

2012 Workshops / Presenters at a glance

(A full description of workshops and presenters start on page 4.)

Technical Theatre & Design Workshops

#	Workshop	Presenter
1	"Comp"	Tomi Tsunoda
2	Perspective Rendering for Set Design	Todd Canedy
3	Old Age and Effects Makeup	Todd Canedy
4	Special Effects Fantasy Makeup	Kristie Fuller
5	Introduction to Lighting Design	Scott Segar
6	Color Theory in Lighting	Scott Segar
7	Do you know the way to Resume?	Beth LaJoie
8	Stage Light Tricks	Beth LaJoie
9	A Practical Guide to Lights	Al Ridella
10	Introduction to Moving Lights	Al Ridella
11	Advanced Moving Lights: Light Practicum	Al Ridella
12	Nuts and Bolts of Lighting Equipment	Altman Lighting
13	Sound for Theater/ Small Format Audio Systems	Joe Mealie and Robert Dziemian
14	Theatrical Audio Practicum	Joe Mealie and Robert Dziemian
15	Stage Managers Prompt Books	Susan Brandt
16	Creating your Production Calendar	Susan Brandt
17	Design Portfolios	Susan Brandt
18	Calling Cues and Production week	Susan Brandt
19	Set Design on a Shoestring	Virginia Fennessy
20	Fooling Folks with Faux Finishes	Virginia Fennessy
21	Costume Construction	Jodi Davis
22	Garbage Bag Costumes	Hazel and John Goldstein
23	Costume Through the Ages	Hazel and John Goldstein
24	Wrapped to Wear: Non-Western Clothing Styles	Eleanor Wolfe
25	Finding, Organizing, Running and Storing Props	Roger Paolini

Improvisation Workshops

#	Workshop	Presenter
26	Time to Improvise and Dramatize	Dr. Milton Polsky
27	Introduction to Contact Improvisation	Martie Barylick
28	Continuing with Contact!	Martie Barylick
29	The I Hate Improvs	John Fredricksen
30	Team Improv	Basement View
31	Improv, Improv, Improv	Basement View
32	Improv..... Life?	Basement View
33	Easing into Improv	Michael Krickmire
34	Improvisation for Singers	Kathy Morath
35	The Sound Mind and Body	Micaela Blel
36	Improv Comedy Sports	John Shorter

Acting Techniques

#	Workshop	Presenter
37	Making the Musical Transition: Stage to Song	Ed Steele
38	Introduction To Alexander Technique	Victoria King
39	Introduction to Stanislavski Technique	Victoria King
40	"Machines"	John Fredricksen
41	Getting off the Words	Joe Minutillo
42	Script Analysis 1	Maria Capp
43	Script Analysis 2	Maria Capp
44	Free to be me	Maria Capp
45	Mime: Full Body Communication	T Valada-Viars
46	Physical Characterizations	John J. Kelly
47	The Actor's Voice: Inspiration to Expression	Andrew Kahl
48	Laban Inspired Movement	Christa Kimlicko
49	Intro. To Viewpoints/Movement for Actors	Mark Lindberg
50	"Soundpainting" for actors	Tomi Tsunoda
35	The Sound Mind and Body	Micaela Blel
51	Physical action and intention for actors	Jay Pecora
52	The Living Cartoon	Gus Jacobson

Stage Management and Directing

#	Workshop	Presenter
53	Directing: Your Vision from Page to Stage	Jim Steinmeyer
54	Introduction to Stage Management	Michael C. Krickmire
55	Bit by Bit, Putting it Together – Staging the Musical	John J. Kelly
15	Stage Managers Prompt Books	Susan Brandt
16	Creating Your Production Calendar	Susan Brandt
1	"Comp"	Tomi Tsunoda

Voice and Speech Workshops

#	Workshop	Presenter
56	Musical Theatre Performance Technique	James Ryan Sloan/ Ken Kruper
57	Pop / Rock Styling Technique	James Ryan Sloan/ Ken Kruper
58	Unexpected Songs	James Ryan Sloan/ Ken Kruper
37	Making the Musical Transition – Scene to Song	Ed Steele
59	Beginner (16 bar) Musical Theater Audition Techniques	Rich Aufiero/ Catherine Osinski
60	Musical Theatre Song Performance / Audition	Nathan Matthews
61	Sing, Move, Create!	Susan Schoonmaker
62	Voice and the Shakespearean Monologue	Mike Barbour
63	Broadway Bound	Shawn Herbert

Playwriting Workshops

#	Workshop	Presenter
64	Playwriting for Young Writers	Craig Thornton
65	Write a Play! Workshop 1 – Getting Started	Young Playwrights
66	Write a Play! Workshop 2 – The Next Step	Young Playwrights
67	Next year's NYSTEPA Playwriting Contest	John Fredricksen
68	From Concept to Stage: Creating a New Musical	Jim Hoare
69	Playwriting in Action	Melissa Gawlowski

Shakespeare and Historical Theatre Workshops

#	Workshop	Presenter
70	Shakespeare Made Easy	Joanne Zipay
71	Action to the Word – Playing Shakespeare	Joanne Zipay
72	Shakespeare's Alive!	Gene Connor
73	Shakespeare Intensive	Brian McManamon
62	Voice and the Shakespearean Monologue	Mike Barbour
74	Finding Shakespeare's Beat	Susan Schoonmaker
75	The Development of the African American Musical	Jay Pecora
76	Caryl Churchill's <i>Seven Jewish Children: a play for Gaza</i>	Jay Pecora

Dance Workshops

#	Workshop	Presenter
77	Choreography for the Stage	Jodi S.Davis
78	Glee Club Boot Camp	Jodi S.Davis
79	Tap for Beginners	Jodi S.Davis
80	Dance and Choreography for Non-Dancers	Lisa Dennett
27	Introduction to Contact Improvisation	Martie Barylick
28	Continuing with Contact!	Martie Barylick
81	Basic Swing Dance	Ashley Brown
82	Advanced Swing Dance	Ashley Brown
83	Musical Theatre Dance	AnneMarie Martino
84	Advanced Musical Theatre Dance	AnneMarie Martino
85	Period Dance for Actors	Gene Connor
86	World Groove	Carlos Jones

Theatre Business and Society

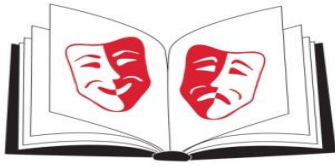
#	Workshop	Presenter
87	Making a Statement through Drama	Lisa Dennett
88	The Emerging Field of Dramaturgy	Joanne Zipay

Audition Techniques

#	Workshop	Presenter
89	Monologue Adjudications	Lisa Drance/ Roger Paolini/Flori Doyle/ Kate Olena
59	Beginner (16 bar) Musical Theater Audition Techniques	Rich Aufiero Catherine Osinski
60	Musical Theatre Song Performance / Audition	Nathan Matthews
90	Audition Techniques for the Camera	Christa Kimlicko

Other

#	Workshop	Presenter
91	Crash Course in Children's Theater	David Melchiaonne
92	Beginning Yoga	Susan Buchman
93	Zumba fitness-for actors	Kellie Ellis
94	Aqua Zumba®	Kellie Ellis
95	Shadow Puppets: High Impact, Low Cost	Kate Olena
96	Explore the Single Sword / Rapier!	Adriano Gatto
97	Hand-to-Hand Combat for the Stage	Adriano Gatto



New York State
nystea
Theatre Education Association

Student Conference
January 6, 7, 8 2012

Descriptions of Workshops and Instructors at the 2012 NYSTE Student Conference

(Please note: the instructors of the workshops may change due to availability)

TECHNICAL THEATRE & DESIGN Workshops

1) "Comp" (full participation, beginner level)

An introduction to the fundamentals of theatrical composition and how physical elements on stage affect audience experience of a story. For designers, directors, writers and actors.

Instructor: Tomi Tsunoda is a multi-disciplinary artist. Her projects include internet media, live performance, installation art, music composition, video editing, graphic design, literature, knitting, bookmaking, cooking, and bath and body products. She has been performing as a singer, actor, and visual artist with *The Walter Thompson Orchestra* since 1998, *The New York Soundpainting Orchestra* since 2005 and has been working as a Soundpainting composer with her own theater ensembles since 2000. Tomi studied directing, acting, design, writing, and music composition at New York University where she graduated with an award for Outstanding Achievement. She teaches Directing, Soundpainting, Composition, and Creating Original Work at NYU's [Playwrights Horizons Theatre School & Vassar College's Powerhouse Theater Training Program](#) and was a Program Director and teacher for the [Harlem Educational Activities Fund](#). Tomi is the Creative Director and founder of [Breedingground Productions](#), a collective of independent artists, with whom she has helped to develop more than 100 projects across all creative disciplines since August 2000.

2) Perspective Rendering for Set Design (full participation, beginner level)

Students will learn basic techniques of rendering a set design from concept to elevation. Together we will take 2 dimensional ideals to 3-dimensional perspective.

3) Old Age and Effects Makeup (partial participation, beginner level)

This class will cover the basics of old age makeup while demonstrating these techniques on several students.

Instructor: Todd P. Canedy is originally from Southern California where he received a B. F. A. in Technical Theatre from Chapman University and a M. F. A. degree in Scenic Design from California State University, Fullerton. He has worked professionally for over 20 years all over the country, in and around the theatre industry in many facets ranging from Technical Direction to Stage Make-up.

4) Special Effects and Fantasy Make-up (full participation class, all levels)

A demonstration of both bloody/gory and fantasy makeup techniques. Participants will be able to gross everybody out by designing and applying bruises and cuts to their arms and faces. Participants will also be able to astonish everybody by designing and applying various colors to their face to produce their own fantasy look.

Instructors: Kristie Fuller has been a Trustee of NYSTE since 1993. Currently, she serves as the State Education Liaison. She also served as the Chair for Theatre Resource Guide. She has worked on the Theatre Assessment project and the Theatre Content Advisory Committee for the development of the Theatre Content Specialty Test for the New York State Department of Education. She is the Theatre Teacher/Theatre Manager and Arts-in-Education Coordinator for Indian River High School. She has developed a six-course sequence in Theatre. Kristie was honored as Sam's Club/Walmart "Teacher of the Year 2004." She and her students are an active Thespian Chapter of Broadway Cares, Equity Fights AIDS and they head up the AIDS Awareness Campaign at the NYSTE Student Theatre Conference. Her Drama Club has received Awards of Excellence for their productions of *The Crucible* and *The Diary of Anne Frank* and *The Laramie Project* at the Michael J. Harms Theatre Festival. In 2007 Kristie along with her high school Theatre program won the Outstanding School Award from EDTA for excellence in both curricular and extra curricular Theatre.

Maureen Natali has a BS and MA in Speech Education, English, and Theatre for the State University College at Brockport, and an ABD from Syracuse University in Public Relations. She currently teaches at East Syracuse-Minoa High School where she is the Drama Club advisor and Director. She is also the Managing Producer and Director for the ESM Musical Theatre Company. She directs two liturgical plays for two parishes in central NY. She is the President of the Board of Directors for Syracuse Children's Theatre and works with the State Education Department on Theatre Arts Assessments and Certification. She has been an active member on the Board of Trustees since 1999.

5) Introduction to Lighting Design 6 (lecture with group discussion, intermediate level)

A Lecture/discussion on the goals of lighting design and how designers manipulate light to achieve those goals.

6) Color Theory in Lighting 6 (lecture with group discussion, intermediate level)

A lecture/demonstration of color theory in lighting and its uses in lighting design.

Instructors: Scott Segar is in his eighth year as the Technical Director and Production Manager at the Department of Theatre at SUNY Oneonta. Scott received his Bachelor of Arts in Theatre from Allegheny College and his Masters of Fine Arts in Design and Technology from the University of Texas at Austin. Before moving to Oneonta, Scott lived for five years in Knoxville, TN and worked as a technical director and resident lighting designer at the historic Vaudeville style Bijou Theater. While in Knoxville, Scott was also a freelance lighting designer for Smoky Mountain Shakespeare Festival, Dollywood theme park and Cumberland County Playhouse. Recent projects include lighting designs for Richard III and Batboy: The Musical. In the fall of 2011 Scott will be spending a semester advances in lighting and scenic technology and how to incorporate them into academic theater.

7) Do you know the way to resume (Demonstration, Q&A class, Beginner Level)

This workshop will show you how to prepare a resume for your technical theatre work to show off your skills for College.

8) Stage Light Tricks (Demonstration class, Beginner Level)

This workshop will demonstrate tricks for different stage lighting recipes for effect on stage.

Instructor: Beth LaJoie has been the Production Manager and Lighting Designer/TD for the Nazareth College Department of Theatre Arts for eleven years, works also for the Nazareth Arts Center and Bristol Valley Theatre in Naples, N.Y. Prior to locating to Rochester, she spent many years all over the south and points west doing summer stock, dinner theatre, regional and TYA Equity tours all the way up and down the east coast and reaching all the way to California. Some favorite companies include the Nebraska Theatre Caravan, two tours with a Christmas Carol, 14 seasons at the Cumberland Theatre an SPTC located in the beautiful mountains of Western Maryland, the Hollywood Playhouse in Florida, Charlotte Shakespeare Company in North Carolina and at the Clarence Brown Theatre company where she completed her graduate work many moons ago. Originally from Charlotte, NC, she loves the Rochester area and the most important thing she values at her job at Nazareth College is the opportunity to work with many talented and dedicated students within the Department of Theatre Arts.

9) A Practical Guide to Lights (demonstration, Q & A class, beginner level)

Learn how to decide when to use which type of lights, how to plan your design, how to negotiate "stage time" and how to talk to directors and other designers. This workshop will be helpful to anyone joining a lighting crew or designing lights for the first time.

10) Introduction to Moving Lights (full participation class, beginner level)

An entry level hands-on workshop, intended for people who are unfamiliar with the installation and operation of moving lights. The history and types of moving lights will be discussed, as will the brands and fixtures available in the current marketplace. Participants will follow along with the instructor and create several moving light cue sequences.

11) Advanced Moving Lights: Light Practicum (full participation class, advanced level and for those that also took *Intro to Moving Lights*)

This class will focus entirely on creating moving light cue sequences using primarily ETC fixtures and Consoles. You will then implement your sequences created as you control the lights during either the Student Playwright Showcase or in the Closing Ceremony. **IF YOU WISH TO TAKE THIS CLASS YOU MUST ALSO SIGN UP TO TAKE THE INTRODUCTION TO MOVING LIGHTS CLASS**

Instructor: Al Ridella is the VP of Business Development of 4th Wall Lighting. Al Ridella is the instructor for *A Practical Guide to Lights, Intro to Moving Lights & Advanced Moving Lights* workshops.

12) Nuts & Bolts of Lighting (full participation, intermediate level)

This workshop will focus on conventional lighting fixtures and the components that comprise classical lighting fixtures such as Pars, Fresnels and Ellipsoidal. Students will have a hands on experience putting together and taking apart lighting fixtures and learning the process of manufacturing and troubleshooting non working fixtures.

Instructor: Altman Lighting Inc. A name that stands for quality, durability, pride, and excellence... a name synonymous with tradition, dedication, and design innovation... a family name. For over fifty years, the Altman name has stood true as one of the leading innovators of theatrical, architectural, film and video lighting available on the market today. As the generations continue through the constant pursuit of excellence, these individuals as well as other family members and the complete staff of employees (who are all treated as family members) strive to keep the family philosophy alive with customer satisfaction, personal service, and a quality product that has proved to last through the test of time.

13) Sound For Theatre/Small Format Audio Systems (partial participation class, beginner level)

This course will introduce the concepts, tools and design applications for sound ranging from Theatre to Concert Venues. Class will discuss microphone techniques including Wireless Microphone configuration and trouble shooting. Live applications

including click tracks and sound effects will be discussed as well as recording and playback. This workshop will briefly cover most aspects of audio from basic set up to complex design and execution.

14) Theatrical Audio Practicum: Learn and Work on the Sound Crew of the Show (full participation class, intermediate level)

Practical Applications of Audio in a theatrical setting. Items to be discussed are common practices of running audio in theatre as well as trouble shooting procedures for typical problem i.e. interference, wiring issues, monitors and talent. This workshop will also teach about the various microphones and sound systems that will be used in the Student Playwright Showcase and in the Sunday Closing Ceremony. Students will have the opportunity to assist in the audio mixing and sound reinforcement including room equalization. Participants will have an opportunity to rehearse as a crew member for either the Saturday evening's Playwrights Showcase or the Sunday Closing Ceremony. Students will get a "hands on" opportunity to set up a compact sound system including microphones, playback and communication.

Instructors: Joe Mealie and Robert Dziemian Audio Engineers for Lights Up & Cue Sound LLC. Along with Frank Danko, Rentals and Sales Manager has combined experience of over 30 years in Audio. The team from LUCS has worked ħands-onħ in all manners of Audio from Touring to Broadway and from Concert Stages to Recording Studios. Their experiences have brought them around the world and to NYSTEA to teach both Sound in the Theatre: Small Format Audio Systems and Theatrical Audio Practicum.

15) Stage Managers Prompt Books (full participation class, intermediate level)

How to create and maintain a useful and professional stage management promptbook. A practical, ħands onħ lesson with a take home binder to use as a future reference in your endeavors as a production stage manager.

16) Creating Your Production Calendar (partial participation class, intermediate level)

Creating an efficient and effective production calendar is an imperative skill for all directors and production managers to possess. The students will work in teams to create a basic production calendar.

17) Design Portfolios (partial Participation, advanced level)

An interactive discussion about college expectations for portfolios submitted by potential design students. Students are encouraged to bring their current portfolio to work. (No models, please.)

18) Calling Cues and Production week

Students will learn the process of calling cues in a live performance environment with a ħands onħ activity. Students will also participate in an active discussion of the planning and preparation for technical rehearsals

Instructor: Susan Brandt is the Production Manager at New York City College of Technology, Entertainment Technology Department. Prior to that Susan was the Designer/Technical Director at Five Towns College in Long Island, New York. Sue worked in Los Angeles as a Designer and Technical Theater Manager from 1996 to 2007 at the University of Southern California. Ms. Brandt is the instructor of both Stage Managers Prompt Book, Design Portfolios and Creating Your Production Calendar.

19) Set Design on a Shoestring (lecture with group discussion, intermediate level)

Have dreams of a big set, and no money to create one? Learn some tricks to create great looking scenery from cardboard, and how scenic metaphor can be your friend. Join this discussion group to see how some scenery problems have been solved, and gain ideas for future productions.

20) Fooling Folks with Faux Finishes (full participation, beginners level)

Learn how to use different techniques and tools available from any hardware store to create a variety of surface patterns, from wood grain to marble to wallpaper, with just paint. ħands-onħ workshop will allow students to try and watch others create a variety of faux finishes.

Instructor: Virginia Fennessy earned her BA in Theater from the University at Buffalo, and her MS in Education from Oswego State, where she was later employed in their scene shop for several summers. Currently she teaches English and Theater at Nottingham High School, but she spent about 15 summers as a Set Designer and scenic artist for the Merry-Go-Round Playhouse, a professional theater company in Auburn, NY. Several times a year, if time allows, she designs for Cayuga Community College in Auburn, NY. Her expertise lies in musical theater productions and new plays. She has presented several times at TANYNS, and been awarded numerous times for her design work for both CCC and the Auburn Players. Ms. Fennessy is instructor for *Set Design on a shoestring* and *Fooling Folks with Faux Finishes*.

21) Costume Construction (full participation, beginner level)

Interested in how to construct costumes? From reading patterns to creation, you will create a doll size costume you can use to understand the basics. The format will change from last year with a limit of 12-15 students so that more hands on work can take place.

Instructor: Jodi S.Davis holds a B.A. from SUNY Brockport in Dance and Elementary Education and a M.S., C.A.S. in Educational Psychology from Syracuse University. She has been dancing, singing, and acting all her life and directing since she was 6 years old. She has performed in regional and community theatre, and most recently she works as a guidance counselor at Washingtonville High School where she runs the after school Drama Program. They produce 6 productions a year and have about 150 students involved in some way shape or form. Live, Love, and Laugh! Jodi serves

on the Board of directors of Just Off Broadway, Inc. a professional theatre ensemble and theatrical academy in New Windsor, NY. She serves as an educational consultant and directs and choreographs for them as well. Ms. Davis will teach *Choreography for the Stage, Costume Design, Glee Club Boot Camp, and Tap for Beginners*

22) Garbage Bag Costumes (full participation class, beginner level)

Design and create costumes out of garbage bags! Your creations may be displayed in our Friday night Runway Spectacular or in the Closing Ceremony.

23) Costumes Through the Ages (full participation class, beginner level)

Get a chance to explore period costumes by trying them on. Learn how the style of the garments affects the actor's movement. This workshop is for BOTH men and women.

Instructors: Marlu Costumes (Hazel & John Goldstein) was founded in 1956 by Marguerite & Louis Roeper. The company started with the purchase of a small company which had 1200 costumes and two sewing machines. The business has grown into (and overflowing) a 6000 square foot building and includes over 30,000 costumes and accessories. It also houses 18 sewing machines, a laundry and dry cleaning area and makeup and novelty sales. The Roeper's retired in 1980, selling the business to their daughter and son in law - Hazel & John Goldstein. Marlu is primarily a theatrical rental company - costuming high school, college and community theatre productions across the United States. Hazel & John are very involved in their community as volunteers and have two children ó Jackie and Brian. Both *Garbage Bag Costumes* and *Costumes Through The Ages* will be taught by Marlu Costumes.

24) Wrapped to Wear: Non-Western Clothing Styles (full participation class, beginner level)

An explanation of early historical uses of rectangular clothing as well as non-western such as the toga and sari, students will try on toga, sari, sarongs and see historical patterns and early garments.

Instructors: Eleanor Wolfe is proud to be a member of the Theatre Arts Department faculty at SUNY New Paltz, where she teaches Costume Technology and manages the Costume Shop. For the previous 17 years she worked on Broadway at the renowned costume shop Barbara Matera Ltd. Favorite projects include: *The Lion King, Beauty and the Beast, Crazy for You, Sunset Boulevard, Drowsy Chaperone, The Color Purple, Gypsy* (with Patti LuPone), as well as work with the New York City Ballet and American Ballet Theatre. Clothing is a necessity that happily can become a passion.

25) All in the Details: Finding, organizing, running and storing stage props. (demonstration class, beginner level)

Learn the importance of stage properties for the success of any production and how vital organization skills and attention to detail are in running props for a show. This is more of a demonstration / discussion class. You will not be building props.

Instructor: Roger Paolini is a Library Media Specialist and Drama Director, for the Williamsville South H.S. outside Buffalo. He has directed for community and professional theatres in the Buffalo area including the Amherst Players, Alleyway Theatre, and O'Connell and Company. A former Western Region Chair, he has worked on three NYSTEA Theatre Education Conferences in Buffalo. He is currently in his third term as President of NYSTEA. He is an 11 year member of Artvoice Magazine's Arties Nominating Committee which determines awards for outstanding achievement in professional theatre in the Western New York area.

IMPROVISATION Workshops

26) Time to Improvise-and Dramatize 1-2-3 (full participation class, beginner-intermediate level)

By yourself, with a partner, in groups of three, these improvisational activities will engage your imagination and magically transform you into a variety of familiar and fantastic characters.

Instructor: Dr. Milton Polsky's books on improvisation include *Let's Improvise* (Applause Theatre Books) and *The Improv Workshop Handbook* (Players Press). He has led such improvisational touring companies as The On-The-Spot Players and CoMixCo. He is currently the co-chair of the UFT Players Company, which has produced many of his plays. Dr. Polsky conducts creative drama workshops for New York City high school teachers. He is a recipient of the New York City Teacher of the Year Award and the Rod Marriott Award for Outstanding Lifetime Achievement in Theatre Education presented by the New York State Theater Education Association.

27) Introduction to Contact Improvisation (full participation class, intermediate level)

Contact Improvisation (CI) is a non-performance form of dance improvisation based upon the notion that all you need in order to be a dancer is your intelligent body. In general, CI is a duet form, and this workshop will teach partnering skills. We will work with the modern dancer's primary partner, the floor, and then will progress to partnering each other by giving and taking weight. Our goal is to work up to assisted jumps and lifts. Acting students who value their bodies as their instruments will find this experience valuable, as it produces comfort with physical contact and improves non-verbal communication skills. Further, doing CI raises the level of mutual trust in any group by providing a safe and successful arena for risk-taking. The only warning here is that CI can be addictive. Please wear sweatpants, complete-coverage T-shirts, and deodorant.

28) Continuing with Contact! (full participation class, advanced level)

Many of you have had brief introductions to Contact Improvisation--either at this conference, at school, or at summer programs. This workshop is for people who would like to continue their experiences with Contact. We will brush up on basic skills and

then work on more advanced ones such as perching and sliding, jumping and catching. The workshop will culminate with scripts and a jam! As always, bring kneepads, sweatpants, complete-coverage T-shirts, and deodorant!

Instructor: Martie Baryllick has taught dance in Mamaroneck High School's PACE Program since 1975. A graduate of Brown University, she is also a Certified Movement Analyst. She has taught at the Laban Institute in New York City and has been a consultant to school systems. She has worked for the State of Maryland as a teacher of dance teachers. She has published articles in *Daedalus*, *Movement Studies*, and the *Journal of Dance Education*. She can be reached at 914 - 220-3235. baryllick@mamkschools.org

29) The "I Hate Improv" – Improv Workshop (full participation, beginner level)

Do you feel intimidated by improv? Do you feel like you can't come up with funny things quick enough to make the rest of the class laugh? Relax. This improv workshop is not about making people laugh. It is about discovering how improv can help you as an actor to connect to your acting partner, learn to take risks and to be in the moment. The methods used in the workshop will create a stress-free safe environment. Nobody will be put on the spot or forced to perform in front of the entire class. Everyone will, however, be asked to participate- no observers allowed.

Instructor: John Fredricksen recently retired as the Theatre teacher and the Dept Head of Performing Arts at Mamaroneck High School in Westchester New York. He taught there for 27 years. He has directed over 100 full length plays and musicals in various high schools. John was the winner of the 2009 Rod Marriot Award for Lifetime Achievement in Theatre Education from NYSTEA. In 1989 the Disney Corporation profiled him on the Disney Channel and named him one of the top three performing arts teachers during their American Teacher Awards ceremony. John has been active both nationally and statewide on writing theatre curriculum and assessments. He was a major contributor on the theatre section of the NAEP (National Assessment of Educational Progress) assessments. For New York State, he helped develop the New York State Standards for the ARTS in Theatre, NYS Student assessment exams in theatre and the NYS Theatre Content Exam for Teacher Certification (NYSTCE). He is a proud member of the Board of Trustees for the NYSTEA (New York State Theatre Education Association) over 20 years and has served as President for four years, Vice President for four years, Secretary for four years and Student Conference Co-Chair for 11 years. He was also an active on several of NYSTEA committees including membership, certification, curriculum and constitution.

John holds a MFA in Educational Theatre from New York University, BFA in theatre and BA in English Education from the University of Connecticut. His other course work includes Yale, ACT (Actors Conservatory Theatre of San Francisco), Ohio University and the Lincoln Center Institute

30) Team Improv (full participation class, beginner-intermediate level)

This is an introductory course in the basic concepts of improvisation. It will focus on games that require you to think both individually and as part of a team. This is the perfect class for those who are intimidated by the prospect of improvisation. Open to all skill levels. Participation required.

31) Improv, Improv, Improv (full participation class, intermediate level)

Did we say improv? Students will participate in basic and intermediate improv games. Students will learn how to be in the moment and not to be afraid to create in front of an audience. Having fun and relaxing is the key. The principles students learn in this class can be applied to the professional comedy circuit and are essential to any performance career. Participation required, those with a basic knowledge of improv strongly encouraged.

32) Improv...life? (full participation class, intermediate level)

An introduction to the basic concepts of improvisation with focus on structured scene games. This workshop will also include an explanation of how improv is used in daily life and is not as intimidating as it may first appear. Students will learn and perform improvisational games that involve two to five people. They will also learn how to gauge when a scene should begin and end. Participation required.

Instructors: BASEMENT VIEW IMPROV started in early 2004 as 5 friends who had worked together for several years and decided to devote their efforts to performing their personalized brand of improv and sketch comedy. The group has performed throughout the Northeast at clubs and universities and has sold out such comedy clubs as the legendary Caroline's on Broadway, the east coast's premiere comedy address. They have taught their techniques to students and teachers from middle school through university levels. They have appeared and conducted popular seminars at the New York State Theatre Education Association's Educator's conference, and at the same organization's student conference. Members of Basement View Improv have appeared on Comedy Central's "Ugly Americans," Cartoon Network's "Delocated," VH1's "The Short List," "As The World Turns," and Bravo's "Things I Hate About You," and have appeared in numerous commercials (The Daily Show, Bud Light, Optimum, Charter High Speed Internet). They have written, produced, and performed in numerous viral web videos particularly for the former web network, Black20.com. Theatre credits include The Tempest (MRC), The Taming of the Shrew (MRC), Blood Wedding (MRC), A Funny Thing Happened on the Way to the Forum (MRC), All in the Timing (MRC), Real Estate (3ME), Solid Mechanics (3ME) and performing at the Samuel French Festival in New York City, The Fringe Festival, the MCC Theatre, the Irish Repertory Theatre, and the New School for Drama. The 5 man roster of Basement View Improv is Nick Costa, Mike O'Gorman, Ted O'Gorman, Tommy Pascucci, and Michael Paul Smith. Basement View Improv will be teaching *Team Improv*, *Improv...Life?*, and *Improv, Improv, Improv*.

33) Easing Into Improv (full participation class, beginner level)

This workshop is meant for students who are interested in Improvisational Theatre but have no experience or are a bit frightened to take that step into the unknown. Through a series of gentle creative drama games, environment builds and situational exercises, the student will be given an introduction to the art of improvisation. The basic structure of a good improv scene will be covered through a series of easy "scene builds."

Instructor: Michael C. Krickmire currently teaches Acting, Improvisational Theatre and Stage Management in the Department of Theatre at SUNY Brockport. He has also taught Directing, Voice and Diction, Comparative Arts and Introduction to Theatre for the department. He serves as the department's Production Manager and has directed: Picnic, The Importance of Being Earnest, The Physician In Spite of Himself, The Diary of Anne Frank and Marat/Sade, as well as many other past productions for the department's mainstage seasons. Michael is the current Executive Director of the Theatre Association of New York State (TANYS), works in many educational capacities with the Rochester Broadway Theatre League and is a certified judge with the Miss America Scholarship Pageant organization. He is also a free-lance director whose most recent productions include: The King and I, Hair, Chicago, The Odd Couple (female version), Jesus Christ Superstar, The Wizard of Oz and the Will Rogers Follies for various theatres in the Rochester area, as well as for the Samuel French Off-Broadway Play Festival in NYC. Prior to teaching at Brockport, he served as Producing/Artistic Director of Rochester Community Players for eleven years (where he produced and directed over fifty productions), Lecturer in the Department of Theatre Arts at Nazareth College of Rochester, Manager of the Landmark Theatre in Syracuse, NYJ and Box Office Manager for Syracuse Stage. Michael has served in the capacity of stage manager for the Illinois Shakespeare Festival, the Thousand Island Summer Theatre, Youtheatre of Nazareth Arts Center and the Brockport Summer Arts Festival. Mr. Krickmire will teach both Introduction to Stage Management and Easing into Improv

34) Improvisation for singers (full participation class, beginner level)

Using improvisation techniques from The Groundlings, Second City, UCB and others, we will explore methods of improv for song study. Bring a song you know very well and wear comfortable rehearsal clothes.

Instructor: Kathy Morath's career in the theatre has spanned over three decades. Ms. Morath has appeared on Broadway many times, including the NYSF production of The Pirate of Penzance and Arthur Laurents' Nick and Nora. Off-Broadway, she has premiered numerous new works, including David Ives' All in the Timing, Marta Kaufman and David Crane's Personals, Liz Swados' Alice in Concert (starring Meryl Streep). She was in the original Sullivan Street production of the Fantasticks as The girl and has performed in many other Off-Broadway productions.

Ms. Morath is currently on the faculty at AMDA-NY where she teaches Musical Theatre Performance and Musical Theatre History. Born in Colorado Springs and raised in Bergen County, NJ, Ms. Morath holds a B.A. in Semiotics from Brown University. Her father is noted pianist and historian, Max Morath.

35) The Sound Mind and Body: Physicality in Improv and Character Work (full participation class, beginner level)

The body can be your best tool for creating honest and hilarious work on stage. We'll look at principles of physical performance and ways of building scenes and characters physically.

Instructor: Micaela Blei is a doctoral student in the Educational Theatre program at NYU. She has taught drama and improvisation for 15 years. Ms. Blei was the curriculum director, as well as a teaching artist and performer, for the striking Viking story pirates, a critically acclaimed children's theater company, from 2006-2009. She also wrote and performed a solo performance for children, entitled "City of Islands," at the Tank Theater in 2004. Ms. Blei has studied long-form Improv and solo performance at the Upright Citizens Brigade Theater, the Magnet Theater, the PIT Theater, and with playwright and actress Anna Deavere Smith. She performed with the musical Improv team Rockenstern at the PIT Theater.

36) Improv Comedy Sports (full participation class, beginner level)

Build your drama club treasury by using improv games in an Olympic competition format. Learn a variety of games which can be used in a comedy sports show.

Instructor: John Shorter is Past President of the New York State Theatre Education Association (NYSTEA). For over twenty years, he was Secondary School Theater Arts Program Director and curriculum developer at Manhasset High School – a national school of excellence. He has collaborated with leaders from the New York State Education Department to establish the NYS Learning Standards for the Arts and the Content Area Specialty Test for Theater Arts Teacher Certification. He is also a grader for the certification test in theatre. Fall 2007, he received the Rod Marriott Lifetime Achievement Award from NYSTEA for his contributions to educational theater. Currently, he is the Manager of the Prop Rentals and Sales Division of Avancy, Inc. Production Services and an Adjunct Professor in the Theatre Arts Department at Five Towns College.

ACTING TECHNIQUES Workshops

37) Making the Musical Transition – Scene to Song, (Partial Participation, Intermediate Level)

How do I get from the spoken to the sung word and make it seem natural? Messrs Steele and Reisert (The two Eded Musical monster) will show you the way. Students will be taught several songs and then work with the team on the transition.

Instructor: Ed Steele is a life long theater professional who spent over 30 years in the professional theater before entering the teaching profession 7 years ago. A member of Actor's Equity, Screen Actors Guild and American Federation of Television and Radio Artists, he has directed over 150 plays and musicals and performed in another 100 and is a founding member of the Abingdon Theater in NYC. His extensive work in commercials and industrials includes Wendy's, IBM, Ecotrin and 50 more national sponsors. Mr. Steele spent two years on the road with Julie Harris and Brock Peters in *Driving Miss Daisy*. **Edward Reisert** has taught for more than 20 years in public schools, most recently in the Bedford Central School District, where he currently is Choral Director at Fox Lane High School. Mr. Reisert earned his Bachelor of Music degree from The Boston Conservatory and his Masters Degree from State University of New York at Oswego. He has musical directed numerous shows in schools and community theater, earning awards with the Theater Association of New York State and Helen Hayes Theater. Mr. Reisert has served on the faculty at the Contemporary Commercial Music Vocal Pedagogy Institute at Shenandoah Conservatory for the past 3 years. Mr. Reisert is a Level Three certified teacher in Somatic Voicework® : The LoVetri Method.

38) Introduction to Alexander Technique (full participation class, all levels)

Learn relaxation techniques that will enhance your performance on stage and off. Learn the basics of balance, breathing and spinal alignment as discovered and developed by F.M. Alexander. Change your way of thinking about posture and alignment. Release tensions and holdings in your body. This will be a hands on class. Be prepared to move and spend time on the floor. Wear clothes that enable you to move freely.

39) Introduction to Stanislavski Technique-(American Method) (full participation class, intermediate-advanced level)

Learn about the approach to acting through your five senses. Learn how your sense memory can enhance your acting. Learn how to use the experiences you have as a building block for characterization. Learn what the American method is all about. This class will consist of much individual concentrated work. Please be prepared with a 45 second to one minute poem, song lyric, or monologue from memory to use in the class. Please try to bring a copy as well. This is a beginning method class and will not incorporate emotional recall.

Instructor: Victoria King has been a NYSTEAs trustee for fifteen years. She has taught at SUNY Potsdam, New School University, and Oswego High School, and has been a guest teacher at many high schools and universities. Her students have been awarded National Foundation for the Advancement in the Arts Scholarships, Academy of Achievement Student Golden Plate Award, NYS Summer School of the Arts Scholarships, and has been National English Speaking Union Shakespeare Finalists, and Irene Ryan Finalists. Her students have been invited to attend many festivals, including the American College Theatre Festival, and received numerous awards, scholarships and theatre school admissions. Many former students are successful theatre teachers and artists. Victoria is a successful stage director with many New York and regional theatre credits. She is a member of the Society of Stage Directors and Choreographers. Victoria holds many degrees including an MFA from the Actors Studio Drama School where she studied with Arthur Storch, and a MsEd in Theatre Education. Her theatre studies include studying at Loughborough University, England. She is a contributor to the New York State Standards for Arts Education. Ms. King will teach both the *Intro to Alexander Technique* and *Intro to Stanislavski Technique*.

40) "Machines" a fun way to learn Eight Major Fundamentals of Acting (Full Participation, beginner/intermediate level)

Have you ever done "Machines" in acting class? They may be fun, but what are they good for? Or if you have never done "Machines" why not start now. This workshop will explore the ways "Machines" can teach Eight Major Fundamentals of Acting. In this workshop everybody will participate, no observers. Be prepared to move.

Instructor: John Fredricksen recently retired as the Theatre teacher and the Dept Head of Performing Arts at Mamaroneck High School in Westchester New York. He taught there for 27 years. He has directed over 100 full length plays and musicals in various high schools. John was the winner of the 2009 Rod Marriot Award for Lifetime Achievement in Theatre Education from NYSTEAs. In 1989 the Disney Corporation profiled him on the Disney Channel and named him one of the top three performing arts teachers during their American Teacher Awards ceremony. John has been active both nationally and statewide on writing theatre curriculum and assessments. He was a major contributor on the theatre section of the NAPE (National Assessment of Educational Progress) assessments. For New York State, he helped develop the New York State Standards for the ARTS in Theatre, NYS Student assessment exams in theatre and the NYS Theatre Content Exam for Teacher Certification (NYSTCE). He is a proud member of the Board of Trustees for the NYSTEAs (New York State Theatre Education Association) over 20 years and has served as President for four years, Vice President for four years, Secretary for four years and Student Conference Co-Chair for 11 years. He was also an active on several of NYSTEAs committees including membership, certification, curriculum and constitution.

John holds a MFA in Educational Theatre from New York University, BFA in theatre and BA in English Education from the University of Connecticut. His other course work includes Yale, ACT (Actors Conservatory Theatre of San Francisco), Ohio University and the Lincoln Center Institute

41) Getting off the Words (full participation, all levels)

A scene is a microcosm of the play, a piece of a puzzle that contains critical intentions for the actor to recognize and understand (what is behind the words). These intentions are woven into the themes of the written work. This workshop will, through a variety of exercises and improvisations, show students how to:

- Approach the scene
- Analyze the text (what is the playwright's intention)

- Break down the material into beats
- Listen and react honestly (examining and working with the intent of the scene without the text)
- Make strong choices to raise the stakes
- Behave truthfully in the moment with other actors in the scene
- Personalize the text and circumstances
- Articulate and work from the specific circumstances of the scene (who, what, why, where, when)

Instructor: Joe Minutillo ó Actor, teacher and director. Acting teacher and director at Eastport South Manor Jr/Sr. High School. Teacher and director at the Gateway Playhouse, in Bellport Long Island. One of the founders of NYSTEA. Director for the Bay Street Theatre Young Playwright program and one of the directors of the Young American Writers Program (YAWP) Stony Brook University, Southampton Campus. Studied and worked at Circle In The Square with such notables as *Theodore Mann, Terese Hayden, Alan Langdon, Jacqueline Brookes*. He is also a member of the Laughing Stock Company in NY.

42) Script Analysis and Characterization for the beginning actor level I (Partial Participation, Beginner Level)

This workshop will introduce the student actor to elements of text and introduce technique in breaking down the script and developing character. Using Language Arts, the student is introduced to technique developed by Maria Capp called, WORD DETECTIVE TM and guides the student actor in identifying adjectives, nouns, verbs and punctuation as it applies to developing their character and understanding the text. Basic questions will be explored including: Who, What, Where, Why and How? This is a simple hands-on technique that provides developing student actors a concrete foundation and process to breakdown a script, scene and monologue. Excellent course for those preparing for college audition with no previous technique. (Includes improvisation, exercises, handouts and text. Students may also bring their own text i.e. monologue for college audition)

43) Script Analysis and Characterization for the beginning actor level II (Partial Participation, Intermediate Level)

This workshop is a compliment and second level to Script Analysis and Characterization for the beginning actor level I. It is also open to students who are advanced in their understanding of technique. Building upon the basics introduced in level I, the student will explore their character on a deeper level and apply more abstract and psychological concepts such as super dominant objective, objective, obstacles/conflict, action/intent, beat and beat changes, raising the stakes, thru line, etc. The importance of winning the scene will also be introduced as it relates to creating a false reality and creating a new reality. Excellent course for those preparing for the college audition, student actor wishing to audition for cold readings and/or prepared readings. (Includes improvisation, exercises, handouts and text. Students may also bring their own text, i.e. monologue for college audition or scene from a play)

44) Free To Be Me – A Workshop of Positive Affirmations and Developing “I Am” TM

Did you ever wonder why some people have what is referred to as the “It Factor”? No matter what they do: socially, academically, personally, they are magnetic. This workshop, developed by Maria Capp is a class that will leave all who participate feeling awesome! Using the concept of energy (catabolic and anabolic as developed by Dr. Bruce Schneider founder of iPEC) and technique developed by Maria Capp, students will create their own “I Am” statement through a series of positive affirmation exercises both participatory and written. The Circle of Influence will also be explored. This class is for all who wish to tap into their “It Factor”. Great class in conjunction with Script Analysis and Characterization level I and level II. Amazing results for the actor both on and off the stage.

Instructor: Maria Capp is a graduate of the Institute for Professional Empowerment Coaching (iPEC) and earned her degree as a Certified Life Coach from the International Coach Federation. Maria specializes in Life Purpose Coaching working with individuals and groups in connecting to their It Factor and turning Dreams into Reality. Combining her training and experience as a professional actor (AFTRA) and graduate coursework in Psychology, Maria integrates a proprietary system consisting of acting technique and understanding human behavior to empower superior speakers whether one on one or for a large audience. A published writer, Maria writes about ordinary people living extraordinary lives and in writing, *From Diaper to Dormitory, A Mother’s Diary of Firsts a Memoir TM* She is a speaker and presenter on a national level as well as an advocate for arts in education, women surviving cancer. Maria is creator of the renowned workshops Parenting a Superstar and Free to Be Me TM.

45) Mime: Full Body Communication (full participation class, beginner level)

This workshop will introduce mime movement and body awareness for the actor. It will help the student actor explore the importance of full body commitment to character development and support to the truth of the character’s story. Participants will have the opportunity to work large group, individually and small group presentation for feedback from instructor. This is a high energy workshop that will have students moving, creating and expanding for the full workshop.

Instructor: T Valada-Viars ó Improvisation Teacher - is a freelance Actor/Mime/Director/Teaching Artist/ Corporate Consultant. She has directed and presented workshops in New York, Iowa, Louisiana, California, Michigan, Great Britain and Croatia. She appeared in the Turkish/American independent film *BLIND FATE*. Currently, she is co-producing *Fairy Tales and other Indiscretions* a new play which will be presented in New York City, hopefully this fall. She runs *TANK: Know Nothing’s Impossible Theatre* which specializes in commissioned productions with an emphasis on social issues, including prison inmate projects and workshops on silent communication awareness/acting/directing in schools and corporations. She may occasionally be seen in New York City wearing white face as a street mime - or teaching classes for Town Hall Theatre. Ms. Valada-Viars splits her time between Iowa (her home for twenty years) and New York (her real home).

46) Physical Characterizations (full participation class, beginner level)

A hands-on workshop involving the creation of physical characters to match and complement psychological characters. A variety of methods are employed, resulting in a final application of physicalization to full character development.

Instructor: John J. Kelly, currently Professor and Director of the Theatre Program at Elmira College, has worked with them all from today's hot Broadway showstoppers to soap, film, radio and television stars. He has served as actor, director, or producer for over 200 educational and professional productions funning the gamut from grand opera to musical comedy, tragedy and absurdism. John serves on the Board of Directors of the Theatre as a Liberal Art group of the Association for Theatre in Higher Education. A regular reviewer of theatre texts for a variety of publications, he is currently workshopping his own text "Talking Points", a new look at directing in which students are provided informal out-of-class activities and "talking points" related specifically to each activity as a stimulus for formal in-class work. Mr. Kelly is the instructor of both Talking Points and Physical Characterizations.

47) The Actor's Voice: Inspiration to Expression (Full Participation, Beginner Level)

This participation workshop will introduce essential techniques of healthy vocal production for the stage, using exercises demonstration and discussion. Dress for movement.

Instructor: Andrew Kahl (Assistant Professor of Theatre, SUNY Oneonta) teaches Acting, Voice, and Directing as a member of the SUNY Oneonta faculty. He also works professionally as an actor, director and voice coach, most recently as a company member of Chenango River Theatre in Greene, NY. His recent appearances there have included The Complete Works of William Shakespeare (Abridged), Talley's Folly, The Mystery of Irma Vep, Other People's Money and True West. He is a Certified Associate Teacher of Fitzmaurice Voicework, and a proud owner of Actor's Equity, SAG and AFTRA. He has directed professionally for The Baltimore Shakespeare Festival, Shakespeare Project (now the Maryland Shakespeare Festival, Theatre L'Homme Dieu, and numerous colleges and universities. He holds a Master of Fine Arts degree in Acting from the University of Minnesota, Twin Cities and a Bachelor's degree in Dramatic Arts from St. Mary's College of Maryland.

48) Laban Inspired Movement Workshop—Developing Voice, Body, & Character (Full Participation ,beginner)

Inspired by the basics of the Laban Techniques, this workshop is structured for the purpose of providing a language to develop character gesture and physicality; work through vocal and physical habits and provide alternatives; explore finding pitch/range and a rooted/grounded voice therefore allowing for more voice/body connection. This work provides a great way to get the actor out of the head and into the body. Be prepared to move.

Instructor: Christa Kimlicko Jones has been working in the theatre for over 15 years as an actor, director, producer, administrator, or teacher. She received her Masters of Fine Arts in Acting from the University of Texas at Austin where she also garnered her certification in Voice/Speech. As a producer and Associate Artistic Director of Theatre East, she had the privilege of working on Off Broadway productions, *Eye of God* by Tim Blake Nelson (New York Premiere) *The Vietnamization of New Jersey* by Christopher Durang (New York Premiere) and David Wright Crawford's, *Harvest* (New York Premiere). She has worked with the Laban techniques in her own training and continues to use them for character development in her work.

49) Intro. To Viewpoints/Movement for Actors (full participation class, beginner level)

Viewpoints breaks movement down into 9 elements including Tempo, Shape, and Spatial Relationship. We will introduce each of the Viewpoints through on-our-feet exercises and then put them together for an open session of physical play!

Instructor: Mark Lindberg teaches Creating Original Work for the Playwrights Horizons Theater School at New York University and teaches Movement for Actors and Soundpainting for Vassar and New York Stage & Film's Powerhouse Apprentice Program. Outside of his teaching, Mark is a performer, director, and playwright in NYC. Acting and dance credits include work with Breedingground productions, Knife, inc. (Ophelia's New York Innovative Theater Award nomination), Collective Dance NY, Dreamscape Theatre, Quo Vadimus Arts, and others. As a playwright, Mark's work has been produced by End Times Productions (Serling Award's Best Script Drama), Dreamscape Theatre, for the NY International Fringe Festival and more. For Powerhouse, Mark has created several original Soundpainting pieces including last summer's "Dances at an Exhibition" performed at the Loeb Art Center on Vassar's campus. Mark received his BFA for NYU/Playwrights Horizons (Outstanding Achievement Award)

50) "Soundpainting" for actors (Full Participation, Beginner Level)

Soundpainting is a sign language of 1,000+ gestures used for live composition. Created by composer Walter Thompson, Soundpainting is an essential tool for actors to "build muscle" in both improvisation and traditional performance.

Instructor: Tomi Tsunoda is a multi-disciplinary artist. Her projects include internet media, live performance, installation art, music composition, video editing, graphic design, literature, knitting, bookmaking, cooking, and bath and body products. She has been performing as a singer, actor, and visual artist with *The Walter Thompson Orchestra* since 1998, *The New York Soundpainting Orchestra* since 2005 and has been working as a Soundpainting composer with her own theater ensembles since 2000. Tomi studied directing, acting, design, writing, and music composition at New York University where she graduated with an award for Outstanding Achievement. She teaches Directing, Soundpainting, Composition, and Creating Original Work at NYU's Playwrights Horizons Theatre School & Vassar College's Powerhouse Theater Training Program and was a Program Director and teacher for the Harlem Educational Activities Fund. Tomi is the Creative Director and founder of Breedingground Productions, a collective of independent artists, with whom she has helped to develop more than 100 projects across all creative disciplines since August 2000.

35) The Sound Mind and Body: Physicality in Improv and Character Work (full participation class, beginner level)

The body can be your best tool for creating honest and hilarious work on stage. We'll look at principles of physical performance and ways of building scenes and characters physically.

Instructor: Micaela Blei is a doctoral student in the Educational Theatre program at NYU. She has taught drama and improvisation for 15 years. Ms. Blei was the curriculum director, as well as a teaching artist and performer, for the striking Viking story pirates, a critically acclaimed children's theater company, from 2006-2009. She also wrote and performed a solo performance for children, entitled "City of Islands," at the Tank Theater in 2004.

Ms. Blei has studied long-form Improv and solo performance at the Upright Citizens Brigade Theater, the Magnet Theater, the PIT Theater, and with playwright and actress Anna Deavere Smith. She performed with the musical Improv team Rockenstern at the PIT Theater.

51) Physical action and intention for actors. (full participation class, beginner level)

Using either a monologue the student brings or a scene brought by Professor Pecora, actors will examine the role intention plays in performing textual material. Furthermore, the group will explore how physical action evolves from strong intentions.

Instructor: Jay Pecora is Associate Professor of Theatre at SUNY Potsdam and director of the Theatre Education Degree program. He received his BFA from the Theatre School at DePaul, his teacher certification in social studies from Hunter College and an MA in Urban Education from the Graduate Center CUNY. His PhD is from New York University in Theatre Education. As a professional actor and director, Jay worked in LA, Chicago and NYC.

52) The Living Cartoon (full participation class, advanced level)

This workshop explores physical comedy and how it relates to the characters growing sense of desperation. By an introductory study of the work of Jacques LuCoq, strong parallels will be drawn to physical comedy such as Commedia dell'Arte as well as contemporary works such as Looney Tunes. Through a series of warm-ups and activities, participants will get hands on experience in developing and executing specific comedic actions in the face of dire situations! Experience with physical theatre is not necessary, but all participants should be highly expressive physically and MUST wear suitable clothing for physical work!

Instructor: Gus Jacobson is an actor, educator, and clown living in New York City who is thrilled to be working at NYSTEA! Gus has appeared on stage in New York and in Italy where he studied physical theatre and Commedia dell'Arte. As a teaching artist, Gus has worked with The New Victory Theater and with the Trusty Sidekick Theatre Company. Gus received his training from NYU's Program in Educational Theatre, as well as from Thomas Richards of The Workcenter of Jerzy Grotowski and Thomas Richards. Gus is currently finishing up his studies at NYU with a thesis entitled "Avant Garde for Young Audiences."

STAGE MANAGEMENT and DIRECTING Workshops

53) Directing: Your Vision from Page to Stage (full participation class, intermediate level)

Learning to support the author's vision physically, emotionally and artistically through practical involvement in demonstration exercises.

Instructor: Jim Steinmeyer holds a masters degree in directing and teaching. He is the Artistic Director of River Valley Rep, a professional summer stock company at Marist College and has directed for the SUNY Brockport Theatre Department, Marist College, and Nazareth College and at the high school level in both Wappingers Falls and Rochester, New York. He has taught both English and theatre at the High school and collegiate levels.

54) Introduction to Stage Management (Lecture with Questions and Answers, beginner level)

A lecture/demonstration of the basic responsibilities, duties and procedures of the stage manager on the college and professional levels.

Instructor: Michael C. Krickmire currently teaches Acting, Improvisational Theatre and Stage Management in the Department of Theatre at SUNY Brockport. He has also taught Directing, Voice and Diction, Comparative Arts and Introduction to Theatre for the department. He serves as the department's Production Manager and has directed: Picnic, The Importance of Being Earnest, The Physician In Spite of Himself, The Diary of Anne Frank and, most recently, Marat/Sade as well as many other past productions for the department's mainstage seasons. Michael is the current Executive Director of the Theatre Association of New York State (TANYS), works in many educational capacities with the Rochester Broadway Theatre League and is a certified judge with the Miss America Scholarship Pageant organization. He is also a free-lance director whose most recent productions include: The King and I, Hair, Chicago, The Odd Couple (female version), Jesus Christ Superstar, The Wizard of Oz and the Will Rogers Follies for various theatres in the Rochester area, as well as for the Samuel French Off-Broadway Play Festival in NYC. Prior to teaching at Brockport, he served as: Producing/Artistic Director of Rochester Community Players for eleven years (where he produced and directed over fifty productions), Lecturer in the Department of Theatre Arts at Nazareth College of Rochester, Manager of the Landmark Theatre in Syracuse, NY and Box Office Manager for Syracuse Stage. Michael has served in the capacity of stage manager for the Illinois Shakespeare Festival, the Thousand Island Summer Theatre, Youth theatre of Nazareth Arts Center and the Brockport Summer Arts Festival. Mr. Krickmire will teach both Introduction to Stage Management and Easing into Improv.

55) Bit by Bit, Putting it Together – Staging the Musical. (Demonstration class, beginner level)

A consideration of directing musical theatre - song programming, audience selection, style.

Instructor: John J. Kelly, currently Professor and Director of the Theatre Program at Elmira College, has worked with them all from today's hot Broadway showstoppers to soap, film, radio and television stars. He has served as actor, director, or producer for over 200 educational and professional productions running the gamut from grand opera to musical comedy, tragedy and absurdism. John serves on the Board of Directors of the Theatre as a Liberal Art group of the Association for Theatre in Higher Education. A regular reviewer of theatre texts for a variety of publications, he is currently workshopping his own text "Talking Points", a new look at directing in which students are provided informal out-of-class activities and "talking points" related specifically to each activity as a stimulus for formal in-class work. Mr. Kelly is the instructor of both Talking Points and Physical Characterizations.

15) Stage Managers Prompt Books (full participation class, intermediate level)

How to create and maintain a useful and professional stage management promptbook. A practical, hands on lesson with a take home binder to use as a future reference in your endeavors as a production stage manager.

16) Creating Your Production Calendar (partial participation class, intermediate level)

Creating an efficient and effective production calendar is an imperative skill for all directors and production managers to possess. The students will work in teams to create a basic production calendar.

Instructor: Susan Brandt is the Production Manager at New York City College of Technology, Entertainment Technology Department. Prior to that Susan was the Designer/Technical Director at Five Towns College in Long Island, New York. Sue worked in Los Angeles as a Designer and Technical Theater Manager from 1996 to 2007 at the University of Southern California. Ms. Brandt is the instructor of both Stage Managers Prompt Book, Design Portfolios and Creating Your Production Calendar.

1) "Comp" (full participation, beginner level)

An introduction to the fundamentals of theatrical composition and how physical elements on stage affect audience experience of a story. For designers, directors, writers and actors.

Instructor: Tomi Tsunoda is a multi-disciplinary artist. Her projects include internet media, live performance, installation art, music composition, video editing, graphic design, literature, knitting, bookmaking, cooking, and bath and body products. She has been performing as a singer, actor, and visual artist with *The Walter Thompson Orchestra* since 1998, *The New York Soundpainting Orchestra* since 2005 and has been working as a Soundpainting composer with her own theater ensembles since 2000. Tomi studied directing, acting, design, writing, and music composition at New York University where she graduated with an award for Outstanding Achievement. She teaches Directing, Soundpainting, Composition, and Creating Original Work at NYU's [Playwrights Horizons Theatre School & Vassar College's Powerhouse Theater Training Program](#) and was a Program Director and teacher for the [Harlem Educational Activities Fund](#). Tomi is the Creative Director and founder of [Breedingground Productions](#), a collective of independent artists, with whom she has helped to develop more than 100 projects across all creative disciplines since August 2000.

VOICE & SPEECH Workshops

56) Musical Theatre Performance Technique (full participation class, advanced level)

Every student will select ONE song of their choice. We will explore the circumstance of the song (who, what, where, when and why you're singing it), acting of the piece, audition etiquette and appropriate audition material. If possible 16/32-bar cuts of the song will be made. Individual feedback and song suggestions will be given. Try to steer clear of clichéd and over-sung songs (i.e. "On My Own", *Wicked*). Think about songs that make you different. Bring ONLY musical theatre or pre-golden age pop songs. IMPORTANT: You MUST be prepared to sing. You must also bring the sheet music in the key you will sing it. Any student that is not prepared will not sing. The class will be run like a professional master class.

57) NO Musical Theatre!: Pop / Rock Styling Technique(full participation class, advanced level)

Every student will have a chance to perform a rock or pop(ular) song and get constructive feedback on technique and connection. We will try to put them into an audition or theatrical setting. We will also think of repertoire for you to pursue in the future. Please be smart when choosing songs. Please don't choose the OVERDONE pop songs. Also choose appropriate (i.e. NO PROFANE LANGUAGE / RAUNCHY MESSAGES) music. We welcome all eras of pop music. For the purpose of this class: NO ORIGINAL MUSIC. If you play guitar, feel free to bring it. Students MUST have sheet music (with a piano line) for accompaniment. NO Musical Theatre songs. Every student must be prepared!

58) Unexpected Songs: Songs You Don't Have a Hope of Singing Anywhere Else! (full participation class, advanced level)

You will be able to sing ONE song that because of your "type" you would never get to sing in a show. I.E. - Kristin Chenoweth doing "And I Am Telling You." You will find things very personal and some things very funny. I also challenge you to sing a song that has a deeper meaning to you. Perhaps if a man was to sing "What Makes Me Love Him?" or a woman was to sing "I've Grown Accustomed to Her Face." Feel free to change pronouns or lyrics if it makes you more comfortable. All songs MUST be prepared and memorized. IMPORTANT: This class is only open to students that have taken *Musical Theatre Performance Technique* earlier this weekend or last year.

Instructors: James Ryan Sloan holds his Bachelor in Fine Arts from Pace University. He recently performed the roles of Peter Kingsley and Jimmy Powers in the first ever New York revival of *City of Angels*. Other recent credits include Jojo in *The Life* and as Mother's Younger Brother in *Ragtime*. Previous credits include *Night of the Iguana* at National Actors Theatre opposite Alec Baldwin, Laila Robins, Judith Ivey and Joseph Wiseman, ASTEP's *New York City Christmas* with Raul Esparza, Andy Karl, Chester Gregory II and Lindsay Mendez. A fan of new work he has workshoped and originated roles in such musicals and plays as Brad Ross and Mark Waldrop's *Luck!*, David M. Estrada's *The Yale Diaries*, and Robert Lindsey Nassif's *Hoods and Hoofers*. He coaches college audition technique and voice privately as well. For coaching and feedback contact jamesryan.sloan@yahoo.com. www.jamesryansloan.com

Ken Kruper is proud to be presenting for NYSTEA for his 7th consecutive year. In addition to being an educator in the South Huntington School District, Ken is a private piano teacher and has musically directed shows at theaters all over Long Island, including Molloy College, Airport Playhouse, and Hofstra University. He also wrote the book, music, and lyrics for GRIMM, a new musical which was presented in 2009 at St. John's University.

37) Making the Musical Transition – Scene to Song (Partial Participation, Intermediate Level)

How do I get from the spoken to the sung word and make it seem natural? Messrs Steele and Reisert (The two Eded Musical monster) will show you the way. Students will be taught several songs and then work with the team on the transition.

Instructor: Ed Steele is a life long theater professional who spent over 30 years in the professional theater before entering the teaching profession 7 years ago. A member of Actor's Equity, Screen Actors Guild and American Federation of Television and Radio Artists, he has directed over 150 plays and musicals and performed in another 100 and is a founding member of the Abingdon Theater in NYC. His extensive work in commercials and industrials includes Wendys, IBM, Ecotrin and 50 more national sponsors. Mr. Steele spent two years on the road with Julie Harris and Brock Peters in *Driving Miss Daisy*. **Edward Reisert** has taught for more than 20 years in public schools, most recently in the Bedford Central School District, where he currently is Choral Director at Fox Lane High School. Mr. Reisert earned his Bachelor of Music degree from The Boston Conservatory and his Masters Degree from State University of New York at Oswego. He has musical directed numerous shows in schools and community theater, earning awards with the Theater Association of New York State and Helen Hayes Theater. Mr. Reisert has served on the faculty at the Contemporary Commercial Music Vocal Pedagogy Institute at Shenandoah Conservatory for the past 3 years. Mr. Reisert is a Level Three certified teacher in Somatic Voicework: The LoVetri Method.

59) Beginner (16 bar) Musical Theater Audition Techniques (full participation class, beginner level)

Students must prepare and bring 16 measures of any musical theater piece (no pop music) suitable for an audition. Workshop will help develop confidence, stage presence, and vocal techniques. Students will perform selection and will learn to act through the vocal audition. Recommended for 1st or 2nd year students only. Recommended textbook: (The 16-Bar Theatre Audition) published by Hal-Leonard.

Instructors: Rich Aufiero is the drama program director/advisor at Cornwall Central High School. During his tenure, he has produced several award winning musical and non-musical productions within the Hudson Valley area. He has been featured multiple times in *Who's Who Among America's Teachers*. For the past 20+ years, he has appeared in and directed numerous amateur and professional musical and non-musical productions in the NY metropolitan area. For the past several years he has served as the Artistic Director for the Palaia Vineyard Comedy Players. During the Summer, he runs a very successful drama workshop program for high school students.

Catherine Osinski has been a choral director at Liverpool High School since 1988. She teaches Chorale, voice lessons, and three sections of Performing Arts, an interdisciplinary class combining acting, dancing, voice work, and technical theater. She directs the fall play and spring musical at LHS. She is a member of MENC and NYSSMA, has acted as the Musical Theatre Chair for NYSSMA, worked with LeMoyne College on their Cabaret performance, and is a member of OCMEA. (Onondaga County Music Educators Association) She holds a Bachelor in Music Education degree from SUNY Potsdam and a Masters in Music Education degree from Ithaca College. Catherine recently took a sabbatical from teaching and took classes in the LeMoyne College Theatre Department. She sings in Syracuse area churches, enjoys ballroom dancing, performs with various Syracuse community theater companies, and in April 2010, won a SALT (Syracuse Area Live Theatre) award for Community Theatre, Best Musical Director, for her work with the Simply New Theatre and their October 2009 production of *James Joyce's The Dead*.

She is the mother of a daughter, Maggie, who attends Ithaca College. Cathy has been a member of NYSTEA since 2005, on the board since the fall of 2007, and currently serves as treasurer for NYSTEA.

60) Musical Theatre Song Performance / Audition (Demonstration, Intermediate to Advanced Level)

A masterclass in preparing and performing songs from Musical theatre whether for performance or audition. Students should bring music to perform. Several students will perform.

Instructor: Nathan Matthews' career has taken him across North America as a music director, conductor, composer, vocal coach, pianist and educator. His former students include the producer of Tony Award winning and nominated Broadway shows and a Theatre World Award winning and Outer Critics Circle Award nominated actress. Matthews was Music Associate on Broadway for Children and Art, the Stephen Sondheim 75th Birthday gala, presented by The Honorable William Jefferson Clinton and Barbara Streisand, directed by Richard Maltby, Jr. and music directed by Kevin Sities. The experience led to an invitation from the University of London to Goldsmiths College to speak at their

international conference on Stephen Sondheim and the publication of an article in the internationally acclaimed journal, *The Sondheim Review*. Matthews was Mark Hamill's keyboard coach for the original Broadway production of *Amadeus* directed by Sir Peter Hall. He has served on the music staff of the Santa Fe Opera for productions directed by Peter Wood. He has served on the music staff of the Santa Fe Opera for productions directed by Peter Wood and Bliss Hebert and conducted by Raymond Leppard and John Crosby.

Matthews spent several seasons touring North America for Columbia Artists and Karlsrud Concerts appearing as a solo and as a collaborative pianist. Off-Broadway he was music director for a revival of *They're Playing Our Song*. He serves with Ruby Dee, Billie Allen, Joe Benincasa, Elmyria Hull, Charles Rangel, Tamara Tunie, and Elizabeth Wilson on the Board of Advisors of the Amas Musical Theatre in NYC. Matthews's career has also included working on productions and concerts with many other notable artists. He has also conducted new productions with orchestra of *My Favorite Year* directed by Evan Pappas in New York City; *Smokey Joe's Cafe* at Artpark (NY); *The Amorous Flea* at Riverside Theatre (FL); *Oliver!*, *Call Me Madam*, and *Camelot* at the Virginia Musical Theatre where he is a staff music director; and *Evita*, *The Sound of Music*, *A Day in Hollywood/A Night in the Ukraine*, *Man of la Mancha*, *Oklahoma!*, *The Boyfriend*, *Camelot*, *The Music Man*, and *The Fantasticks* at Struthers Library Theatre (PA).

Matthews was Artist-in-Residence at the University of Nevada, Las Vegas, and he served as a Visiting Assistant Professor at the University of Florida where he music directed College of Fine Arts productions and university-wide special events. He served on the musical theatre faculty at the American Musical and Dramatic Academy and was an Artist/Teacher for Arts4All, Ltd. in NYC. Matthews holds a Master of Music in Vocal Accompanying and Coaching from the University of Illinois where he studied with John Wustman and graduated magna cum laude with a Bachelor of Music in Piano Performance from the University of North Carolina at Greensboro.

61) Sing, Move, Create! (full participation class, all levels)

Come sing, move, and collaborate with others to create a performance piece based on a challenging contemporary blues round. Beginners welcome.

Instructor: Susan Schoonmaker studied music, drama, and dance at Oberlin, then went on to receive a degree in Dalcroze Eurhythmics from the Longy School of Music and a MAT in Theatre Education from Colgate University. While performing as a jazz singer in the Boston area, she was invited to lead clinics and workshops for young people. Soon, she began teaching and directing shows in local schools and performing arts programs. Upon moving to central New York, Susan worked as the vocal music teacher and artistic director of the theatre program at Hamilton Central School, and also directed the Madison County "Players for Prevention" and "Summer Shakespeare Youth Theatre." From 2004-2009, Susan coordinated a school-wide Arts- in-Education Partnership, working closely with teachers and arts professionals from the New York State Council on the Arts.

As the Director of Teaching and Learning for the Imagine Syracuse Young Musicians Project, Susan now teaches performing arts and collaborates with a national network of arts educators implementing the revolutionary Venezuelan "El Sistema" approach in different centers around the USA. In addition, she continues to direct musicals, teach private students and work as a Shakespearean rhythmic speech coach. Susan has been actively involved with NYSTEA since 1997.

62) Voice and the Shakespearean Monologue (full participation class, intermediate level)

Students will use vocal techniques from Patsy Rodenberg to work on a Shakespearean monologue. The student will warm up, work on the text, and present the monologue.

Instructor: Mike Barbour has been acting professionally for over thirty years. He has performed at Syracuse Stage in *Amadeus*, at the Red House in *Rounding Third* and *A Naked Girl* on the Apian Way, and with Gifford Family Theatre in *Mother Hicks*, *Fever 1793* and *The Strange Case of Dr. Dr. Jekyll and Mr. Hyde*, among many other shows. He has also appeared in over a dozen fully staged plays by Shakespeare. He is Assistant Director of Theatre at Le Moyne College where he has worked as a guest actor, director (*Picasso* at the *Lapin Agile*, *The Lady's Not for Burning*), and voice coach. One of his specialties is medieval drama-he has directed many plays in this genre produced at the University of Toronto. He has acted in regional productions, summer stock, toured the country with National Players, and appeared in numerous commercials, training films, and network television programs. And of course, he was Father Time for *Raymour and Flannagan*.

63) Broadway Bound (full participation class, intermediate to advanced levels)

Sing like a Broadway ensemble. Learn and perform a choral arrangement of music from the stage. Participants should be familiar with reading a vocal score.

Instructor: Mr. Shawn Hebert holds a Bachelor of Music in Music Education degree from the Crane School of Music, where he studied with renowned voice teacher Patricia Mislin, and a Master of Music in Music Performance from Miami University where he studied with Dr. Clayton Parr. Mr. Hebert is on the vocal faculty at East Syracuse-Minoa High School where he directs the high school mixed choir, women's choir, and the extracurricular show choir, *East Side Express*. He also is the vocal music director for ESM's spring musical. From 1997-2009 he was part of the music faculty at Jamesville-DeWitt Middle School, teaching 7th and 8th grade General Music and Chorus. His select 7th and 8th grade chorus, *Good Time Singers*, performed as a featured ensemble at the 2003 New York State School Music Association Winter Conference. *GTS* also won 1st place prizes in New York City and Toronto at both Heritage Festivals and Festivals of Music under Mr. Hebert's direction.

Mr. Hebert has been a guest conductor for Zone 15's Area All-State choir, as well as Nassau, Sullivan, Wayne, Cortland, Chenango, Jefferson and Lewis Counties and the Syracuse City All-City Chorus. He served for four years on the Onondaga County Executive Board, first as vice-president, then as the OCMEA president. He was recently honored with the 2011 *Abel Award for Outstanding Contribution to the Art of Choral Performance* by Civic Morning Musicals.

PLAYWRITING Workshops

64) Playwriting for Young Writers (Full Participation, Intermediate Level)

Playwriting for Young Writers is an intensive workshop for students who want to learn playwriting structure and acquire skills to complete their own producible ten minute play. Ten minute plays will be read for reference and lessons and exercises will include: the importance of the inciting incident, character development, writing dialogue, effective stage directions, and how to pose the crucial central question. Any scenes or work completed in class will receive notes from the instructor.

Instructor: Craig Thornton is an award winning playwright who holds a BFA from NYU and a MFA from Goddard College. His first play, *Yoo-Hoo Sheila*, was produced in New York City in 1990, other notable productions include *Happy Birthday*, *Tina Marie* The Odyssey Theater Ensemble, Los Angeles and *The Sweet Life*, 2006. He had two plays produced in 2010, including the award winning *We're a Close Family*. Craig is committed to teaching playwriting to young writers, and in 2010 was hired by Young Playwrights Inc, (founded by Stephen Sondheim) to teach playwriting in public school workshops in upstate New York. Since February 2010 he has been playwright in residence at Indian River Central High School (Philadelphia, NY) of a nationally recognized drama department. Here he has taught playwriting and collaborated with Kristie Fuller and the students while writing the script for *In My Shoes*, a docudrama about the effects of deployment on Military children. This production was awarded a TANYNS award in theater education in June 2011.

65) Write a Play! Workshop 1 – Getting Started (full participation class, beginner level)

Students in this workshop will focus on creating a character, building dialogue, and demystifying the art of playwriting.

66) Write a Play! Workshop 2 – The Next Step (full participation class, intermediate level)

This workshop is a continuation of the Getting Started workshop, and is open to students who have attended Getting Started or otherwise have basic playwriting experience. Students in this workshop will focus on building conflict and creating setting.

Instructor: Young Playwrights Inc. is the only professional theater dedicated solely to playwrights aged 18 or younger, Young Playwrights Inc. (YPI) was founded by Stephen Sondheim to foster the next generation of dramatists and develop dramatic literature by younger writers. For 29 years, YPI has served as an advocate for youth by providing a unique forum for uncensored self-expression, by insuring that the artistic voices of young people are heard and acknowledged, and by helping them to use theater to validate their views and concerns; YPI's core philosophy is that every young person has something valuable to say and an inherent right to be heard.

67) Getting ready for next year's NYSTEAs Playwriting Contest (full participation, All levels)

This workshop will get you ready to write a play for submission for next year's NYSTEAs Playwriting Contest. As a class we will look at the topic through several different perspectives and brainstorm several different ideas. Then we will break into groups and each author will get a chance to test out their own ideas by creating improv's utilizing members of their group. Each author will get a chance to see their script ideas played out several times by different actors. What a great way to start playwriting!

Instructor: John Fredricksen recently retired as the Theatre teacher and the Dept. Head of Performing Arts at Mamaroneck High School in Westchester New York. He taught there for 27 years. He has directed over 100 full length plays and musicals in various high schools. John was the winner of the 2009 Rod Marriot Award for Lifetime Achievement in Theatre Education from NYSTEAs. In 1989 the Disney Corporation profiled him on the Disney Channel and named him one of the top three performing arts teachers during their American Teacher Awards ceremony. John has been active both nationally and statewide on writing theatre curriculum and assessments. He was a major contributor on the theatre section of the NAEP (National Assessment of Educational Progress) assessments. For New York State, he helped develop the New York State Standards for the ARTS in Theatre, NYS Student assessment exams in theatre and the NYS Theatre Content Exam for Teacher Certification (NYSTCE). He is a proud member of the Board of Trustees for the NYSTEAs (New York State Theatre Education Association) over 20 years and has served as President for four years, Vice President for four years, Secretary for four years and Student Conference Co-Chair for 11 years. He was also an active on several of NYSTEAs committees including membership, certification, curriculum and constitution.

John holds a MFA in Educational Theatre from New York University, BFA in theatre and BA in English Education from the University of Connecticut. His other course work includes Yale, ACT (Actors Conservatory Theatre of San Francisco), Ohio University and the Lincoln Center Institute

68) From Concept to Stage: Creating a New Musical (partial participation with Q & A, all levels)

This workshop examines the many steps involved in creating a new musical. The process will be explored from the initial concept, to gathering a creative team, readings and workshop productions, legal issues, festival submissions, and

development/publishing deals. New works at different stages in their journey will be heard. Aspiring book writers, composers and lyricists are especially welcome in this workshop.

Instructor: Jim Hoare is the Director of Licensing at Theatrical Rights Worldwide. Prior to joining TRW, Jim taught Theatre for thirty-one years. He directed and/or designed over one hundred shows and musicals, including the first High School productions of *Les Miserables*, *Once on this Island*, and *Assassins*. Jim has been a NYSTEAM member since 1986 and is a former Board member.

69) Playwriting in Action (full participation, All levels)

Through physical and written character exploration, students will conceive and develop an original monologue which they will perform at the end of the workshop.

Instructor: Melissa Gawlowski currently serves as Program Associate for Teaching artist at Lincoln Center Institute, where she works in all aspects of the management of LCI's teaching artists. She also coordinates the William R. Kenan, Jr. performing arts Fellowship. Melissa was formerly the Literary and Education Coordinator at premiere stages in New Jersey, later serving on their advisory board. A published playwright, Melissa's plays have been performed extensively in New York, as well as in Philadelphia, Chicago, and Hong Kong, among other places. This year her play *Spring Tides* was presented at the Last Frontier Theatre Conference in Valdez, Alaska; the play will receive its world premiere by Boomerang Theatre Company in NYC this spring. Melissa received her MFA in Playwriting from Ohio University and has taught at Ohio University, Kean University, the Ohio Educational Theatre Association, and in the public schools of New York, New Jersey, and rural Japan. She is currently pursuing her Phd in Educational Theatre for Colleges and Communities at New York University.

SHAKESPEARE & HISTORICAL Theatre Workshops

70) Shakespeare Made Easy (Full participation, Beginner level)

If you've ever been intrigued by Shakespeare, but were nervous about giving it a try, or if you just want to see what all the excitement is about, take this workshop. In this on-your-feet workshop, you'll sling Shakespeare insults at your friends, and learn how to have FUN with his language and characters ó from the lowest comedy to the highest heights! Come play!

71) Action to the Word – Playing Shakespeare (Full Participation, Intermediate Level)

This class is for anyone who loves Shakespeare and is ready to find deeper means for connecting with and bringing his powerful language and expressive characters to life. We'll explore the emotional and physical inspiration in Shakespeare's images, sounds, and rhythms by working improvisationally as well as with text.

Instructor: Joanne Zipay is the founder and Artistic Director of NYC's Judith Shakespeare Company. She most recently directed the company's reverse-gender production of *Two Gentlemen of Verona* in August 2010. Ms. Zipay has served as director/dramaturg for numerous JSC productions, including *Macbeth*, which was honored with a 1996 Obie Award for excellence in the Off-Off Broadway theatre, and *Julius Caesar*, which was featured on national television's Lifetime Live. Ms. Zipay has taught, directed, and performed in the theatre for over 30 years, and holds a Master of Fine Arts degree from the classical acting program at the Old Globe Theatre/University of San Diego. She has studied with such eminent master teachers as John Barton, Richard Easton, Cicely Berry, Patsy Rodenburg, Larry Moss, and Stella Adler; and she has taught and directed for a wide variety of programs and theatres including the Stella Adler Conservatory/NYU, the Dallas Theatre Center, the Richmond VA Shakespeare Festival, the Old Globe Theatre, Collin College Dallas TX, the National Shakespeare Conservatory, the Princeton NJ Repertory Shakespeare Festival, the Brooklyn Academy of Music, Theatre for a New Audience, and numerous colleges and universities, as well as guiding the training and development of the Judith Shakespeare Company to award-winning standards. Ms. Zipay recently directed the Off-Broadway premiere production of *Elizabeth Rex* with Nicu's Spoon Theatre, and is currently on faculty at Pace University Manhattan.

72) Shakespeare's Alive! (full participation, beginner level)

Shakespeare's works were never intended to be studied from a desk - they were meant to be performed! In this workshop we will engage in physical, hands on exploration of Shakespeare's language as we investigate how he gives actors physical clues as to how to bring his work to life. We will use our bodies' instincts to create bold physical choices based on the text but driven by movement.

Instructor: Gene Connor began his own training as an actor at the National Shakespeare Company where he had the great privilege to study movement with Peter Loblodell and Joan Evans. After completing that program he attended Southern Methodist University where he graduated with a BFA in Dance Performance during which time he studied and performed period dance with Erica Helm. As a performer he has performed various Shakespearean roles from an adolescent Puck in a sandbox version of *A Midsummer Night's Dream* to a leather clad Mercutio in an Avant Garde ballet version of *Romeo and Juliet*. A busy, director/choreographer, he is currently the Coordinator of Theatre Arts at Syosset High School.

73) Shakespeare Intensive (full participation, beginner level)

A rigorous and imaginative exploration of Shakespeare in performance. The focus is on the relationship between the structure of verse, the intellectual argument, and releasing the thoughts and emotions of a character through text. Particular attention paid to ömaking the word fleshö and deepening the actor's personal attachment to the work.

Instructor: Brian McManamon is an actor, teacher and acting coach based in New York City. He has an MFA in acting from the Yale School of Drama and a BFA in acting from the School for Theater at Boston University. Brian received a 2010 New York Innovative Theatre Award nomination for Outstanding Solo Performance in *It or Her*, part of terraNOVA Collective's soloNOVA Arts Festival. In New York, Brian has also performed with MCC Theater, Ensemble Studio Theater, Youngblood, P.S. 122, Target Margin Theater, Theater Breaking Through Barriers, and the BE Company and regionally at Yale Rep, Capital Rep and the New Repertory Theatre, among others. He has served or is currently serving on the acting faculties of the National Theater Institute (NTI) at the Eugene O'Neill Theater Center, Vassar College & New York Stage and Film Powerhouse Theater Training Program, Manhattanville College, the NYSF/Public Theater, the New York Conservatory for Dramatic Arts and the Hudson Valley Shakespeare Festival.

62) Voice and the Shakespearean Monologue (full participation class, intermediate level)

Students will use vocal techniques from Patsy Rodenberg to work on a Shakespearean monologue. The student will warm up, work on the text and present the monologue.

Instructor: Mike Barbour has been acting professionally for over thirty years. He has performed at Syracuse Stage in *Amadeus*, at the Red House in *Rounding Third* and *A Naked Girl on the Apian Way*, and with Gifford Family Theatre in *Mother Hicks*, *Fever 1793* and *The Strange Case of Dr. Dr. Jekyll and Mr. Hyde*, among many other shows. He has also appeared in over a dozen fully staged plays by Shakespeare. He is Assistant Director of Theatre at Le Moyne College where he has worked as a guest actor, director (*Picasso at the Lapin Agile*, *The Lady's Not for Burning*), and voice coach. One of his specialties is medieval drama-he has directed many plays in this genre produced at the University of Toronto. He has acted in regional productions, summer stock, toured the country with National Players, and appeared in numerous commercials, training films, and network television programs. And of course, he was Father Time for Raymour and Flannagan.

74) Finding Shakespeare's Beat (full participation, beginner level)

Speak the speech trippingly on the tongue! Discover acting directions that were written into the rhythms of Shakespeare's text. Using John Barton's insights from his *Playing Shakespeare* series we will rap, tap, clap, stomp, and analyze rhythmic clues from the Bard, exploring new ways to bring his characters to life.

Instructor: Susan Schoonmaker studied music, drama, and dance at Oberlin, then went on to receive a degree in Dalcroze Eurhythmics from the Longy School of Music and a MAT in Theatre Education from Colgate University. While performing as a jazz singer in the Boston area, she was invited to lead clinics and workshops for young people. Soon, she began teaching and directing shows in local schools and performing arts programs. Upon moving to central New York, Susan worked as the vocal music teacher and artistic director of the theatre program at Hamilton Central School, and also directed the Madison County "Players for Prevention" and "Summer Shakespeare Youth Theatre." From 2004-2009, Susan coordinated a school-wide Arts-in-Education Partnership, working closely with teachers and arts professionals from the New York State Council on the Arts.

As the Director of Teaching and Learning for the Imagine Syracuse Young Musicians Project, Susan now teaches performing arts and collaborates with a national network of arts educators implementing the revolutionary Venezuelan *El Sistema* approach in different centers around the USA. In addition, she continues to direct musicals, teach private students and work as a Shakespearean rhythmic speech coach. Susan has been actively involved with NYSTEA since 1997.

75) The Development of the African American Musical. (Q & A: Question and Answer Class, Beginner Level)

This class will examine the African American musical from its earliest form to modern Broadway shows. Particular emphasis will be paid to more contemporary musicals. Half the time will be spent watching examples and discussing the unique characteristics of this genre.

76) Caryl Churchill's *Seven Jewish Children: a play for Gaza* (full participation, beginner level)

Caryl Churchill is a very important contemporary playwright whose recent play *Seven Jewish Children* explores the Israeli-Palestinian conflict. Students in this workshop will receive an introduction to Ms. Churchill's work as well as work on this short play.

Instructor: Jay Pecora is Associate Professor of Theatre at SUNY Potsdam and director of the Theatre Education Degree program. He received his BFA from the Theatre School at DePaul, his teacher certification in social studies from Hunter College and an MA in Urban Education from the Graduate Center CUNY. His PhD is from New York University in Theatre Education. As a professional actor and director, Jay worked in LA, Chicago and NYC.

DANCE Workshops

77) Choreography for the Stage (full participation class, advanced level)

You will work together to create a musical theatre piece. We will discuss how the choreography moves the story forward, creates character, and reflects the intent of the director. Come prepared to move and share your ideas and questions. The larger group will be broken into smaller groups to create their pieces.

78) Glee Club Boot Camp (full participation class, intermediate level)

Come learn a show choir piece complete with choreography. Be ready to move and partner with others as we sing and dance the time away. All participants should have the ability to move and sing reasonably well.

79) Tap for Beginners (full participation class, beginners only please)

Participants will learn the basic steps of tap dancing. No experience necessary, just a willingness to try. Please do not attend this workshop if you have tap experience as it will detract from the experience for the novice tap dancers. We will put together a basic tap piece with what is learned. Wear comfortable clothing and if possible hard soled or tap shoes.

Instructor: Jodi S. Davis holds a B.A. from SUNY Brockport in Dance and Elementary Education and a M.S., C.A.S. in Educational Psychology from Syracuse University. She has been dancing, singing, and acting all her life and directing since she was 6 years old. She has performed in regional and community theatre, and most recently she works as a guidance counselor at Washingtonville High School where she runs the after school Drama Program. They produce 6 productions a year and have about 150 students involved in some way shape or form. Live, Love, and Laugh! Jodi serves on the Board of directors of Just Off Broadway, Inc. a professional theatre ensemble and theatrical academy in New Windsor, NY. She serves as an educational consultant and directs and choreographs for them as well. Ms. Davis will teach *Choreography for the Stage, Costume Design, Glee Club Boot Camp, and Tap for Beginners*

80) Dance and Choreography for Non-Dancers (full participation class, beginners level)

This workshop will teach students how to get to the root of what dance is - an extension of everyday movement. Absolutely no dance training required, and better if you don't have any. We will take every day movements and turn them into dance and take turns changing the sequence of the movements, creating patterns and ultimately choreographing a short dance number together in less than an hour.

Instructor: Lisa Dennett is the founder and director of I.D.E.A.S. (Interactive Drama for Education and Awareness in the Schools, Inc.), a small theater arts education organization that uses drama as a teaching and learning tool, specializing in Sociodrama and Creative Drama. Lisa is an actress, performing plays and musicals locally in NYC, regionally, and in Europe. She is also a certified sign language interpreter and worked for several years as a specialty theatrical make-up artist. Lisa has a BA in theater from Hunter College, CUNY and a specialized MA from New York University in educational drama for people with disabilities. She is a member of NYSTEA and co-chair of the Arts in Special Education Consortium.

27) Introduction to Contact Improvisation (full participation class, intermediate level)

Contact Improvisation (CI) is a non-performance form of dance improvisation based upon the notion that all you need in order to be a dancer is your intelligent body. In general, CI is a duet form, and this workshop will teach partnering skills. We will work with the modern dancer's primary partner, the floor, and then will progress to partnering each other by giving and taking weight. Our goal is to work up to assisted jumps and lifts. Acting students who value their bodies as their instruments will find this experience valuable, as it produces comfort with physical contact and improves non-verbal communication skills. Further, doing CI raises the level of mutual trust in any group by providing a safe and successful arena for risk-taking. The only warning here is that CI can be addictive. Please wear sweatpants, complete-coverage T-shirts, and deodorant, please bring knee pads.

28) Continuing with Contact! (full participation class, advanced level)

Many of you have had brief introductions to Contact Improvisation—either at this conference, at school, or at summer programs. This workshop is for people who would like to continue their experiences with Contact. We will brush up on basic skills and then work on more advanced ones such as perching and sliding, jumping and catching. The workshop will culminate with scripts and a jam! As always, bring kneepads, sweatpants, complete-coverage T-shirts, bring knee pads and deodorant!

Instructor: Martie Barylick has taught dance in Mamaroneck High School's PACE Program since 1975. A graduate of Brown University, she is also a Certified Movement Analyst. She has taught at the Laban Institute in New York City and has been a consultant to school systems. She has worked for the State of Maryland as a teacher of dance teachers. She has published articles in *Daedalus, Movement Studies,* and the *Journal of Dance Education*. She can be reached at 914 - 220-3235. barylick@mamkschools.org

81) Basic Swing Dance (full participation class, beginner level)

Learn basic social swing dance moves that also work great onstage! Wear clothes that let you bend and jump.

82) Advanced Swing Dance (full participation class, intermediate-advanced level)

Add some new moves to your swing dance repertoire, and throw in some theater jazz for a great performance number! Wear clothes that let you bend and jump.

Instructor: Ashley Brown, a practitioner of the Orff-Schulwerk approach to learning music and dance, teaches at the Key School in Annapolis, MD. Ashley brings a love for movement and a passion for music to her exciting classes. In addition to her work in classrooms, she has choreographed countless stage productions for middle and high schools, and can be seen performing in both dance and music productions from New York's Carnegie Hall to San Francisco's Yerba Buena Center for the Arts. Ashley will be teaching both Basic Swing Dance and Advanced Swing Dance.

83) Musical Theatre Dance (full participation class, intermediate level)

This course is for beginners in musical theatre. No experience in dance is necessary-Only enthusiasm, concentrated energy and willingness to try moving is required! You will learn a musical theatre dance piece & tips on how to pick up choreography quickly.

84) Advanced Musical Theatre Dance (full participation class, advanced level)

Are you up for the challenge of creating a complicated dance in only 90 minutes? If you are willing, ready and able to use your dance techniques, come and dance with us. We will choreograph a piece in the class period and learn basic choreographic structures to use!

Instructor: AnneMarie Martino is the Dance Instructor/Choreographer of Tap, Jazz, Ballet, Lyrical and Hip-Hop for Marchand's School of Dance (Miller Place, New York) for over 25 years, teaching students ages 2 and beyond. Four annual performances are showcased at the SUNY Staller Center, Stony Brook, New York. AnneMarie has been the choreographer for Babylon's All School Musical (Babylon Jr.-Sr. High School, Babylon, New York) for 14 years with her most recent work being Urinetown.

85) Period Dance for Actors (full participation class, all levels)

In many period productions, such as *Romeo and Juliet*, actors are asked to take parts in ôballsö, ôfetesö or ôcountry dancesö that are integral parts of the story line. In this class, students will learn basic period dance movements and some basic dance forms from dances such as the Pavane, Gavotte, Allemande, Galliard, ôGathering Peascodsö and other English Country dances. Come prepared with comfortable clothes and shoes (jazz shoes or something with a small heel are best) and willing to move to the tune of a different pipe.

Instructor: Gene Connor began his own training as an actor at the National Shakespeare Company where he had the great privilege to study movement with Peter Lobbell and Joan Evans. After completing that program he attended Southern Methodist University where he graduated with a BFA in Dance Performance during which time he studied and performed period dance with Erica Helm. As a performer he has performed various Shakespearean roles from an adolescent Puck in a sandbox version of *A Midsummer Night's Dream* to a leather clad Mercutio in an Avant Garde ballet version of *Romeo and Juliet*. A busy, director/choreographer, he is currently the Coordinator of Theatre Arts at Syosset High School.

86) World Groove (full participation class, all levels)

World groove is a fusion dance technique that blends tradition cultural dance with American pop-culture dance. Attendees will dance West African, Indian/Bollywood, Jazz/swing and urban funk all - to a driving dance track.

Instructor: Carlos Jones has a body of work that extends from the concert stage to theater to television and film. His eclectic background has brought him recognition as an international artist. Concert appearances include work with such companies as: Loretta Livingston, Bethune Theatredanse, Dance Kansas City Modern/Jazz CO., and his own Carlos Jones & Company. Among his theatrical credits are *Some Like it Hot*, *A Midsummer Night's Dream*, *Man of La Mancha*, *It's a Pretty Good Life*, and *Sesame Street Live* to name a few. Mr. Jones landed in the movies *I'd Do Anything*, *Shut Up and Dance*, and *Uptown Girls*. In addition to commercial appearance, he was featured in the hit series, *Cybill*, *Howie*, the *Nanny*, and the *Drew Carey Show*.

Mr. Jones has worked extensively in arts education and community arts programming. He was founder and director of the Los Angeles training facility Academy 331 Fine Arts Center, Founding Artistic Director of Teen Dance Company in Palo Alto, and continues to serve as artistic advisor to In-sync Dance Theater in Glendale California. In addition to tradition arts programming, Jones has also developed and implement programs for differently able and psychologically challenged youth and adults. He has served as a grant panelist for the California Arts Council and for ArtsStart in western New York and continues to search for new inspirations in arts integration. Nationally, Jones is sought as a master teacher and expert in dance education. His guest lectures and teaching has taken him the countries as far away as New Zealand and Guatemala.

A man of scholar, Jones holds an MFA from University of California - Irvine. He has served on the faculties of UCLA, UC-Irvine, Chapman University, University of Missouri-Kansas City Conservatory, Loyola Marymount University, and St. Cloud State University. Currently Mr. Jones holds a coveted SUNY Diversity Faculty Fellow and is completing his tenure at Buffalo State.

THEATRE BUSINESS AND SOCIETY Workshops

87) Making a Statement through Drama (full participation, intermediate-advanced levels)

What social issues are relevant to your life that you have a lot to say about? Share those thoughts and ideas with others through improvisation, tableau, and ensemble-building. Learn how to focus your ideas to communicate them to an audience in a theatrical way.

Instructor: Lisa Dennett is the founder and director of I.D.E.A.S. (Interactive Drama for Education and Awareness in the Schools, Inc.), a small theater arts education organization that uses drama as a teaching and learning tool, specializing in Sociodrama and Creative Drama. Lisa is an actress, performing plays and musicals locally in NYC, regionally, and in Europe. She is also a certified sign language interpreter and worked for several years as a specialty theatrical make-up artist. Lisa has a BA in theater from Hunter College, CUNY and a specialized MA from New York University in educational drama for people with disabilities. She is a member of NYSTEAs and co-chair of the Arts in Special Education Consortium.

88) The Emerging Field of Dramaturgy (Full Participation, Beginner Level)

What is a Dramaturg? What does a Dramaturg do? Did you know you can get a degree in this exciting, emerging field, and work with theatre artists all over the world? If you like to do research on the world of the play; if you are good at working with directors, designers, and actors to help bring the specific details of a production to life; if you are interested in helping playwrights hone and develop their plays into masterpieces through the workshop and rehearsal process of the field of Dramaturgy may be for you! Come and find out what it's all about!

Instructor: Joanne Zipay is the founder and Artistic Director of NYC's Judith Shakespeare Company. She most recently directed the company's reverse-gender production of *Two Gentlemen of Verona* in August 2010. Ms. Zipay has served as director/dramaturg for numerous JSC productions, including *Macbeth*, which was honored with a 1996 Obie Award for excellence in the Off-Off Broadway theatre, and *Julius Caesar*, which was featured on national television's *Lifetime Live*. Ms. Zipay has taught, directed, and performed in the theatre for over 30 years, and holds a Master of Fine Arts degree from the classical acting program at the Old Globe Theatre/University of San Diego. She has studied with such eminent master teachers as John Barton, Richard Easton, Cicely Berry, Patsy Rodenburg, Larry Moss, and Stella Adler; and she has taught and directed for a wide variety of programs and theatres including the Stella Adler Conservatory/NYU, the Dallas Theatre Center, the Richmond VA Shakespeare Festival, the Old Globe Theatre, Collin College Dallas TX, the National Shakespeare Conservatory, the Princeton NJ Repertory Shakespeare Festival, the Brooklyn Academy of Music, Theatre for a New Audience, and numerous colleges and universities, as well as guiding the training and development of the Judith Shakespeare Company to award-winning standards. Ms. Zipay recently directed the Off-Broadway premiere production of *Elizabeth Rex* with Nicu's Spoon Theatre, and is currently on faculty at Pace University Manhattan.

AUDITION TECHNIQUES Workshops

89) Monologue Adjudications (full participation class, intermediate-advance level)

A Special Workshop for intermediate and advanced level students

Come work on your monologues (memorized...of course!) with the NYSTEAs Adjudication Team. Intensive monologue coaching, in addition to preparation for the college audition will be provided. Later, during activity time, a formal assessment with written feedback will be available if so desired. Please note: a formal assessment is NOT required to participate in this workshop. FOR FURTHER INFORMATION, INCLUDING A SUGGESTED MONOLOGUE LIST (YOU MAY USE OTHER MATERIAL) AND GUIDELINES, SEE OUR WEBSITE AT WWW.NYSTEA.ORG. THESE REQUIRED FORMS WILL NO LONGER BE PROVIDED IN FORTHCOMING STUDENT CONFERENCE MAILINGS. YOU MUST PREVIEW AND DOWNLOAD THEM FROM OUR WEBSITE.

Instructors: Lisa Drance M.A. in Theatre (Northwestern '91), has studied at the Guildhall School of Music and Drama (London), Trinity College (Dublin), National Theatre Institute at the Eugene O'Neill Theatre Center and Yale University. She worked in Chicago's theatre community before founding the theatre program at Babylon Junior Senior High School on Long Island. Currently, she teaches and serves as the Director of English and Theatre at Babylon JS High School.

Roger Paolini is a Library Media Specialist and Drama Director, for the Williamsville South H.S. outside Buffalo. He has directed for community and professional theatres in the Buffalo area including the Amherst Players, Alleyway Theatre, and O'Connell and Company. A former Western Region Chair, he has worked on three NYSTEAs Theatre Education Conferences in Buffalo. He is currently in his third term as President of NYSTEAs. He is an 11 year member of *Artvoice Magazine's* Arties Nominating Committee which determines awards for outstanding achievement in professional theatre in the Western New York area.

Flori Doyle received a BFA (Acting-Directing) from Ithaca College and holds a MAT, with a concentration in English, from Manhattanville College and took courses in theatre history at New York University and in film production at the School of Visual Arts. She became certified in Theatre Arts in 2006 and has completed two sessions of the Summer Workshop for Educators at Hudson Valley Shakespeare Festival. Now in her fifteenth year at Ardsley High School, where she teaches Acting and English and produces the annual Senior Revue, Flori presently is directing her thirty fourth full length production. She taught acting at Chappaqua Summer School and directed workshops for the Continuing Ed program in Chappaqua and at Good Counsel Academy. Prior to teaching, she worked in broadcast production for a major ad agency. For several years, Flori pursued an acting career in Manhattan as well as participated in community theatre. She has presented workshops at NYSTEAs student conferences and the annual Performing Arts Workshop at Purchase College. Having taken students to Broadway and off-Broadway shows, and workshops, for the past twenty years, Flori has seen *Rent*, 19 times. This is her fourth year working with the education department of the Manhattan Theatre Club where her students are involved in *Project Interact* with students in a NYC school. Additionally, Flori is a certified Spin instructor, takes yoga classes and is a triathlete. A member of NYSTEAs for thirteen years, Flori is the Hudson Valley Rep and has worked on the committee for the NYSTEAs Educators' conference in 2005 and 2009.

Kate Olena became a member of NYSTEAs in 1995. She sat on the board of NYSTEAs for several years, took a hiatus, and was delighted to be asked to serve again. She is currently the president of NYSTEAs and is a member of the NYSAAE Unified Advocacy Committee as well. Kate helped organize three educators' conventions in the Western Region and her region holds a one-day student event annually for grades 9-12. A drama teacher of over 30 years, she has spent the bulk of her career building the middle school theatre program at Nichols School in Buffalo where every student in grades 5-8 takes drama each year. Kate directs four one-acts and one full-length play each year and teaches courses in Playmaking, Acting with Masks and Puppets, and Asian Theatre Acting Styles, among others. Kate also performs professionally for several theatres in Buffalo -"To hone my skills and remind myself of what I put my students through!"

59) Beginner (16 bar) Musical Theater Audition Techniques. (full participation class, beginner level)

Students must prepare and bring 16 measures of any musical theater piece (no pop music) suitable for an audition. Workshop will help develop confidence, stage presence, and vocal techniques. Students will perform selection and will learn to act through the vocal audition. Recommended for 1st or 2nd year students only. Recommended textbook: (The 16-Bar Theatre Audition) published by Hal-Leonard.

Instructors: Rich Aufiero is the drama program director/advisor at Cornwall Central High School. During his tenure, he has produced several award winning musical and non-musical productions within the Hudson Valley area. He has been featured multiple times in Who's Who Among America's Teachers. For the past 20+ years, he has appeared in and directed numerous amateur and professional musical and non-musical productions in the NY metropolitan area. For the past several years he has served as the Artistic Director for the Palaia Vineyard Comedy Players. During the Summer, he runs a very successful drama workshop program for high school students.

Catherine Osinski has been a choral director at Liverpool High School since 1988. She teaches Chorale, voice lessons, and three sections of Performing Arts, an interdisciplinary class combining acting, dancing, voice work, and technical theater. She directs the fall play and spring musical at LHS. She is a member of MENC and NYSSMA, has acted as the Musical Theatre Chair for NYSSMA, worked with LeMoyne College on their Cabaret performance, and is a member of OCMEA. (Onondaga County Music Educators Association) She holds a Bachelor in Music Education degree from SUNY Potsdam and a Masters in Music Education degree from Ithaca College. Catherine recently took a sabbatical from teaching and took classes in the LeMoyne College Theatre Department. She sings in Syracuse area churches, enjoys ballroom dancing, performs with various Syracuse community theater companies, and in April 2010, won a SALT (Syracuse Area Live Theatre) award for Community Theatre, Best Musical Director, for her work with the Simply New Theatre and their October 2009 production of James Joyce's The Dead.

She is the mother of a daughter, Maggie, who attends Ithaca College. She has been a member of NYSTEAs since 2005, on the board since the fall of 2007, and currently serves as treasurer for NYSTEAs

60) Musical Theatre Song Performance / Audition (Demonstration, Intermediate to Advanced Level)

A masterclass in preparing and performing songs from Musical theatre weather for performance or audition. Students should bring music to perform. Several students will perform.

Instructor: Nathan Matthews's career has taken him across North America as a music director, conductor, composer, vocal coach, pianist and educator. His former students include the producer of Tony Award winning and nominated Broadway shows and a Theatre World Award winning and Outer Critics Circle Award nominated actress. Matthews was Music Associate on Broadway for Children and Art, the Stephen Sondheim 75th Birthday gala, presented by The Honorable William Jefferson Clinton and Barbara Streisand, directed by Richard Maltby, Jr. and music directed by Kevin Stites. The experience led to an invitation from the University of London to Goldsmiths College to speak at their international conference on Stephen Sondheim and the publication of an article in the internationally acclaimed journal, The Sondheim Review. Matthews was Mark Hamill's keyboard coach for the original Broadway production of Amadeus directed by Sir Peter Hall. He has served on the music staff of the Santa Fe Opera for productions directed by Peter Wood. He has served on the music staff of the Santa Fe Opera for productions directed by Peter Wood and Bliss Hebert and conducted by Raymond Leppard and John Crosby.

Matthews spent several seasons touring North America for Columbia Artists and Karlsrud Concerts appearing as a solo and as a collaborative pianist. Off-Broadway he was music director for a revival of They're Playing Our Song. He serves with Ruby Dee, Billie Allen, Joe Benincasa, Elmyria Hull, Charles Rangel, Tamara Tunie, and Elizabeth Wilson on the Board of Advisors of the Amas Musical Theatre in NYC. Matthews's career has also included working on productions and concerts with many other notable artists. He has also conducted new productions with orchestra of My Favorite Year directed by Evan Pappas in New York City; Smokey Joe's Cafe at Artpark (NY); The Amorous Flea at Riverside Theatre (FL); Oliver!, Call Me Madam, and Camelot at the Virginia Musical Theatre where he is a staff music director; and Evita, The Sound of Music, A Day in Hollywood/A Night in the Ukraine, Man of la Mancha, Oklahoma!, The Boyfriend, Camelot, The Music Man, and The Fantasticks at Struthers Library Theatre (PA).

Matthews was Artist-in-Residence at the University of Nevada, Las Vegas, and he served as a Visiting Assistant Professor at the University of Florida where he music directed College of Fine Arts productions and university-wide special events. He served on the musical theatre faculty at the American Musical and Dramatic Academy and was an Artist/Teacher for Arts4All, Ltd. in NYC. Matthews holds a Master of Music in Vocal Accompanying and Coaching

from the University of Illinois where he studied with John Wustman and graduated magna cum laude with a Bachelor of Music in Piano Performance from the University of North Carolina at Greensboro.

90) Audition Techniques for the Camera (full participation class, beginner level)

Students will learn the basics of Audition Techniques for Commercial and Film Acting. From hitting your "mark", learning to "slate" and beginning to frame a "cold read" for a commercial, students will experience the nuts and bolts of working in front of a camera.

Instructor: Christa Kimlicko Jones has been working in the theatre for over 15 years as an actor, director, producer, administrator, or teacher. She received her Masters of Fine Arts in Acting from the University of Texas at Austin where she also garnered her certification in Voice/Speech. As a producer and Associate Artistic Director of Theatre East, she had the privilege of working on Off Broadway productions, *Eye of God* by Tim Blake Nelson (New York Premiere) *The Vietnamization of New Jersey* by Christopher Durang (New York Premiere) and David Wright Crawford's, *Harvest* (New York Premiere). She has worked with the Laban techniques in her own training and continues to use them for character development in her work.

OTHER TYPES OF Workshops

91) Crash Course in Children's Theater (Full Participation, Beginner Level)

This workshop is designed to give theater practitioners and students an introduction to the purposes, applications, and conventions of children's theatre. Students will break up into small teams to break down different children's stories and create a rough plan of how those stories could be put into production. The teams will present their stories and the other teams will give feedback and ideas as to how to make it appropriate and effective for an audience. There will be materials given to make masks, puppets, posters, and other topical theatre devices so that the groups can use some visual aids with their presentations.

Instructor: David Melchionne graduated in 2010 from Le Moyne College, in Syracuse NY, where he received a Bachelor's of Arts in Theater Arts. At Le Moyne, David was able to direct, design, and perform in several of the main stage and black box productions. He also had the opportunity to perform in and scenic design for several shows in one of the local children's theaters. He then went on to New York City where he was a design intern for several theaters in the West Village and was able to work on the sets and props for several shows, such as *Romeo and Juliet* and *Machinal*. He is currently enrolled in SUNY Orange in the Occupational Therapy Assistant program, where he is completing coursework to use theater as a mode of therapy. He has recently completed a production of *The Luckiest Penny* by Deborah Weed, that was used as part of the New York State Occupational Therapy Association's state conference. He is currently developing programs that will allow Occupation Therapy and Rehabilitation facilities to use theater, in all its forms, as a mode of therapy.

92) Beginning Yoga (full participation class, beginner-intermediate level)

Participants will experience an introduction to Yoga principles, breathing techniques, and postures. This relates to an actor's focus, balance in the physical and mental realms, and relaxation as performance tools.

Instructor: Susan Buchman has been practicing yoga for almost 10 years and completed her teacher's training and certification through the Westchester Institute of Yoga last April. She studied primarily with Tao Porchon-Lynch, who is a 92 year old yoga legend who grew up in India and studied with many of the great yogis. Susan is a RYT, registered with the Yoga Alliance and has taught small adult yoga classes in Briarcliff Manor, NY and taught HS students as part of Wellness Day at BHHS. In addition, She has been a school counselor for 14 years, and has worked at Byram Hills HS in Armonk for the past 11 years, as well as having a small private college consulting business.

93) Zumba fitness-for actors, singers, dancers, techies, directors, writers, etc! (Full Participation, Beginner Level)

The Zumba® program fuses international rhythms and easy-to-follow moves to create a one-of-a-kind fitness program that will blow you away. In this class you will move to: Salsa, Cumbia, Merengue, Reggaeton, Calypso, Cha cha, African, Bollywood and more. No dance experience necessary. Learn dance tips for your next audition!

94) Aqua Zumba® – Known as the Zumba® "pool party," (Full Participation, Beginner Level)

The Aqua Zumba program gives new meaning to the idea of an invigorating workout. Splashing, stretching, twisting, even shouting, laughing, hooting and hollering are often heard during an Aqua Zumba class. The various Latin American/international rhythms and dances are modified and adapted to the aquatic environment without losing the basic identity and flavor that makes a ZUMBA class so much fun on land. Integrating the Zumba formula and philosophy with traditional aqua fitness disciplines, the Aqua Zumba class blends it all together into a safe, challenging, water-based workout that's cardio-conditioning, body-toning, and most of all, exhilarating beyond belief.

Instructor: Kellie Ellis is the Director of Creative Dramatics for Syracuse Children's Theatre. For the past eleven years she has been directing and choreographing in the central New York area. As director of the musical theatre program Kellie designs and teaches the education curriculum for the fall, spring, winter break and summer semesters. Kellie has a Bachelor's of Science Degree in Television/Radio with a concentration in editing from Ithaca College. Kellie was the Assistant Director for *IDOL The Musical* which ran for a month in the Manhattan 45th Street Theatre. Kellie has also been an actor with Bless the Mark players in the Sterling New York Renaissance Festival. She was also seen in the

Samuel French Off-Off Broadway One Act Theatre Festival as Pam in *Galoshes* written by Bob Brophy. Kellie teaches Zumba and Zumbatomic in East Syracuse.

95) Shadow Puppets: High Impact, Low Cost (Full participation, Beginner Level)

Learn the techniques of creating and manipulating shadow puppets, an effective way of playing multiple, cross-gender, cross-cultural roles. Shadow puppets delight audiences around the world whether used in only one scene or throughout an entire production. Techies and actors alike will enjoy this hands-on workshop.

Instructor: Kate Olena became a member of NYSTEA in 1995. She sat on the board of NYSTEA for several years, took a hiatus, and was delighted to be asked to serve again. She is currently the president of NYSTEA and is a member of the NYSAAE Unified Advocacy Committee as well. Kate helped organize three educators' conventions in the Western Region and her region holds a one-day student event annually for grades 9-12. A drama teacher of over 30 years, she has spent the bulk of her career building the middle school theatre program at Nichols School in Buffalo where every student in grades 5-8 takes drama each year. Kate directs four one-acts and one full-length play each year and teaches courses in Playmaking, Acting with Masks and Puppets, and Asian Theatre Acting Styles, among others. Kate also performs professionally for several theatres in Buffalo - "To hone my skills and remind myself of what I put my students through!"

96) Explore the Single Sword / Rapier! (Full Participation, Beginner ó Intermediate Level)

Learn the basic Fundamental techniques of footwork, parries and attacks of the single sword/Rapier! Our work will culminate toward safely executing a short choreographed phrase. Safety is our top priority!

97) Hand-to-Hand Combat for the Stage: (full participation class, beginner level)

Stage Combat takes dedication, focus, repetition and most importantly, team work. Come learn multiple safe techniques for stage punches, slaps, kicks, hair pulls, and much more!

Instructor: Adriano Gatto has returned to Niagara University as the current Artist in Residence (Stage Combat) and recruiter for the Department of Theater and Fine Arts, where he teaches both unarmed and Armed stage combat courses. Certified with recommendation by the Society of American Fight Directors and the recipient of the Examiners Award of Excellence in Rapier & Dagger, Adriano has taught stage combat and choreographed for the Shakespeare Theater Company, Indiana Repertory Theatre, the Memphis Theatre Teacher's Association, Maryland Thespian Conference, University of Minnesota and various institutions throughout the county. Previously, he toured nationally in the Olney Theatre's production of OTHELLO as Iago. Shortly after, he was awarded an Acting Fellowship with Michael Kahn at the prestigious Shakespeare Theatre Company in Washington, DC. There, Adriano studied and assisted with Rick Sordelet (one of Broadway's premier fight directors), Casy Kaleba and Brad Waller. He also worked with directors Gale Edwards, Ethan McSweeney and David Muse. As a member of AEA, additional professional acting credits include productions with Folger Shakespeare Theatre, Walnut Street Theatre, Round House Theatre, and Source Theatre, among others.