



New York State
nystea
Theatre Education Association

Student Conference

January 11, 12, 13, 2019

2019 Workshops / Presenters at a glance

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

Class Levels:
B = Beginner
I = Intermediate
A = Advanced

All Students MUST fill out Workshop Preferences online at www.nystea.org/studentconference before Nov. 15th.

***Before you Register: Know your Sponsor's correct Email.**

Be adventurous when selecting your workshops! Try Something New!

Technical Theatre & Design Workshops

#	Workshop	Presenter	Level
1	Tech Talk...	Al Ridella	B-A
2	A Practical Guide to Lights	Al Ridella	B
3	Introduction to Moving Lights	Al Ridella	I
4	Moving Light Practicum	Al Ridella	A
5	Lighting Design Paperwork	Al Ridella	I-A
6	Lighting on a shoestring budget	Scott Eckers	B
7	Vectorworks for – Beginner	Scott Eckers	B
8	Vectorworks for – Advanced	Scott Eckers	A
9	Garbage Bag Costumes	Hazel & John Goldstein	B
10	Costumes Through the Ages	Hazel & John Goldstein	B
11	How to do quick fixes to your costume	Kitty Macey	B
12	Fantasy Fairytales	Kitty Macey	B
13	Wig 101	Jaclyn M. Hunt	B-A
14	Airbrush Makeup	Regina Hartman	B
15	Goretastic! Make-up's	Tara Berescik	B
16	Set Design and Technical Direction	Tom Swetz	B
17	Sound for Theatre/Small Format Audio Systems	Frank Danko	B
18	Theatrical Audio Practicum: Learn & Work on the Sound Crew of the Show	Frank Danko	A
19	The Art of the Cue: QLab and its uses in video & audio design & implementation	Ken Tornatore	I
20	Falling Chandeliers & King Kong Puppets: Creating Spectacle on any Budget	Todd Hulet	I-A
21	Blast From the Past: Props Edition	Ola Kraszpulska	B
22	Electrical Safety & Wiring	Kim Hartshorn	B
23	Projection Media Design on a Budget	Judy McCabe/Patrick Mathis	B
24	Digital Art for Lighting Design	Judy McCabe/Patrick Mathis	A
25	Lights, Heat Gun, Action (Get your costume props on)	Judy McCabe/Patrick Mathis	B
26	From Broadway to Scholastic Theatre: The Costume Adaption Process	Danielle Patton	B
27	Theatrical Costume Triage & First Aid Techniques	Danielle Patton	B

Improvisation Workshops

#	Workshop	Presenter	Level
28	The "I Hate Improv"	John Fredricksen	B
29	Basement View Improv Presents: Team Improv	Basement View Improv	B-I
30	Basement View Improv Presents: Scene Improv	Basement View Improv	I
31	Basement View Improv Presents: Improv, Improv, Improv	Basement View Improv	I

32	Improvisation to Sketch Comedy	Frank Fasano and Vin Craig	B-A
33	Easing Into Improv	Michael C. Krickmire	B
34	Produce a Stress-Free Improv Show	Jim Hoare	B-A

Acting Techniques

#	Workshop	Presenter	Level
35	Revenge & Tragic Moments: Bloody & Quivering	James Luse	A
36	Rasaboxes	Mark Solkoff	B-A
37	Intro to Alexander Technique	Victoria King	B-A
38	Intro to American Method Acting through Stanislowski	Victoria King	B-A
39	“Machines”	Jessica Mazo	B-I
40	Becoming the Character	Toni Borkowski	B-A
41	Acting through your GUT	John Fredricksen	I
42	Put the ACTion in ACTing	Kate Muldoon	B-A
43	Getting off the Words	Joe Minutillo	B-A
44	Fighting With The Text	Zachary Moore	B-A
45	Mindfulness, Breath and Breathing	Steven York	I
46	The Meditation of Movement in Mask	Steven York	I
47	Creating Character	Dennis Wilson	B
48	Freeing The Natural Voice	Mary Krickmire	B
49	Stage to Screen	Frank Fasano and Vin Craig	B-A
50	Meaning of Gesture	Jennifer Turoff	B
51	Acting in Sit-Coms and Drama	Aaron Moss	B
52	Finding the “Play”	Mya Brown	B
53	Feldenkrais Workshop	David Krasner	B
54	Meisner Technique	David Krasner	B
55	Solo Performance	Lydia Gibson	B-A
56	Mindful Use of Your Stage	Lydia Gibson	B-A
57	Respect for Acting: Uta Hagen’s Work in Practice	HB Studios	I

Stage Management and Directing

#	Workshop	Presenter	Level
58	Fun Directing Comedy vs. Drama	Holly Adams	A
59	So you want to Direct?	Kristie Fuller	B
60	Site Scenes	Marisa Caruso	B-I
61	All about the image	Marisa Caruso	A
62	Dynamic blocking for directors & designers	Ola Kraszpuska	B
63	Intro to Stage Management	Michael C. Krickmire	B
64	Stage Management: Blocking Notes	Susan Brandt	I
65	Stage Manger’s Guide to Cue calling	Susan Brandt	B
66	Assistant Stage Manager	Susan Brandt	B

Voice and Speech Workshops

#	Workshop	Presenter	Level
67	Sing! Move! Create!	Susan Schoonmaker	B-A
68	Musical Theatre!	James Sloan / Kenny Kruper	A
69	No Musical Theatre!	James Sloan / Kenny Kruper	A
70	Unexpected Songs	James Sloan / Kenny Kruper	A
71	Broadway Belt	Scott Test / Meg Test	A
72	Voice Overs 101	Holly Adams	B-A
73	This one’s for the boys!	Steven Altinel	A
74	This one’s for the girls!	Steven Altinel	A
75	Loosening the Belt	Bridget Moriarty	I

76	Chorus Numbers You'll Never Sing on Stage	Justin Stockslager	B
77	Acting the Pop!	Ethan Paulini	B-A
78	Singing Through Text	Ilene Reid	B-A
79	Dialect Work	Jessica Barkl	B

Playwrighting Workshops

#	Workshop	Presenter	Level
80	Write a New Musical!	Jim Hoare	B-A
81	Playwriting for Young Writers	Craig Thornton	I
82	Playwriting: Creating Your World	Joe Norton	B-A
83	Playwriting LAB: Works in Progress	Joe Norton	B-A
84	Songwriting!	Bill Derby	I-A
86	Sit-Down NYSTEA: The Writers Room	Mike Vincent	B-A
87	Writing songs for the Musical Theater	Ilene Reid	B-A

Shakespeare and Historical Theatre Workshops

#	Workshop	Presenter	Level
88	The History of Gay Theater	John Fredricksen	B-A
89	Shakespeare's Alive	Gene Connor	B
90	Shakespearean Sleuths	Susan Schoonmaker	B-A
91	Blowing Up The Bard	Zachary Moore	B-A

Dance Workshops

#	Workshop	Presenter	Level
92	Period Dance for Actors	Gene Connor	B-A
93	Sokkie 101: Beginner Basics	Tiffany Tierson / Johan Joubert	B
94	Sokkie 102 Advanced moves guaranteed to impress	Tiffany Tierson / Johan Joubert	A
95	Living La Vida Latin: Latin Dance for Beginners	Tiffany Tierson / Johan Joubert	B
96	Beyond the Jazz Hand	Melanie Waldron	I
97	Beyond the Jazz Hand II	Melanie Waldron	A
98	Intermediate Lyrical/Modern	Marla McReynolds	B-I
99	Advanced Tap	Marla McReynolds	A
100	Ballet for Beginners	Marla McReynolds	B
101	Basic Swing Dance	Ashley Brown Woodside	B
102	Advanced Swing Dance	Ashley Brown Woodside	I-A
103	Tap for Beginners	Ashley Brown Woodside	B
104	Ballet to Broadway: Jerome Robbins	Allison Parsley	I
105	Storytelling through Dance for Dancers, Movers, & Creators	Todd Hulet	B-A
106	Musical Theater Dance Auditions: It's Not JUST about the High Kicks!	Rebecca Kupka Overton	I
107	A Theater Dance Workshop: the dancing Actor	Kevin T. Halpin	B-A

Theatre Business and Society

#	Workshop	Presenter	Level
108	YOU Inc. – Bridging Artistry with the “Business”	Ethan Paulini	B-A
109	Create the Change, Broadway Cares Workshop	Michael Di Bianco	B-A
110	Theatre As Therapy	David Melchionne-Martinez	B-A
112	Headshots for Actors	Amanda Morrison	B-A
113	Taking your social media from to	Amanda Morrison	B-A

Audition Techniques

#	Workshop	Presenter	Level
114	The College Audition: Get Your monologue ready!	Adjudication Committee	I-A
115	Audition with a Comic Song – Find Your Funny!	Jim Hoare	B-A
116	10 th and 11 th grade Mastering College Musical Theatre Auditions	Laura Josepher and David Sisco	I
117	Seniors ONLY Mastering College Musical Theatre Auditions	Laura Josepher and David Sisco	I
118	Your Accompanist is Your Best Friend	Jacob Carll	I
119	Auditioning for the Theatre: Monologues	Deena Conley	B
120	Mock Audition: test your audition skills	HB Studios	I-A
121	Nailing the Audition: What's in Your Control	Bridget Moriarty	A
122	Audition Technique	Mya Brown	B
123	On Camera Audition Workshop	Maria Cappricielli	B-A

Other

#	Workshop	Presenter	Level
124	Crankie Puppet Theatres and Storytelling	Erika Guay	B
125	Zumba fitness	Marni	B
126	Aqua Zumba	Marni	B
127	Aerial Arts	Kathleen Golde	B
128	Free to Be Me	Maria Cappricielli	B-A
129	Mystery at the Student Conference	Frank Marquette	I-A
130	Yoga to relieve Performance Anxiety	Catherine Rush	B-A
131	Yoga & Mind-Body-Breath Awareness for the Performer	Catherine Rush	B-A
132	Stand-Up NYSTEA	Mike Vincent	B
133	Balloon Sculpting!	Tom Swetz	B
134	Magic! Easy Prestidigitation!	Tom Swetz	B
135	Ukulele!	Bill Derby	I-A
136	Drama “Survivor”	Kristen Wallace / Catherine Lubrano	B-A
137	Yikes! I'm Theatre Camp Teacher for the Summer	Mary Krickmire	B
138	Brawling Basics	Jay Pecora	B
139	Introduction to Stage Combat	Christian Kelly – Sordelet	B



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Descriptions of Workshops and Instructors at the 2019 NYSTEA Student Conference

(Please note: the instructors of the workshops may change based on availability)

TECHNICAL THEATRE & DESIGN Workshops

1. Tech Talk... (Q&A Class, All levels)

Join us in a conversation about a career in Technical Theater. Al Ridella from 4 Wall, and Frank Danko who presently is working as a manufacturer's rep for various Entertainment Lighting and Audio companies throughout New York and New Jersey. These two, amongst others will talk about careers, and how to get there. All Tech Students should register for this course.

2. 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.

3. Introduction to Moving Lights (full participation class, intermediate 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.

4. Moving Light Practicum (full participation class, Advanced level)

This class will program and run lighting cues for the Student Playwriting showcase Saturday night. You should have taken Introduction to Moving Lights before requesting this class.

5. Lighting Design Paperwork (Demonstration / participation, Intermediate / Advanced Level)

Join us as we review ways to use lighting paperwork to organize your next production. We will explore paperwork solutions used on Broadway and regional theatres to make their designs a reality."

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 & Lighting Practicum workshops.

6. Lighting on a shoestring budget: maximizing your high school theater with no money. (Partial participation class, Beginner Level)

This workshop will "focus" on practical stage lighting on typical junior high and high school stages where instruments are old and/or in short supply, theaters are used for multiple purposes, and budgets are extremely tight. Learn to maximize your gear and use it in the most practical way -- and still create great theatrical effects. This workshop will also cover how to price out and purchase lighting equipment that is good for your school.

7. Vectorworks for Lighting Plots and Theater Design – Beginner: (Full Participation, Beginner Level)

This workshop will teach the basics of the Vectorworks, the industry-standard theater and lighting design program. Students will look at large-format prints of computer-aided theater and lighting designs, learn their basic functions, and then learn basic commands to design and share a simple plot. Students will work with partners and the instructor to create a 2D light plot on a theater template.

8. Vectorworks for Lighting Plots and Theater Design – Advanced: (Full Participation, Advanced Level)

This workshop will teach more in depth topics about Vectorworks, the industry-standard theater and lighting design program. Students will learn more advanced modeling functions on Vectorworks and work with partners to create a 3D light plot on a theater template. Students can visualize their design and learn how to translate the information on the light plot to a real-world space. Students with some knowledge of lighting plots may wish to take this class; students who took the Beginner Vectorworks class may wish to continue in this class.

Instructor: Scott Eckers, lighting instructor, has an extensive background in many aspects of theater Scott has been active with the Sullivan County Dramatic Workshop at the Rivoli Theater where he musically directed and portrayed Leo Bloom in *The Producers*. Prior to that, Scott appeared as Corny Collins in *Hairspray* and Seymour in *Little Shop of Horrors*, for which he won the highest TANYA Award for Outstanding Achievement in Acting. Recent credits include Hero in *A Funny Thing...*, Albert Peterson in *Bye Bye Birdie*, Bobby Child in *Crazy For You*, Billy Lawlor in *42nd Street*, Older Patrick in *Mame*, and Sid Sorokin in *The Pajama Game*.

Other favorites include *Anything Goes* (Billy Crocker), *Pippin* (Pippin), *The Sound of Music* (Captain Von Trapp and Rolf), *The Secret Garden* (Ben Weatherstaff), *Chess* (Freddie Trumper), *Leader of the Pack* (Jeff Barry), *The Fantasticks* (Matt). You can find Scott singing regularly in the Catskills at venues such as Kutsher's and the Villa Roma. Behind the scenes, Scott is a professional lighting designer and theatrical design consultant and has designed countless shows at regional theaters around the New York area. He is the resident lighting designer at The Stage/Merrick Theatre. Scott is involved with the performing arts at Harry B. Thompson Middle School in Syosset, where he teaches social studies, and in East Meadow public schools, where he is the middle school musical theater director and district-wide technical theater consultant. He owns a lighting company, www.theaterlighting.net.

9. 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.

10. 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 Roepers 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 – Jackie and Brian. Both *Garbage Bag Costumes* and *Costumes Through The Ages* will be taught by Marlu Costumes.

11. How to do quick fixes to your costume (Full Participation, Beginner Level)

It's a workshop that teaches some basic Hand Stitches and how to put on Buttons, Snaps and Hook & Eyes. We will be bringing supplies for this workshop.

12. Fantasy Fairytales (Full Participation, Beginner Level)

Imagine your favorite fairytale character in a completely different time and place. Your imagination can run wild as you design your favorite in a wild new place with crayons!

Instructor: Kitty Macey is the Professor of Costume Design at SUNY Oswego. I have designs productions in Europe, Universities, and Live events, including Renaissance Faires.

13. Wig 101 (Partial Participation, All Levels)

ENOUGH!!!! We have all laid witness to the horror that is a bad wig on stage...you know... the kind that looks like a used mop head or the dust bunnies from underneath the couch. It's time to give the wig the respect that it deserves! And why wouldn't we? Hairstyles help to create the character just as much as costumes and makeup. Come and explore the differences in styling from the Victorian Gibson Girl up to the 80's Jersey Girl. Learn proper blocking technique, rolling of curlers, and styling to help finish a look and create an Era.

Instructor: Jaelyn M. Hunt- started her career as the Wardrobe Supervisor at The Shakespeare Theatre of NJ and for almost ten years there she honed her wardrobe, wig, and makeup skills. She has toured with The Acting Company and In the Mood. In TV, she has worked for Who Wants to be a Millionaire, The Chew, The Meredith Vieira Show, The Security Brief, and The Best Time Ever. She also fills in at Avenue Q and was privileged to have been the principal changer for the concert event, Bombshell the Musical. Currently is a dresser for the female ensemble for Aladdin on Broadway.

14. Airbrush Makeup: Making everything look great with a bit of air. (Full Participation / Beginner Level)

Come and learn the basics of airbrush makeup from the ground up. You will learn safety information, practical application with the brushes and try your hand at creating both beauty makeup and the surreal.

Instructor: Regina Hartman is an actor, director, vocal coach and teacher. Miss Hartman has been using air-brush makeup application for over thirteen years for both school and community projects and performances.

15. Goretastic! Make-up's dark and gooey side. (Full Participation, Beginner Level)

In this course students will learn the basics of creating fake blood, applying simple prosthetic pieces and make-up effects to make you look like you've had a real rough day. Students should be aware that liquid latex will be used during this class.

Instructor: Tara Berescik has been teaching at Tri-Valley Central School for 16 years and has been an integral part of the school theatre program from the start of her career. Miss Berescik became involved in theatre due to her love of sewing. She was quickly incorporated as the house seamstress and now works with students on hair and make-up for the shows as well. Miss Berescik's background is Agriculture with specialization in Animal Science and Anatomy and Physiology. She was awarded the Career and Technical Education Teacher of the Year Award in 2014 for the United States.

16. Set Design and Technical Direction: (Partial Participation, Beginner Level)

What are they, how are they different/similar, and simple pencil drafting for both! ... all things you should know! Explore the differences and similarities in Set Design and Technical Direction. Understand how one works with the other. Learn simple pencil drafting, what's a scale rule?, what cad programs are available?, and more!

Instructor: Tom Swetz has been a professional magician for over 35 years. He has performed throughout the tri-state area and Germany. He spent three years at Hersheypark, the last year performing in his own show The Magical Musical Adventures of RedBeard the Pirate! He is the owner of RedMagik Entertainment and In Motion Dance Center in Dutchess County. He also works as the Technical Director/Set Designer for Arlington High School and is a part time adjunct for WCSU as well as one of their Technical Directors.

17. 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.

18. Theatrical Audio Practicum: Learn and Work on the Sound Crew of the Show (full participation class, advanced 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.

Instructor: Frank Danko has been working with NYSTEA since 2006. He has served the NYSTEA membership as a board member since 2009 and the Treasurer from 2012-2016. While studying and pursuing an acting career, Frank worked as the Assistant Administrator and Technical Director for a private Musical Theatre and Acting Academy on Long Island, NY.

Frank later went to work for an IATSE Union Production Rental company. During this time, he was instrumental in developing a Technical Theatre Training Program, sending professional IATSE Stage Hands into schools to work with students on Lighting Design, Audio and Rigging. Currently, Frank works as a manufacturer's rep and design consultant throughout New York and New Jersey.

19. The Art of the Cue: QLab and its uses in audio and video design and implementation (Partial Participation, Intermediate Level)

This class will cover the concept, creation, and implementation of sound and video cues using Figure 53's QLab program. QLab is a state-of-the-art program that manages live playback of complicated light, sound and video cues. Best of all, it's free to download! It is being used from small community theaters to Broadway playhouses, and is an effective cue firing tool for any high school show.

Instructor: Mr. Ken Tornatore is an educator from the Wappingers CSD with a passion for theater and love of sound design. Graduating from Binghamton University with a degree in technical theater, he has helped advise productions and designed sound for local high school and community theater programs. A NYSTEA alum himself, he is excited about the opportunity to teach a workshop and provide his knowledge of audio to future generations of audio engineers.

20. Falling Chandeliers and King Kong Puppets: Creating Spectacle on Any Budget (partial participation, intermediate-advanced)

Spectacle and big money are usually thought of hand in hand. How could they not be with giant falling chandeliers, helicopters, and wizarding schools the norm in Broadway? But spectacle isn't just about big budgets and can be achieved almost anywhere with a little careful planning. If you're designing, directing, or choreographing a challenging show, or creating something new, you'll want to learn the tricks of the big budget showstoppers and how even you can make give your audience that wow-factor.

Instructor: Todd Hulet considers himself a theatre creator and serves as Artistic Director of the Hudson Valley Theatre Initiative. He works professionally as a designer, musician, choreographer, director, and producer, but finds the most joy creating new theatre. He has composed seven full length musicals produced across the country including "#QueenE", "The Mitten", and "The Three Javelinas". He has served as a theatre educator for Childsplay Academy, Seattle Children's Theatre, NYCDOE, among others and is a member of the Dramatist Guild and TYA/USA.

21. Blast from the past: props edition (Full Participation, Beginner Level)

Ever wondered what folks did to entertain themselves in the 18th or 19th century? Ever needed to dress a room and had no idea how to fill it? Maybe as an actor, you needed a task to occupy your hands, but were clueless on what to request. In this workshop, we will work through several stations filled with tasks and projects that will provide helpful answer to the questions above.

Instructor: Ola Kraszpuska is the Interim Chair of the Theatre Department and Assistant Professor of Scenic and Lighting Design at SUNY Oswego. She earned her BFA in Theatre Production and Design at Marshall University, and her MFA in Scenic Design at Florida State University. She has twice attended the Prague Quadrennial, and was part of the 2007 USITT Study Tour through Serbia, Croatia and Monte Negro. Recent designs include *The Bacchae*, *Young Frankenstein*, & *Wait Until Dark*, as well as a SALT nomination for her design of *Always a Bridesmaid* at Cortland Repertory Theatre. Ola is looking forward to her third year at NYSTEA.

22. Electrical Safety and Wiring (Partial Participation, Beginner Level)

This workshop is an opportunity to learn essential safety skills and best practices when working with electricity in a theatre. Students will also get the opportunity to wire an Edison plug.

Instructor: Kim Hartshorn received his B.A. in Liberal Arts from the Michigan Technological University in 1979 and continued his education at Michigan State University where he received his M.F.A. in Theatrical Design and Lighting in 1982. He is currently an Professor at SUNY Plattsburgh and both designs and directs for the department. Mr. Hartshorn's favorite productions in which he has participated include directing SUNY Plattsburgh's *A Funny Thing Happened on the Way to the Forum*, *The Crane School of Music's Mikado*, for which he designed the lighting, *Pendragon Theatre Residency's Cabaret*, for which he designed both sets and lights, and SUNY Plattsburgh's recent production of *Suddenly Last Summer*, which he directed. To prospective students, Mr. Hartshorn would like to express the openness of SUNY Plattsburgh's Theatre program and the variety of opportunities to participate in the many different areas of Theatre. His personal interests include photography, boats of different kinds, and music, specifically playing his guitar."

23. Projection Media Design on a Budget (Making Magic without tons of Money) (Question/ Answer, Beginner Level)

Projection design can be an expensive medium but it doesn't have to be. We'll do an overview of the use of projection in live events and theatre and how we can accomplish amazing effects without breaking the bank.

24. Digital Art for Lighting Design (Digital Rendering Techniques for Lighting Design) (Partial Participation, Advanced Level)

Take your lighting design to the next level. How to use digital means to render for lighting design without using previsualization software.

25. Lights, Heat Gun, Action (Get your costume props on) (Full Participation, Beginner Level)

A short presentation of cutting edge costume technology and its integration with lighting and projection media design. Students will have the opportunity to work in groups to create a small costume prop utilizing various heat activated materials. Several examples of the application of lighting with the materials utilized in the presentation will be provided.

Instructor: Patrick Mathis is a freelance lighting, projections, and media designer from Warner Robins Georgia. He has worked in regional theaters from Kentucky, to Cape May New Jersey. Some of his most recent works include lighting design for the Oswego Opera Theatre production of *"Die Fledermaus"*, lighting design for the SUNY Oswego Theatre production of *"The Shape of Things"*, and projection design for *"Grey Gardens"* at the Lyric Repertory Theatre. He is a standing member of the Society of American Fight Directors, The United States Institute of Theatre Technologies, and Actors Equity.

Judy McCabe has been the Costume Supervisor at SUNY Oswego for 15 years. She teaches Basic and Advanced Costume Construction. Additionally, she trains students how to work backstage as Wardrobe crew members for back stage for the needs of a production once it is opened. She received her AAS, specializing in Speech and Theatre at SUNY Stone Ridge, her BA in Technical Theatre from SUNY New Paltz and her Masters in Vocational Education at SUNY Oswego. She has also had the pleasure of being the Director of Costuming for Sterling Renaissance Festival from 2003 -20012. The biggest joy she gets from everything she does, is knowing that she is teaching a life skill to students that they can take with them for whatever they choose to do in the future.

26. From Broadway to Scholastic Theatre - The Costume Adaptation Process (Partial Participation, Beginner Level)

This workshop will take a look at the process of adapting Costume Design from Broadway for scholastic theater. It will discuss how to be inspired by designs and then rethink how to make changes in respect to the design, construction, sizing, budget, etc. We will also put this knowledge into practice and look at a costume from Broadway and think through a design of our own.

27. Theatrical Costume Triage & First Aid Techniques (Full Participation, Beginner Level)

Learn how to hand-sew so that you can do costume repairs and alterations on the fly backstage. No more stress over a button that falls off or a hem that fell down. This workshop will teach a few of the basics needed for repairs and alterations during the run of a theatrical show.

Instructor: Danielle Patton is the Assistant Costume designer at the Costumer in Schenectady, NY where she helps to create, sew and bring to life new costumes. She studied Fashion Design at the Fashion Institute of Technology in New York, NY. She has worked with such companies as The Workroom NYC, Walt Disney World, The Egg, Park Playhouse and others. Her work has been featured locally at Electric City Couture, Albany Barn and Park Playhouse.

IMPROVISATION Workshops

28. 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

29. Basement View Improv Presents: Team Improv (full participation class, beginner-intermediate level)

This is an introductory course in the basic concepts of improvisation. It will focus on short-form team games that require you to think on your feet and take risks. This is the perfect class for those who are intimidated by the prospect of improvisation. Open to all skill levels. Participation required.

30. Basement View Improv Presents: Scene Improv (full participation class, intermediate level)

An introduction to the basic concepts of Improvisation with focus on structured scene games. 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.

31. Basement View Improv Presents: Improv, Improv, Improv (full participation class, intermediate level)

Students will participate in basic and intermediate improv games, and be introduced to long-form improv. They will learn how to “be in the moment” and not to be afraid to create in front of an audience. 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.

Instructors: Basement View Improv The 4-man roster of Basement View Improv is Nick Costa, Mike O'Gorman, Ted O'Gorman, and Michael Paul Smith. The group 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 shows such as Vice Principals (HBO), A.P. Bio (NBC), Detroiters (Comedy Central), Here and Now (HBO), The Tonight Show starring Jimmy Fallon (NBC), Inside Amy Schemer (Comedy Central) Ugly Americans (Comedy Central), Marry Me (NBC), Cartoon Network's Delocated, As The World Turns. Members of BVI have appeared in numerous commercials for The Daily Show, Bud Light, Optimum Online, Charter High Speed Internet and many more. They have written, produced, directed and performed in numerous viral web videos, series, and television pilots such as The Tonight Show starring Jimmy Fallon, Tiny Apartment; the BroadwayWorld.com sponsored web show, The Residuals; and No Alterations with Joey Glazer. 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 New York Fringe Festival, the MCC Theatre, the Irish Repertory Theatre, Long Island Theatre Collective, and the New School for Drama. Basement View Improv will be teaching Team Improv, Scene Improv, and Improv, Improv, Improv.

32. Improvisation to Sketch Comedy – aka - Sketch IT! (Full Participation, All Levels)

The goal of this workshop is to teach students how to create sketch comedy from concept to completion. The workshop will consist of 3 sections. The first section will be improvisational. We will play improv games to draw inspiration for sketch content. In the second section of the workshop we will break the class into groups to write sketches based on the improv games. Finally, we will have the students perform the sketches that they have written.

Instructors: Frank Fasano is an award-winning filmmaker and a NYSTEALumni. Frank is an Actor, Filmmaker, Improviser and an AV Technician in NYC. Frank has worked on various movies, TV shows, and sketches for 9 years. Frank thinks snowboards are cooler.

Vin Craig is an actor and a standup comedian. He is an award-winning filmmaker and a NYSTEALumni. Vin has also been writing and performing Sketch Comedy for 7 years. Vin thinks skateboards are cool.

33. Easing Into Improv (Full Participation 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 introduced 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 is a Faculty Member and Coordinator of Stage Management for the Department of Theatre and Music Studies at the College at Brockport (SUNY). He holds B.A., M.A., and M.F.A. Degrees in Theatre/Directing and was recently awarded (along with his wife Mary) the Rod Marriott Award for lifetime contribution to theatre education by NYSTEAL. At Brockport, he has directed award winning productions of *The Importance of Being Earnest*, *Marat/Sade* and *Hair*, as well as *The Diary of Anne Frank*, *Picnic* and *The Physician In Spite of Himself* among others. He is also a free-lance director having directed productions for many theatres throughout New York State, and held the position of Producing/Artistic Director of Rochester Community Players from 1986 to 1997. Mike is the former President and Executive Director of the Theatre Association of New York State and has Stage Managed for the Illinois Shakespeare Festival and the Thousand Islands Summer Theatre.

34. Produce a Stress-Free Improv Show (Partial Participation, all levels)

Produce a fast-paced, user-friendly high school Improv Show with minimum risk. Receive guidelines, show rules, marketing tips, and numerous game lists from someone who has produced over 100 HS Improv Shows.

Instructor: Jim Hoare has been extensively involved in theatre for the past 43 years, working with High School, College and Community Theatres. He has directed over 100 shows, including the first high school production of *Once On This Island* and the world's first production of *Les Miserables, School Edition*. Jim is a proud member of NYSTEAL, the Educational Theatre Association (EdTA), The American Association of Community Theatres (AACT), and he has presented workshops throughout the USA and UK. Jim is a recipient of the NYSTEAL Rod Marriott Award for Lifetime Achievement in Educational Theatre.

ACTING TECHNIQUES Workshops

" BE BOLD AND THE MIGHTY FORCES WILL ATTEND YOU"---Goethe

35. REVENGE AND TRAGIC MOMENTS: BLOODY AND QUIVERING (Full Participation, Advanced Level)

Have you ever imagined yourself a superhero with invisible powers that can avenge and heroically restore world order and balance? Have you ever imaged yourself vanquishing negative energies as an unsung, noble hero, or an avenging angel/warrior? If you have had these daydreams, please enter the world of Jacobean Revenge Tragedy and Shakespearean Revenge plays, based on the works of the Roman master Seneca that are introduced in this workshop. Using the principles and techniques of Michael Chekhov, Stanislavski, and Rudolf Steiner, this workshop will bring to life the actor's invisible body of energy as we pursue texts of revenge and torture to set the Jacobean and Elizabethan world aright with angels and heroes in heavenly goodness--- slaughtering devils and demons. Gestures, objectives, invisible body, imaginary body, images, sensory details, obstacles, centers, radiating and receiving will be employed using the texts of *MACBETH*, *HAMLET*, and *KING LEAR*, among others. Rules of the ensemble, such as: no judgment, no competition, increased faith and group trust and support-- will be strictly enforced.

Prerequisite: ONLY FOR THE HIGHLY ADVANCED acting student who is capable of great heights of the imagination, belief, faith and a willingness to participate. It is encouraged that students have a basic knowledge of imagination, belief, Stanislavski, Shakespeare, basic acting technique and the drive and curiosity for self-expression and specificity.

Instructor: James Luse was Assistant Professor of Theatre at WAYNE STATE University in Detroit, MI, where he taught acting in the MFA and BFA programs from 2004-2008. In 2008, his production of *THE COMPLETE FEMALE STAGE BEAUTY* at the Hilberry Theatre won the Encore MICHIGAN Award for Best Ensemble. He was a staff director for the Hilberry Theatre from 2004-2008. He has been a Master Teacher of Acting at Yale & Wesleyan Universities, the Head of Acting at the Broadway Theatre Project, and a Michael Chekhov specialist at THE NATIONAL THEATRE INSTITUTE. Mr. Luse has an MFA in Theatre Arts from Brandeis University and has studied at the Michael Chekhov Acting Studio, The International Michael Chekhov Conference and The Baikal Theatre School, Irkutsk, USSR. He has also been appointed to the Theatre Faculties of The College of William and Mary, NYU, The American Academy of Dramatic Arts, The Berkshire Theatre Festival, The Virginia Stage Company, Northern Michigan University, Hampton University, The Virginia Shakespeare Festival, and the Long Wharf Theatre. He has served as a Teacher of Acting for the New York State Summer School of the Arts School of Theatre since 1986 where he has been awarded plaques and certificates for outstanding service. He has also been recognized by the Connecticut Drama Association with their Honorary Award. Mr. Luse has directed over 600 productions in regional, stock and academic theatre. He has acted regionally at the Walking the Dog Theatre/Nikita Productions, *ADVICE TO*

THE PLAYERS, INC. (NH), Virginia Shakespeare Festival, Bristol Riverside Theatre, Jenny Wiley Theatre, Virginia Stage Company, The International Stanislavski Theatre Studio, Yale University, Long Wharf, Shakespeare on the Sound, the Generic Theatre(VA), and in NYC at HERE, The ARCLIGHT THEATRE, Gorilla Repertory Co., Circle East, The Hunger and Thirst Theatre Collective, A>N>O>N>Productions, and at NYU. He is a Master Teacher of Acting at the Educational Center for the Arts in New Haven CT. In New York City, Mr. Luse has performed major roles at The Gallery Players, The Michael Chekhov Acting Studio (where he is on the faculty) & Theatre Festival, and at The Metropolitan Playhouse. He has played in UNCLE VANYA as Vanya for the Torn Space Theatre in Buffalo, NY.

36. Rasaboxes: Creating Athletes of the Emotions (Full Participation, All Levels)

Based on the Natyasastra, an ancient Indian manual of performance, participants will learn how to use breathing and physical space to increase concentration and enable the creation of emotional responses to text. Created by Richard Schechner, Rasaboxes exercises train actors to become what Antonin Artaud called "athletes of the emotions." If you are looking for a different way to get into character and maximize your breathing, Rasaboxes is for you.

Instructor: Mark Solkoff is an Assistant Principal at Academy of American Studies in Long Island City, Queens where he sponsors the Academy Players, International Thespian Society Troupe #5824. Since 1997, Mark has led the Cheesy Llama Improvisational Theatre Society at the Academy which has participated in NYSTEA student conferences since 1999 and has hosted the NYC Region's Share Your Drama Power in 2000, 2003, 2005, and 2006. Mark and the Academy played host to the state-wide NYSTEA Educators' Conference in Fall, 2013. Mark has worked to enhance the theatre program at the Academy, teaching an acting class that works in tandem with a playwriting class taught by his colleague. The program produces a monologue showcase in the fall and a Festival of One Act Plays in the spring with students performing works written by their peers. Mark has been a NYSTEA member since 1997 and has been on the Board of Trustees since 2002. He chairs the Constitution Committee, was Secretary for six years and proudly serves as NYSTEA's president. He truly believes in the power of theatre to perform and transform!

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

Learn the basics of the technique developed by performers to use your body better for performance. Change your way of thinking about balance, breathing and body alignment. Release tensions and holdings in your body while you get to know your body. Be prepared to move and spend time on the floor. Wear clothes that enable you to move freely.

38. Introduction to American Method Acting through Stanislavski (full participation class, all levels)

Experience method acting for yourself. Awaken the 5 senses and explore how sense memory relates to recall of your experiences, and how that can help build the given circumstances. Learn about beats, intention, and Strasberg exercises such as 'song and dance' or 'song to text'. Please be prepared with a 45 second to 1 minute (longer is ok) memorized monologue, poem, song lyric, from memory. Please bring a copy as well.

Instructor: Victoria King has been a member and trustee for over 20 years. Victoria holds an MFA from the Actors Studio Drama School where she studied with Arthur Storch, and a MsEd in Theatre Education. She is a member of the Actors Studio. Her theatre studies include studying at Loughborough University, England. 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. She runs a highly successful private studio teaching students all over the United States in person or via Skype. 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 Arts Administrator, stage director and performer with many New York and regional theatre credits. She is a member of the Society of Stage Directors and Choreographers. 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 American Method Acting.

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

Hey 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: Jessica Mazo wears many hats. Originally from Westchester, Jess is a drama teacher in New York City. She studied at Stella Adler, The Globe in London, and received her BFA in Acting from Syracuse University. After graduating from SU, Jess got her Masters in Educational Theatre from New York University. Jess has been a member of NYSTEA for a while now, and participates on lots of different committees. Right now, she's Vice President of the organization and LOVES being part of the student conference.

40. Becoming the Character- Making Physical Choices for Performance (Full Participation, All Levels)

In this workshop, students will learn about body awareness, and use leading points and various physical elements in order to create strong physical choices for a character. They will also learn how to use these choices during their character development and use them to transform on stage. Students will experiment with these choices through various warm-ups and then carry them over to improvisation and scripted work.

Instructor: Toni Borkowski teaches Theatre Arts classes at Eastport South Manor Jr-Sr High School. Her love of theatre developed in high school and it led her to pursue her B.A. in Theatre from the College of the Holy Cross in Worcester, Massachusetts, and later her M.A. in Educational Theatre from NYU. She has been involved in numerous regional and college productions in various roles, both on-stage and behind the scenes. Favorite credits include: *The Laramie Project*, *Five Women Wearing the Same Dress*, *Boy Gets Girl*, *The Diary of Anne Frank* and *The Last Night of Ballyhoo*.

41. Acting through your GUT – Not your HEAD (Full Participation, Intermediate Level)

This workshop will explore the radical acting technique of the 1960's - "Sound and Movement". It will challenge you to explore what your body and voice can do to fully express itself. It may seem a bit weird at first – but it will be a "fun weird". By the end of the class you will learn to act scenes completely through your Gut. You must be willing to take risks in order to succeed.

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

42. Put the ACTION in ACTing (Full Participation, All Levels,)

Using open scenes from Diane Timmerman's "Spare Scenes" and exercises from *Actions: The Actors' Thesaurus* by Marina Calderone students will be taught the techniques of Actioning. Actioning, in a nutshell, is the choosing of a verb (action word) to think of subconsciously during the delivery of a line to another actor. One line, one sentence, one breath - one Action. This technique helps actors to find meaning to their lines and puts action words to every line they deliver in a script, it is ensured that every line will be delivered with meaning and purpose.

Instructor: Kate Muldoon, an Arts educator for the last 30 years, attended her first NYSTEA meeting in 1987 as a student teacher. She started her teaching career as a Visual Arts Teacher but was ALWAYS a drama coach or director working on two Middle School and two High School shows a year. Kate received a BS of Design and her teaching certification from Buffalo State College and MAH from the University of Buffalo in Theatre and Art History. Kate joined NYSTEA in 1999 when she received the job of her dreams; incorporating the Visual, Performing and Communication Arts into the regular classroom at the new, state of the art, Niagara Falls High School. Since 2004 Kate has taken the nonexistent Theatre Arts Department at Niagara Falls High School and turned it into a thriving, sequence of courses. As her program grew Kate stepped back from directing to concentrate and educate her Theatre Interns on what it takes to produce a show. In the last 30 years, she has produced over 100 shows and more than anything she would like her students to learn that their experiences, both on and off the stage, will stay with them and influence them for the rest of their lives.

43. 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 – 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 and The Bay Street Theatre in Sag Harbor where he directed "The Diary of a Young Girl Anne Frank" and "To Kill A Mockingbird". 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 presently working for Leadership Masters Co. which is an Interactive theatrical group presenting for fortune 500 companies.

44. Fighting With The Text: (Full Participation, All levels)

This workshop centers physicalizing the give and take between two characters in a scene. We will explore physicalizations in the rehearsal process which can lead to stronger choices, more interesting character relationships, and a more dimensional physical and emotional life for the character. This workshop involves full participation and is appropriate for students of all experience levels.

Instructor: Zachary Moore has been a theatre educator and director for the past 18 years. For the past seven years, he has been the theatre teacher in the PACE program at Mamaroneck High School. Before coming to Mamaroneck, he spent five years teaching at Manhattanville College where he created and implemented their theatre education major as well as directed their Shakespeare in the Castle production series. Zachary recently spent four years as the artistic director of the Mamaroneck Shakespeare Players. Outside of his work at Mamaroneck he has created and researched ethnographic theatre and theatre for social justice as well as Shakespeare with young people. Zachary has directed over fifty productions both in New York and his home state of Texas. Zachary taught with Anna Deavere Smith, creating original performance pieces with students at New York University. During his career, Zachary has taught and directed with practitioners from The University of Texas, New York University, Juilliard, Marymount Manhattan, Manhattanville College, The Abbey Theatre in Dublin, The Central School of Speech and Drama, and The Globe Theatre in London. Zachary was a founding director of the teaching artist company Shakespeare at School which worked with schools by creating Shakespeare performance work and collaborating with teachers to enhance their Shakespeare curriculum. Zachary was recently honored at New York City's Skirball Center for the Performing Arts for his co-creation of Shakespeare to Go, a Shakespeare touring company, sponsored by NYU, that has been offering free performances to New York City Schools since 2003, reaching over 30,000 students in that time.

45. Mindfulness, Breath and Breathing – (Full Participation, Intermediate Level)

By studying the work of Ellen Langer, professor of psychology at Harvard University, the philosophy of Alan Watts and the teachings of Thich Nhat Hanh, among others, this class delves into the practices of mindfulness, breath, awareness and the myriad of benefits it brings to the performer. In this course, we will examine various breathing exercises, poses and posture, visualization practices, Neuro-linguistic programming exercises, and mindfulness meditation techniques and sequences from basic diaphragmatic breath, and projection to 15th century Hatha pranayama and the Wim Hof method.

46. The Meditation of Movement in Mask: Tabula Rasa Lecoq Neutral Mask (Full Participation, Intermediate Level)

The body is the instrument of the actor. A sufficiently prepared performer requires no dialogue, costumes, or props to successfully portray a character. Yet, how can we as artists begin to create, without a blank canvas? How can we hope to become something other than ourselves without first becoming mindful of that which we already are? Through this workshop, we will begin to examine the "mask" of our resting selves. From rest, we will examine and become precisely attuned to each movement and posture our bodies can make, whether intentional or unconscious, in an attempt to discover Tabula rasa or blank slate in which we can begin to build our characters. We must simply BE before we can DO.

Instructor: Steven York is a professional Producing Director hailing from Oswego, NY. Steven studied Theatre and Events Management as a graduate at Florida State University after earning his BFA in Acting and Directing with a minor in Dance at Marshall University in Huntington, WV. Steven's signature handlebar mustache is a proud hold-over from his years as an illusionist and circus performer in the historic Flying High Circus and Big Top in Tallahassee, Florida. Steven has produced, presented or directed countless performance events over the last decade, and has owned and operated his own company for the last three years. In addition to his artistic work, Steven routinely presents as a speaker and guest teaching artist. Most recently Steven was proud to workshop an original adaptation of Aristophanes' *The Birds*, culminating with a world premiere of the resulting production with Footlight Players at Indiana University of Pennsylvania.

47. Creating Character (Full participation, Beginner Level)

This class will focus on 9 basic questions that actors should think about and answer in their processes of developing character. When one focuses on these questions they begin to develop a personal connection to the character, thus allowing them to give an authentic, well rounded and solid performance.

The 9 questions are: 1. What is the Situation? 2. Who Am I? 3. What Do I Want? (My objective) 4. What Do I Do To Get What I Want? (My Action/Intent) 5. What Is In My Way? (My Obstacle) 6. Where Am I? 7. What Surrounds Me? 8. What Time Is It? 9. What Is My Relationship To Others In The Situation?

Instructor: Dennis Wilson was born and raised in Niagara Falls, NY. He attended La Salle Senior High School and received a BA in English and Theatre Arts from Niagara University and a MEd in Education Administration from Grand Canyon University. Upon graduation from NU, Dennis became heavily involved in community theatre in Buffalo, NY. He relocated to New York City in 1995 and was immediately cast in theatrical productions. The next few years found Dennis engrossed in a professional acting career. He was blessed to be able to become a member of Actor's Equity Association (AEA).

Dennis has performed in productions of: The National and Canadian Touring Companies of Five Guys Named Moe (Little Moe). Regional Credits include: Once On This Island (Papa Ge), Toys In The Attic (Gus), Ain't Misbehavin (Andre), The Zoo Story (Peter), A Chorus Line (Mike), Cabaret (Kit Kat Girl), West Side Story (Luis), Dutchman (Clay), Jesus Christ Superstar (Apostle), Hair (Tribe Member). Dennis is an accomplished choreographer, having staged productions of Sophisticated Ladies, Ragtime, The Wiz, Cabaret, West Side Story, The King and I, Smokey

Joe's Café, and Jesus Christ Superstar. In 2005, Dennis founded Dendewil Productions, a theatrical company whose mission is to engage audiences' minds long after they have left the theatre.

48. Freeing The Natural Voice: The Kristin Linklater Method (Full Participation, Beginner Level)

This is a speaking workshop to find relaxation, correct breathing technique. In this workshop, you will do exercises that will teach you where to breathe from, how the breath fuels sound from your deep recesses, how to relax, how the whole body is involved in the sound and emotion of your soul. You will receive lines to speak. You will walk away with a packet of exercises to relax, to touch sound, enunciate and to communicate feeling from your deep soul. Kristin Linklater wants you to liberate the natural function of the vocal mechanism as opposed to developing a technique. Come wearing relaxed clothing. tee shirt, shorts or sweat pants are good. Bring a yoga mat or towel to use to lay on the floor. If you have something restrictive on (belts, high boots, very low neck blouse or short shorts) you will not be allowed to participate. I need to see your body move breathe.

Instructor: Ms. Krickmire is an adjunct professor at Finger Lakes Community College, where she teaches Public Speaking and Acting. She is the former Director of Theatre at The Aquinas Institute, retiring in June of 2017, after 13 years of service. Before coming to Aquinas, Mary had a long history of acting, teaching and directing in the Rochester area. She has been in the Theatre Departments at Western Illinois University, Illinois State University, SUNY Brockport, SUNY Geneseo, and Nazareth College. As an actress, she has appeared at Rochester Community Players, Blackfriars Theatre, The JCC, GEVA Theatre Center and TYKES Children's Theatre. Mary has also worked at professional theatres in Massachusetts and New York City. She holds an MA and an MFA in Acting/Speech/Drama from Western Illinois University and Illinois State University. As a storyteller, she has traveled to many festivals, schools, libraries, and cultural gatherings. She has been teaching theatre for 38 years and has taught acting, directing, children's theatre, theatre history, speech, public speaking and improvisation on the college level. Mary has been the Artistic Director for The Ghost Walk (historical recreation) produced annually by The Landmark Society of Western New York since its inception 24 years ago. She lives in Fairport with her husband Michael, also a theatre teacher and director in The College of Brockport's Theatre Department.

49. Stage to Screen (Full Participation, All levels)

The goal of this workshop is to teach students how to incorporate their acting and technical skills and apply it to film. This workshop is for both technical students and acting students. The workshop will be broken into two parts. Part One: We will split the technical and acting students into two groups. Vin will teach acting for camera technique. Consisting of; intentions, where to look "the moment before" and embracing the camera as a friend not a foe. Frank will teach the behind the scenes part of filmmaking. Consisting of film techniques, terms, how to film theatrical productions, and hands on experience with UHD 4K Camera!

Part Two: We will bring the groups back together and have two technical students on the camera and boom pole and rotate with other technical students while the acting students perform the 30 second monologues. Acting students are encouraged to bring a 30 second to one-and-a-half-minute monologue to perform on camera. If the acting students don't bring or have a monologue, that is fine. Vin has enough 30 second monologues for all students who want to preform to the camera. By the end of the workshop the acting students will have their own audition tape that they can use if they like.

Instructors: Frank Fasano is an award-winning filmmaker and a NYSTEAL Alumni. Frank is an Actor, Filmmaker, Improviser and an AV Technician in NYC. Frank has worked on various movies, TV shows, and sketches for 9 years. Frank thinks snowboards are cooler.

Vin Craig is an actor and a standup comedian. He is an award-winning filmmaker and a NYSTEAL Alumni in has also been writing and performing Sketch Comedy for 7 years. Vin thinks skateboards are cool.

50. Meaning of Gesture: Communication without words (Full Participation, Beginner Level)

This workshop will explore ways to use gesture, facial expressions and body language as communication. This is a valuable skill for actors especially for those times you're on stage but not "ON". We will even incorporate some sign language (excellent for backstage communication too!)

Instructor: Jennifer Turoff is an American Sign Language teacher at Rye High School and is the former Drama Club advisor and choreographer from Red Hook High School. She has a BA in Dance from Adelphi University and worked as a professional performer before becoming an ASL interpreter and teacher. She has been involved with all aspects of theatre her whole life from dancing/singing/acting to stage management and lighting design. She has even been able to combine her passions as a sign language interpreter for theatre!

51. Acting in Sit-Coms & Dramas (Partial Participation, Beginner Level)

Interested in acting in television and film? Learn key techniques to find your funniest or most heart wrenching performance tailor made for the camera!

Instructor: Aaron Moss has appeared in over a dozen television commercials, hit TV shows including HBO's "The Wire" and "The Corner," NBC's "Homicide: Life on the Streets", and in major motion pictures: "The First Purge" (Universal Pictures/Michael Bay) "Crown Vic" (produced by Alec Baldwin), and the 2013 Golden Globe winner for Best Movie, "American Hustle" (Paramount/David O. Russell). Aaron has performed in theatres across the U.S. and Turkey, acting opposite Tony Award and Emmy Award winning actors. Aaron is the winner of the 2011 Connecticut Critics Circle Award for Best Debut Performance and a 2018 Artie Award nominee for Best Supporting Actor in a

Drama. A teacher of the Meisner Technique and an Assistant Professor of Theatre/Directing at Stockton University, Aaron is a graduate of the renowned Yale School of Drama.

52. Finding the "Play" (Full Participation, Beginner Level)

A class designed to introduce various acting exercises which will inspire playfulness in the actor, and unity of the ensemble.

Instructor: Mya Brown is an Assistant Professor in the Theatre department with a specialization in Acting, Directing, and Voice & Diction. Her work in the classroom focuses on a thorough understanding of varying acting techniques essential to forming a foundation of the craft including: Stanislavski, Meisner, and Uta Hagen teachings. Mya believes the lessons we share in acting can be applied to any career field, and they aid in a young person's quest for self. She has a strong desire to help cultivate the next generation of society.

53. Feldenkrais Workshop (Full Participation, Beginner Level)

Feldenkrais Workshop offers the basic training in the work of Moshe Feldenkrais, the author of *Awareness through Movement* and other books on the actor's physical and vocal potential. Students will work through physical relaxation, sense memory, and Feldenkrais exercises.

54. Meisner Technique (Full Participation, Beginner Level)

The acting technique of Sanford Meisner has been used by actors for stage, screen, and television. The technique incorporates the Stanislavsky System and the use of connecting to the other actor. Students will learn how to use the Repetition Exercise and other aspects of the Meisner Technique.

Instructor: David Krasner, former Director of Undergraduate Theatre at Yale University and Head of the BFA Acting Program at Emerson College, was a student of Feldenkrais, and has taught Feldenkrais Movement for 40 years. He also taught acting, voice, and speech at the American Academy of Dramatic Arts of 9 years in NYC.

55. Solo Performance (Full Participation, All Levels)

Unleash your inner compositional artist and learn how to develop a solo performance from scratch. This workshop will help to break the mind blocks one can have as a creator, dive into the messages truly resonating within us, and put that into a performance that's one of a kind! We'll also be focusing on how to give and receive constructive criticism to help support and build a creative community.

56. Mindful Use of Your Stage (Full Participation, All Levels)

Have you ever gotten excited to perform, and then once you're on stage you find yourself stuck in one place? In this workshop, we'll discover just how many different ways we can use the space around us to perform at our optimum level. We'll work with one another to find balance on the stage and discuss what it means to be a supportive scene partner. By the time we're done, you'll really embrace "all the world's a stage."

Instructor: Lydia Gibson is a teaching artist, actor and vocalist residing in Pittsburgh, PA with a B.A. in Theater from Indiana University of Pennsylvania. Lydia is currently a teacher and tour actor for Saltworks Theatre Company, Designer of Audience Development for 12 Peers Theater, private voice teacher, an active actor in the Pittsburgh theater and film community. Her mission is to use her art to help others know they are heard, not alone, and can use their gifts to help others, too.

57. Respect for Acting: Uta Hagen's Work in Practice (Full Participation, Intermediate Level)

From HB Studio in New York City, an introduction to the acting methods of HB's legendary master teacher Uta Hagen. The actor finds the character's life by using a series of practical questions --- by asking "who am I?" -- your senses; your history; your relationships; your circumstances -- to find the impulses that let you live in the moment, in the role. Through improv and exercises, we will explore this way of working.

Instructor: Francesca Ferrara is an actress and teaching artist, currently based in New York City. Theatre credits include *Romeo & Juliet*, 1984 (National Players), *The Taming of the Shrew* (Olney Theatre), *Macbeth* (Brooklyn Stage Company), *Seduced*, *The Adding Machine*, *Twelfth Night*, *AS IS* (New American Theatre), *Stage Beauty* (Crown City Theatre), *Detainee* (East 4th Street Theatre). Film and television highlights include *How to Cheat* (Winner LA Film Festival: Best Ensemble Performance), *David Mamet's The Unit*, *The West Wing*, *Ugly Betty*, *Grey's Anatomy*, *Masters of Sex*, *How To Get Away With Murder*, *Battle Creek*, and the series finale of *Matthew Weiner's Mad Men*. Francesca has been mentored through the Hagen Teacher Lab at HB Studio, and teaches at various venues in New York City. She began her acting career at HB Studio at the age of 12. Throughout the years, she has studied the craft with Herbert Berghof, Uta Hagen, Carol Rosenfeld, Jack Stehlin, Alfred Molina and Mercedes Ruehl.

STAGE MANAGEMENT and DIRECTING Workshops

58. Fun Directing Comedy vs. Drama (Full Participation, Advanced Level)

Aspiring Directors! We will take a couple scenes and direct them toward comedy and drama, altogether and in groups. Along the way we will have fun discovering what makes things head for hilarity.... or horror.....

Instructor: Holly Adams has been an actress and Teaching Artist for many years, and loves every second of it. As a performer and SAG-AFTRA member, she divides time between film, original pieces with physical theatre company

Kakeru, audiobook narration for **Audible**, clown therapy projects, and typical acting gigs (mostly Shakespeare). Some favorites include *Henry V*, *A Midsummer Night's Dream* and *Love, Loss & What I Wore* onstage, and films *Here Alone*, *In The Bag*, and *The Chanticleer*; directing favorites are mostly opera and comedies. Holly is also a passionate teaching artist; recent projects include working with girls in Kabul for the Afghan Children's Circus and with a fledgling Theatre Company in Balan, Haiti. Holly's work as an artist-in-residence for schools and universities links academic and arts curricula while addressing socio-cultural challenges. Holly is a graduate of Dell'Arte School of Physical Theatre, and holds a master's in Theatre, Education, and Social Change, and is Artistic Director of Shearwater Productions. shearwaterproductions.com; IMDb as Holly Adams III.

59. So you want to Direct? (Full Participation, Beginner Level)

Students will be given a 10-minute scene to analyze through the lens of a director. They will create an Initial Concept collage, complete an analysis of the scene and write a production concept statement. As time allows, they will explore blocking concepts and learn how to notate their blocking in the script and on a floor plan. Each student will leave the workshop with a scene they will be ready to direct when they return to school.

Instructor: Kristie Fuller is the Theatre Teacher at Indian River High School where she has developed a sequenced program in Theatre and coordinates the Drama Club and Thespian Honor Society. Some of her favorite directing credits include: *Once on this Island*, *Seussical*, *Arsenic and Old Lace*, *Annie*, *The Miracle Worker*, *And a Child Shall Lead*, *Doors*, *You Can't Take it with You*, *The Women of Lockerbie*, *Almost Maine*, *A Midsummer Night's Dream*, *The Laramie Project* and *The Diary of Anne Frank*. She has enjoyed teaming with Third Eye Theatre to provide a variety of ASL interpreted productions for the Deaf and Hard of Hearing community. Several of her productions have received Awards of Excellence in Directing from the Theatre Association of New York State. Her Theatre program was recognized as the Educational Theatre Association's Outstanding School in 2007 and she was recently awarded the National Reba R. Robertson Award for Outstanding Theatre Teacher. She was thrilled to have been a part of the American High School Theatre Festival in Edinburgh, Scotland in 2013 and looks forward to returning.

60. Site Scenes (Full Participation, Beginner / Intermediate Level)

Learn how to use the environment around you to create an original work completely unique to the space it is presented in. Who needs a stage? Use architecture, objects, proximity, furniture and more to create spontaneous, abstract, and often surprisingly poetic work in any space.

61. All About the Image (Full Participation, Advanced Level)

Explore the importance of image in performance direction and creation. Theater is many arts wrapped into one- story, sound and image, all must be balanced to create a truly powerful audience experience. Explore experimental techniques devised by the likes of Tina Landau and Richard Foreman to practice filling the space between the lines with innervating images and using images as a tool to create an original piece.

Instructor: Marisa Caruso is a theater practitioner based in Buffalo, NY. She is the Managing Director of the avant-garde theater company Torn Space Theater where she helps produce the international Response Performance Festival. She is also a working actor and improviser for stage and film, and a graduate of SUNY Fredonia's Department of Theater and Dance.

62. Dynamic blocking for directors & designers (Partial Participation, Beginner Level)

Have you ever wondered how the set design influences the blocking of a show? This workshop will provide an opportunity for directors and designers to collaborate, adjusting furniture and item placement based on the needs discovered both when studying an initial ground plan and getting a scene up on its feet.

Instructor: Ola Kraszpułska is the Interim Chair of the Theatre Department and Assistant Professor of Scenic and Lighting Design at SUNY Oswego. She earned her BFA in Theatre Production and Design at Marshall University, and her MFA in Scenic Design at Florida State University. She has twice attended the Prague Quadrennial, and was part of the 2007 USITT Study Tour through Serbia, Croatia and Monte Negro. Recent designs include *The Bacchae*, *Young Frankenstein*, & *Wait Until Dark*, as well as a SALT nomination for her design of *Always a Bridesmaid* at Cortland Repertory Theatre. Ola is looking forward to her third year at NYSTEA.

63. Introduction to Stage Management (Q&A Participation, 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 is a Faculty Member and Coordinator of Stage Management for the Department of Theatre and Music Studies at the College at Brockport (SUNY). He holds B.A., M.A., and M.F.A. Degrees in Theatre/Directing and was recently awarded (along with his wife Mary) the Rod Marriott Award for lifetime contribution to theatre education by NYSTEA. At Brockport, he has directed award winning productions of *The Importance of Being Earnest*, *Marat/Sade* and *Hair*, as well as *The Diary of Anne Frank*, *Picnic* and *The Physician In Spite of Himself* among others. He is also a free-lance director having directed productions for many theatres throughout New York State, and held the position of Producing/Artistic Director of Rochester Community Players from 1986 to 1997. Mike is the former President and Executive Director of the Theatre Association of New York State and has Stage Managed for the Illinois Shakespeare Festival and the Thousand Islands Summer Theatre.

64. Stage Management: Blocking Notes (Full Participation, Intermediate Level)

Students will learn blocking notation and apply the skills to a short play. Each student will leave with a notebook of stage management content.

65. Stage Manager's guide to Cue calling (Full Participation, Beginner Level)

We will read a short script and learn the process of writings cues in the script. We will take turns being crew members and calling the cues the students create in their prompt scripts. All student will take home a notebook with their stage management content.

66. Assistant Stage Manager, responsibilities and skills to help manage a live production (Full Participation, Beginner Level)

Each student will create a calendar for a virtual production. We will discuss the importance of the ASM in the production process. What a good ASM can contribute to the live show. Each student will take how a packet with ASM and SM documents for the planning and execution of pre-production for a live show.

Instructor: Susan Brandt is an Associate Professor of Production Management in Entertainment Technology department at New York City College of Technology, CUNY. She earned a Master of Fine Arts degree from University of Southern California and a Bachelor of Arts from California State Polytechnic University Pomona. Sue Brandt is the Production Manager for the Entertainment Technology Department as well as Theatreworks; the resident theatre company at New York City College of Technology. She was the Technical Director for USDAN Performing Arts Center in the summer of 2008. She has been lighting modern dance since 1990. She was the Resident lighting designer for Rudy Perez from 2001 to 2006. She was the resident Lighting and Sound designer for Theatre USC-USA at the Edinburgh Festival Fringe in 2000, 2001 and 2005. She also has created the sound designs for LA women's Shakespeare Festival productions of "A Winter's Tale" and the "Tempest", and "Merchant of Venice." Sue was the Chair of Southern California Section of USITT from 2003 to 2008. Sue Brandt's current research has begun with preliminary research in developing a networkable and intelligent cue light system."

VOICE & SPEECH Workshops

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

Come learn a new process for using movement and ear-training activities to improve your musical memory and make the music you interpret and perform your own. Sing, move and collaborate with others to create a performance piece based on a challenging contemporary blues round.

Instructor: Susan Schoonmaker graduated from Oberlin Conservatory and College with a degree in "Expressive Culture and Performance," then moved to Boston to begin a career as a professional jazz singer. Here, she studied voice with David Carl Olson and Dominique Eade; Jazz Improvisation with Bruce Katz, John La Porta and Jerry Bergonzi and pursued graduate studies at the Longy School of Music in Cambridge, Massachusetts. Susan worked closely with master solfège teacher Judith Ross, a protégé of Nadia Boulanger's. She also studied "earobics" with MacArthur fellow Ran Blake in the Third Stream Department at New England Conservatory. With her International License in Dalcroze Eurhythmics and Vocal Pedagogy from Longy, Susan developed award-winning vocal arts programs in the Boston area.

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 received an MAT in Theatre Education from Colgate University. In addition to directing the Madison County "Players for Prevention" and "Summer Shakespeare Youth Theatre," Susan coordinated a school-wide Arts-in-Education Partnership between Colgate University and Hamilton Central School, working closely with teachers and arts professionals from the New York State Council on the Arts.

Susan currently works as the Musical Director of the DREAM Freedom Revival Project, an interactive community theatre troupe sponsored by Imagining America at Syracuse University. She runs a Summer Musical Theatre Intensive Program in Fabius, NY and continues to direct musicals, teach private students and work as a Shakespearean rhythmic speech coach. Susan has been actively involved in NYSTEA since 1997.

68. Musical Theatre! (full participation class, advanced level)

Every student will select ONE song of their choice. We will explore the circumstances 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. The shorter the song the better! The class will be run like a professional Master Class.

RULES:

1. If singing a full song, try to keep it *under 4 minutes*
2. Bring ONLY musical theatre or pre-Golden Age (1960) popular songs.
3. You must bring the sheet music in the key you will sing it.
4. BE PREPARED AND MEMORIZE your song. Any student that is not prepared will not sing.

69. NO Musical Theatre!: Pop/Rock Styling (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 a live or in-studio setting. We'll try to think of repertoire for the future. Please be smart when choosing songs. Please don't choose OVERDONE pop songs, or songs that are over-engineered that won't transcribe to acoustic voice and one instrument (piano). If you play guitar, feel free to bring it.

RULES:

1. Choose APPROPRIATE SONGS (i.e. NO EXPLICIT LANGUAGE / RAUNCHY MESSAGES). We welcome all areas of pop music.
2. For the purpose of this class: NO ORIGINAL MUSIC.
3. Students MUST have sheet music (with piano line) for accompaniment.
4. NO Musical Theatre Songs! (Even if it's Broadway show with a Rock Score)
5. BE PREPARED AND MEMORIZED!

70. 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 "type" you would never get to sing in a show. We want to see a Galinda-type do "And I'm Telling You I'm Not Going" or a Hedwig-type do "Good Morning Baltimore". You will find things very personal and some things very funny. I challenge you to sing a song that has some deep meaning to you. For example; if a boy sang "The Ladies Who Lunch" from Company or a girl was to sing "Run Freedom Run" from Urinetown. Feel free to change pronouns or lyrics if it makes you more comfortable.

RULES:

1. All songs MUST be prepared and memorized.
2. Surprise us!
3. HAVE FUN!

Instructors: James Ryan Sloan is an in-demand Voice Teacher and Coach in Manhattan. He has taught Master Classes and Privately for Singers Forum, NYSTEPA, Act One - Pittsburgh and CityYear as well as several High Schools across the Tri-State area. His expertise and client base ranges Musical Theatre, Pop, Rock, Country and Jazz. He directs artists live sets and engineers vocals in-studio to optimize superior and consistent results. As a College Prep Coach, his students have been accepted into such programs as NYU, Pace, Northwestern, Baldwin-Wallace and SUSU. His professional clients range from Regional Theatre Work to the Broadway casts of West Side Story and Book of Mormon, among others. As a performer, he's shared the stage with Alec Baldwin, Andy Karl and Raul Esparza. Not a believer in rigid technique, his base stems from Classical Bel Canto singing and genre-specific Phonation and Phrasing via the basics of Speech Pathology. Proficient at Piano and technology including Finale he arranges music for various artists and coaches via Skype around the world. Also an engineer and producer by trade with extensive knowledge in ProTools and other Digital Audio Workstations he works for Flux Studios in Manhattan with various artists in World Music, Jazz, Pop, and Country. He received his Bachelors from Pace University and his Post-Bachelors Certification in Studio Recording Technology at Nassau Community College. Facebook.com/JamesRyanSloan & @JamesRyanSloan for more.

Ken Kruper - pianist/composer/lyricist who has written for theater, film, and contemporary music. His first theatrical work, "GRIMM: A New Musical" (music/lyrics/book) had its premiere in 2009 at St. John's University and was later featured in the 2012 NY International Fringe Festival. Later work includes book, music and lyrics of an adaptation of Edith Wharton's short story "Roman Fever" (2014 NY Midtown International Theater Festival) and underscoring and sound design for the 2014 NY International Fringe Festival production of "Destiny is Judd Nelson." His music has also been featured in NYMF (Epic Fail), Fresh Ground Pepper's "Decades," and ForwardFlux's create:collaborate series. He has provided music, lyrics, arrangements and underscoring for the musical comedy web series "Merce," which has been featured on Broadwayworld.com and POZ.com and, since its premiere, has become an official selection for the 2015 Brooklyn Webfest and 2016 Austin Webfest.

71. An Approach to the Broadway Belt (Full Participation, Advanced Level)

Every student should come with one song (16-32 bars) prepared that they want to belt out! Belting can be fun and healthy with the right approach. We will explore different breathing exercises, resonance spaces, and various ways to approach belting in YOUR vocal range.

Instructors: Scott Test is a choral music teacher at Middletown High School as well as a singer/songwriter in the NYC area. Scott made his New York City debut in 2015 with the New York Songwriter's Circle and is a sought-after performer and orchestrator in Westchester county. Scott earned his BS in Music education from Mansfield University of Pennsylvania, graduating Magna Cum Laude in 2009; in 2015, he graduated from SUNY Purchase with a Masters in Studio Composition. You can learn more about him at ScottTestMusic.com.

Meg Test is a choral music teacher at Harrison High School. Meg earned her Master's degree in Music Education from the University of Hartford, Hartt School of Music in 2015. She graduated from Mansfield University in 2006, with a dual major in Music Education and Vocal Performance. Some of Meg's favorite roles include Cathy in The Last Five Years, the baker's wife in Into the Woods, and Adelaide in Guys and Dolls. In her role as musical director/producer at Harrison, she has worked on productions of Damn Yankees, Guys and Dolls, and The Addams Family.

72. Voice Overs 101: Welcome to Voice Acting! Old-time Cliffhangers and Commercials (full participation class, all levels)

What's the fastest growing field for actors to get paid gigs? Voice acting! In this workshop, we will note industry practices, preparations, and pitfalls, then create original "Radio drama cliffhangers" with Old Timey commercials! We will record each 3-minute piece complete with impromptu foley, and send them to participants via email.

Instructor: Holly Adams has been an actress and Teaching Artist for many years, and loves every second of it. As a performer and SAG-AFTRA member, she divides time between film, original pieces with physical theatre company Kakeru, audiobook narration for Audible, clown therapy projects, and typical acting gigs (mostly Shakespeare). Some favorites include *Henry V*, *A Midsummer Night's Dream* and *Love, Loss & What I Wore* onstage, and films *Here Alone*, *In*

The Bag, and *The Chanticleer*; directing favorites are mostly opera and comedies. Holly is also a passionate teaching artist; recent projects include working with girls in Kabul for the Afghan Children's Circus and with a fledgling Theatre Company in Balan, Haiti. Holly's work as an artist-in-residence for schools and universities links academic and arts curricula while addressing socio-cultural challenges. Holly is a graduate of Dell'Arte School of Physical Theatre, and holds a master's in Theatre, Education, and Social Change, and is Artistic Director of Shearwater Productions. shearwaterproductions.com; IMDb as Holly Adams III.

73. This one's for the boys! (Full Participation, Advanced Level)

In this session, we will talk about the male voice in musical theatre. I will address any questions you have on the topic including: What happened to the Basses? Do I need to be singing in a Tenor range? How do I perform a role that I don't have the range for? Those who wish to sing may do so. Please bring a 32-bar cut from a musical theatre song of your choosing in the appropriate key. Make sure your music is double-sided, hole punched and placed in a 3-ring binder. It is recommended that you have a second selection.

74. This one's for the girls! (Full Participation, Advanced Level)

In this session, we will talk about the female voice in musical theatre. I will address any questions you have on the topic including: What happened to the Sopranos? Do I need to belt everything? What is a mix? Those who wish to sing may do so. Please bring a 32-bar cut from a musical theatre song of your choosing in the appropriate key. Make sure your music is double-sided, hole punched and placed in a 3-ring binder. It is recommended that you have a second selection.

Instructor: Steven Altinel is the founder and artistic director of the Long Island Musical Theatre Festival (www.limtf.org). He is a NYC based music director who maintains an active schedule in the tri-state area, most recently at The Argyle Theatre, Adelphi University, and Nassau Community College. He has worked with many Broadway artists on master classes, workshops, and performances. Steven's collaborations include Jeanine Tesori, Jay Armstrong Johnson, Judy Kuhn, James Moore, Rema Webb, Hedi Blickenstaff, Rachele Fleming, Liz Callaway, Mary Saunders-Barton, Beth Leavel, Gregg Barnes, Susan H. Schulman, Michael O'Flaherty, and Craig Carnelia. Steven is often asked to present workshops on the topic of musical theatre at local and state conferences. In addition to this, he is the choral director of Walt Whitman High School where he has conducted his choirs on the stages of Carnegie Hall, and Alice Tully Hall of Lincoln Center. His favorite performance credits include the touring company of *A Royal Christmas* starring Andrea Bocelli and the New York Philharmonic's production of *Candide* starring Paul Groves and Kristin Chenoweth (PBS). Steven performs regularly with the eVoco voice collective and is a proud graduate of Westminster Choir College.

75. Loosening the Belt (Partial Participation, Intermediate Level)

This workshop is for the singer who has ever asked any of these questions: "How do I belt?" "How do I know if I'm belting?" "Is my belting healthy?" Utilizing speech techniques, breath techniques, resonance, and intention, singers will explore music theatre vocal styles, and the techniques behind them. This workshop can be for singers who have never belted before as well as those who have experience belting and everyone in between.

Instructor: Dr. Bridget Moriarty is an Assistant Professor in Niagara University's Department of Theatre where she oversees the voice curriculum, teaches voice, and serves as musical director for departmental productions. Prior to her time at NU, Bridget served on the voice faculties of Syracuse University's Department of Drama, The Crane School of Music at SUNY Potsdam, and SUNY Oswego. Recent music directing credits include *La Cage aux Folles*, *Chicago*, *She Loves Me*, *Spring Awakening*, *Cabaret*, *Hair*, *Bonnie and Clyde*, *Avenue Q*, *The Wizard of Oz*, *The Little Mermaid*, and *Les Misérables*. Bridget received a Doctor of Musical Arts from the University of North Carolina Greensboro.

76. Chorus Numbers You'll Never Sing on Stage: (Full Participation, Beginner Level)

There are great ensemble songs, but your director just won't do the show (or the rights aren't available!). This workshop gives you the opportunity to sing some of the best show stopping numbers on Broadway. Selections will include ensemble numbers from classic to current hit Broadway musicals.

Instructor: Mr. Stockslager is a graduate of The Crane School of Music at SUNY Potsdam where he received his Bachelors in Music Education before earning his Masters in Choral Pedagogy at The Hartt School, University of Hartford. He currently teaches choir and theatre at Dover Middle-High School in addition to directing, music directing, and choreographing four productions each year. On occasion, Mr. Stockslager will find himself in staged readings or full productions at various community theatres and production companies.

77. Acting the Pop! (Full participation, All Levels)

Pop music is becoming more and more a part of the musical theatre landscape. Storytelling is the most important part of a successful audition or performance. This course will focus on helping the actor create context and personalization when crafting a piece of pop music. From 50's doo-wop to contemporary singer-songwriters, this will help identify the best music to make your audition or performance stylistically appropriate to the individual opportunity, all the while highlighting the most interesting thing you can bring to your interpretations: yourself.

Instructor: Ethan Paulini is an actor, director, choreographer, writer and educator. He is thrilled to be back at PTC after previously directing and choreographing *The Full Monty* and *Disney's Beauty and the Beast*. Other favorites include *The Music Man*, *Speech and Debate*, *Working*, *'Master Harold'...and the boys*, *Into the Woods*. As an actor, he has extensive New York, National Tour, Regional, Television, Film and Commercial credits. He is a proud member of

Actors' Equity Association (AEA), SAG-AFTRA and the Society of Directors and Choreographers (SDC). He founded #ethancoaches, a successful Acting and Career Coaching Studio in Manhattan, boasting over 300 clients represented on Broadway, National Tours, Regional Theatre, Feature Film and Television. He created the show *Mama and Her Boys*, which has been performed over 500 times all across the country including a 17 month Off-Broadway run. He is on the faculty of Reel Artistry and Cape Cod Theatre Company - Home of the HJT He is the Producing Artistic Director of the Weathervane Theatre, Whitefield, NH and Associate Artistic Director of Off-Broadway's Out of the Box Theatrics. Training - Emerson College He dedicates this and all artistic pursuits to the memory of his mother, Deirdre. For more info visit www.ethanpaulini.com and www.ethancoaches.com.

78. Singing Through Text (Full Participation, All Levels)

A pretty voice is great but you need more to land the role! Communication is key when performing or auditioning. This workshop will teach actors how to communicate through song - the importance of text and how YOUR interpretation of text sets you apart from everyone else. BONUS - many physical vocal issues can be alleviated when the focus is on text instead of singing.

Instructor: Ilene Reid, Singer, Composer and Vocal Coach is one of the Grammy-nominated songwriters of *Throw That Girl Around* from the Broadway musical *SWING!* Her musical *BINGO (THE WINNING MUSICAL)* had a successful Off-Broadway run and continues to have numerous productions nationally and internationally. Her critically acclaimed musical, *VICES: A LOVE STORY*, was produced at the Caldwell Theatre where it was nominated for eight 2010 Carbonell Awards including Best New Work and Best Musical. *VICES: A LOVE STORY*, the musical that Variety called "a minor miracle...a sensual celebration," is in development for a New York run. She and her partner, Michael Heitzman, were selected to participate in a two-year residency with Indiana University Premier Musicals where she created her new original musical *SOLANA*. Director/Choreographer Josh Rhodes has joined the creative team to continue the development and *SOLANA* was recently part of the new works series at Tuacahn Center for the Arts in Utah. The Heitzman/Reid YouTube series "Going Up" was launched in January 2013 and features Broadway colleagues performing her material. She is currently writing the musical adaptation to the Patrick Dennis novel, *GENIUS*. As a private vocal coach, her roster of students includes Broadway and national tour actors, singer/songwriters and recording artists. Ilene was the resident vocal coach for all the "Billys" on the Billy Elliot Tour. Previously she served on the faculty at the Hackley School in Tarrytown, NY. and is currently an adjunct Professor at Indiana University School of Music. heitzmanreid.com

79. Dialect work (Partial Participation, Beginner Level)

Russian, Scottish, American Southern, Received Pronunciation, Cockney - whatever your heart desires! This workshop will focus on how to learn dialects and incorporate them into monologues, scenes, and production work.

Instructor: Jessica Barkl is currently the Associate Professor of Theater and Speech at SUNY Sullivan. She is also a freelance actor, director, dramaturg, and designer. Her most recent directing work was seen at SUNY Sullivan with the musical *WORKING* (2012 version) and *HOUSE OF DESIRES* by Sor Juana Inéz de la Cruz. Other recent productions include the world-premiere of the jam-band musical, *MARSHALL COUNTY LINE*, book/music/lyrics by Dr. Gabriel Rikard, the musical *ASSASSINS*, book by John Weidman, music/lyrics by Stephen Sondheim; *TOPDOG/UNDERDOG* by Suzan-Lori Parks; *RAGTIME*, book by Terrence McNally, music by Stephen Flaherty, and lyrics by Lynn Ahrens; Nilo Cruz's adaptation/translation of Pedro Calderón de la Barca's *LA VIDA ES SUEÑO/LIFE IS A DREAM*, Robert O'Hara's *INSURRECTION: HOLDING HISTORY*, a workshop production of Tae Sok-Oh's *AFRICA*; Stephen Adly Guirgis' *OUR LADY OF 121ST ST*, Doug Wright, Trey Anastasio and Amanda Green's *HANDS ON A HARDBODY*, and José Rivera's *MARISOL*.

PLAYWRITING Workshops

80. Write a New Musical! (Partial participation with Q & A, all levels)

This workshop examines the process of creating a NEW musical. From initial concept, to assembling a creative team, we'll explore the process and offer some guidance. Aspiring composers, lyricists, book writers and producers are especially welcome.

Instructor: Jim Hoare has been extensively involved in theatre for the past forty years, working with High School, College and Community Theatres. He has directed over one hundred shows and musicals, including the first high school production of *Once On This Island* and the world's first production of *Les Miserables, School Edition*. Jim is a proud member of NYSTEA, the Educational Theatre Association (EdTA), The American Association of Community Theatres (AACT), and he has presented workshops throughout the USA and UK. Jim is a recipient of the NYSTEA Rod Marriott Award for Lifetime Achievement in Educational Theatre.

81. Playwriting for Young Writers (Full Participation, Intermediate Level)

Playwriting for Young Writers is a writing workshop for students who want to learn playwriting structure, acquire skills and understand tools for playwriting. Lessons and exercises will include: the importance of the inciting incident, character development, monologue prompts, the central question, character need and dialogue. Dramatic situations and conflict will be extracted from both photographs and random pairings of characters. Any scenes or work completed in class will receive notes from the instructor.

Instructor: Playwright/Director Craig Thornton studied dramatic writing at New York University (BFA), American Film Institute and Godard College (MFA). His first play *Yoo-Hoo Sheila* (if you don't count fourth grade) was

produced in New York City in 1990. Subsequent productions or staged readings have occurred in Los Angeles, Phoenix, Kenosha, WI, Bangor ME, and widely upstate: Watertown, Buffalo, Rochester and Syracuse, NY. His docudrama *In My Shoes*, true stories of teenagers whose parents were actively deployed in conflict in the Middle East, was featured in a national story on CNN and referenced in a congressional study on military communities. Several of his plays have been finalists in nationally recognized playwriting contests, most notably, *The High Cost of Heating*, which was the silver prize winner at the Yale Drama Series Prize in 2015. He is a former artist in residence at Empire State College, a MacDowell Fellowship recipient and currently teaches screenwriting at Syracuse University.

82. Playwriting: Creating Your World (Full Participation, All Levels)

In this workshop, everyone writes, so bring some paper and a pencil (laptops and I-pads are great, but phones are distracting). We will focus on writing crisp, interesting stage directions and set descriptions to begin your play. We will think about interesting settings, time/space/fluidity, all the five senses -- and we may even toss in a character or two and begin some dialogue. Come with an open mind and a big imagination – Open to all.

83. Playwriting LAB: Works in Progress (Full Participation, All Levels)

Bring some work to share and discuss in a lab/development setting. We will work together to offer each other creative feedback to our plays and scenes, covering any and all aspects of playwriting process to assist each other in hearing what works, what might need some work, while helping each other move past our blocks and frustrations. We will do some group writing exercises from prompts and suggestions to aid us in our work. Open to all levels – please bring something that you are already working on.

Instructor: Joe Norton served seventeen years as the Director of Education & Outreach for Broadway Cares/Equity Fights AIDS, where he developed programs to raise money and awareness in school theatre departments ranging from middle schools to colleges all across the country. He has been an actor, playwright and producer for various companies in New York City. Joe has been a featured speaker for the American Association of Community Theatre conference, the Montana Theatre Educator's Conference, and a repeat panelist for NYC's annual Volunteer Opportunities in the Arts Conference, and the Theatre for Public Health forum at NYU. Joe served on the governing board of the Educational Theatre Association from 2000-09 and currently serves on the New York Chapter Board, as well as on the advisory board for the Northeast Thespian Festival (Hall of Fame recipient, 2009), and attends many chapter festivals as a guest artist as a presenter and adjudicator. He is also on the advisory board for R'Evolution Latina (founded by In The Heights cast members). Joe is a life-long Thespian, a member of EdTA, NYSTEA, AACT, Theatre Communications Group and the Dramatists Guild. He is the recipient of EdTA's President's Award (2007) and Standing Ovation Award (2006) for BC/EFA. He is the author of several plays; his one act play, *School Night*, is published through Playscripts, Inc. (honorable mention, 2010 Fresh Fruit Festival, NYC), and his play, *The Truing*, was selected by NY Indie Theatre Now as one of the best plays of the 2014 NYC Fringe Festival. In addition to teaching playwriting workshops, Joe is a reader for EdTA's student Playworks competition, as well as for NYSTEA's annual student playwriting competition and the KCACTF student playwriting competition. He received his MFA in Dramatic Writing from Goddard College.

84. Songwriting! (Full Participation, Intermediate to Advanced Levels)

Discover new strategies and techniques to approach songwriting and music composition. Hear examples of how the great composers and songwriters found new ways to create original music. Bring your own guitar, ukulele, or recording, and sign up to show us your original stuff. (A piano will be provided.) Meet and connect with other theatrical songwriters.

Instructor: Bill Derby has been teaching performing arts music at the Mamaroneck High School for the past eighteen years. His performing arts music curriculum focuses on piano, guitar, voice production, electronic music, arranging, directing, recording, and composition.

86. Sit-Down NYSTEA: The Writers Room (full participation class, all levels)

Description: Students will have the opportunity to learn about various different genres in comedy. They will also try their hand at writing sample jokes for each genre in an effort to find their own comedic voice. The writing workshop is about individual work leading to students formulating a draft stand-up set that they can perform for their fellow students. The group work in the workshop is centered around writing about news headlines and current events to create the ultimate "Late Night-Style" monologue jokes which will be shared and performed for everyone to enjoy. This course allows students to develop and sharper writing skills.

Instructor: Mike Vincent is an actor, writer and stand-up comedian from New York. He hosts a monthly show at Broadway Comedy Club in collaboration with Fashionably Funny Productions. He has performed in clubs and venues in New York, New Jersey and Connecticut. In 2015 he produced a live Late-Night comedy show at The Midtown International Theater Festival at The Davenport Theater in NYC. As a writer, he has had work reviewed by: Howard Stern, SNL, NBC and World Wrestling Entertainment (WWE). This will be his fourth year at NYSTEA.

87. Writing songs for the Musical Theater (Full Participation, All Levels)

Stephen Schwartz said it best - the difference between a pop song and a theater song: In a pop song the artist can sing the same intention/emotion from beginning to end. In a theater song, the character changes, learns something, decides something. By the end of the song, something is different, which moves the action of the play forward. This workshop will look at how some of the best theater songs (traditional and contemporary) achieve this and then work on writing some new ones. This workshop is not restricted to composers - lyricists who may not play an instrument are most definitely welcome.

Instructor: Ilene Reid, Singer, Composer and Vocal Coach, is one of the Grammy-nominated songwriters of *Throw That Girl Around* from the Broadway musical *SWING!* Her musical *BINGO (THE WINNING MUSICAL)* had a successful Off-Broadway run and continues to have numerous productions nationally and internationally. Her critically acclaimed musical, *VICES: A LOVE STORY*, was produced at the Caldwell Theatre where it was nominated for eight 2010 Carbonell Awards including Best New Work and Best Musical. *VICES: A LOVE STORY*, the musical that Variety called “a minor miracle...a sensual celebration,” is in development for a New York run. She and her partner, Michael Heitzman, were selected to participate in a two-year residency with Indiana University Premier Musicals where she created her new original musical *SOLANA*. Director/Choreographer Josh Rhodes has joined the creative team to continue the development and *SOLANA* was recently part of the new works series at Tuacahn Center for the Arts in Utah. The Heitzman/Reid You Tube series “Going Up” was launched in January 2013 and features Broadway colleagues performing her material. She is currently writing the musical adaptation to the Patrick Dennis novel, *GENIUS*. As a private vocal coach, her roster of students includes Broadway and national tour actors, singer/songwriters and recording artists. Ilene was the resident vocal coach for all the “Billys” on the Billy Elliot Tour. Previously she served on the faculty at the Hackley School in Tarrytown, NY. and is currently an adjunct Professor at Indiana University School of Music. heitzmanreid.com

SHAKESPEARE & HISTORICAL Theatre Workshops

88. The History of Gay Theater (Lecture and Discussion, All Levels)

Learn history of gay theater by examining important gay playwrights and their plays. See how these plays reflected the changing culture and attitudes towards gays and lesbians. You will view several video clips of various landmark gay plays and musicals such as *Angels in America*, *The Laramie Project*, *As Is*, *The Boys in the Band* and *La Cage aux Folles* and more!

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.

89. 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 body's 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 Lobb 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.

90. Shakespearean Sleuths (full participation class, all levels)

Discover acting directions Shakespeare wove into the rhythms of his text! Learn how to use Shakespeare's literary clues to strengthen your abilities to make sense of his language and “speak the speech trippingly on the tongue.” Come explore ways Shakespeare guides actors to perform through the structure of his verse. Learn a well-developed system for “Playing Shakespeare” and work with others to bring his messages and characters to life.

Instructor: Susan Schoonmaker graduated from Oberlin Conservatory and College with a degree in “Expressive Culture and Performance,” then moved to Boston to begin a career as a professional jazz singer. Here, she studied voice with David Carl Olson and Dominique Eade; Jazz Improvisation with Bruce Katz, John La Porta and Jerry Bergonzi and pursued graduate studies at the Longy School of Music in Cambridge, Massachusetts. Susan worked closely with master solfège teacher Judith Ross, a protégé of Nadia Boulanger's. She also studied “earobics” with MacArthur fellow Ran Blake in the Third Stream Department at New England Conservatory. With her International License in Dalcroze Eurhythmics and Vocal Pedagogy from Longy, Susan developed award-winning vocal arts programs in the Boston area.

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 received an MAT in Theatre Education from Colgate University. In addition to directing the Madison County "Players for Prevention" and "Summer Shakespeare Youth Theatre," Susan coordinated a school-wide Arts-in-Education Partnership between Colgate University and Hamilton Central School, working closely with teachers and arts professionals from the New York State Council on the Arts.

Susan currently works as the Musical Director of the DREAM Freedom Revival Project, an interactive community theatre troupe sponsored by Imagining America at Syracuse University. She runs a Summer Musical Theatre Intensive Program in Fabius, NY and continues to direct musicals, teach private students and work as a Shakespearean rhythmic speech coach. Susan has been actively involved in NYSTEA since 1997.

91. Blowing Up The Bard: (Full Participation, All Levels)

This workshop focuses on the deconstruction of Shakespearean monologues in order to provide practical and physical methodologies for bringing life and action to the text. Get out of your head and into your body with active techniques based on the practices of Patsy Rodenburg. Discover how to viscerally attack the Bards work to create dynamic and fully realized interpretations. You do not need to bring your own monologue. This workshop involves full participation and is appropriate for students of all experience levels.

Instructor: Zachary Moore has been a theatre educator and director for the past 18 years. For the past seven years, he has been the theatre teacher in the PACE program at Mamaroneck High School. Before coming to Mamaroneck, he spent five years teaching at Manhattanville College where he created and implemented their theatre education major as well as directed their Shakespeare in the Castle production series. Zachary recently spent four years as the artistic director of the Mamaroneck Shakespeare Players. Outside of his work at Mamaroneck he has created and researched ethnographic theatre and theatre for social justice as well as Shakespeare with young people. Zachary has directed over fifty productions both in New York and his home state of Texas. Zachary taught with Anna Deavere Smith, creating original performance pieces with students at New York University. During his career, Zachary has taught and directed with practitioners from The University of Texas, New York University, Juilliard, Marymount Manhattan, Manhattanville College, The Abbey Theatre in Dublin, The Central School of Speech and Drama, and The Globe Theatre in London. Zachary was a founding director of the teaching artist company Shakespeare at School which worked with schools by creating Shakespeare performance work and collaborating with teachers to enhance their Shakespeare curriculum. Zachary was recently honored at New York City's Skirball Center for the Performing Arts for his co-creation of Shakespeare to Go, a Shakespeare touring company, sponsored by NYU, that has been offering free performances to New York City Schools since 2003, reaching over 30,000 students in that time.

DANCE Workshops

92. 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 "balls", "fetes" or "country dances" 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, "Gathering Peascods" 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 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.

93. Sokkie 101: Beginner Basics (Full Participation, Beginner Level)

Do you drool over Dancing with the stars? Dig Channing Tatum's moves in Step up? Never miss an episode of So You Think You Can Dance? Now imagine a dance that embodies all three. "Sokkie" is a two-person partnered dance originating in South Africa with a two-step basic, incorporating salsa & ballroom dips, turns and lifts. The dance is done to any music with a single 1-2 beat; think Chris Brown *5 more Hours* or *Shut Up and Dance*. This class is for you if you are interested in any social dance from swing, to salsa to foxtrot. This class will help you to become a well-rounded dancer, giving you the skills to help you be quick on your feet, think on the spot improvising dance moves, be a better leader as well as follower, and learn to trust. We advise you to sign up with a partner, although you can take it solo and can partner with one of the instructors. We encourage and invite both (male and female) dancers who have been dancing for years and those who don't think they have rhythm! Come out and try this culturally unique dance, hey, what's the worst that could happen? At the least you gain some killer moves for prom! Wear comfortable clothes.

94. Sokkie 102: Advanced moves guaranteed to impress (Full Participation, Advanced Level)

If you took Sokkie 101 and learned the basics, it's time to step up the game. Sokkie 102 is the advanced class of Sokkie 101, here we will begin to teach the trickier dance moves such as the arm wrestler, the chainsaw and the masquerade. These moves are guaranteed to impress people and awesome party tricks! Again, all dancers welcome, signing up with a partner is advised. Wear comfortable clothes.

95. Livin' La Vida Latin: Latin Dance For Beginners (Full Participation, Beginner Level)

In this class, we will break down the basics of social Latin dances; cha-cha, merengue, rumba, samba and mambo. This class is mandatory sign up with a partner. Be prepared to sweat and shake it! Wear comfortable clothes.

Instructors: Known as South Africa's Dirty Dancing couple **Tiffany Tierson and Johan Joubert** started *Hold My Hand Dance Management* in 2015 in hopes of teaching today's youth the importance of partner dance. Johan born in Bloemfontein South Africa has been professionally teaching and performing Latin, ballroom and Sökkie for 5 years. He recently moved to America to be with his girlfriend, Tiffany, and expand the dance company. Tiffany is from Rochester; New York has a bachelor in Environmental Biology from SUNY Environmental Science and Forestry and an MBA from Davenport University. She is a licensed Zumba instructor and has been teaching Latin ballroom and Sökkie for 3 years now. Tiffany was living in South Africa working with wildlife at a cheetah sanctuary when she got hired to teach Zumba at a local dance studio. In order to teach her class, she had to learn to teach Latin and ballroom and she couldn't have been less interested, and honestly thought partner dance was lame, that is until she met her dance partner Johan. As he taught her Latin and ballroom in the studio they began to hang out outside the studio going out dancing where he taught her Sökkie. They quickly fell in love and to this day Johan claims Tiffany as an America Sökkies better than most Afrikaans girls! The two have been traveling all over America performing at festivals such as *South Africa Food and Wine Festival* in VA, *Bordan Street Gala* in NY, *Windham Mountain Autumn Affair* in NY, *Texas Potjiekos Festival* in Houston among others. They have held workshops at different High Schools as well as frequently perform at nursing homes and retirement communities. *Hold My Hand Dance Management* can be found on Facebook as well as Instagram and has a Youtube page demonstrating the culturally unique dance Sökkie.

96. Fosse in Chicago the Musical: Beyond the jazz hand (Full Participation, Intermediate Level)

Bob Fosse's choreography and stylized storytelling are legendary in the Broadway community. Fosse's style of dance can be taught through breaking down the movement and giving purpose to the steps. Students will learn Fosse vocabulary and put practice into play when we learn the opening number to Chicago the Musical, "All that Jazz."

97. Fosse in Chicago the Musical: Beyond the jazz hand II (Full Participation, Advanced level)

Recommended for those who have taken the Fosse workshop previously or who are more advanced dancers. We will break down Fosse's intricate style of movement and then put it into use learning the original choreography to the fast paced "Hot Honey Rag" from Chicago the Musical.

Instructor: Melanie Waldron is a singer, dancer and actress based in New York City. She received a Bachelor of Music in Musical Theatre from the Catholic University of America. Melanie has performed nationwide and around the world. She spent five years performing with the Broadway touring company of Chicago both in the ensemble and starring as Velma Kelly. In the past year, she was seen performing in Chicago at the famous Hollywood Bowl in Los Angeles with a star-studded cast including Drew Carey, Ashlee Simpson, Stephen Moyer, Lucy Lawless and Samantha Barks. She also represented Chicago in the epic opening number of the 2013 Tony Awards. Other touring productions include *Man of La Mancha* and *In the Mood*. She has been seen in NY in *Radio Broadway* (Town Hall), *The Gallery* (Laurie Beechman) and *Untitled Masterpiece* (NY Fringe Festival). Regionally, Melanie has been seen in productions of *A Chorus Line* (Judy), *Cats* (Grizabella), *Oliver* (Nancy), *Disney's Beauty and the Beast*, (Babette) and *Crimes of the Heart* (Meg) to name a few. Melanie's passion for the arts was kindled while she was young and she is thrilled to ignite and inspire the next generation of performers.

98. Intermediate Lyrical/Modern: Storytelling through Movement (Full Participation, beginner – intermediate Level)

Ever hear a piece of music that moves you with emotion, or lyrics that inspire you to be bold? Dance gives us a way to express ourselves. By taking everyday movements and gestures to the next level, we can convey feelings and tell a story. In this 90-minute class students will be led in a warm-up, waking up both the body and the creative mind with a combination of technique and improv. We will follow with a movement phrase, where we explore musicality and storytelling. Dance experience is recommended.

99. Advanced Tap (Full Participation, Advanced Level)

Those participating should have strong knowledge of basic tap, as we will be building advanced combinations and complicated rhythms on that foundation. We will put together a classic tap routine working to create an energetic, clean, and rhythmic sound to compliment the music. Students should wear tap shoes or at least hard soled shoes to be able to hear the sounds we will be creating. Jazz style oxford taps are preferred over heeled shoes if you have them.

100. Ballet for Beginners (full participation class, beginners only please)

Learn the beginning basics of Ballet, including vocabulary, body placement, and posture. Wear clothing that you can move in and ballet shoes or socks. This will be very basic, so if you have had ballet, please do not sign up for this course. It is intended to move slowly and progressively.

Instructor: Marla McReynolds has performed on Broadway in *The Color Purple* (Older Olivia), and *Chicago* (Mona). She has also toured nationally and internationally with *Anything Goes* (Charity), *West Side Story* and *Chicago* (Swing/US Roxie). Other favorite credits include *Smokey Joe's Café*, *Cirque du Soleil's Viva Elvis* in Las Vegas, HBO's *Boardwalk Empire*, and *OZ the Great and Powerful*.

101. 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.

102. 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.

103. Tap for Beginners (Full Participation, beginners ONLY please)

Participants will learn the basic components and basic steps found in tap dancing. No experience is necessary, just a willingness to give it a try! Those with previous tap experience should not take this course as it will focus on the fundamentals and more elementary movements. We will take what we learn in class and put it all together in a basic tap piece to a song from a Broadway show. Wear comfortable clothing and please come prepared to dance in either hard soled shoes (participants may want to try them at home to see if they can make sound) or wear tap shoes.

Instructor: Ashley Brown Woodside grew up in a house that doubled as a thriving dance school. Her experiences as a modern, ballet and tap dancer/choreographer complement her leading performances in theatrical works such as *Gypsy* and *A Chorus Line*. Equal parts musician and dancer, Ashley received a Bachelors in Music Education from Syracuse University, and she holds a Masters from Manhattanville College. Ashley has taught and choreographed in public and independent schools and in dance studios from New York to California, and now teaches and performs in Maryland.

104. Ballet to Broadway: Jerome Robbins (Full participation, Intermediate Level)

As a director and choreographer, Jerome Robbins transformed how we think about dance both in the ballet world as well as on the Broadway stage. In this workshop, we will explore the many sides of Jerome Robbins and will learn choreography from his famous ballet masterpiece, *Glass Pieces*, as well as some of his Broadway works including excerpts from *On The Town*, *Fiddler on the Roof*, and *West Side Story*.

Instructor: Allison Parsley is the dance teacher and department chair in the Performing Arts Curriculum Experience (PACE) Program at Mamaroneck High School in Mamaroneck, NY. She is a certified teacher of Labanotation and has completed the Stage One Fundamentals Certificate in Language of Dance. She has staged and directed several masterworks from the Labanotation score including pieces by Anna Sokolow, David Parsons, Jose Limon, Helen Tamiris, and Doris Humphrey. Allison holds an MFA in Dance from The Ohio State University, an MA in Dance from NYU, and a BA from Franklin and Marshall College.

105. Storytelling Through Dance for Dancers, Movers, and Creators (full participation- all levels)

Since the success of the Oklahoma ballet in 1943, storytelling through dance has become an incredible opportunity for a wider range of artists. We will explore the great moments in theatre's history and discover ways to successfully use movement integrated into theatre. If you have ever wanted to write a musical with dance, directed a show and wondered what to do with those 16 bars without words, or wish to better understand your own tools as a dancer on stage, this is for you.

Instructor: Todd Hulet considers himself a theatre creator and serves as Artistic Director of the Hudson Valley Theatre Initiative. He works professionally as a designer, musician, choreographer, director, and producer, but finds the most joy creating new theatre. He has composed seven full length musicals produced across the country including “#QueenE”, “The Mitten”, and “The Three Javelinas”. He has served as a theatre educator for Childsplay Academy, Seattle Children’s Theatre, NYCDOE, among others and is a member of the Dramatist Guild and TYA/USA.

106. Musical Theatre Dance Auditions: It's Not JUST About The High Kicks! (Full Participation, Intermediate Level)

Have you ever heard the phrase, "It's not all about the high notes?" Well, the same thing is true for musical theatre dance auditions! While proper dance technique is (of course) important, not every musical requires dancers to be New-York-City-Ballet-ready... and many college programs are looking not only at students' dance potential, but at their ability to "tell a story through dance" as well. This fun, fast-paced workshop will begin with a brief warm-up and discussion of "dance audition basics," and then we'll learn a combination that will give students the chance not only to dance... but to act! No prior professional dance training required, but movement ability, familiarity with basic dance terminology and the desire to just GO FOR IT will be extremely helpful. Leave your highest kicks and triple pirouettes at home (or at least in the back of your mind) and let your ACTING take center stage!

Instructor: Rebecca Kupka Overton is a member of Actors' Equity Association whose professional credits include numerous Broadway, Off Broadway and national touring productions. Most recently, she understudied and performed all female roles in the smash Broadway hit, *Jersey Boys*. Her voice has been heard across the airwaves for ESPN Magazine, Comcast, DISH Network and Disney Cruise Line among others. Favorite roles include Gloria Thorpe (*Damn Yankees*, Engeman Theatre), Belle (*Beauty and the Beast*, Lyric Theatre), Charity (*Sweet Charity*, WV Public), Peggy Sawyer (42nd Street, National Tour/Lyric Theatre) and Maggie (*A Chorus Line*, National Tour/Casa Manana). As a director, choreographer and teacher, Rebecca has brought her love of performance to children's theatre programs across the country from Colorado to North Carolina. In 2012, she and husband Dr. David Overton created Long Island Classics Stage Company and CLASSIC KIDS, introducing children across the North Shore of Long Island to Shakespeare and the classics in a fun and engaging way. Rebecca holds her B.A. in English and Theatre from Providence College and is currently the head of recruitment for Molloy College/CAP21's Musical Theatre BFA Program.

107. A THEATRE DANCE WORKSHOP: the Dancing Actor. (Full participation, All Levels)

The course is designed to use dance technique and movement as an expressive tool to demonstrate character, relationships, intention, tactics and other fundamental aspects of dramatic work. Students will learn a series of short dance combinations, then

explore how those steps are approached based on dramatic values.

Instructor: Kevin T Halpin relocated his family to Cortland NY in 1999 to establish and develop the Musical Theatre Program at SUNY Cortland and currently serves as Chair of the Performing Arts Department. He has Directed and Choreographed over 30 Musicals at SUNY Cortland Highlights include; *9 to 5*, *Sweeney Todd the Demon Barber of Fleet Street*, *Anything Goes*, *Into the Woods*, *A Little Night Music*, *Tommy*, *Thoroughly Modern Millie*, *Rent*, *Violet*, *Spring Awakening*, *Brigadoon*, *Legally Blonde*, *Hair*, and the production of a new musical LUNA PARK (about the creators of the Original theme park on Coney Island, and a developmental workshop of A new musical, *Cardboard Castles*. Professionally, Kevin has worked as a performer and award-winning director/choreographer in NYC and across the US, the Caribbean and Europe. Highlights include *Jesus Christ Super Star*, *A Chorus Line*, *Oklahoma*, *Pippin*, *Damn Yankees*, *The Producers*, *Chicago* and many others. Kevin was a consultant and assistant to the Director of Musical Development at Manhattan Theatre Club in NYC.

THEATRE BUSINESS AND SOCIETY Workshops

108. YOU Inc. - Bridging Artistry with the “Business” (Full Participation, All Levels)

From getting an agent to social media presence to building your network, being the CEO of yourself is a crucial part of building a career in the “business”. This course will focus on filing an actor’s toolbox with valuable and tangible resources that, when coupled with artistic training will give them the competitive edge. Participants will be given tips, tricks and trends from “the other side of the table” that will help them make maximum impact in their career pursuits.

Instructor: Ethan Paulini is an actor, director, choreographer, writer and educator. He is thrilled to be back at PTC after previously directing and choreographing *The Full Monty* and *Disney’s Beauty and the Beast*. Other favorites include *The Music Man*, *Speech and Debate*, *Working*, *‘Master Harold’...and the boys*, *Into the Woods*. As an actor, he has extensive New York, National Tour, Regional, Television, Film and Commercial credits. He is a proud member of Actors’ Equity Association (AEA), SAG-AFTRA and the Society of Directors and Choreographers (SDC). He founded #ethancoaches, a successful Acting and Career Coaching Studio in Manhattan, boasting over 300 clients represented on Broadway, National Tours, Regional Theatre, Feature Film and Television. He created the show *Mama and Her Boys*, which has been performed over 500 times all across the country including a 17 month Off-Broadway run. He is on the faculty of Reel Artistry and Cape Cod Theatre Company - Home of the HJT He is the Producing Artistic Director of the Weathervane Theatre, Whitefield, NH and Associate Artistic Director of Off-Broadway’s *Out of the Box Theatrics*. Training - Emerson College He dedicates this and all artistic pursuits to the memory of his mother, Deirdre. For more info visit www.ethanpaulini.com and www.ethancoaches.com.

109. Create the Change, Broadway Cares Workshop (Lecture, Q&A Class, All Levels,)

Are you an artist who wants to change the world? Are you interested in using your passion for performing to change people’s lives? Then we need YOU in our theatre community! Come explore how your talents can impact those in need across the street and across the world! Join Michael Di Bianco from Broadway Cares to sing, move, laugh, inspire and CREATE THE CHANGE we want to see in our world. Bring an open mind, a generous heart, and clothes you can move in!

Instructor: Michael Di Bianco is the Education and Outreach Coordinator at Broadway Cares/Equity Fights AIDS, one of the nation's leading industry-based HIV/AIDS fundraising and grant-making organizations. We fund the social service work of The Actors Fund and award grants to AIDS service organizations nationwide. With your help, what we do together makes a difference.

110. Theatre As Therapy (Discussion & Participation/Movement, All Levels)

This workshop will highlight the ways in which Theatre can be used for therapeutic purposes and begin to delve into the exploration of what we can express through the art form. Using several theatrical techniques such as role-playing, process drama, tableaux, and many others participants will begin to find commonalities between how theatre can be used in their everyday lives, for their own mental health, and in their theatre communities to find deeper meanings in their work. We will also look at ways in which we can devise short pieces of theatre using several different stimuli to generate ideas, find meaning, and begin to question our circumstances. This workshop will be great for anyone interested in exploring how theatrical forms can be used in therapy, education, mental health, social change & justice, and in exploring more deeply the world we live in.

Instructor: David Melchionne-Martinez is a graduate of Le Moyne College, in Syracuse NY, where he earned his BA in Theatre Arts before moving on to earn his AAS from the Occupational Therapy Assistant Program at SUNY Orange, in Middletown NY. He is currently pursuing a MA in Applied Theatre from CUNY School of Professional Studies in Manhattan. He lives in New York City where he has performed in several stage productions, as well as working Front of House, Props, Stage Management, and Crew for several more. He appears a few nights a week at various comedy clubs around the city where he performs stand-up comedy. He works full time as a Certified Occupational Therapy Assistant in the Bronx, where he works with a diverse population of patients to rehabilitate them after illness or injury. He has worked closely with several non-for-profit organizations, including Zylfone in the Hudson Valley, with whom he has been able to develop workshops for children and adults with various disabilities in which Theatre is used as a means of socialization, learning, and therapy. He is thrilled to be returning for his sixth year at NYSTEAT, and looks forward to another exciting and dynamic conference.

112. Headshots for Actors (Discussion & Participation, All Levels)

Ever wonder what directors look for in your acting headshot? Need a killer photo for your bio in a program? Want to find a way to use your love for photography in a theatrical setting? In this workshop, we will learn skills to create your own professional headshots and how to use your headshot to stand out during auditions.

113. Taking your social media from 📱 to 🏆 (Discussion & Participation, All Levels)

This workshop takes a look at the do's and don'ts of social media use in a theatrical setting. A helpful means of communication, recruitment and promotion, we will explore best practices for social media use for your theatre group, and also touch on social media etiquette for the individual in the theatre realm.

Instructor: Amanda Morrison has been seen participating backstage, on production teams, and with set construction for many shows for Little Theatre of Watertown and Watertown Lyric Theatre. "Doubt," her directorial debut for LTW, received several TANY Awards and ultimately took home Best Long Performance at the 2017 TANY Festival. She is glad to be a part of the staff for the Performing Arts Department at Indian River High School, where she is able to push students to grow in theatre and performance arts. Currently serving as Vice President on the LTW Board of Directors, she continues to wear many hats for the organization and its productions. Prior to joining the Performing Arts staff at Indian River High School, she was lead photographer at the Watertown Daily Times, serving the community as a photojournalist for 8 years. She has won multiple state awards and honors for her photojournalism work, being internationally recognized for her talents, and has been selected as an attendee for several workshops including the prestigious Kalish Workshop for photo editing and layout.

AUDITION TECHNIQUES Workshops

114. THE COLLEGE AUDITION: GET YOUR MONOLOGUE READY! (full participation class, intermediate-advanced level)

Don't know if the monologue you're working on will get you into your dream school? Don't even know how to begin? The NYSTEA Adjudication Team will help you prepare and perform your college audition with personalized coaching of your MEMORIZED monologue (suggested list and reference materials are available at www.NYSTEA.org). Come prepared to watch, work, and act. Using digital platforms will also be addressed. BONUS: All workshop participants will be invited to an optional simulated college audition experience during an activity session where they will receive written feedback. We got you... you got this!

Instructors: Lisa Drance, MA Theatre Northwestern University (Performance/Literature), MA Southern Oregon University (Theatre Production and Design), teaches a sequential theater program at North Babylon High School. She has contributed to the writing of the CST in Theatre as well as other NYSED assessments and curricula. Ms. Drance is also a member of NYSTEA's Adjudication Team which prepares students for college auditions. Her students have attended Tisch, BU, Syracuse, Ithaca College, the Hartt School of Music, etc.

Roger Paolini was Drama Director, for the Williamsville South H.S. outside Buffalo for 35 years. He has directed for community and professional theatres in the Buffalo area. He served on the NYSTEA Board of Trustees over 25 years, and was President of NYSTEA for six years. He is Chair of NYSTEA's Adjudication Committee. He is a 28-year member of the Nominating Committee of Buffalo's Artie Awards, which recognizes outstanding achievement in professional theatre in the Western New York area.

Flori Doyle has been a member of NYSTEA since 1997 and served as the Hudson Valley Regional Rep prior to coming on the board in 2010. She worked on the committee for the 2005 Educator's Conference and in 2009 served as the Educator's Conference chairperson. Presently she chairs the Student Playwriting Committee and works on the Student Conference and Adjudication Committees. Flori earned her BFA in Acting-Directing from Ithaca College and holds a MAT, with a concentration in English, from Manhattanville College. Additionally, she completed coursework in theatre history and criticism at New York University and in film production at the School of Visual Arts. She acquired NYS certification in Theatre Arts in 2006 and is part of the education program with Manhattan Theatre Club. She regularly takes students on theatre excursions to Broadway shows and sponsors students for NYSTEA's Annual Student Conference and has taught a variety of workshops from acting styles to yoga. Flori's background includes working in a major advertising agency, in film and radio production, and as an actress. Additionally, Flori is a certified Spin instructor, an avid cyclist and a triathlete. Presently, she teaches English and acting at Ardsley High School where she has directed over 37 plays and musicals.

Kate Olena became a member of NYSTEA in 1995 and served on the Board for a number of years. She was the recipient of the Rod Marriott Award for Lifetime Achievement in Theatre Education in 2013. 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 every year. She directs four one-acts, two devised pieces, and one full-length play each year and teaches courses in Playmaking, Acting with Masks and Puppets, and Technical Theatre, among others. She believes that her students should "become comfortable and adept at expressing themselves aloud in front of others, appreciate what goes into creating a successful production through collaboration, and gain insight into other people and cultures by portraying a variety of characters or creating the environments in which they interact." Kate also occasionally performs professionally in Buffalo - "To remind myself of what I put my students through!"

Judi Paseltiner Now retired, Judi taught theatre at Hicksville High School for 20 years, during which time she wrote the curriculum and built the theatre program from the after-school activity it had been into a fully accredited department. In addition to teaching all the theatre classes, she directed over 60 major productions. She graduated from

The High School of Music and Art, now LaGuardia HS, trained at the American Ballet Theatre school, and owned and operated a ballet studio for many years. A member of SAG, AFTRA, and AEA, Judi holds a Master's Degree in Educational Theatre from Adelphi University. Having worked on numerous commercials, films, and stage productions, her appearance in Bob Fosse's All That Jazz is a favorite moment in her career. A former member and Vice President of the NYSTEBA Board of Trustees and proud recipient of the Rodd Marriott Award, Judi was Co-Chairperson of the NYSTEBA Student Conference for 13 years, during which time she helped to develop and run the conference as it exists today.

Robb Fessler is the director of the theatre program at Manhasset High School on Long Island, where he provides theatre training in acting; set, costume, lighting, and makeup design; and theatre history. He was named a Directing Fellow by the Drama League, served on judging panels for the Emmys, and presented a workshop at the NYSTEBA student conference. In New York City, Robb has directed productions at Playwrights Horizons, the Harold Clurman Theatre, and the West End Theatre as well as numerous regional theatres. Prior to directing, Robb performed as an actor in numerous television commercials and onstage in regional theatre. He received his undergraduate degree from Bucknell University and master's degrees from Southern Oregon University and Harvard.

115. Audition with a Comic Song – Find Your Funny! (Full participation class, all levels)

We will apply devices of comic timing to singing an audition song. As a group, we will learn some comic show tunes. Even though you will be singing as a group, you will learn to find the funny inside of you – and the importance of adding a comic song to your audition portfolio. Sheet music will be provided.

Instructor: Jim Hoare has been extensively involved in theatre for the past 43 years, working with High School, College and Community Theatres. He has directed over 100 shows, including the first high school production of Once On This Island and the world's first production of Les Miserables, School Edition. Jim is a proud member of NYSTEBA, the Educational Theatre Association (EdTA), The American Association of Community Theatres (AACT), and he has presented workshops throughout the USA and UK. Jim is a recipient of the NYSTEBA Rod Marriott Award for Lifetime Achievement in Educational Theatre.

116. 10th and 11th grade Mastering College Musical Theatre Auditions (Full Participation, Intermediate Level)

Giving a successful college audition is incredibly challenging and takes months of preparation. In this workshop, audition coaches Laura Josepher & David Sisco (authors of the book "Mastering College Musical Theatre Auditions") will discuss how to find, choose, and cut smart monologues and songs to get the adjudicator's attention. They will work with a handful of students on how to put their best foot forward in the audition room.

117. Seniors ONLY Mastering College Musical Theatre Auditions (Full Participation, Intermediate Level)

Giving a successful college audition is incredibly challenging and takes months of preparation. In this masterclass, audition coaches Laura Josepher & David Sisco (authors of the book "Mastering College Musical Theatre Auditions") will work with selected students on their college audition monologues and songs, giving feedback and tips for a successful audition season.

Instructors: Laura Josepher a New York based theatre director, has been directing, teaching, and coaching professionally in New York City for the past thirty years. Recent directing credits include Godspell and The 25th Annual Putnam County Spelling Bee for the American Musical Theatre Academy (AMTA) in NY, and Searching for Romeo at the NY Musical Festival (NYMF). Together with David Sisco, she runs ContemporaryMusicalTheatre.com, the largest online database of contemporary musical theatre writers and songs. Together they wrote the book, "Mastering College Musical Theatre Auditions, Sound Advice for the Student, Teacher, and Parent." She directed three concerts promoting ContemporaryMusicalTheatre.com: Binders Full of Women's Songs at 54 Below, A Celebration of Contemporary Musical Theatre at Second Stage Theater, and The 5th Anniversary Celebration at The Green Room 42, and has directed workshops/masterclasses at Marymount Manhattan College, NYU, and Den Danske Scenekunstscole in Denmark Other credits include David Sisco's Bait 'n Swish, Tom Gualtieri and David Sisco's Falling To Earth at Syracuse University, Dirty Blonde, The Turn of The Screw and I Love You, You're Perfect, Now Change at Stages Repertory Theatre in Houston, Anna Christie at Gallery Players, and Hughie at Provincetown Rep. For Rattlestick Productions: Winning and the award-winning Car Pool. Laura has a Master of Arts in Educational Theatre, and a Bachelor of Music, both from New York University. She is a member of the Lincoln Center Directors Lab, and a member of SDC. laurajosepher.com

David Sisco has served on the voice faculties of Northeastern and Suffolk University, and Marymount Manhattan College. He currently maintains a private studio in New York and leads masterclasses around the country and internationally on preparing contemporary art song and musical theatre. He has presented papers at the 2010 NMTA (National Music Teachers Association) Conference, 2012 & 2016 NATS Conferences, and the 2013 & 2017 ICVT (International Congress of Voice Teachers) Conferences. Most recently, David was a keynote speaker for the Australian National Association of Teachers of Singing outside of Sydney. David is a member of the Dramatist's Guild and BMI Lehman Engel Musical Theater Workshop (Advanced) and is an alumnus of the New Dramatists Composer-Librettist Studio in New York. He is the author of Here I Am: A Musical Personal Ad, Variations on a Theme of You, and BAIT n' SWISH. David is currently collaborating with Tom Gualtieri on two musicals: Falling to Earth, and an adaptation of Henry James' The Wings of the Dove with book writer Michael Zam. A winner of the 2010 NATS (National Association of Teachers of Singing) Composition Award, David is a prolific art song composer. His songs have been heard at concerts produced by Friends & Enemies of New Music, New Music New York, Joy in Singing, Lyricfest, Songfest, Songfusion, and at Carnegie Hall. Sisco has been commissioned by Manhattan Girls Chorus, Cayuga Vocal Ensemble, and twice by Minnesota State University Moorhead. He has musical directed Hair, La Cage

aux Folles, Small Town Stories, (Wagner College), Our Country's Good, Spring Awakening (original score, Marymount Manhattan College) and Searching for Romeo (NYMF). With business partner Laura Josepher, David runs contemporarymusicaltheatre.com, the largest online database of contemporary musical theatre writers and songs. Last year, David and Laura released their book, "Mastering College Musical Theatre Auditions: Sound Advice for the Student, Teacher, and Parent," which is available on Amazon. David earned a BA in Vocal Performance with Composition Honors from Syracuse University and a MM in Vocal Performance from Boston University.

118. Your Accompanist Is Your Best Friend (Question/ Answer, Intermediate Level)

Demonstration and Q & A on how to speak to your accompanist at professional NYC auditions. The accompanist is the room is your best friend at your audition and can make or break the impression you leave in that room. Learn how to give a clear tempo, indicate style, and present a clean cut that allows your accompanist to help you book your next gig.

Instructor: Jacob Carll - NYC based Music Director, Pianist, and Vocal Coach. Currently Assistant Professor of Musical Theatre at SUNY Cortland where he is staff music director and teaches Basic Musicianship and Musical Theatre History. Credits include 9 to 5, Little Women, Urinetown (SUNY Cortland), Footloose, All Shook Up (Sharon Playhouse), Beauty and the Beast, Avenue Q (Redhouse Arts Center), In The Heights (Gallery Players, NYC), Rough Crossing (Cortland Repertory Theatre), and South Pacific (Cape Playhouse). This winter Jacob will be touring as Associate Conductor of the National Tour of Elf The Musical. BM in Vocal Performance from SUNY Potsdam, MM in Vocal Performance from NYU Steinhardt. Instagram: @jacobcarllonthekeys

119. Auditioning for the Theatre: Monologues (Partial Participation, Beginner Level)

This workshop will focus on monologue preparation for university, summer-stock, and regional auditions. Students will get feedback on their monologue choices, slating, and, if prepared, can perform and receive coaching on their performance.

Instructor: Deena Conley is the Musical Theatre Coordinator in the Performing Arts Department at SUNY Cortland. She has lived and worked all over the country and served as Chair of theatre departments at two previous institutions. Directing highlights include: Urinetown, Fool For Love, Chicago, To Kill A Mockingbird, The Twenty-Fifth Annual Spelling Bee, A Little Night Music, next to normal, Sweet Charity, Rabbit Hole, and The Widow's Blind Date. Deena has a Ph.D. in Directing from Wayne State University; her areas of teaching are: Acting, Directing, and Voice for the Stage.

120. Mock Audition: Test Your Audition Skills (Full Participation, Intermediate – Advanced Level)

HB Studio in New York City, founded by Broadway actors Herbert Berghof and Uta Hagen, has offered ongoing professional training and practice for working and aspiring actors since 1945. Bring two monologues and an a cappella song to test your audition skills with artists from our faculty. We'll talk about how your presentation can communicate who you are as an actor and what sets you apart.

Instructor: Francesca Ferrara is an actress and teaching artist, currently based in New York City. Theatre credits include Romeo & Juliet, 1984 (National Players), The Taming of the Shrew (Olney Theatre), Macbeth (Brooklyn Stage Company), Seduced, The Adding Machine, Twelfth Night, AS IS (New American Theatre), Stage Beauty (Crown City Theatre), Detainee (East 4th Street Theatre). Film and television highlights include How to Cheat (Winner LA Film Festival: Best Ensemble Performance), David Mamet's The Unit, The West Wing, Ugly Betty, Grey's Anatomy, Masters of Sex, How To Get Away With Murder, Battle Creek, and the series finale of Matthew Weiner's Mad Men. Francesca has been mentored through the Hagen Teacher Lab at HB Studio, and teaches at various venues in New York City. She began her acting career at HB Studio at the age of 12. Throughout the years, she has studied the craft with Herbert Berghof, Uta Hagen, Carol Rosenfeld, Jack Stehlin, Alfred Molina and Mercedes Ruehl.

121. Nailing the Audition: What's in Your Control? (Partial Participation, Advanced Level)

This workshop dissects all aspects of the audition. From the moment you walk into the audition room until the moment you leave, we will discuss how to make a first impression, how to prepare music for a pianist, how to talk to the pianist to set yourself up for success (including tips for establishing tempo, how to mark your score so it is clear and legible), and other areas of audition etiquette. Sharpen your audition skills and leave a lasting impression on any program. There will be time for Q&A within the session.

Instructor: Dr. Bridget Moriarty is an Assistant Professor in Niagara University's Department of Theatre where she oversees the voice curriculum, teaches voice, and serves as musical director for departmental productions. Prior to her time at NU, Bridget served on the voice faculties of Syracuse University's Department of Drama, The Crane School of Music at SUNY Potsdam, and SUNY Oswego. Recent music directing credits include La Cage aux Folles, Chicago, She Loves Me, Spring Awakening, Cabaret, Hair, Bonnie and Clyde, Avenue Q, The Wizard of Oz, The Little Mermaid, and Les Misérables. Bridget received a Doctor of Musical Arts from the University of North Carolina Greensboro.

122. Audition Technique (Partial Participation, Beginner Level)

Students will learn the industry expectations for auditioning, both educational and professional. Come and workshop a monologue package, and prepare for your next step in the career field.

Instructor: Mya Brown is an Assistant Professor in the Theatre department with a specialization in Acting, Directing, and Voice & Diction. Her work in the classroom focuses on a thorough understanding of varying acting techniques essential to forming a foundation of the craft including: Stanislavski, Meisner, and Uta Hagen teachings. Mya believes

the lessons we share in acting can be applied to any career field, and they aid in a young person's quest for self. She has a strong desire to help cultivate the next generation of society.

123. On Camera Audition Workshop (Full Participation, All Levels)

Join for an intense, hands on, on camera class to prepare the emerging and aspiring professional for on camera, agent and management auditions. Bring headshot and resume for feedback. Stay on top of your craft and audition skills with the 12 step Chubbuck Technique for Auditions – will include prepared sides and cold reading. This workshop will provide a quick, no nonsense technique to prepare the emerging and aspiring professional with six simple steps to deliver an authentic, truthful and moving audition for stage, film and television. All actors will get up on their feet and work on scenes from either television, film or stage. Class pace is fast. This is a culmination of knowledge, personal and professional experiences of instructor and instructor's clients resulting in call back and/or booking the role! Student must have some acting foundation understanding basic terms: objective, scene objective, actions, thru lines, moment before etc. You will learn: the most important elements an actor must bring to the cold read; the importance and power of the cold reading; quick overview of audition and callback scenarios where the cold reading skill landed a booking! Workshop will be on camera so that all will be fully engaged in the all that is going on the class. This is a rare opportunity to work with sides from popular films and TV pilots not even yet released/picked up, and to work with me in person.

Instructor: Maria Cappricielli has been actively involved in entertainment and the arts for over 20 years. Her multi-disciplinary expertise includes work as a director, producer, entrepreneur, and acting coach. She has served as an advocate, speaker, committee and board member for such organizations as the Youth Biz Alliance, NYSTEPA, EdTA, Breaking Into Hollywood, BOCES - Arts in Education, and Kids for Kids Productions. In 2012 Maria formed Cappricielli Inc., a multi-faceted production company that creates a wide array of entertaining and socially conscious film, video, theatre, and music content. As CEO of Cappricielli Productions, she has co-produced the award-winning music video, SO WHAT (International Family Film Festival, Dances With Films, Rahway Film Festival and The Hollywood and Vine Film Festival) and the feature film THE BANDIT HOUND, starring Lou Ferrigno, Cathryn Bell and Judd Nelson; written her own web-series, AND BROTHER MAKES THREE; and directed and produced the short film, TAKING A CHANCE ON LOVE, which was accepted into the esteemed Dances With Films festival.

She produced the award-winning music video HURRICANE performed by artist RAFFAELA. HURRICANE won for Best Music Video Award and Grand Jury Award for an Artist Performance in the 2016 Hollywood & Vine Film Festival. In 2018, Maria returned to the stage directing and producing, PIZZA & WHINE which had its world premiere at the New York Theatre Festival and ran in the Hollywood Fringe Festival in June 2018 and has been adapted to the screen. Production begins in Los Angeles. She co-wrote and produced the feature film REACH, starring Garrett Clayton, Jordan Dowd and Joey Bragg. REACH instills the power of kindness. REACH had a 10-city theatrical release October 19th and is available on VOD. She is near completion on the documentary film, FIND AN IDENTITY which she has written and directed. FIND AN IDENTITY explores many of the same themes as Reach. For more information, visit cappricielli.com

OTHER TYPES OF Workshops

124. Crankie Puppet Theatres and Storytelling (Full Participation, Beginner)

Come discover the art of a moving picture. Participants will learn and make their own crankie puppet theatres and get to tell their own story in a unique way! Everyone gets to take their creation home. No experience necessary, all supplies are provided.

Instructor: Erika Guay hails from Virginia and holds a B.A. from Gettysburg College and a M.F.A. from University of North Carolina Greensboro. She is a member of United States Institute for Theatre Technology (USITT), Kennedy Center American College Theatre Association (KCACTF), Phi Beta Kappa, and Alpha Psi Omega. She has specialties in design and building puppets, mask making, and Asian theatre. Erika's love of puppets began while studying Bunraku with the Tonda Ningyo Troupe in Biwa-cho, Japan. From this experience, she performed with the Bunraku Bay puppet company at the Kennedy Center in Washington D.C. She has designed and built puppets for many productions including an award-winning puppet for the opera Barnum's Bird, many innovative animal puppets for the children's tour show, Wiley and the Hairy Man, and Bunraku styled puppets for the SUNY Plattsburgh premier of The Bamboo Princess. She is currently at SUNY Plattsburgh teaching design and technology courses and directing TYA productions."

125. 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!

126. 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: Marni has been a licensed Zumba instructor since December 2009. She is also licensed in Zumba Toning, Aqua Zumba, Spinning and is an AFAA Certified Personal Trainer. She currently teaches Zumba at Colgate University and in her home town in Sherburne, NY along with having a full-time job as an Administrative Assistant at Colgate University. Other places that Marni has taught Zumba include AIM Fitness, NYS Vets home, Chobani Yogurt and the Norwich YMCA. She has also been involved with several Zumbathons to raise money for families in need. Marni loves being able to bring fun and fitness to people of all ages and is very excited to bring her Zumba classes to the NYSTEAs conference. Get ready for some fun “exercise in disguise”!

127. Aerial Arts – Aerial Fabric: Defying Gravity to train your instrument (Full Participation, Beginner Level)

Learn to Fly! Learn basic principles of Aerial Arts. Aerial work serves both as a training tool (increasing flexibility, strength, proprioceptive awareness, and confidence in one’s instrument); and as a performance medium (i.e. Cirque Du Soleil, Spiderman: Turn off the Dark, etc.). Learn safe practices for spotting and aerializing and experience aerial flight in a safe low-flying environment.

Instructor: Kathleen Golde is co-founder, Associate Artistic Director, and resident choreographer of Buffalo Laboratory Theatre, a professional theatre whose collaborations have taken the company from Alaska to Japan. Her company roles range from Roxane (*Cyrano*), to an Aerialist Angel of Death (*Terra Nova*), to Cass (*Wonder of the World*). Other theatre work includes: Cleveland Play House, Irish Classical Theatre, and Topological Media Lab (Montreal). Her directing credits run the gamut from the devised *Breathe: The Laughing Project* (Naropa LeCoq Theatre), to an all-female *Kindertransport* (Buffalo Seminary). Also a voiceover artist, her over 500 clients include: Xerox, Proctor & Gamble, Fisher Price and Barbie/Mattel. Golde is currently the national voice of Hunter Douglas (US & Canada). A member of AEA, SAG and VASTA, Golde also served as National Representative for the Association for Theatre Movement Educators. She is the Founding Dance Director for Music is Art Festival (with Robby Takac/Goo Goo Dolls) and co-creator of Hyper Movement Exploration. She has twice been awarded New York Foundation for the Arts grants: to support residencies with Physical Graffiti Dance (Phoenix) and the folks from Cirque Du Soleil. As an aerialist/dancer/choreographer, she worked with Ascen Dance Project (NBC’s America’s Got Talent) and Balasole (Dance Theatre Workshop, NYC). Also a teaching artist, she teaches theatre and aerial arts residencies throughout the US and Canada and initiated the Aerial Arts programming at University at Buffalo, SUNY.

128. Free To Be Me – Positive Affirmations and Developing “I Am” TM (Full Participation, All Levels)

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. Affirmation exercises, visualization and improvisation games will be used to energize your inner core! All who participate will leave feeling awesome and inspired! 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. This is accomplished through a series of positive affirmation exercises both participatory and written. The *Circle of Influence* will also be explored.

Instructor: Maria Cappricielli has been actively involved in entertainment and the arts for over 20 years. Her multi-disciplinary expertise includes work as a director, producer, entrepreneur, and acting coach. She has served as an advocate, speaker, committee and board member for such organizations as the Youth Biz Alliance, NYSTEAs, EdTA, Breaking Into Hollywood, BOCES - Arts in Education, and Kids for Kids Productions. In 2012 Maria formed Cappricielli Inc., a multi-faceted production company that creates a wide array of entertaining and socially conscious film, video, theatre, and music content. As CEO of Cappricielli Productions, she has co-produced the award-winning music video, SO WHAT (International Family Film Festival, Dances With Films, Rahway Film Festival and The Hollywood and Vine Film Festival) and the feature film THE BANDIT HOUND, starring Lou Ferrigno, Cathryn Bell and Judd Nelson; written her own web-series, AND BROTHER MAKES THREE; and directed and produced the short film, TAKING A CHANCE ON LOVE, which was accepted into the esteemed Dances With Films festival.

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129. Mystery at the Student Conference (Full Participation, intermediate – Advanced Levels)

An interactive workshop for writers, actors and directors on how to create a murder mystery event for school fundraisers. Every dark and rainy night there’s an audience enjoying a live, comedy murder-mystery. The action is a mix of improv, stand-up and legitimate theater – performed without a fourth wall. Learn a formula to create a smart and funny whodunit from your page to the stage, construct a plot, build strong characters, engage the audience and hold a room spellbound. The exercises will encourage creativity and ensemble work. You’ll also learn how to produce your show without a budget and with the help of your community.

Instructor: Frank Marquette has been involved with hundreds of interactive comedy plays since 1994. Performing since the age of 17, Frank has worked with many theatre groups in New York, Nevada and New Mexico as an actor, director and playwright. He has produced, written and emceed variety shows for many charitable causes. Frank’s on-

camera work has included national commercials for Konica, a featured role on "Unsolved Mysteries", dozens of local and regional commercials and a key role in the PBS original production, "The Greatest Man in the World". Last year Frank was seen at the Manhattan Rep Theatre in "America Speaking". He has owned and operated Murder Café since 1998 and it is the clients from New York City to Canada and they include Mohonk Mountain House, the Pride of the House, the Beekman Arms and Mohawk Casino.

130. Yoga to Relieve Performance Anxiety (Full Participation, All Levels)

With yoga and breathing exercises, the focus of this yoga workshop will help the actor or musician find moments of calm before, within, and after their performance. All participants are encouraged to wear comfortable clothing and to bring a yoga mat, small blanket, or large towel.

131. Yoga & Mind-Body-Breath Awareness for the Performer (Full Participation, All Levels)

Through yoga, students will explore poses that help the performer connect the mind, body and breath. Class focus will be yoga that enhances character & performance techniques with awareness of alignment and breath energy. All participants are encouraged to wear comfortable clothing and to bring a yoga mat, small blanket, or large towel.

Instructor: Catherine Rush, from Syracuse, NY, is presently living in the Philadelphia area where she is working towards an 820-hour Yoga Therapy Certification at YogaLife Institute in Wayne, PA. She is a certified RYT 500 teacher through Yoga Alliance®. Living in Philly allows her to both be closer to daughter Maggie Osinski, a New York City Clinical Social Worker, and to continue teaching voice and acting as she has done for more than 35 years. Catherine has prepared high school students for solo and college auditions & competitions, (classical and musical theater) and worked with actors for musical theater auditions & productions. She uses her yoga training and mind-body awareness to help students of all ages discover their natural voice. Catherine taught music and theater in several NYS public schools for 32+ years. She has performed with theater companies in Schenectady, Auburn, Skaneateles, and Syracuse, NY for over 40 years. She's directed plays and musicals at all levels: K-12, college, and community theater. She served two different terms as Musical Theater Chair and Voice Chair for the New York State School Music Association. She is a member of the National Association of Teachers of Singing, and the New York State Theatre Education Association, where she served on the board of directors from 2007-2014, and as NYSTEAs Treasurer from 2008-2012. She's presented voice workshops at many NYSTEAs Teacher Ed. and Student Conferences, and she enjoys the chance to share yoga with the many people whose lives have crossed paths with hers.

132. Stand-Up NYSTEAs: (Full Participation, Beginner Level)

Life too serious? Come laugh with us. If you have ever wanted learn more about stand-up comedy as a craft and as a business, then sign-up for this unique experience. You will learn about multiple genres of comedy and also have the opportunity to share original material in a supportive open mic environment. This workshop will also cover comedic writing for Late-Night Television. No prior experience needed! If you wish you can come with notes that you believe could be writing prompts.

Instructor: Mike Vincent is an actor, writer and stand-up comedian from New York. He hosts a monthly show at Broadway Comedy Club in collaboration with Fashionably Funny Productions. He has performed in clubs and venues in New York, New Jersey and Connecticut. In 2015 he produced a live Late-Night comedy show at The Midtown International Theater Festival at The Davenport Theater in NYC. As a writer, he has had work reviewed by: Howard Stern, SNL, NBC and World Wrestling Entertainment (WWE). This will be his fourth year at NYSTEAs.

133. Balloon Sculpting! (Full Participation, Beginners Level)

Learn to twist balloons into all sorts of fun things! Animals, Hats, Toys, Flowers! Only limited by your imagination! Increase your marketability with additional skills!

134. Magic! Easy Prestidigitation! (Full Participation, Beginners Level)

Close-up, coins, rubber bands, cards! Learn how to make things vanish! Amaze family and friends! Increase your skill set and marketability!

Instructor: Tom Swetz has been a professional magician for over 38 years. He has performed throughout the tri-state area and Germany. He spent three years at Hershey Park, the last year performing in his own show The Magical Musical Adventures of Red Beard the Pirate! He is the owner of RedMagik Entertainment and In Motion Dance Center in Dutchess County. He also works as the Technical Director/Production Manager and part time adjunct for Western Connecticut State University.

135. Ukulele! (Full Participating, Intermediate and Advanced Levels)

So you play the ukulele? Learn basic, intermediate, and advanced techniques. Read chord diagrams, tablature, and chord sheets. Sing and accompany dozens of songs. Sign up to perform a short piece for the group. Meet and connect with other theatrical instrumentalists.

Instructor: Bill Derby has been teaching performing arts music at the Mamaroneck High School for the past eighteen years. His performing arts music curriculum focuses on piano, guitar, voice production, electronic music, arranging, directing, recording, and composition.

136. Drama "Survivor" (Full Participation, All Levels)

This workshop is loosely based on the TV show "Survivor." Students will break into groups. The groups will receive a "task" that includes theatre elements, strategies, acting objectives, intentions, actions, stage directions, improvisation, monologues,

dialogues, tableau, and many other elements common to the dramatic arts. The groups will perform, students will peer review then give constructive feedback to foster discussion. The “Council” will decide on the reconfiguration of the groups. Different tasks will be assigned and game will continue. This workshop is designed to promote collaboration, student-driven and designed performances and critique and implementation of NYS dramatic arts standards.

Instructors: Kristen Wallace is an English and Dramatic Arts teacher at Deer Park High School. She has a minor in theatre and dance from SUNY Stony Brook. She has been involved with many performing arts programs in Deer Park including director and choreographer of the school musical, One-Act Festival Director, The Student Directing Workshop through BOCES Arts in Education, The Long Island Shakespeare Festival, and she teaches an in-house course through Five Towns College. Her high school students have performed in public service announcements for The Long Island Coalition Against Bullying. Mrs. Wallace is also a dancer / choreographer, and was a local dance studio Artistic Director and owner for over 25 years.

Catherine Lubrano has been teaching Music in a multitude of capacities for the past 16 years in the Deer Park Union Free School in Deer Park, NY. Having both a Bachelors and Masters in Music Education from SUNY Potsdam, The Crane School of Music and CUNY Queens College, The Aaron Copland School of Music she currently teaches Chorus and Music Theater at the High School Level. Always theatrical Ms. Lubrano is the Advisor for the Thespian Honor Society, the Co-Director of the One-Act Play Festival, and is the Assistant Director of the Musical. Ms. Lubrano is an active performer and is an active member of the East End Women’s Choir.

137. Yikes! I'm Theatre Camp Teacher For The Summer (Full Participation, Beginner Level)

In a full participation workshop the students will learn how to coordinate a lesson plan of Theatre Games from Viola Spolin and many other well-known teachers, to use with children during summer camp and any other time of the year. You will play the games, build a lesson plan for several days and have a question and answer session of “what if this happens while I’m teaching?” You will walk away with handouts of games and warm-ups to select from. But, Viola Spolin and theatre games are for everyone – not just little children, so you will be able to use these games to learn the art of acting for yourself.

Instructor: Ms. Krickmire is an adjunct professor at Finger Lakes Community College, where she teaches Public Speaking and Acting. She is the former Director of Theatre at The Aquinas Institute, retiring in June of 2017, after 13 years of service. Before coming to Aquinas, Mary had a long history of acting, teaching and directing in the Rochester area. She has been in the Theatre Departments at Western Illinois University, Illinois State University, SUNY Brockport, SUNY Geneseo, and Nazareth College As an actress, she has appeared at Rochester Community Players, Blackfriars Theatre, The JCC, GEVA Theatre Center and TYKES Children’s Theatre. Mary has also worked at professional theatres in Massachusetts and New York City. She holds an MA and an MFA in Acting/Speech/Drama from Western Illinois University and Illinois State University. As a storyteller, she has traveled to many festivals, schools, libraries, and cultural gatherings. She has been teaching theatre for 38 years and has taught acting, directing, children’s theatre, theatre history, speech, public speaking and improvisation on the college level. Mary has been the Artistic Director for The Ghost Walk (historical recreation) produced annually by The Landmark Society of Western New York since its inception 24 years ago. She lives in Fairport with her husband Michael, also a theatre teacher and director in The College of Brockport’s Theatre Department.

138. Brawling Basics (Full Participation, Beginner Level)

Participants in this workshop will learn the basics of hand to hand stage combat. From the basic slap to the cowboy punch the emphasis will be on safety. Please come prepared to participate.

Instructor: Jay Pecora is Associate Professor of Theatre at SUNY Potsdam. 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.

139. Introduction to Stage Combat (Full Participation, Beginner Level)

If acting is “behaving truthfully under imaginary circumstances,” so it is with stage combat. The fight must be both safe and true. Learn to tell the physical story with accuracy and commitment --then you really start to play. Join this session to learn about crafting your own staged fights.

Instructor: Christian Kelly-Sordelet debuted on Broadway as the Fight Director for PICNIC, then BREAKFAST AT TIFFANY’S. Off-Broadway on: MASKED, UNLOCK’D, THE BROTHER/SISTER PLAYS. As a Stunt Coordinator on: ALL MY CHILDREN, GUIDING LIGHT, ONE LIFE TO LIVE, and SCHOOL SPIRITS. Christian assisted in: THE SNOW GEESE, BEAUTY AND THE BEAST TOUR: South Africa and Argentina. In FUERZA BRUTA, BEN HUR LIVE: ROME, and AS YOU LIKE IT/COMEDY OF ERRORS in Central Park. Christian has taught at: Rutgers, NYU, Yale, The New School, and Wagner College, and at HB Studio.