboration with Jon Kimbell, long-range artistic programming. An active member of the theater community, Mr. La Rock has served for three years on the selection committees for the National Alliance for Musical Theatre's annual Festival of New Musicals in New York and for the Stages Festival of New Musicals in Chicago.

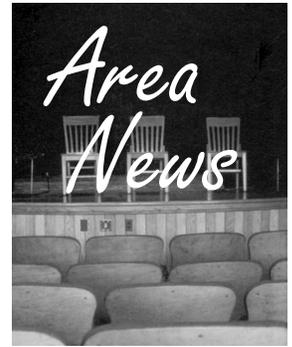
During his career, Mr. Kimbell has directed or produced most major musicals, much of the Shakespeare canon and, as a passionate believer in the development of new theater works, the premieres of 41 plays and musicals. In addition, he has co-authored and directed the most popular production in NSMT's

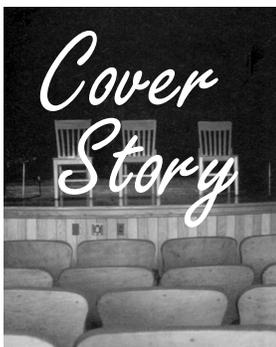
history, *A Christmas Carol*, which in 2007 will celebrate its 19th season. Mr. Kimbell was awarded the Town of Danvers Drum Major of Justice Award in 2007 for his dedication to diversity, and NSMT received the Actors' Equity Association's Rosetta LeNoire Award in 2003 for the theater's outstanding commitment to non-traditional casting.

"After 25 years, I have seen many of my goals come to fruition and now it's time for me to take on a larger national role in finding new talent and helping to further develop the musical theater art form." —Jon Kimbell

Among his many accomplishments, Jon received Salem State College's Lifetime Achievement Award, as well as the New England Theater Conference's (NETC) Major Award for Outstanding Achievement in the American Theater. Jon is also a two-time recipient of the Annual Moss Hart Award for his direction and musical adaptation of *A Christmas Carol*, and for his 2005 production of the new musical *Abyssinia*. Jon also received NETC's Award for Outstanding Contribution to New England Theater in 2005, as well as the Arts & Business Council of Greater Boston's Award for Arts Management Excellence.

He is a founding member of the National Alliance for Musical Theater, which was created in 1986 to encourage the development of new musicals, and served for several years on the Selection Committee for the Alliance's Festival of New Musicals. He currently serves on the Boards of the National Music Theatre Network, concentrating on the New York Music Theatre Festival, and the Bow Street Trust, and is a member of SpeakEasy Stage Company's Board of Visitors. Mr. Kimbell also serves as president and treasurer of the Council of Stock Theaters (COST), a national organization which functions as a bargaining collective for theaters operating under common union affiliations. Prior to joining North Shore Music Theatre, Mr. Kimbell was the Producing Director of Theatre by the Sea in Portsmouth, NH, and Producer of the Prescott Park Arts Festival, now in its 32nd year.





From Gown to Town

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I found the actors are eager to learn. And although they lack experience, they come with the real age (or near to it) of the character being portrayed and bring the depth of experience of an intelligent adult. This goes a long way in helping them bring life to this person they're playing. I also found that when a script calls for a range of ages, the cast enjoys being part of an intergenerational team of equals who learn from each other. When the school librarian, for instance, played against a former student, the shift in their perception was wonderful to witness.

Another plus I found was that community players have a healthy perspective on priorities. Working adults know where to cut corners, how to plan ahead, and when to recognize that an unexpected situation is critical enough to demand their attention. An 8 AM rehearsal means they don't go out drinking the night before till midnight and come dragging in expecting a cup of coffee will transform them into an alert human being. Or if someone has to arrive 15 minutes late to a morning rehearsal after leaving a job that runs midnight to 8 AM, he lets the director know in advance and finds the inner resources to stay focused until he can grab a nap before his afternoon job.

This is not to say, however, that everything runs smoothly. Oh, no. The learning curve was perhaps as steep for me as for the middle-aged novice actors. Let me describe some of the challenges.

Rural coastal Maine has some unique issues. Around here, 9 to 5 means you're in bed by 9 and up at 5. For some, it's 8 to 4. So late night rehearsals are out.

Then, in the first production, one of the actors, a lobsterman, said he couldn't afford to do the school performances as he had to pull traps in the mornings—unless, of course, it was stormy. *Fortunately* the stage manager said she'd be his sternman that afternoon to make up for lost time, so he agreed. *Unfortunately* just before opening, the stage manager said she had to leave for Massachusetts to sell Christmas trees, so I lost my stage manager. *Fortunately* the young ASM, who was interning on an organic farm, stepped up to the position. *Unfortunately* she became catatonically withdrawn



Spreading the News Downeast Style

The community players of Lamoine, ME, rehearse Lady Augusta Gregory's classic comedy under the direction of their new director, Carol Korty. From left to right: Derek Murphy, Fred Stocking, Gordon Donaldson, Brent Hutchins, Jon Hutchins (hidden), Kathy Stanley, Melody Havey, director Korty, Chris Tadema-Wielandt, George Webster, and Robin Veysey.

for a couple of days, traumatized by the slaughtering of pigs on the farm. *Fortunately* by opening, everyone was in gear, and despite fair weather, the lobsterman willingly performed for the local school children.

In the second production the melodrama's villain was a character described as having dyed his hair black and assumed a moustache. The actor playing him felt this would not do for his full time job. As Administrative Assistant to our Board of Selectmen, he wanted to be clean cut, particularly when representing the Town at regional and state meetings. A wig was the obvious answer. The good ones are very expensive. Someone donated a silver haired top. I tried several types of dye. All turned our hands and his neck black. No good for his costume of formal white shirt and vest with tails. Finally I found a modestly priced woman's black wig, gave it a radical hair cut, and plastered it with spiker's mouse. As the gel dried, the effect became hedgehog-like, but quick, last minute application kept strands fairly well in place. And the audience was so delighted to see the man who collected their taxes and hunting license fees appear in this outfit that it didn't matter his coif became wilder as the play progressed.

Speaking of hunting brings up another reality. Hunting is important around here. Some hunt for sport, though most are after the food as well. A buck will more than fill your freezer for the winter. Those who can take time off from work will go north for a week or more during hunting season. Those who can't, count on Saturdays to hunt nearer to home. This precludes weekend rehearsals and performances. But if you're clear about the schedule prior to auditions,

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St. Patrick's Family Players Brings *Resurrection* to California

Under the direction of Judy Johanson, the St. Patrick Family Players of Watertown, MA, toured their production of Bryan Jeffery Leech's Cantata/Music Drama *Resurrection*, to the composer/playwright's home in Oakland, CA. On Friday, February 23, the group performed for Rev. Leech, pastor *emeritus* of First Covenant Church in Oakland.

The multi-denominational, intergenerational group, featuring over 100 players, is no stranger to touring, having performed the piece at their home parish and throughout the New England area over the past several years. The St. Patrick's Family Players have previously taken their musical ministry to Ireland in 2000 and 2003, where they performed in Galway, Dublin, and Dingle, and to Italy in 2005, where they performed in Rome and Ciampino.

Originally, the intention was a single performance to celebrate the church's 150th anniversary in 1997. But since then the uplifting musical production has become an Easter tradition. This year's regional tour includes:

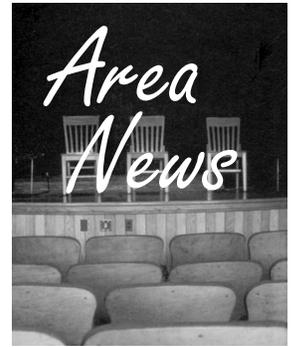
- St. Ann's Church, Gloucester, MA, Saturday, March 24th at 7:30 p.m.
- St. Patrick's Church, Natick, MA, Sunday, March 25th at 7:00 p.m.
- St. Susanna's Church, Dedham, MA, Friday, March 30th at 8:00 p.m.
- St. Ann's Church, Raynham, MA, Saturday, March 31th at 7:30 p.m.

- St. Patrick's Church, Watertown, MA, Sunday, April 1st at 7:00 p.m.

The inspirational story of Simon Peter and the forgiveness of Jesus Christ leads the audience on a spiritual journey with St. Peter as he faces his martyrdom. Peter recalls his own experiences with Christ as well as those he shared with Mary Magdalene and the disciples as they followed Jesus. In moving song, Peter shows the anguish for his denial of Christ and the joy that comes with the Resurrection and His forgiveness.

The St. Patrick's Family Players regard the unique California opening of their eleventh season as a tribute to the lasting impact of composer/playwright's work, expressing gratitude and excitement for the opportunity to share with him the joy of his message.

For additional information please call 617-923-4394, or send an e-mail to busybuddies@mindspring.com.



Resurrection performed by the St. Patrick's Family Players

From Gown to Town

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people will decide. Some people I approached were hesitant to audition because they doubted their ability to learn lines or to not freeze in front of an audience. But there was no hesitancy among hunters. When invited to try out, their reply was an unequivocal, "Not durin' huntin' season."

I didn't have to commute for the second production because it was in my home town, but there were other time-consuming aspects: we had to ready the hall, an old Grange building. We cleaned the walls, painted the lavatories, rewired the emergency lights, rigged dressing rooms in the basement area, etc, etc. Because I didn't want the actors to walk through the audience to get backstage or to use the lavatories, we hung lights

so they could exit through the basement's rear door and make their way outside to a side door, hidden from the hall. We brought large umbrellas to have ready in case it rained (it didn't) and arranged for a portopotty to be placed in front of the old outhouse for actors to use. Chilly accommodations, but they worked.

In fact everything worked. Actors came to the rehearsals they'd signed up for and all managed to be there for the final week of preparations. The scenery got made. The costumes were borrowed—or made. People learned their parts, theater protocol, and how to work as an ensemble. They loved the whole process. The audience applauded their efforts and thoroughly enjoyed the performances. I think I can safely say we valued and gained from the experience—and are ready for more!



“The Forum” Fourteenth Edition: “You’ve Come a Long Way Baby—Not!”

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

During a lively conversation over a recent Sunday brunch with my twenty-something step-daughter, I opined that a theatrical company’s choice to cast an all-male production of a Shakespearean play could be viewed as an instance of “mindless” sexism. I should have known better than to tread these dangerous waters, as on numerous occasions over the years, she has succinctly stated her stand on feminism. It goes something like this: “I view myself a feminist, just not one like you.” When pushed to explain, it typically follows that she certainly believes in “equal work, equal pay” for women, as well as a heartfelt certainty that women can do most anything they set their minds on—a sentiment with which I certainly will not argue. But when “push” escalates to the inevitable “shove,” as it so often does both on the home front and also with my female students, a most uncomfortable underpinning begins to rear its scary head. It has become undeniably clear to me that this “backlash” generation (thank you, Susan Faludi) finds solace in the misguided assumption that all or most the work has already been done by the older, unattractively outspoken generation of women—unattractive because of our somewhat embarrassing tactics. Since this is a topic on which I cannot hold my peace, on that lovely, unseasonably warm Sunday, my husband wisely requested an end to that conversation, and with not a little resistance, we wisely put the topic to rest.

Serendipitously, around this same time, I began the annual “reading of the plays” in anticipation of the annual play selection process at the college. For the first time in years, I found myself approaching the process with absolutely no idea as to what genre, style, period, or playwright I wanted to direct in the next season. Thus, I undertook the task of reading the descriptions of all plays in all the major play catalogues, plays that required casts of under thirty, that is. This was an enormous and disheartening process. Disheartening, because the great majority of plays boast casts in which the ratio of female to male roles is enormously and dismally disproportionate. Yes, we all are aware of the odds, but after several days of reading such breakdowns as, “17 men, 4 women,” “8 men, 1 woman,” “12 men,” and a rousing “25 men,” I became so depressed that the thoughts of my discussion with my step-daughter served to bolster my spirits. If it weren’t for the citations of the marvelous works of the likes of Lillian Hellman, Paula Vogel, Connie Congdon, and Lisa Loomer, I fear I would have become near suicidal.

In the afore-mentioned conversation, and in numerous ones with my students, I have often pursued my contention that “mindless sexism” still pervades the theatre arts, just as it does society and the world at large. I use the term “mindless” in the pure oppositional sense to “mindful.” That is, mind-”fullness” implies that one is aware, heedful, alert or (my favorite) attentive. Conversely, mind-”lessness” implies that one is lacking

When the majority of playwrights continue to write for male-dominated casts, or when producers or directors decide to assign the far fewer female roles to men, they are engaging in “mindless sexism,” even tacit discrimination.

in awareness, heed, alertness or attentiveness. My contention, therefore, goes something like this: When the majority of playwrights continue to write for male-dominated casts, or when producers or directors decide to assign the far fewer female roles to men, they are engaging in “mindless sexism,” even tacit discrimination.

Ok, I can hear it now. As it is oft pointed out to me, a director’s choice to mount a historically accurate, or at least historically-informed, production is not discrimination anymore than is a playwright’s choice to write for predominantly men. It’s simply artistic choice and who can argue with that? Well, let’s tackle this one. Granted, English speaking plays prior to the English Restoration (thank you, Charles II), were performed by all-male casts. So certainly that all-male *Titus Andronicus* is at least an exercise in historical accuracy, yes? I would simply propose that slavery is also historically accurate! Enough said. Okay, let’s go on. What about all those productions of the past several decades, in which major regional theatres, college-university theatres, and even community theatres cast men in female roles within a “mixed” cast? Why is this done and why with plays that offer some of the most fabulous opportunities for female actors—the “cherry” roles? Every time I hear of yet another “drag” Lady Bracknell or “merry wife” I cringe.

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New Works of Merit Playwriting Contest 2007

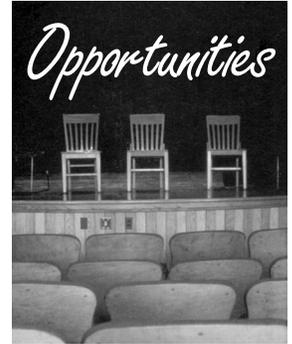
Original full-length (no longer than 2 hours or 100 pages) and one-act stage plays including children's plays are being sought for the New Works of Merit Playwriting Contest. First place winner will receive a \$300 award; top first, second and third-place winners will receive readings in selected Manhattan theatres.

Plays submitted must meet mission statement criteria, which follow:

1. Enhance self-realization
2. Support peace and social justice
3. Foster new understanding of minority issues that focus on racial, ethnic and gender discrimination both in the United States and abroad

4. Empower youth to build healthy inner foundations
5. Educate to gain further insight into healthy social/emotional living
6. Shed new light on religious, spiritual, and cultural differences and issues
7. Build respect for cultural expression and identity in a world that is experiencing rapid globalization
8. Explore the widening gap between the values this country was founded on and the values we present to the world today

For submission fees, guidelines, mailing address and other information, go to www.playwritingcontest.cjb.net.



The Forum

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Well, we all know why, right? Let's face it, men in dresses are just funnier in these roles than women can ever be, right? Further, how often do we hear of cross-gender casting that goes "the other way?" How often are women cast in male roles (within a mixed cast) because they are, well, they just are funnier? Oops, it doesn't work that way, does it?

Yes, I know there are those of us who purposely try to cast crossing gender in a way that favors women. Now this is based on strictly empirical grounds, granted, but it seems that the predominance of directors who cross gender in their casting to favor women are women themselves. Some even dedicate much of their careers to doing this. Kudos to Tina Packer! When questioning several male directors as to why they don't do this more frequently, or at all, I am often confronted with the simple explanations that it just "muddies the sense of sexuality," "messes with the gender politics," or just says something they do not want to say. I humbly offer,

what is being said with the all-male casts or by "dragging" Lady Bracknell?

So what I am suggesting herein is that all theatre practitioners, on all levels and in all capacities, become more "mind full" of the inherent, often invisible, discrimination that exists in the theatre arts. That all practitioners remain or become aware of (even "attentive to") the roots of the practices favoring men in playwriting and casting, the social conditioners informing this, and the still all-too-present "boxes" in our mindsets that are so difficult to break out of in our artistic milieu.

Oh, getting back to my step-daughter and her peers, the work is never really done, is it?

Suzanne Ramczyk, Ph.D., is Professor of Theatre Arts at Bridgewater (MA) State College, and a member of the NETC Board of Directors. To reply to the above article or to write your own "Forum" piece, please send material to sramczyk@bridgew.edu.

FORUM follow-up

In the the 12th edition of *The Forum* (Fall 2006) playwright Jon Potter voiced his concern about fees charged to submit originals plays to competitions. *Forum* readers will be interested to know that this very point has been addressed by the incoming director of Dramatists' Guild, Gary Garrison, who in the February 28 issue of the

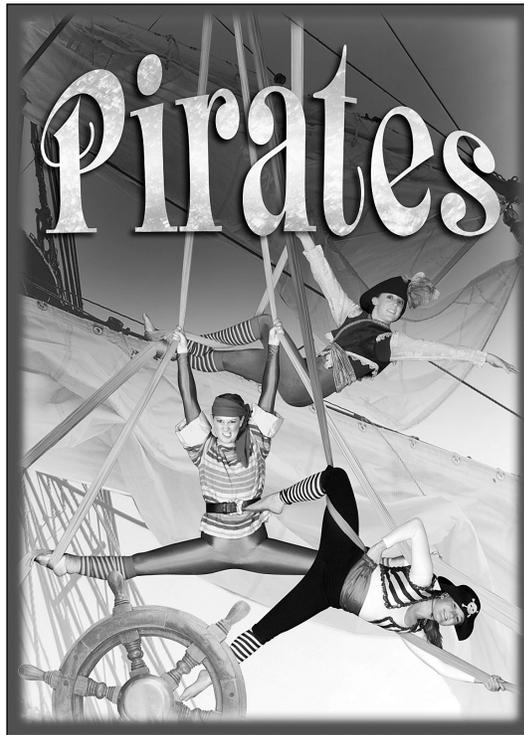
Guild's newsletter announced a significant change in DG practice governing the publicizing of call for submissions that require fees. Potter's *Forum* piece is available online at the NETC archives; Garrison's statement of DG policy is available to all DG members.



Les Sylphides and Pirates Share Bill at UNH

The University of New Hampshire Department of Theatre and Dance will stage a double bill of *Les Sylphides* and *Pirates*, March 28–April 1 at the UNH Johnson Theatre in the Paul Creative Arts Center, Durham, NH.

Les Sylphides, a ballet featuring original choreography by Michael Fokine and music by Frederic Chopin, recreates a nostalgic yearning for a time long past when nature overpowered our senses and inspired. Though classical in style, the ballet is highly expressive and open to interpretation, which allows it to be both modern and personal.



Pirates



Photo by UNH Photo Services

Les Sylphides

Front to back: Laura Puderbaugh, Lee Mattox

Pirates offers audiences a highflying, seafaring adventure through tap, jazz and aerial arts. The piece follows some of the world's most notorious women pirates: Ann Bonny of Ireland, Mary Read of England, Ching Shih of the China Seas, and more. During a time when women on ships were thought to bring bad luck, these women shattered the status quo. Cultural music and dance from these pirates' native lands is dynamically expressed through tap and jazz. Aerialists daringly spiral and dance on sails and rigging.

For tickets, contact the MUB ticket office (Monday through Friday between 10:00 a.m. and 4:00 p.m.) at 603-862-2290, or online at www.unhmub.com. Tickets are \$12.50 for general admission; \$10.50 for seniors, UNH ID holders, children 12 & under and groups of 15 or more. The UNH Theatre Box Office opens one hour prior to curtain in the lobby at the Paul Creative Arts Center. For more information, please call the Theatre and Dance office at 603-862-2919.

What's going on in New England this summer?

Shows... Theatre camps... Workshops... Festivals...

Send in your news to ashea@worchester.edu
Word format. JPEG photos always welcome.

Deadline for the Summer issue of NETC NEWS is May 15.



New England Theatre Conference
2007 Annual Convention: All The World's A Stage
November 1, 2, 3, and 4, 2007
Waterville Valley Resort
Waterville Valley, NH

Proposal Form

Please type or print clearly. This form will be photocopied.

Please mail this completed form by June 30, 2007 to:
 Maureen Doucette
 PO Box 180
 Newton Jct., NH 03859

Your name _____

Organization or affiliation _____

Mailing Address _____ ZIP _____

Day Phone _____ Evening Phone _____

Fax _____ E-Mail _____

Proposal Title _____

Description of Proposal (Minimum thirty to maximum fifty words)

- What is the topic and scope of the presentation?
- How does the presentation relate to the theme of the convention "All The World's A Stage"?
- State the outcomes or objectives—what will the participant learn from this presentation?
- Please help us by making your description concise, clear and appealing.

Personnel: Please provide each presenter's/speaker's name and affiliation:

1. _____
2. _____
3. _____

Type of activity _____

Please indicate type of activity based on the descriptions below:

- **Performance**
- **Paper:** reading(s) of a scholarly work
- **Play reading:** book-in-hand presentation of original dramatic work.
- **Workshop:** provides participants with hands-on experience to learn and apply new skills or techniques and receive feedback on their progress. *Please note if participants are expected to dress to move, to prepare a selection, etc.*
- **Seminar:** a wide range of viewpoints, usually presented in a lecture format, concentrating on a specific topic or a focused aspect of an interest area, facilitated by one or more experts.
- **Roundtable discussion:** Participants exchange points of view concerning a topic or problem under the leadership of a facilitator.
- **Poster session:** visual presentation of graphic or technical materials with discussion among participants.

Please turn the page over to complete this form

New England Theatre Conference

2007 Annual Convention: All The World's a Stage

Preliminary Proposal Form

Continued from previous page

Level

Select from among the following categories:

- **Introductory:** assumes little or no information within the areas covered. The focus is on general orientation and increased awareness of the participant.
- **Intermediate:** assumes a general familiarity with the literature and professional practice within the areas covered. The focus is on increased understanding and application by the participant.
- **Advanced:** assumes thorough familiarity with current literature and professional practice. The focus is on recent advances, future directions, and applications of research.
- **Various:** Some activities comprise two or more levels of instruction. If more than half of the activity falls within the Introductory, Intermediate or Advanced level of instruction, the activity should be classified in that level.

Target Group(s): This presentation will be of most value to members interested in:

- Community Professional Children's & Youth Secondary College/University

This presentation is appropriate for secondary school students. YES NO

Kind of space needed:

- Chairs around perimeter Chairs in circle Chairs in rows facing one view
- Table Needed In center In front

Piano or audio/visual equipment needed from NETC or Biltmore Hotel:

- Piano Screen VCR Slide projector Computer projector Flipchart easel

Please make every effort to provide your own equipment to help us keep our overhead low.

Note: Each session is 75 minutes long

Note: NETC does not provide reimbursement or stipends for presenters.

Return by June 30, 2007 to:

Maureen Doucette
PO Box 180
Newton Jct., NH 03859
moedoucett@aol.com

Thank you!

Garrison Players Arts Center Plans Children's Summer Theatre Camp

The Garrison Players Arts Center will hold its first Summer Theatre Camp program for children aged 8 years and older at the Center on Route 4 in Rollinsford, NH (corner of Roberts Road). Children will attend the program Monday through Friday from 9 a.m. to noon in one of two sessions: session one from July 30 through August 10, and session two from August 13 through August 24.

The two-week intensive courses into the world of theater, led by George Hosker, Jr., will help young performers explore theatre using a three-tiered approach taught by guest artists in the fields of acting, dance, music, and improvisation. This method is intended to enhance the children's talents as well as their self-esteem, articulation, motor skills, and confidence. Each session will allow the young performers to explore their individual gifts while learning how to collaborate and build a sense of teamwork. Each session will conclude with a brief performance open to family, friends, and the arts community.

George Hosker Jr. is an award-winning director, actor and playwright who has produced more than 200 productions regionally and nationally. George currently teaches acting and improvisation for the towns of North Hampton, Exeter, York, and Ballet New England and is the creator and founder of the Piscataqua Faire—A Renaissance on the Waterfront, Carpe Diem Inc., Mayhem Inc., and Vatican Productions. Mr. Hosker's original scripts have

entertained more than two million people throughout the country and he has been honored with more than seventeen "Spotlight on the Arts" awards for his writing, directing and acting. Mr. Hosker has written and produced original children's programming throughout New England and has served as the Executive and Artistic Director of the Prescott Park Arts Festival in Portsmouth, NH, for more than ten years.

The cost for each two-week session is \$200 per child, or \$150 per child if there are two or more children attending from the same immediate family. A non-refundable registration fee of \$50 per student is due by June 1st. Registration forms are available online at www.garrisonplayers.org, or may be picked up at the Garrison Players Arts Center. For more information, call 603-332-0315. Early registration is suggested, as class size is limited.

The Garrison Players Arts Center is a nonprofit, volunteer-based community organization, whose purpose is to provide and nurture a community-based arts environment through opportunities for individual involvement, education, and partnerships with other organizations. Established in 1953, the Garrison Players Production Company encourages people of all ages to enjoy and participate in the many facets of the performing arts. For more information about The Garrison Players Arts Center visit the website at www.garrisonplayers.org, call 603-516-4919, or e-mail info@garrisonplayers.org.



Kiss Me, Kate in Weston

The Weston Friendly Society of the Performing Arts, Inc. presents Cole Porter's *Kiss Me, Kate* on March 24, 25, 30, and 31, 2007 in Horace Sears Auditorium, Weston (MA) Town Hall. March 25 will be a matinee performance; both a matinee and evening performance will be offered on March 31.

Cole Porter's *Kiss Me, Kate* received 5 Tony Awards when it first opened in 1948, the first ever for best musical. The 2000 revival version also won 5 Tony Awards, including best revival. Taking its inspiration from Shakespeare, *Kiss Me, Kate* recounts the backstage and onstage antics of two feuding romantic couples during a touring musical production of Shakespeare's *The Taming of the Shrew*.

Sparkling with 18 classic Cole Porter songs—including "Another Op'nin', Another Show," "Wunderbar," "So in Love," "Always True to You in My Fashion," "Too Darn Hot," and "Brush Up Your Shakespeare"—*Kiss Me, Kate* epitomizes the Broadway musical comedy at its irresistible best.

Tickets range from \$22 to \$16 and are available at 781-893-5266, as well as online at www.westonfriendly.org.

Who's Who at NETC

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Jim Quinn, President and Clerk of the Corporation,
Bridgewater State College
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Debra Susi, *Warsaw Middle School*

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NETC/New England Theatre Journal

Stuart Hecht, *Boston College*

Long Range Strategic Plan

TBD

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Sigurd Jensen, *Southern CT State University,*
Emeritus

Annual Excellence in Theatre Awards

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Moss Hart Awards

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John Gassner Memorial Playwriting Award

TBD

Aurand Harris Memorial Playwriting Award

Jay DiPrima

Marie Phillips Service to NETC Award

Bevie Lord, *Orpheum Theatre*

Leonidas A. Nickole Theatre Educator of the Year Award

Luke Sutherland, *Community College of Rhode Island*

Constitution and By-Laws

Sigurd Jensen, *Southern CT State University,*
Emeritus

NETC Newsletter

Ann Marie Shea, *Worcester State College, Emerita*

AACT Liaison

Patricia White

KCACTF Region 1 Liaison

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