

2013 THESPIAN FESTIVAL SCHEDULE

This is the text of the daily schedule and workshop descriptions for the 2013 Thespian Festival as it will appear in the program Festival delegates will receive when they arrive. Disregard page numbers that occur in the text; they refer to the printed version.

MONDAY

9:30 a.m. to 7:30 p.m.

Registration

Lied Center

Noon

Kimball main stage directors' meeting

Kimball Theatre

1:30 p.m.

Lied main stage directors' meeting

Carson Theatre

2:30 to 4:00 p.m.

First workshop session

A limited number of workshops are offered on Monday and Tuesday. The full workshop schedule begins on Wednesday. See pages 47-50 for descriptions and locations of all workshops and pages 51-75 for a complete checklist. The workshop list is also included in the Festival Mobile App and mini-program. All workshops run twice a day unless otherwise noted. Some workshops run in the first or second session only; others repeat during the week. Check the bulletin board in the Lied Center lower lobby for updated schedule information.

3:45 to 4:00 p.m.

College auditions representatives' meeting

Champions Club

4:00 to 6:00 p.m.

College auditions

Pre-registration required.

Champions Club

4:15 to 5:45 p.m.

Second workshop session

4:30 p.m.

International Thespian Officers and State Student Officers' meeting

Harper Dining Conference Room

5:00 to 7:00 p.m.

Dinner

Residence hall cafeterias

6:30 p.m.

Opening show

Making Magic, Defying Gravity

This show will repeat at 9:00 p.m. Sponsored by Disney Parks & Resorts Creative Entertainment.

Lied Center

7:00 to 8:30 p.m.

College auditions

Pre-registration required.

Champions Club

7:00 p.m.

Early show

I Never Saw Another Butterfly, by Celeste Raspanti. Troupe 3994, Davenport (Iowa) North High School; Helen Duranleau-Brennan, director. Rating: no offensive language; could be viewed by anyone. This show will repeat at 9:00 p.m.

Howell Theatre

Main stage companies' celebration preview

All delegates welcome to watch.

Student Union Ballroom

9:00 p.m.

Early shows

I Never Saw Another Butterfly, by Celeste Raspanti. Troupe 3994, Davenport (Iowa) North High School; Helen Duranleau-Brennan, director. Rating: no offensive language; could be viewed by anyone.

Howell Theatre

Making Magic, Defying Gravity

Sponsored by Disney Parks & Resorts Creative Entertainment.

Lied Center

9:30 p.m.

Security personnel meeting

For all security personnel.

HSS Cafeteria

11:30 p.m.

Curfew

Midnight

Lights out

TUESDAY

7:30 to 8:15 a.m.

Zumba Fitness

Come and shake your body at this Latin-based dance fitness party! Bring water and a small towel because you will sweat. Led by licensed Zumba Fitness instructor Susan Donahue, Longview, Washington.
Mari's Lounge, Abel Hall

8:00 to 9:45 a.m.

Student leadership program

Pre-registration required. Registered students may go through the HSS cafeteria line at 7:30 a.m. prior to the meeting.
Harper Dining Conference Room

8:30 to 9:30 a.m.

Breakfast

Residence hall cafeterias

9:00 a.m. to noon

Thespian Playworks and *Before You Go* auditions

Interested students and adults may report to the audition area any time between 9:00 and 11:00 a.m. The audition will be a brief cold reading. This is also the audition call for *Before You Go* by Erica Saleh. Cast lists will be posted in the Lied lobby at 1:30 p.m. Playworks is sponsored by Samuel French, Inc.
Great Hall, Kauffman

9:00 a.m. to noon

College auditions

Pre-registration required.
Champions Club

9:00 a.m. to 6:00 p.m.

National Individual Events Showcase auditions

Monologue A/Monologue B: *Kauffman 110*
Monologue C: *Teachers College 205*
Monologue D/Monologue E: *Kauffman 112*
Duet Acting A: *Temple Studio Theatre*
Duet Acting B: *Temple Lab Theatre*
Duet Acting C/Group Acting A/Solo Musical Theatre D/Solo Musical Theatre E: *Howell Theatre*
Group Musical Theatre A/Group Musical Theatre B/Group Acting B: *Kimball Theatre*
Solo Musical Theatre A/Solo Musical Theatre B/Solo Musical Theatre C: *Carson Theatre*
Duet Musical A: *Henzlik 53*
Duet Musical B: *Hamilton 133*
Costume Construction/Costume Design/Theatre Marketing: *Temple 104*
Lighting Design/Scenic Design: *Kauffman 116*
Sound Design: *Avery 112*
Stage Management: *Kauffman 115*

9:30 a.m. to 7:30 p.m.

Registration

Lied Center

11:00 a.m. to 7:30 p.m.

Exhibit area open

Upper lobbies, Lied Center and the Lied Commons

12:30 to 2:00 p.m.

Lunch

Residence hall cafeterias

12:30 to 2:15 p.m.

MTI Musical Theatre Lab

Stop by and speak with an MTI representative about new titles, resources, and licensing issues. Hands-on demos will be provided of MTI's OrchExtra, Rehearscore, Virtual Stage Management, and ShowTix4U
Kauffman 104

1:00 to 6:00 p.m.

Tech Challenge

Pre-registered tech teams will compete at six stations. Observers welcome.
Campus Rec Center, Coliseum

1:30 to 6:00 p.m.

College and Thespian auditions

Pre-registration required.
College audition applicants: *Champions Club*
Thespian Scholarship applicants: *Westbrook 104 and 105*
Thespian Tech Scholarship applicants: *Pound Cafeteria*

2:30 to 5:45 p.m.

Professional Development Programs

Teachers only; must be pre-registered. These classes run on Tuesday and Wednesday; you must attend both days.
Directing—Table Work: *Kauffman 115*
Stage Combat: *Mari's Lounge (Abel Hall)*
Meisner for Teachers: *Temple Lab Theatre*

2:30 to 4:00 p.m.

First workshop session

A limited number of workshops are offered today. The full workshop schedule begins on Wednesday. See pages 47-50 for descriptions and locations of all workshops and pages 51-75 for a complete checklist. The workshop list is also included in the Festival Mobile App and mini-program. All workshops run twice a day unless otherwise noted. Some workshops run in the first or second session only; others repeat during the week. Check the bulletin board in the Lied Center lower lobby for updated schedule information.

2:30 to 4:00 p.m.

First Thespian Playworks workshop

Developmental readings of student plays; observers welcome.

The Crib: Avery 108
Houdini Will Die: Avery 109

2:30 to 4:00 p.m.

Before You Go workshop

New play rehearsal; observers welcome.
Avery 112

3:30 p.m.

Main stage event

The Color Purple, by Brenda Russell, Allee Willis, Stephen Bray, and Marsha Norman, based on the novel by Alice Walker. Troupe 5634, Northwest School of the Arts, Charlotte, North Carolina; Corey D. Mitchell, director. Ratings: no offensive language; could be viewed by anyone.
Lied Center

4:15 to 5:45 p.m.

Second workshop session

4:15 to 5:45 p.m.

Second Thespian Playworks workshop

Developmental readings of student plays; observers welcome.

The Actuality of Henrik: Avery 108

The Christian Soothsayer: Avery 109

6:00 to 7:30 p.m.

Dinner

Residence hall cafeterias

Leadership recognition dinner

A gathering that will recognize the Association governing board, current chapter directors, and past trustees. Previous RSVP required. Sponsored by KD Studio.

Van Brunt Visitors Center

8:00 p.m.

Main stage event

The Color Purple, by Brenda Russell, Allee Willis, Stephen Bray, and Marsha Norman, based on the novel by Alice Walker. Troupe 5634, Northwest School of the Arts, Charlotte, North Carolina; Corey D. Mitchell, director. Ratings: no offensive language; could be viewed by anyone.
Lied Center

Early show

Lend Me a Tenor, by Ken Ludwig. Troupe 5774, Thunder Ridge High School, Highlands Ranch, Colorado; Kylee Hurley, director. Ratings: no offensive language; could be viewed by anyone.

Kimball Theatre

(Late-night events begin fifteen minutes after the main stage shows end.)

Improv show

Ed Reggi and Mike Rock present interactive improv.
Studio Theatre, Temple Building

Dance

Tonight's theme: Glow.
Student Union Ballroom

Big Board Games

Organized by the International Thespian Officers
On the plaza, by the fountain of the Student Union

Adult reception

Tonight's theme: 50th Festival Celebration
Great Hall, Kauffman

12:30 a.m.

Curfew

1:00 a.m.

Lights out

WEDNESDAY

7:30 to 8:15 a.m.

The Broadway Workout

Wake up with this fun cardio and core-strengthening routine set to tunes from all the hot shows: *Matilda*, *Kinky Boots*, *Spider-Man*, *The Book of Mormon*, *Once*, the *Pippin* revival, and more. Bring a towel. Led by Julie York Coppens and Harper Lee, Cincinnati.
Mari's Lounge, Abel Hall

8:00 to 9:45 a.m.

Student leadership program

Pre-registration required. Registered students may go through the HSS cafeteria line at 7:30 a.m. prior to the meeting.
Harper Dining Conference Room

8:30 to 9:30 a.m.

Breakfast

Residence hall cafeterias

8:30 to 9:45 a.m. and noon to 7:45 p.m.

Exhibit area open

Upper lobbies, Lied Center and Lied Commons

9:00 to 9:30 a.m.

Johnny Carson Theatre tours

Any Chapter Select or Freestyle directors who will be presenting in the Carson Theatre may tour the facility at this time.

9:00 to 9:45 a.m., noon to 2:30 p.m., and 6:30 to 7:45 p.m.

Information desk open
Lower lobby, Lied Center

10:00 a.m.

Main stage events

Legally Blonde, the Musical, by Laurence O'Keefe, Nell Benjamin, and Heather Hach, based on the film and novel by Amanda Brown. Troupe 7052, McKinney (Texas) Boyd High School; Vicki Kirkley, director. Ratings: mild language; mildly mature content and staging. Sponsored by Playbill.

Lied Center

The Crucible, by Arthur Miller. Troupe 7400, Skyline High School, Ann Arbor, Michigan; Anne-Marie Roberts, director. Ratings: no offensive language; mildly mature content and staging.

Kimball Theatre

12:30 to 1:00 p.m.

Howell Theatre tours

All Chapter Select directors presenting in the Howell Theatre may tour the facility at this time or following the morning main stage show (whichever is later).

12:30 to 2:15 p.m.

MTI Musical Theatre Lab

See page 33 for description.

Kauffman 104

12:30 to 2:00 p.m.

Lunch

Residence hall cafeterias

1:30 to 6:00 p.m.

College and Thespian auditions

Pre-registration required.

College tech audition applicants: *Champions Club*

Thespian scholarship applicants: *Westbrook 104 and 105*

Thespian Tech Scholarship applicants: *Pound Cafeteria*

2:00 p.m.

Chapter Select Showcase begins

Chapter Select will run in both the Howell and Carson Theatres today only.

Howell Theatre

2:00 p.m. *Iphigenia 2.0*, by Charles Mee. Connecticut State Thespians, Troupe 7168, Classical Magnet School, Hartford; Marydell Merrill, director.

3:00 p.m. *Classic Lunacy*, by Charles A. Aston IV. Texas State Thespians, Troupe 3543, Round Rock High School, Round Rock; Johanna Whitmore, director.

4:00 p.m. *God of Carnage*, by Yasmina Reza, translated by Christopher Hampton. Iowa State Thespians, Troupe 69, Dubuque Senior High School; Aaron Dean, director.

5:00 p.m. *Almost Maine*, by John Cariani. Mississippi State Thespians, Troupe 1949, Tupelo High School; Allana Austin, director.

Carson Theatre

2:00 p.m. *Conflict*, by Wade Bradford. West Virginia State

Thespians, Troupe 1696, Hedgesville High School; Jeff Hudkins, director.

3:00 p.m. *The Crucible*, by Arthur Miller. New Jersey Thespians, Troupe 23, Morris Catholic High School, Denville; Amy Bauer, director.

4:00 p.m. *The Big Meal*, by Dan LeFranc. Minnesota State Thespians, Troupe 7556, East Ridge High School, Woodbury; Katie Carlson, director.

5:00 p.m. *One Lane Bridge*, by Stephen Gregg. Nevada State Thespians, Troupe 6748, Performing Arts Center at Damonte Ranch, Reno; Rod Hearn, director.

2:30 to 5:45 p.m.

Professional Development Programs

Teachers only; must be pre-registered. These classes run on Tuesday and Wednesday; you must attend both days.

Directing—Table Work: *Kauffman 115*

Stage Combat: *Mari's Lounge (Abel Hall)*

Meisner for Teachers: *Temple Lab Theatre*

2:30 to 4:00 p.m.

First Thespian Playworks workshop

Developmental readings of student plays; observers welcome.

The Crib: Avery 108

Houdini Will Die: Avery 109

2:30 to 4:00 p.m.

Before You Go workshop

New play rehearsal; observers welcome.

Avery 112

2:30 to 4:00 p.m.

First workshop session

See pages 47-50 for descriptions and locations of all workshops and pages 51-75 for a complete checklist. The workshop list is also included in the Festival Mobile App and mini-program.

All workshops run twice a day unless otherwise noted. Some workshops run in the first or second session only; others repeat during the week. Check the bulletin board in the Lied Center lower lobby for updated schedule changes.

4:15 to 5:45 p.m.

Second Thespian Playworks workshop

Developmental readings of student plays; observers welcome.

The Actuality of Henrik: Avery 108

The Christian Soothsayer: Avery 109

4:15 to 5:45 p.m.

Second workshop session

6:00 to 7:30 p.m.

Dinner

Residence hall cafeterias

THURSDAY

6:00 p.m.

Region III celebration dinner

A dinner for troupe directors and Association leaders from this region. Prior RSVP required. (Region III: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia, and West Virginia.)

Van Brunt Visitors Center

8:00 p.m.

Main stage events

Coram Boy, by Helen Edmundson and Adrian Sutton, based on the novel by Jamila Gavin. Texas All-State Production; Luis Muñoz, director. Rating: no offensive language; mildly mature content and staging. Sponsored by NYCDA.

Lied Center

The Pitmen Painters, by Lee Hall. Troupe 2761, Assumption High School, Davenport, Iowa; Leslie La Corte, director. Ratings: mild language; could be viewed by anyone.

Kimball Theatre

(Late-night events begin fifteen minutes after the main stage shows end.)

Improv Challenge

Studio Theatre, Temple Building

Dance

Tonight's theme: A Red Tie Affair. Sponsored by Broadway Cares/Equity Fights AIDS.

Student Union Ballroom

Danny, Brian, and Michael—Together Again (for the first time)

Guest artists and working professionals Danny Baker, Brian Curl, and Michael Mahany present an evening of musical theatre, pop, and contemporary songs in this cabaret revue. Musical supervision by P. Jason Yarcho. Conceived and directed by J. Jason Daunter. *Seating is limited for this late-night performance; tickets are required. Any troupe interested in receiving tickets should enter their name into a ticket drawing inside the Festival office. The drawing will be held Wednesday morning.*

Howell Theatre

Adult reception

Tonight's theme: Minneapolis Annual Conference—The Evolving Theatre Classroom

Great Hall, Kauffman

12:30 a.m.

Curfew

1:00 a.m.

Lights out

7:30 to 8:15 a.m.

Zumba Fitness

Come and shake your body at this Latin-based dance fitness party! Bring water and a small towel because you will sweat. Led by licensed Zumba Fitness instructor Susan Donahue, Longview, Washington.

Mari's Lounge, Abel Hall

8:00 to 9:45 a.m.

Student leadership program

Pre-registration required. Registered students may go through the HSS cafeteria line at 7:30 a.m. prior to the meeting.

Harper Dining Conference Room

8:30 to 9:30 a.m.

Breakfast

Residence hall cafeterias

8:30 to 9:45 a.m. and noon to 7:45 p.m.

Exhibit area open

Upper lobbies, Lied Center and Lied Lobby

9:00 to 9:45 a.m., noon to 2:30 p.m., and 6:30 to 7:45 p.m.

Information desk open

Lower lobby, Lied Center

10:00 a.m.

Main stage events

13, by Jason Robert Brown, Dan Elish, and Robert Horn. Troupe 5006, Olathe (Kansas) South High School; David Tate Hastings, director. Ratings: mild language; mildly mature content and staging.

Lied Center

Over the River and Through the Woods, by Joe DiPietro.

Troupe 1417, Ryan High School, Denton, Texas; Jeannene Abney, director. Ratings: no offensive language; could be viewed by anyone.

Kimball Theatre

12:30 to 2:00 p.m.

Lunch

Residence hall cafeterias

12:30 to 4:30 p.m.

Photo booth

Get an instant photo of you and your friends.

Lied Lobby

12:30 to 2:15 p.m.

MTI Musical Theatre Lab

See page 33 for description.

Kauffman 104

1:30 to 6:00 p.m.

College and Thespian auditions

Pre-registration required.

College audition applicants: *Champions Club*

Thespian scholarship applicants: *Westbrook 104 and 105*

2:30 to 6:00 p.m.

National Individual Events Showcase callbacks

Performance callbacks (closed).

Westbrook 119

2:00 p.m.

Chapter Select Showcase begins

Howell Theatre

2:00 p.m. *The Miracle Worker*, by William Gibson. California State Thespians, Troupe 5524, Santa Margarita Catholic High School, Rancho Santa Margarita; Amy Luskey-Barth, director.

3:00 p.m. *Good Cop, Bad Cop*, by Ian McWethy and Jason Pizzarello. Kansas State Thespians, Troupe 639, Salina High School Central; Eli Beery, director.

4:00 p.m. *Do Not Go Gentle*, by Susan Zeder. Arkansas State Thespians, Troupe 6338, Alma High School; Terry McGonigle, director.

5:00 p.m. *The Wrestling Season*, by Laurie Brooks. Colorado State Thespians, Troupe 4203, Pomona High School, Arvada; Tim Vialpando and Barbara Taylor, directors.

Carson Theatre

2:00 p.m. *Controlling Interest*, by Wayne Rawley. Oregon State Thespians, Troupe 7125, Glencoe High School, Hillsboro, Lori Daliposon, director.

Freestyle Theatre begins

Carson Theatre

3:30 p.m. *We Moo Shu a Merry Christmas*, by Linnea Valdivia and Fred Cheng. Troupe 1539, Edina (Minnesota) High School; Fred Cheng, director.

4:15 p.m. *original Lovewell songs*, by Lovewell Institute. Troupe 5440, Dublin (Ohio) Scioto High School; Stephanie Prince, director.

Additional Freestyle performance outside at Meier Commons (lawn between Kauffman and the Union.)

2:30 p.m. *Commedia Puss-n-Boots*, by Darleen Totten. Troupe 5191, Alice (Texas) High School; Darlene Totten, director.

2:30 to 4:00 p.m.

First Thespian Playworks workshop

Developmental readings of student plays; observers welcome.

The Crib: Avery 108

Houdini Will Die: Avery 109

2:30 to 4:00 p.m.

Before You Go workshop

New play rehearsal; observers welcome.

Avery 112

2:30 to 4:00 p.m.

First workshop session

See pages 47-50 for descriptions and locations of all workshops and pages 51-75 for a complete checklist. The workshop checklist is also included in Festival Mobile App and the mini-program. All workshops run twice a day unless otherwise noted. Some workshops run in the first or second session only; others repeat during the week. Check the bulletin board in the Lied Center lower lobby for updated schedule information.

4:15 to 5:45 p.m.

Second Thespian Playworks workshop

Developmental readings of student plays; observers welcome.

The Actuality of Henrik: Avery 108

The Christian Soothsayer: Avery 109

4:15 to 5:45 p.m.

Second workshop session

6:00 to 7:30 p.m.

Dinner

Residence hall cafeterias

6:00 p.m.

Regions II and IV celebration dinner

A dinner for troupe directors and Association leaders from these regions. Prior RSVP required. (Region II: Australia, Idaho, Illinois, Iowa, Kansas, Minnesota, Missouri, Montana, Nebraska, North Dakota, Ontario, South Dakota, Wisconsin, and Wyoming. Region IV: Alberta, Connecticut, Delaware, Indiana, Maine, Maryland, Massachusetts, Michigan, New Hampshire, New Jersey, New York, Newfoundland and Labrador, Ohio, Pennsylvania, Rhode Island, Vermont, and any European countries.)

Van Brunt Visitors Center

7:00 p.m.

Showcase informational meeting

All NIES participants selected for showcase; Finney Grant recipients; ITO; Playworks writers; Musicalworks performers; top two Tech Challenge teams; and Tech Challenge individual category winners. Led by J. Jason Daunter and Diane Carr.

Temple Studio Theatre

8:00 p.m.

Main stage events

The Elephant Man, by Bernard Pomerance. Troupe 5421, Jenison (Michigan) High School; Todd Avery, director. Ratings: no offensive language; could be viewed by anyone.

Lied Center

[title of show], by Jeff Bowen and Hunter Bell. Troupe 2204, Centerville (Ohio) High School; Joe Beumer, director. Ratings: no offensive language; could be viewed by anyone. Sponsored by R&H Theatrical.

Kimball Theatre

(Late-night events begin fifteen minutes after the main stage shows end.)

Improv Challenge

Studio Theatre, Temple Building

Dance

Tonight's theme: Duct Tape Disco
Student Union Ballroom

Thursday Night at the Movies

Organized by the ITO
Howell Theatre

Adult reception

Tonight's theme: New York, New York. Sponsored by R&H Theatricals.
Great Hall, Kauffman

12:30 a.m.

Curfew

1:00 a.m.

Lights out

FRIDAY

7:30 to 8:15 a.m.

The Broadway Workout

Wake up with this fun cardio and core-strengthening routine set to tunes from all the hot shows: *Matilda*, *Kinky Boots*, *Spider-Man*, *The Book of Mormon*, *Once*, the *Pippin* revival, and more. Bring a towel. Led by Julie York Coppens and Harper Lee, Cincinnati.
Mari's Lounge, Abel Hall

8:00 to 9:45 a.m.

Student leadership program

Pre-registration required. Registered students may go through the HSS cafeteria line at 7:30 a.m. prior to the meeting.
Harper Dining Conference Room

8:30 to 9:30 a.m.

Breakfast

Residence hall cafeterias

8:30 to 9:45 a.m. and noon to 7:45 p.m.

Exhibit area open

Upper lobbies, Lied Center and Lied Commons

9:00 to 9:45 a.m., noon to 2:30 p.m., and 6:30 to 7:45 p.m.

Information desk open

Lower lobby, Lied Center

10:00 a.m.

Main stage events

[title of show], by Jeff Bowen and Hunter Bell. Troupe 2204, Centerville (Ohio) High School; Joe Beumer, director. Ratings: no offensive language; could be viewed by anyone. Sponsored by R&H Theatrical, Inc.
Lied Center

Gruesome Playground Injuries, by Rajiv Joseph. Troupe 5008, Harry S Truman High School, Levittown, Pennsylvania; Lou Volpe, director. Ratings: strong language; mature content and staging.
Kimball Theatre

12:30 to 2:00 p.m.

Lunch

Residence hall cafeterias

12:30 to 2:15 p.m.

MTI Musical Theatre Lab

See page 33 for description.
Kauffman 104

12:30 to 4:30 p.m.

Photo booth

Get an instant photo of you and your friends.
Lied Lobby

2:00 p.m.

Chapter Select Showcase begins

Howell Theatre

2:00 p.m. Legally Blonde, the Musical, by Laurence O'Keefe, Nell Benjamin, and Heather Hach, based on the film and novel by Amanda Brown. Indiana State Thespians, Troupe 5623, Gibson Southern High School, Ft. Branch; Matt Hart, director.

3:00 p.m. Kaleidoscope, by Ray Bradbury. Tennessee State Thespians, Troupe 6520, Davidson Academy, Nashville; Tony Morton, director.

4:00 p.m. War at Home—Students Respond to September 11th, by Nicole Quinn and Nina Shengold. Arizona State Thespians, Troupe 5370, Salpointe Catholic High School, Tucson; Dana Milne, director.

5:00 p.m. Procrastination, by Carolyn N. Moe. New Hampshire State Thespians, Troupe 4820, Winnacunnet High School, Hampton; Kit Rodgers, director.

Freestyle Theatre begins

Carson Theatre

2:00 p.m. Magic Theatre, by Sandra Matthews-Deacon. Troupe 830, Pennsbury High School, Fairless Hills, Pennsylvania; Mary Kay Everett, director.

2:45 p.m. The Actor's Nightmare, by Christopher Durang, Troupe 5135, Drury High School, North Adams, Massachusetts; Dr. Len Radin, director.

3:30 p.m. You're Now Enterin' Barrassing, TX, by the Company. Troupe 1307, Rider High School, Wichita Falls, Texas; Paul Jefferson, director.

Additional Freestyle performance outside at Meier Commons (lawn between Kauffman and Union)

2:30 p.m. *Kachina and the Legend of Spider Rock*, by Laynie Nelson. Troupe 6901, Willow Canyon High School, Surprise, Arizona; Laynie Nelson, director.

2:30 to 4:00 p.m.

EdTA Town Hall Meeting

All adults are invited to join representatives from the EdTA Board of Directors and Executive Director Julie Woffington to discuss the organization's accomplishments and future goals. *College of Business Admin. 143*

2:30 to 4:00 p.m.

First Thespian Playworks workshop

Developmental readings of student plays; observers welcome.

The Crib: Avery 108

Houdini Will Die: Avery 109

2:30 to 4:00 p.m.

Before You Go workshop

New play rehearsal; observers welcome.

Avery 112

2:30 to 4:00 p.m.

First workshop session

See pages 47-50 for descriptions and locations of all workshops and pages 51-75 for a complete checklist. The workshop checklist is also included in Festival Mobile App and the mini-program. All workshops run twice a day unless otherwise noted. Some workshops run in the first or second session only; others repeat during the week. Check the bulletin board in the Lied Center lower lobby for updated schedule information.

4:15 to 5:45 p.m.

Second Thespian Playworks workshop

Developmental readings of student plays; observers welcome.

The Actuality of Henrik: Avery 108

The Christian Soothsayer: Avery 109

4:15 to 5:45 p.m.

Second workshop session

6:00 to 7:30 p.m.

Dinner

Residence hall cafeterias

6:00 p.m.

Region I celebration dinner

A dinner for troupe directors and Association leaders from this region. Prior RSVP required. (Region I: Alaska, Arizona, California, Colorado, Hawaii, Nevada, New Mexico, Oregon, Utah, Washington, and Western Pacific Islands)

Van Brunt Visitors Center

8:00 p.m.

Main stage events

Peter Pan, adapted by Erik Ball, from the play by J.M. Barrie. Troupe 6756, Faith Lutheran High School, Las Vegas; Emily Ball, director. Ratings: no offensive language; could be viewed by anyone. Sponsored by Acceptd.

Lied Center

Anatomy of Gray, by Jim Leonard, Jr. Troupe 1489, Bowling Green (Ohio) High School; Jo Beth Gonzalez, director. Ratings: no offensive language; could be viewed by anyone.

Kimball Theatre

(Late-night events begin fifteen minutes after the main stage shows end.)

Improv Challenge

Studio Theatre, Temple Building

Photo Scavenger Hunt

Organized by the ITO.

Student Union Ballroom

Before You Go staged reading

Play-in-progress by Erica Saleh; talkback to follow.

Howell Theatre

Adult reception

Tonight's theme: Welcome to Nebraska. Sponsored by Nebraska Thespians.

Great Hall, Kauffman

12:30 a.m.

Curfew

1:00 a.m.

Lights out

SATURDAY

8:00 to 9:45 a.m.

Student leadership program

Pre-registration required. Registered students may go through the HSS cafeteria line at 7:30 a.m. prior to the meeting.

Harper Dining Conference Room

8:30 to 9:30 a.m.

Breakfast

Residence hall cafeterias

8:30 to 9:45 a.m. and noon to 2:00 p.m.

Exhibit area open

Upper lobbies, Lied Center and Lied Commons

9:00 to 9:45 a.m., noon to 2:30 p.m., and 6:30 to 7:45 p.m.

Information desk open
Lower lobby, Lied Center

10:00 a.m.

Main stage events

National Individual Events Showcase and awards presentation

The Outstanding School Awards, Administrator's Award, President's Award, and Student Achievement Awards will be given in between NIES and Thespian Musicalworks presentations. Diane Carr, Craig Branch, and J. Jason Daunter, coordinators. Musicalworks sponsored by Theatrical Rights Worldwide.

Lied Center and Kimball Theatre

12:30 to 2:00 p.m.

Lunch

Residence hall cafeterias

2:00 to 5:00 p.m.

Thespian Playworks staged readings

Script-in-hand readings and discussions of the Thespian Playworks finalists. Late seating allowed between performances (running order to be set). Sponsored by Samuel French, Inc.

The Crib, by Steve Rathje

Houdini Will Die, by Sage Voorhees

The Actuality of Henrik, by Jacob Sellers

The Christian Soothsayer, by Aaron Robertson

Westbrook 119

2:00 p.m.

Chapter Select Showcase begins

Howell Theatre

2:00 p.m. Zoo Story, by Edward Albee. Missouri State Thespians, Troupe 191, Webster Groves High School; Todd Schaefer, director.

3:00 p.m. And..., by Alan Haehnel. Maryland State Thespians, Troupe 984, Liberty High School, Sykesville; Tony Cimino, director.

4:00 p.m. Property Rights, by Alan Haehnel. The Thespian Troupes of the Northern Mariana Islands, Saipan; Cast with supervision by Harold Easton, director.

5:00 p.m. I Never Saw Another Butterfly, by Celeste Raspanti. South Carolina Thespians, Troupe 5964, Carolina High School, Myrtle Beach; Matt Ward and Pam Muise, directors.

Freestyle Theatre begins

Carson Theatre

2:00 p.m. Coppelia, by Bridgette Smith and Elizabeth Escobar. Troupe 6901, Willow Canyon High School, Surprise, Arizona; Bridgette Smith and Elizabeth Escobar, directors.

2:45 p.m. Illuminations: A Black Light Show, by LC Theatre. Troupe 6290, Labette County High School, Altamont, Kansas; Heather Wilson, director.

3:30 p.m. This Isn't Awkward, This is Art—15 Plays in 30 Minutes, by the Company. Troupe 5869, Denver School of the Arts, Colorado; Company, director.

2:30 to 4:00 p.m.

First workshop session

See pages 47-50 for descriptions and locations of all workshops and pages 51-75 for a complete checklist. The workshop checklist is also included in the Festival Mobile App and mini-program. All workshops run twice a day unless otherwise noted. Some workshops run in the first or second session only; others repeat during the week. Check the bulletin board in the Lied Center lower lobby for updated schedule information.

4:15 to 5:45 p.m.

Second workshop session

6:00 to 7:30 p.m.

Dinner

Residence hall cafeterias

8:00 p.m.

Main stage events

Shrek, by Jeanine Tesori and David Lindsay-Abaire, based on the film and William Steig's book. Troupe 4982, Bradford High School, Kenosha, Wisconsin; Holly Stanfield, director. Ratings: no offensive language; could be viewed by anyone. Sponsored by MTI. Lied Center

The Elephant Man, by Bernard Pomerance. Troupe 5421, Jenison (Michigan) High School; Todd Avery, director. Ratings: mildly offensive language; mildly mature content and staging. Kimball Theatre

(Late-night events begin fifteen minutes after the main stage shows end.)

Dance

Tonight's theme: Dancing Through the Decades
Student Union Ballroom

Adult reception

Tonight's theme: Shrek. Sponsored by MTI.
Great Hall, Kauffman

12:30 a.m.

Curfew

1:00 a.m.

Lights out

SUNDAY

6:00 to 9:00 a.m.

Breakfast

Residence hall cafeterias

6:00 to 10:00 a.m.

Check-out

Bye-bye. See you at Festival 2014.

WORKSHOPS

Acting

Accent fun: British (Rose)

Come experience the accent fun as we break down two British dialects: RP (Received Pronunciation, sometimes called Oxford English) and Cockney. Through the use of popular examples, group exercises, improv, and theatre games, you can learn another tool for your craft. For students and teachers; intermediate level.

Adam Michael Rose, Los Angeles
Oldfather 208, WS both sessions

Accent fun: New York (Rose)

You talkin' to me? Come experience the accent fun as we break down the New York dialect. Through the use of popular examples, group exercises, improv, and theatre games, you can sound like a New Yorker — even in Nebraska. For students and teachers; intermediate level.

Adam Michael Rose, Los Angeles
Oldfather 208, Th both sessions

Accent fun: Southern U.S. (Rose)

Come experience the accent fun as we break down the Southern dialect. Through the use of popular examples, group exercises, improv, and theatre games, you can sound like a Southern belle or gentleman. For students and teachers; intermediate level.

Adam Michael Rose, Los Angeles
Oldfather 208, F both sessions

Accent journey through England and Russia (Young)

During this in-depth exploration of General English (U.K.) and General Russian accents, we'll look at the features that distinguish these accents from our everyday American sounds. Students will walk away knowing how to dissect and perform the accent at hand and how to break down accents in general for use on stage and in film. For students and teachers; beginning level.

Courtney Young, The Woodlands, Texas
College of Business Admin. 306, Tu both sessions, Th first session only

Accent journey through Italy and Germany (Young)

This exploration of General Italian and General German accents looks at the unique rhythms, inflections, and color of each accent landscape. Students will walk away knowing how to dissect and perform the accent at hand and how to break down accents in general for use on stage and in film. For students and teachers; beginning level.

Courtney Young, The Woodlands, Texas
College of Business Admin. 306, W both sessions, Th second session only

Acting in love (LuBell)

Students will learn the delicacies of playing love convincingly onstage. We'll face the young actor's natural discomfort with romantic material, whether it's the anxious fun of new love, the breathlessness of overwhelming love, the "I know you too

well" tension of a longstanding love, or the stifled longing of unrequited love. For students; intermediate and advanced levels only.

Braden LuBell, Cambridge, Massachusetts
Mabel Lee 265, W both sessions

Acting in the classical theatre (Mooney)

It's the anti-Method workshop! A stage veteran reveals the two most fundamental responsibilities of the actor and connects Shakespeare to Molière to *The Jerry Springer Show*, in a more-or-less straight line, using scenes from *Hamlet* and *The Misanthrope*. For students and teachers; all levels.

Timothy Mooney, Prospect Heights, Illinois
Hamilton 102, WTh both sessions

Actor's toolbox (Stewart)

Want to learn the tricks that will help you really connect with another character? Find something specific to play even when the words don't make it clear? Stretch your imagination way past the obvious? Propose marriage to a sweet potato? This workshop is geared to students at all levels who want to explore exercises that make acting easier and more fun. For students and teachers; all levels.

J. Frank Stewart, Los Angeles
Burnett 232, M Tu WTh first session only

Advanced scene study (Stewart)

Students looking for in-depth monologue and scene instruction should consider this workshop, which will focus on learning a reliable process for exploring and rehearsing scenes at all levels of preparation. Participants are welcome to work on prepared audition pieces and may also do first readings of selections they bring. For students and teachers; intermediate to advanced levels.

J. Frank Stewart, Los Angeles
Burnett 232, M Tu WTh second session only

A.P. improv (Rock)

Experienced improvisers will be invited (at sessions throughout the week) to participate in this advanced class to take improv risks, challenge their skills, and improve their technique. For advanced students; by invitation of the workshop presenter only.

Mike Rock, Los Angeles
Neihardt Blue TV Lounge, S both sessions

Building character: a physical approach in neutral mask (Gordon-Bland)

Using Michael Chekhov's technique of Energy Centers, this workshop will guide participants through a series of physical explorations that ultimately lead to the creation of a character. The neutral mask gives the actor an enhanced sense of privacy and a greater sense of freedom in his or her work. Participants should come dressed to move, ideally in one solid color, and bring a notebook and a pen. For students only; all levels.

Chaya Gordon-Bland, Vermillion, South Dakota
Harper Dining Conference Room, W both sessions

Commedia dell'arte: improv through stock characters (Milts)

Come and learn about those crazy, *zanni* characters from the 15th century. This workshop will get you on your feet and introduce you to a half-dozen of the goofiest stock characters you've ever met. You'll have the opportunity to try masked comedy improv and a little bit of tumbling, so closed-toe shoes and comfortable clothing are a must. For students and teachers; all levels.

Ron Milts, Riverside, California

Neihardt Lounge, Tu W F S both sessions

The compelling actor (LuBell)

Students will learn the subtleties and bold choices that elevate a performance from competent to compelling. We'll examine how to shift vocal pitch and intention, find surprising moments of humor and melancholy, use the breath, and identify your most compelling traits. For students and teachers; intermediate to advanced levels.

Braden LuBell, Cambridge, Massachusetts

Mabel Lee 265, Tu Th both sessions

Creation through Viewpoints (Carr)

During this workshop we will use the basics of Viewpoints to develop characters, relationships, and scenes. You will be given the tools to develop your own work through movement, using shape and topography, spatial relationships and tempo, kinesthetic response and duration, to take scenes further. For students and teachers; intermediate to advanced levels.

Erin Carr, Philadelphia

Harper Dining Conference Room, Th both sessions, F S second session only

Demystifying Shakespeare's verse (Weidner)

This workshop will give actors the tools to perform Shakespearean verse. We will focus on basic verse work, covering fundamental skills to demystify the language and provide a practical, common-sense approach to the text. A pencil is necessary, but a wealth of experience is not! For students and teachers; intermediate to advanced levels.

Catherine Weidner, Chicago

College of Business Admin. 120, W Th F S both sessions

Emotional flexibility (Grant)

With great emotion comes great responsibility—and a lot of questions. How can a character be an emotional wreck, while the actor is in control? Why can't I cry on stage? How can I feel the emotion, instead of just showing it? Get some answers and stretch your emotional range in this workshop. Duet scene partners are encouraged to attend together and make new discoveries within their scenes. For students and teachers; all levels.

Tim Grant, Centennial, Colorado

Temple 306/307, Tu both sessions

Enticing, expressive ensemble experiences (Jones)

Work and play within a win/win situation. We will create a safe, free place to be a risk-taker, make bold choices, laugh, support

others, receive and give compliments. These ensemble-building techniques can be used in classes and rehearsals to bring focus, stimulate the imagination, and provide fun for the creative actors. For students and teachers; all levels.

Gai Jones, Ojai, California

Mari's Lounge (Abel Hall), S both sessions

Focus, and move with purpose (Grant)

This "on your feet" workshop features exercises specifically designed to train young actors to concentrate on their scene partners, ensemble, and surroundings. This workshop reveals just how much we can create by *listening*. For students and teachers; all levels.

Tim Grant, Centennial, Colorado

Neihardt Lounge, M Th both sessions

Gender behavior and status (LuBell)

The class will explore the full spectrum of behavior from most masculine to most feminine and play with status within that range. We will do this through observation, movement, gesture, and awareness of how we fill the space, as well as melody of speech and manner of breath. For students and teachers; all levels.

Braden LuBell, Cambridge, Massachusetts

Mabel Lee 262, M both sessions

Improv for the camera (Fersko)

From *Saturday Night Live* to single-camera comedies like *Modern Family* and *The Office*, improv has moved from the comedy club to the screen. The mockumentary style and a new era of commercials as sketch comedy have placed a premium on actors with improv training. In this on-camera workshop we hit the keys of auditioning for commercials, sitcoms, and film, so you can improvise with confidence—and still be funny and truthful. For students and teachers; all levels.

Charlie Fersko, New York Conservatory of Dramatic Arts

College of Business Admin. 206, F both sessions

Improv foundations (Rock)

You probably have at least some experience with improvising, but it's still a little intimidating, right? We cover the fundamentals: starting scenes, creating relationships, staying in the moment, reacting immediately, taking risks, developing courage, cooperating with your fellow actors, playing, and having fun. Noncompetitive, nonjudgmental. For students only; all levels.

Mike Rock, Los Angeles

Neihardt Blue TV Lounge, Tu Th F both sessions

Improvised film (Reggi)

Improv acting has been used to create live performances on stage; now learn how to improvise a movie right in front of an audience, on the big screen. In this class, you and your fellow actors will use small digital cameras and a laptop to create a live screening. For students and teachers; all levels.

Ed Reggi, St. Louis

College of Business Admin. 140, S both sessions

The impulse of imagination (*Stoppeworth*)

This workshop explores the performer's need to respond to, process, and release imaginative impulse with ease and focus. A series of exercises will relax the body while heightening emotion and intellect. These exercises vary and build, culminating in expressive and creative play with... peacock feathers. For students and teachers; intermediate level. Rick Stoppeworth, University of the Arts, Philadelphia
Temple 306/307, M first session only

Impulses through Viewpoints (*Carr*)

During this workshop we will explore the Viewpoints theory and its influence on characterization. We will start with the basics of Viewpoints—specifically kinesthetic response, spatial relationship, and tempo—to discover the body's natural impulses, both internal and external. We will combine Viewpoints with the exploration of levels and body centers while working on an open scene. For students and teachers; all levels. Erin Carr, Philadelphia
Harper Dining Conference Room, M both sessions, F S first session only

Introduction to rasaboxes (*Sanders*)

Devised in the 1980s and '90s by Richard Schechner, rasaboxes offer performers a concrete physical tool to access, express, and manage their emotions within the context of performance. This hands-on class will use drawings and words to define the rasas, and students will explore them through body, voice, and imagination. For students and teachers; all levels. Rochelle Sanders, Houston
Temple Lab Theatre, M Th F S both sessions

I've got the part... now what?! (*Cullens*)

You nailed the audition and you got the part. You're busy working on your memorization, but what can you do away from rehearsal to really mine the depths of your script? This workshop will examine script analysis in detail; techniques will include beat analysis, understanding operatives, and using action verbs. Bring something to write with. For students and teachers; intermediate to advanced levels. Jake Cullens, New York City
Hamilton 133, Th F both sessions

Living in the moment (*Graham*)

Learn how to connect with the material to bring your work to a rich, compelling life. Bring prepared scenes or monologues and come ready to work and have fun. For students only; intermediate to advanced levels. Dion Graham, New York City
Oldfather 207, W Th F S both sessions

Long-form improv: a master class (*Rock*)

This three-hour master class is an introduction to creating long-form improvisations. We start by forming characters based on the actors' personalities. Put those characters together in a town, workplace or school. Establish relationships, then

introduce plot lines/themes and watch the characters and plots tangle and untangle to bring each story to life. We're pretty sure this is legal. For advanced students only; must attend at start of first workshop session.

Mike Rock, Los Angeles

Neihardt Blue TV Lounge, W occurs over both sessions

Master the cold read (*Cullens*)

So your audition monologue got you a callback. They asked you to look at sides from the script. You now have five minutes or less to read the scene and create a character—one that will get you that part. This workshop gives you the skills to cold read with ease and thus to survive in the acting world. For students and teachers; all levels.

Jake Cullens, New York City

Hamilton 133, W both sessions

Meisner technique: discovering the moment (*Ellison*)

Students will learn how to be present in the moment using Sanford Meisner's classic exercises. In scene work, participants will focus on their partners' verbal cues and body language, then respond only to this observed behavior. The goal is for students to experience a truly honest, moment-to-moment interaction with a scene partner. For students and teachers; all levels.

Arianne Ellison, Rogers, Arkansas

Avery 106, Th F both sessions

NASCAR and the script: an actor's guide to not hitting the wall (*Virta*)

The engine of our craft is the words of the scripts. Shakespeare, Mamet, Neil Simon—heck, *all* playwrights give clear driving directions, if you can accurately read the signs. This workshop will equip you with tools and techniques to go, full-throttle, where the script wants you to go. Get your license here and... start your engines! For students and teachers; all levels.

Ray Virta, American Musical and Dramatic Academy

College of Business Admin. 140, F both sessions

Playing games: creative dramatics (*Baumgartner*)

Come one, come all as we leap into the world of creative dramatics! We'll have fun with vocal and physical warm-ups, character-building activities, theatre basics, ensemble work, and much more. Perfect for actors who are (or want to be) teachers and camp counselors, as well as for student directors and any theatre artists who want to add to their bags of tricks. High-energy and engaging—be ready to move and play! Limited to twenty-five participants. For students and teachers; all levels.

Aretta Baumgartner, Center for Puppetry Arts, Atlanta

Harper Dining Conference Room, Tu both sessions

Programming the performer's body and voice (*Maganza*)

Performance demands projection, diction, and flexibility, among many other skills. Unifying an expressive mind with an equally expressive and disciplined body and voice will be possible through the exercises presented. For students and teachers; intermediate level.

Dennis Maganza, Carrollton, Texas
Temple 306/307, Th S both sessions

Puppetry 101 (*Baumgartner*)

Puppets have been used to tell stories since theatre began and can be found everywhere from stage to screen. Puppetry celebrates all aspects of our craft and is a “must-have” skill on every résumé. Learn about puppets from all over the world, dive into actor-to-puppeteer exercises, and have a blast in an *Avenue Q* puppet skills boot camp! Limited to twenty-five participants per session. For students and teachers; all levels.
Aretta Baumgartner, Center for Puppetry Arts, Atlanta
Temple Studio Theatre, M W Th both sessions

Secrets of mime and theatrical movement (*Maganza*)

Physical expression is international. Stories told through movement are direct expressions of the mind and heart. Pantomime also helps any performer properly command their greatest instrument, their body. Learn powerful techniques that give the performer control, flexibility, strength, and selectivity. For students and teachers; intermediate level.
Dennis Maganza, Carrollton, Texas
Temple 306/307, W F both sessions

Shakespeare spaghetti (*Mooney*)

Tim Mooney has memorized one monologue from every Shakespeare play. He untangles the complicated Shakespearean syntax, pulls apart the strands of “spaghetti” that appear incomprehensible, and then puts them back together, supercharged with emotion, hilarity, and power. For students and teachers; all levels.
Timothy Mooney, Prospect Heights, Illinois
College of Business Admin. 306, F both sessions

Shakespeare’s amazing women (*Wall*)

Shakespeare’s female characters are some of the most powerful roles we get to play. Bring your monologue to this workshop, and we will delve into the minds and objectives of these amazing ladies. You don’t have to be female to enjoy the delicious word choices and objectives of these women, so come one, come all! For students and teachers; all levels.
Susie Wall, St. Louis
College of Business Admin. 128, Th both sessions

Shakespeare’s First Folio: a close-reading approach for actors (*Virta*)

Time is shifting, the weather is transforming, and something wicked is not only coming this way—it’s right behind you! The first sixty-six lines of Shakespeare’s *Hamlet* provide chills, laughs, and biting social commentary, as well as four of the most truthful depictions of human beings ever seen on a stage. Using a close-reading approach and staging techniques from the Elizabethan theatre, actors in this workshop will examine, dissect, and bring to life what might be a perfect scene. For students and teachers; intermediate to advanced levels.

Ray Virta, American Musical and Dramatic Academy
College of Business Admin. 140, Th both sessions

Shut up and improvise! (*Green*)

When over-thinking and self-editing paralyze you in performance, improv teaches you to cut out the clutter in your mind and just do it. This fast-paced class will help you to stop thinking, trust your instincts, react, justify, and move on. Be honest, be yourself, and oh, yeah—*have fun*. For students only; all levels.
Brooklin Green, Wilmington, North Carolina
Oldfather 303, Th S both sessions

Silence is golden (*Green*)

Actions speak louder than words. Get comfortable with silence! Whether you are an actor or a true improviser, this workshop will focus on communicating through your actions. Show, don’t tell. For students only; all levels.
Brooklin Green, Wilmington, North Carolina
Oldfather 303, F both sessions

Sketch comedy: from beginning to... (*Green*)

How do some of the greatest sketches, from *SNL* to Internet videos, get created in the first place? Simple: group effort and solo writing techniques. We will brainstorm as a group to develop the skeleton of sketches and then...? For students only; all levels.
Brooklin Green, Wilmington, North Carolina
Oldfather 303, W both sessions

The song of Shakespeare (*Beumer*)

An introduction to the signs Shakespeare used to guide the actors performing his words—as clear as musical notation to those who can read it. The workshop will include a discussion of blank verse and its variations, including how these can be used to aide in character development and script analysis. For students and teachers; beginning to intermediate levels.
Joe Beumer, Centerville High School, Ohio
Teachers College 139, S first session only

Voice for the stage (*Young*)

Many actors struggle with vocal fatigue and strain because they lack the proper tools to maintain vocal health. This workshop focuses on achieving maximum vocal power with minimum risk, through breath work, relaxation, and articulation to enhance the actor’s natural resonance. For students and teachers; all levels.
Courtney Young, The Woodlands, Texas
Burnett 203, M both sessions

Auditions

Ace any theatre audition (*Jones*)

This participatory workshop is a lesson in confidence. We’ll address the entire audition: entering the room, slating, taking direction, interviewing, improvising, cold reading, analyzing scripts, working a prepared monologue, ending a monologue performance, working with a partner, and exiting. Bring your

monologues or choose from an available script. For students and teachers; all levels.

Gai Jones, Ojai, California
Henzlik 53, W both sessions

Audition intensive (Wall)

Designed with high school juniors and seniors in mind, this session will give insight on how to select contrasting monologues that best showcase your talents, tips on making unique and powerful choices with your pieces, and transitioning from one to the next. A great way to prepare for Individual Events or college/scholarship auditions. Bring joy into the audition room! For students only; intermediate to advanced levels.

Suzie Wall, St. Louis
College of Business Admin. 128, M both sessions

Audition monologues: turn up the contrast (Grant)

Colleges are not looking for good monologues; they are looking to see your range. Teachers and students will benefit from this guide to choosing and performing truly *contrasting* audition monologues, as discussed in Tim Grant's article from January issue of *Dramatics* magazine. For students and teachers; all levels.

Tim Grant, Centennial, Colorado
Mabel Lee 265, F both sessions

Auditioning for Broadway (Cates)

Your audition book is your personal statement and must cover all the bases for professional auditions. A Broadway veteran will lead workshop participants through six essential genres, discuss ideal audition cuts, and red-flag certain songs to avoid. The goal is to develop an audition repertoire that makes you unstoppable at the Broadway level. For students and teachers; all levels.

Kristy Cates, New York Film Academy
Westbrook 109, Tu both sessions

Auditioning for the professional musical theatre (LaRosa)

Auditioning for musical theatre — specifically, auditioning for the professional musical theatre — is about much more than knowing your prepared material. You must think on your feet, exude confidence, and give the best two to five minutes of your life! In this mock-audition class, students can perform their prepared material in a safe environment where trying and failing is the lesson. Bring sheet music (no recorded accompaniment) for an informative and fun experience. For students and teachers; intermediate level.

Ron T. LaRosa, Disney Global Talent Casting
Westbrook 13, Tu W both sessions

The dance audition (Ellison)

This class introduces students to chorus call procedures for dancers in musical theatre. A basic dance combination will be taught and repeated in small groups to simulate the environment of a professional dance call. Students will receive personal feedback and get straight answers to their questions. For students only; intermediate to advanced levels.

Arianne Ellison, Rogers, Arkansas
Mabel Lee 304, M both sessions

Making an entrance: the nuances of audition behavior (Ellison)

This class highlights the subtleties that can make the difference between appearing confident or uncomfortable at an audition. Each student will experience several mock-audition scenarios. Points of discussion include clothing and appearance, appropriate audition material, body language, spatial awareness, and social cues. For students only; all levels.

Arianne Ellison, Rogers, Arkansas
Avery 106, W both sessions

The perfect monologue (Cullens)

Now that you've found your monologue, what impression do you want to make — positive or negative? In this workshop, you'll have a chance to perform your monologue, get immediate feedback, and learn how to make the best possible impression at your next audition. For students and teachers; all levels.

Jake Cullens, New York City
Hamilton 133, M both sessions

Preparing for the university theatre experience (Ewan)

This workshop is designed to prepare the students to audition for university theatre programs and summer theatre companies. We will discuss monologue choices, how to build strong monologues, professionalism, and how to make the most out of every audition. For students and teachers; all levels.

Corey Ewan, Utah State University, Price
Mabel Lee 262, W both sessions

The right package for musical theatre auditions (Kash)

Get solid coaching on your audition package to present a professional, polished, and interesting audition. The instructor will discuss appropriate dress, professional headshots/résumés, talking with auditors and college professors, slating, talking with an accompanist, arranging sheet music, and other dos and don'ts of the business. Students may participate — please prepare a short cutting (ninety seconds or less) of a musical theatre song — or just observe. For students and teachers; all levels.

Karla Kash, Drake University, Des Moines, Iowa
Westbrook 109, Th both sessions

Colleges and careers

Design and technical theatre careers (Fowler)

Want to know more about employment opportunities in professional technical theatre? We will compare careers in New York City, regional theatres, touring productions, and corporate event employment, with if/when/how to join the different unions. Lifestyle issues such as travel, schedules, training, and job security will be explored as well. For students and teachers; all levels.

Bob Fowler, Chesterfield, Missouri
College of Business Admin. 105, Th both sessions

Life as a film actor (*Reis McCormick/Stone*)

Join us for a comprehensive look at the realities of the actor's place in the television/film industry, from audition specifics to marketing tools, agent relationships, managers and publicists (when you need them and when you don't), commission structures, an update on the various unions, and practical advice about life in New York or L.A. For students and teachers; all levels. Carolyn Reis McCormick and Deborah Stone, KD College Conservatory of Film and Dramatic Arts, Dallas
College of Business Admin. 128, W both sessions

I want to be an actor, not a waiter! (*Curl/Riley*)

Working in the professional theatre scene in New York can be tough. Bring your questions and join two working musical theatre pros to discuss selecting a college, auditioning, booking a job, and simply getting by in the Big Apple. For students and teachers; all levels. Brian Curl, New York City
Christine Riley, Marymount Manhattan College
Oldfather 205, Th second session only

Landing the role (*Fersko*)

In this dynamic, on-your-feet, on-camera workshop, learn the keys to landing the role in anything, anywhere. Whether you want the lead in the school play, acceptance to the college of your dreams, or star billing in a feature film, this is the insider information you need to know. Bring pen and paper. For students and teachers; all levels. Charlie Fersko, New York Conservatory of Dramatic Arts
College of Business Admin. 206, W both sessions

Life on the road (*Mooney*)

How does an actor end up running his career, taking his work on tour, and making a living at it for more than ten years? Tim Mooney recounts the twists and turns that an actor's career might take and shares his philosophies about setting your own path with the special talents that you are given. For students and teachers; all levels. Timothy Mooney, Prospect Heights, Illinois
College of Business Admin. 128, Tu both sessions

Seven secrets of the working actor (*Fersko*)

This workshop is open to teachers and students looking for answers to the biggest questions in the business: Do I join the union? Do I need an agent or a manager—or both? Where do I find an agent? How do I *get* an agent? Do I move to Los Angeles or New York, or can I stay near home? How do I find the right auditions for me? Be ready to work like never before in this workshop designed with the professional actor in mind. For students and teachers; intermediate to advanced levels. Charlie Fersko, New York Conservatory of Dramatic Arts
College of Business Admin. 206, Tu Th both sessions

To B.A. or to B.F.A.: assessing college theatre programs (*panel*)

With so many options available to theatre students after high

school, the choices can be bewildering. This panel, composed of a representative range of schools and programs, will help you understand and interpret the vocabulary of program descriptions. Learn about the different approaches and their particular characteristics, advantages, and distinctions—including liberal arts versus conservatory, B.A. versus B.F.A., and other important considerations to determine what's best for you. For students and teachers; all levels. Jackie DeMontmollin, University of Houston
Amy Feinberg, University of the Arts, Philadelphia
John E.R. Friedenberg, Wake Forest University, Winston-Salem, North Carolina
Paul Steger, University of Nebraska-Lincoln
Rick Walters, Viterbo University, La Crosse, Wisconsin
Kauffman 115, F first session only

What top college performers know (*Belflower*)

Students watch brief musical theatre scenes by award-winning college students, followed by a question-and-answer session about the work. Talk directly to successful young performers about the differences between musical theatre at the high school, community, collegiate, and professional levels. For students and teachers; all levels. Alisa Belflower, University of Nebraska-Lincoln
Westbrook 110, F both sessions

Dance

Contemporary Jazz (*Perrino*)

This modern take on jazz dance is all the rage on TV, in dance studios, and on stages across America. This fusion dance form brings the power and emotion of modern, the artistry and technique of ballet, and combines it with the energy and fun of jazz dance. In this workshop we will focus on musicality and power of movement while learning a contemporary jazz dance to one of today's hit songs. Come prepared to dance and explore this exciting new style! For students and teachers; intermediate to advanced levels. Maggie Perrino, Cincinnati
Mabel Lee 304, Th second session only

Musical theatre dance (*Perrino*)

Dust off your dancing shoes and join in the fun! This workshop will focus on building dance skills for the musical theatre performer. Whether dancing is what you do or you need a little more confidence for your high school musical, this workshop will get you moving and improving. We'll focus on steps and styles common to musical theatre and bring acting and emotion to your movement—all while learning a dance set to one of Broadway's most-loved songs. For students and teachers; intermediate level. Maggie Perrino, Cincinnati
Mabel Lee 304, S both sessions

"Seize the Day": intermediate musical theatre dance (*Uhl*)

A traditional, mid-level dance class taught in a fun, safe environment. Learn a warm-up, dance terminology, across-the-floor exercises, and a short combination from the musical

theatre repertoire, with some great audition tips on how to stand out from the crowd. Proper dance attire and jazz shoes recommended. For students and teachers; intermediate level.
Amy Uhl, Columbia College Chicago
Mabel Lee 304, W F both sessions

So you think you CAN'T dance? (Lee)

You can! In fact, you do everyday! Each of us has a unique way of moving through space—walking, stretching, turning, running, jumping, skipping, sitting—the list goes on and on. And when we are on stage embodying a character, it is important to be both physically grounded as well as highly expressive. In this very active, on-your-feet workshop, you will explore and expand your particular vocabulary of movement, increasing your comfort and confidence as a mover and strengthening your presence on stage. For teachers and students; all levels.

Harper Lee, Educational Theatre Association, Cincinnati
Mabel Lee 304, Tu both sessions

Directing

Directing: just tell the story (Schuttler)

In this workshop, participants will learn several successful approaches to the art of directing. Is it a gift, or can it be taught? Hear what experts in the field have to say and apply basic techniques that can make your production and rehearsal process more innovative and successful. For students and teachers; intermediate level.

Mary Schuttler, University of Northern Colorado
College of Business Admin. 140, W first session only

Directing: table work (Feinberg)

How does a director approach table work and best communicate with actors to shape performances under a unified vision? We will explore the actor/director relationship and how to craft connection, specificity, and meaning toward an organic process that begins with the script, works with actors' impulses to guide the blocking, and ultimately results in grounded, active, and driven performances. For students and teachers; all levels.

Amy Feinberg, University of the Arts, Philadelphia
Kauffman 115, F second session only

The director's prep (Kaufmann)

You have your play and look forward to day one of rehearsals. But even before auditions, there are things every director should do to get ready to dive in with confidence. We'll walk through a checklist, including breaking down the script, analyzing scenes, creating a good ground plan, developing ideas for staging, and assembling a rehearsal schedule. For students and teachers; all levels.

Mark D. Kaufmann, Santa Monica, California
Burnett 205, Tu W Th F first session only

The director's toolbox (Van Leishout)

Just as all performers have their particular skills, so do directors for bringing the best out of a production. Students will learn how to tap their imaginations, find the different concepts/

metaphors in a script, and create focus during the rehearsal process. They will also learn ways to communicate with designers and actors for a supportive, successful collaboration. For students and teachers; intermediate level.

James Van Leishout, Olympia, Washington
Oldfather 309, M F both sessions

Read a play like a director (Van Leishout)

How many readings does it take to prepare a text for staging? Discover the answer to that question and many others that can lead a director to a unifying concept, approach, or metaphor—the essential first step. For students and teachers; intermediate level.

James Van Leishout, Olympia, Washington
Oldfather 309, W both sessions

Suit the action to the word: directing Shakespeare (Van Leishout)

Learn how to find the action in the script that suggests stage directions. (Shakespeare knew what he was doing.) We'll also discuss how to properly cut and work with a Shakespearean script. For students and teachers; advanced level.

James Van Leishout, Olympia, Washington
Oldfather 309, Th both sessions

Dramatic writing

Hollywood to Broadway (and everything in between)

(Steinkellner)

An open Q&A on writing, acting, and producing for TV, film, animation, and stage. The instructor is an Emmy Award-winning, Tony-nominated writer/producer who's been there and back. Tales will be told. For students and teachers; all levels.

Cheri Steinkellner, Santa Barbara, California
Burnett 231, F first session only

Ideastorming: the first step (Saleh)

This session will spark ideas for your next (or first!) play and help you see which have the most dramatic potential. Lots of ideas will be talked about, and lots of ideas will be thrown out, but everyone will leave with at least one good idea. For students only; all levels.

Erica Saleh, Brooklyn, New York
Oldfather 209, Tu W Th F second session only

I've written a play—what should I do next? (Pappas)

The first draft might be the hardest to finish, but the second draft is where the work really starts. We will discuss character, structure, subtext, dialogue, and the rhythms of playwriting. You have not finished your play until you get it performance-ready. For students and teachers; all levels.

Nicholas C. Pappas, Simi Valley, California
Burnett 203, Tu W Th F second session only

Making a musical, part one: making the show (Steinkellner)

It all starts with the word. Come be a part of a fun and frank discussion with a Tony-nominated book-writer exploring how the Broadway musical is written—from concept to character, storytelling to song-spotting, rewrites to rehearsals. For

students and teachers; all levels.

Cheri Steinkellner, Santa Barbara, California
Burnett 231, W Th first session only

Making a musical, part two: making it in the business
(Steinkellner)

It starts with the word—but it doesn't stop there! Once you've written your musical, moving it off the page and onto the stage can be tricky, even treacherous. Learn from one librettist's real-world experience in getting a musical made, from reading to workshop to production to Broadway opening night. For students and teachers; all levels.

Cheri Steinkellner, Santa Barbara, California
Burnett 231, W Th second session only

Playwriting 1 *(Gregg)*

We'll focus on what distinguishes playwriting from other forms of writing you might be more familiar with. The best way to learn it is to try, so bring a pen and something to write on. For students and teachers; beginning to intermediate levels.

Stephen Gregg, Venice, California
Burnett 205, Tu Th second session only

Playwriting 2 *(Gregg)*

We'll concentrate on character, plot, and the two most important words in playwriting, which are—well, you'll have to come find out! Attendance at the basic playwriting class is not required but writing materials are. For students and teachers; intermediate to advanced levels.

Stephen Gregg, Venice, California
Burnett 205, W F second session only

Playwriting: beginnings *(GeBauer)*

You may have written a fine play, but if you can't get producers to read past page five, no one will ever know. In this workshop we will explore ways to make sure those first few pages surprise, startle, and/or delight the reader and will ultimately engage your audience. Bring writing materials to class. For students and teachers; intermediate level.

Judy GeBauer, Denver
Burnett 203, Tu W Th F first session only

Playwriting now *(Price)*

Start playwriting—now! We'll start with the three best warm-ups for writers, dive into a character-driven monologue, and end with a conflict-based scene. These basics will jump-start your writing and give you tools to *keep* writing. For students and teachers; all levels.

Lindsay Price, Theatrefolk, Crystal Beach, Ontario, Canada
Burnett 204, Tu W Th F first session only

General theatre/special topics

Continuing the MMDG conversation *(Conover/Daunter)*

Join two EdTA board members (both Thespian alumni) as they continue the conversation that began with Monday's "Making Magic, Defying Gravity" performance. They will discuss their

high school careers and the paths beyond that took them to positions with Disney (Matt Conover) and on Broadway and national tours (J. Jason Daunter). Bring questions and an open mind to consider the many experiences that contribute to a successful career. For students and teachers; all levels.

Matt Conover, Walt Disney Parks and Resorts Creative Entertainment, Ladera Ranch, California

J. Jason Daunter, *Wicked* first national tour
Teachers College 105, W both sessions

Copyright conundrum: the law and working with publishers
(Peitz)

Copyright law... *ugh!* It can be a challenge to comply, but the rules exist for good reasons, and following them sets the right example for your students. Here's a chance to learn about the law, your responsibilities, and how the major play publishing houses can help. For students and teachers; all levels.

Michael Peitz, Cincinnati
Kauffman 110, S both sessions

Doing good stuff and avoiding bad language *(Peitz)*

Directors face the task of balancing challenging material and avoiding bad language for their theatrical season while respecting community standards. Here is a look at the concerns and suggestions and sources for titles and cuttings. For students and teachers; all levels.

Michael Peitz, Cincinnati
Kauffman 110, Th both sessions

Grant writing for the arts *(McFadden/Norton)*

Learn the basics of grant writing and explore grant resources—a great way to find additional funds for your theatre program. For students and teachers; all levels.

Kristin McFadden, Educational Theatre Association, Cincinnati
Joe Norton, Broadway Cares/Equity Fights AIDS, New York City
Oldfather 203, W second session only

LGBT discussion *(panel)*

In a safe environment open to students and teachers of all genders and sexual orientations—and in a spirit of valuing every person—the panel will offer an exchange of resources, ideas, and encouragement.

Kauffman 110, F both sessions

Managing, communicating, and selling your shows *(MTI)*

Digital Theatre and MTI bring you an in-depth look at SHOWTIX4U, an inexpensive, powerful, and simple online ticketing and box office solution, and Virtual Stage Management, the online system that opens a new world of communication between cast, crew, and managers. Stick around for the RehearScore Challenge, where you could win a free standard rental on your next MTI show. For students and teachers; all levels.

Jeff Tidwell, Realtime Music Solutions, New York City
Steel C. Wallis, Digital Theatre, New York City
Kauffman 104, Th F first session only

MTI's resources for musical theatre (MTI/RMS)

Experience three game-changers firsthand. Keyboard Patch Solutions injects your digital piano with all the professional, authentic, show-specific sounds found in many musicals from the past twenty years. Orchextra is a live musical instrument that supplements the participating musicians, providing missing instruments so your show's orchestrations can be played in their entirety. RMS Sides is Realtime Music Solutions' latest iPhone, iPod, and iPad application that gives you the ability to rehearse your lines anywhere. Stick around for the RehearScore Challenge, with great prizes up for grabs. For students and teachers; all levels.

Jeff Tidwell, Realtime Music Solutions, New York City
Music Theatre International, New York City
Kauffman 104, W F second session only

New musicals from the Jazz Drama Program (TRW)

Uniting two uniquely American art forms, musical theatre and jazz, these musicals by Eli Yamin (Jazz at Lincoln Center) and Cliff Carlson are created for younger performers, with thirty-plus speaking parts (more female than male), a jazz score for student voices, CD accompaniment, and a running time of about an hour. For students and teachers; all levels.

Jim Hoare, Theatrical Rights Worldwide, New York City
Kauffman 112, W first session only

New rehearsal and accompaniment products from ROCS (Right On Cue Services)

Show|Ready and Stage|Tracks are available for select titles from TRW and Samuel French. The musical director can make changes—including transposition, tempo, cuts, vamps and repeats—and immediately send them to every cast member, making sure that everybody is rehearsing to the same music. Come try it out! For students and teachers; all levels.

Right On Cue Services, Provo, Utah
Kauffman 112, Th both sessions

New resources for musical theatre and licensing 101 (MTI)

At this all-inclusive workshop you'll discover MTI's latest and greatest production resources, learn how to lower your royalties, and make your interaction with your licensing house as pain-free as possible. Be sure to stick around for the RehearScore Challenge, with valuable prizes. For students and teachers; all levels.

Brian O'Sullivan and John Prignano, Music Theatre International, New York City
Kauffman 104, W first session only, Th second session only

New titles and resources from Theatrical Rights Worldwide (TRW)

Come learn more about *The Addams Family*, *Memphis*, and other new titles, with exciting new resources available for the upcoming school year. Complimentary CDs and perusals will be available. For students and teachers; all levels.

Jim Hoare, Theatrical Rights Worldwide, New York City
Kauffman 112, Tu both sessions

One short day: an inside look at *Wicked* (Daunter)

Go behind the emerald curtain and find out what life is really like in Oz—on and off the stage. Join J. Jason Daunter, production stage manager for the first national tour of *Wicked*, as he answers all your questions about the mega-musical and reveals what it takes to make *Wicked* happen each night. For students and teachers; all levels.

J. Jason Daunter, *Wicked* first national tour
Hamilton 112, S both sessions

Promoting your theatre program (Fischer/Ochsner)

Marketing is more than writing a press release—and this workshop will spark your creativity. Learn how to incorporate social media, traditional and nontraditional marketing initiatives, and community involvement to increase attendance and revenue for your theatre program. All are encouraged to share, ask questions, and engage in a fun conversation that will leave you with the ideas and motivation to publicize your next show. For students and teachers; all levels.

Kat Fischer and Ben Ochsner, Educational Theatre Association, Cincinnati
Kauffman 112, W first session only

Put the FUN in fundraising (McFadden)

Raising money doesn't have to be a chore. This workshop is for anyone interested in designing a campaign, putting on a show, or hosting a special event to raise money. The discussion will offer a complete overview of fundraising, from identifying a cause to establishing a working budget, involving others in your efforts, and overcoming obstacles. Please bring any notes from past efforts or ideas for future events or campaigns. For students and teachers; all levels.

Kristin McFadden, Educational Theatre Association, Cincinnati
Oldfather 203, W first session only

Q&A: the people of Making Magic, Defying Gravity (Jones/Mahany/Yarcho)

Get to know some of the people behind "Making Magic, Defying Gravity," the unique collaboration between EdTA, artists from *Wicked*, and Walt Disney Creative Entertainment that has gone national and raised thousands for Thespian scholarships. This candid conversation with performers Michael Mahany and Jason Yarcho will be moderated by MMDG company manager and EdTA board member Gai Jones. Come with questions and get tips on college, careers, and the journey from here to there. For students and teachers; all levels.

Gai Jones, Ojai, California
Michael Mahany, New York City
Jason Yarcho, Astoria, New York
Henzlik 53, Tu second session only

R&H Theatricals presents *Die, Vampire, Die!* (R&H Theatricals)

Led by Hunter Bell, Susan Blackwell, and Jeff Bowen—co-

creators and cast members of the Tony-nominated Broadway musical *[title of show]*—this workshop (based on the song “Die, Vampire, Die!” from the show’s original score) gives a glimpse into *[title of show]*’s origins and creative process, by inviting participants to identify and nurture their ideas through writing and into performance. For students and teachers; all levels.

Rodgers & Hammerstein Theatricals, New York City
Westbrook 132, Th both sessions

R&H Theatricals presents *The Greatest 90 Minutes of Your Life!* (R&H Theatricals)

Join Hunter Bell, Jeff Bowen, and Susan Blackwell, co-creators and cast members of the Tony-nominated original Broadway musical *[title of show]*, for a rollicking powwow on their Broadway experience and life in the theatre. We’ll talk about creativity, collaboration, dream-following, and vampire-killing. We’ll also hear from the director and cast of the Centerville High School production about their creative journey in bringing *[title of show]* to life on their stage. For students and teachers; all levels.

Rodgers & Hammerstein Theatricals, New York City
Hamilton 102, F first session only

Short Film I.E. viewing and feedback (Seller)

All delegates are welcome to view the Thespian Festival’s Short Film I.E. submissions. Feedback and a discussion of the strengths of each film will follow the viewing. For students and teachers; all levels.

Jay Seller, EdTA board member, Denver, Colorado
College of Business Admin. 143, W first session only

***Spamalot* for high schools (more girls, a little less naughty) (TRW)**

Learn how the Tony Award-winning Best Musical *Spamalot* can be produced in your high school. Approved changes with available resources for costumes, props, sets, SFX, accompaniment tracks, projections, and killer rabbits will be discussed. Directors who have already produced *Spamalot*, please join us to share your ideas. For students and teachers; all levels.

Jim Hoare, Theatrical Rights Worldwide, New York City
Kauffman 112, F both sessions

Student arts advocacy works! (ITO)

School arts programs throughout the country are being cut back and eliminated—theatre included. Students can be our most persuasive spokespersons—if they possess the relevant facts, figures, and basic skills of advocacy. In this session, the ITO will suggest how EdTA’s Advocacy Toolbox can help them make the case for the value of theatre education to their school, district, and state decision-makers.

International Thespian Officers, EdTA
College of Business Admin. 143, Tu W second session only

Theatre as a social voice (Norton)

Since its inception, live theatre has served as a forum for

presenting social issues; as a result, theatre has always been a catalyst for social change. In this workshop, participants will identify and discuss social themes in plays and musicals and learn how theatre as a community is one of the strongest and most committed—the fight against AIDS being one example. Songs, scenes, and monologues welcome. For students and teachers; all levels.

Joe Norton, Broadway Cares/Equity Fights AIDS, New York City
Burnett 204, Tu Th second session only

Thea-tricks! A student’s guide to growing your theatre department (Bundy)

This workshop is designed for students who are active in their theatre departments and eager to do even more. We’ll discuss activities to spark interest and enthusiasm, while addressing some commonly encountered problems. This session is ideal for current and prospective Thespian student officers. For students and teachers; all levels.

Chris Bundy, Salem, Indiana
Bessey 108, Tu second session only, S first session only

Thespian Film Production (Frederick)

This workshop is for the young filmmaker interested in learning the basic tools of visual storytelling, lighting, camera, and screenwriting. The main focus is to channel personal stories into unique short-form screenplays. Designed as a weeklong intensive, this workshop will begin during Tuesday’s first session, and students should expect to attend during each session Tuesday through Friday, with a screening and wrap party on Saturday. Let’s have fun! Let’s make some movies!

Erika Frederick, Chicago
Teachers College 250, Tu W Th F both sessions (students must attend Tu first session to be admitted)
College of Business Admin. 143, S both sessions (screening and wrap party)

Thespian Musicalworks: write a musical! (TRW)

Thespian Musicalworks is a new program for aspiring composers, lyricists, and book-writers. From the initial concept to assembling a creative team, we will explore the process of bringing an original musical to life and offer guidance. For students and teachers; all levels.

Jim Hoare, Theatrical Rights Worldwide, New York City
Kauffman 112, W second session only, S both sessions

X-Treme Theatre (Beumer/Cordonnier)

Have you ever participated in a one- or two-day artistic marathon—and survived to tell the tale? This workshop will introduce and explain X-Treme Theatre, the presenters’ successful annual theatre event where students create original works, build sets, construct costumes, and perform... all in twenty-four hours. Participants will be encouraged to take this idea back to their schools and/or state Thespian conferences. For students and teachers; all levels.

Joe Beumer and Mike Cordonnier, Centerville (Ohio) High School
Teachers College 139, S second session only

Musical theatre/voice

Acting a song: the toolbox (*Kaufmann*)

You have your song, and you want to be brilliant singing it. (Right?) We'll look at the specifics a composer and lyricist put into their music and words that will help you connect in a personal way with your songs for dynamic, meaningful performances. Students who wish to participate must bring a prepared musical theatre song and the sheet music for it. For students only; intermediate level.

Mark D. Kaufmann, Santa Monica, California

Westbrook 110, M both sessions

The Broadway musical experience (*Curl/Riley*)

Come and learn a combination from a major Broadway-style show. Music and choreography will be taught in this interactive session, culminating in a performance at the end of the workshop. Dress comfortably and be ready to move. For students and teachers; all levels.

Brian Curl, New York City

Christine Riley, Marymount Manhattan College

Temple Studio Theatre, F second session only, S both sessions

Connecting with the song: females (*Mahany/Yarcho*)

Two musical theatre pros take you through this interactive workshop that will help you find yourself in your material, whether it's a sixteen-bar audition or a full song in performance. A few select participants will be asked to perform and get feedback, but everyone in the room will benefit from the ideas and information shared. This session will focus on female performers, but males are encouraged and welcome to attend. For students and teachers; all levels.

Michael Mahany, New York City

Jason Yarcho, Astoria, New York

Westbrook 109, W second session only, S first session only

Connecting with the song: males (*Mahany/Yarcho*)

Two musical theatre pros take you through this interactive workshop that will help you find yourself in your material, whether it's a sixteen-bar audition or a full song in performance. A few select participants will be asked to perform and get feedback, but everyone in the room will benefit from the ideas and information shared. This session will focus on male performers, but females are encouraged and welcome to attend. For students and teachers; all levels.

Michael Mahany, New York City

Jason Yarcho, Astoria, New York

Westbrook 109, F S second session only

The healthy singer (*Walker*)

This interactive musical theatre workshop will give you (the singer) ideas and information on how to care for your priceless instrument: your body and voice. We will focus on body alignment, using Alexander technique for proper breathing and tension-free singing; proper nutrition; and building your self-esteem for the most confident, commanding performances

possible. For students and teachers; intermediate to advanced levels.

Gwen Walker, University of Oklahoma, Norman

Westbrook 109, W F first session only

How to belt Broadway (*Cates*)

A Broadway veteran (understudy to Idina Menzel's Elphaba, among other credits) teaches students how to belt correctly, minimizing tension in the throat and correcting vocal placement—in essence, bringing the production of sound forward into the hard palate. This workshop will clarify the myths and magic of the belt and help students sing contemporary show music safely. For students and teachers; all levels.

Kristy Cates, New York Film Academy

Westbrook 109, M both sessions

Improv a musical (*Reggi*)

Did you know that musicals like [*title of show*], *Urinetown*, and *Forbidden Broadway* were originally improvised? Learn how to do it yourself—a terrific opportunity for both singers and non-singers. For students and teachers; intermediate level.

Ed Reggi, St. Louis

Westbrook 110, Tu Th both sessions

Improvisation techniques for singing actors (*Morath*)

Basic improvisation exercises help young singers get out of their heads and into the moment. We'll spend the entire class on our feet, working through exercises from a variety of sources such as *The Groundlings*, *Del Close's Second City*, *Viola Spolin*, and *Upright Citizens Brigade*. Improvisation helps ground the singing actor's imagination and sense of time, space, and physical life, to discover fresh approaches to musical theatre. The class will end with a mini-performance of solo singing improvisations. Wear comfortable clothes and footwear, bring a pencil and paper, and be prepared to work in front of others. You'll leave with confidence, clarity, and comedy. For students and teachers; intermediate level.

Kathy Morath, AMDA College and Conservatory of the Performing Arts

Kauffman 110, W both sessions

Legit, belt, and mix: singing on stage (*Belflower*)

Bring a solo to this workshop, where there will be opportunities to perform for feedback, positive developmental discussions, and short filmed examples of professionals demonstrating the different styles of singing now popular in musical theatre. Learn healthy and simple ways to discover how *your* voice creates belted and legit singing—and how you can blend the two, all while enhancing your acting and ability to communicate from stage. For students and teachers; all levels.

Alisa Belflower, University of Nebraska-Lincoln

Westbrook 110, W S both sessions

Sing your ACT off! (*Wall*)

You know good acting is integral to good singing, but have you ever thought of a song as a monologue in musical form?

This session will help you learn how to bring your song to life, creating clear circumstances, exploring the moment before, and making unique choices. For students only; intermediate to advanced levels.

Suzie Wall, St. Louis

College of Business Admin. 128, F S both sessions

Stage combat

Dissecting the fight (*Beauregard*)

Explore several pieces of fight choreography. Blades and fists will be flying when you see and learn the language and technique of how to choreograph fights. We will dissect a hand-to-hand, a single blade, and a rapier/dagger fight. For students and teachers; intermediate to advanced levels.

Jim Beauregard, Dean College, Franklin, Massachusetts

Mari's Lounge (Abel Hall), M both sessions

Give me something so I can hit you with it! (*Beauregard*)

A hands-on approach to fighting with found objects. Grab a rope, a clipboard, an umbrella, maybe even a shoe and learn how to pummel someone without really hurting them. For students and teachers; intermediate to advanced levels.

Jim Beauregard, Dean College, Franklin, Massachusetts

Mari's Lounge (Abel Hall), Th both sessions

Illusions of violence: hand-to-hand combat (*Beauregard*)

Get a feel for the fundamentals of unarmed combat. Slap, kick, punch, or bite your buddy without leaving a mark. For students and teachers; intermediate to advanced levels.

Jim Beauregard, Dean College, Franklin, Massachusetts

Mari's Lounge (Abel Hall), F both sessions

Teachers only

Best practices for your theatre group (*Jones*)

Get ready for the 2013-14 school year with this sharing of the best lessons you and your colleagues have created or embraced. Topics will include setting the stage in your classroom and rehearsal hall, mime, improv, monologue coaching, casting alternatives, vocal work, directing, educator resources, and advocacy for your program. For teachers only.

Gai Jones, Ojai, California

College of Business Admin. 141, Th both sessions

Developing a successful theatre program (*Bundy*)

This workshop is designed for teachers and adults who would like to learn ways to build their programs and gain the support of administrators and community. Chris Bundy, 2012 recipient of the Kennedy Center/Stephen Sondheim Inspirational Teacher Award, will offer proven ideas to grow your programs. For teachers only.

Chris Bundy, Salem, Indiana

Bessey 108, W both sessions, S second session only

Directing 101 (*Bundy*)

Are you just beginning your director's journey and looking for a few pointers on creative staging, set design, and bringing the magic to life? A veteran theatre educator and Thespian Festival

main stage director will share insights into successful directing and production techniques. For teachers only.

Chris Bundy, Salem, Indiana

Bessey 108, F both sessions

Getting actors off-book and into character (*Arave*)

Using some simple improv techniques, you can get your students off-book more quickly and reliably. By looking at the show as a whole, focusing on character development, and clearly defining the action that happens, students can memorize and truly inhabit their roles sooner. For teachers only.

Wade Arave, Utah State University, Price

Mabel Lee 262, F both sessions

Guide to digital recruiting: help your students get discovered (*GetAcceptd*)

As more university theatre programs accept online portfolios, learn how you can incorporate the creation of digital portfolios into the classroom to help your students be seen by more theatre programs across the country. For teachers only.

Derek Brown, GetAcceptd.com, Dublin, Ohio

Teachers College 205, Tu Th first session only

Imagination central: creativity in theatre curriculum (*Bundy*)

This workshop will offer creative, concrete ideas to enhance your theatre curriculum. Ideas are suitable for beginning through veteran teachers who would like some new tools for use in the classroom. Join a forty-year teaching veteran and your fellow educators as we help to shape lives through theatre! For teachers only.

Chris Bundy, Salem, Indiana

Bessey 108, Th both sessions

Write away: empowering your students with improv techniques (*Steinkellner*)

Classic theatre games become a writer's best friend, as we adapt improv's most positive principles into freewheeling exercises that make work feel more like play. Learn how to help your students infuse their writing with the originality, immediacy, and surprise that go with winging it. Your students will write fast and freely, exploring and heightening character, dialogue, and narrative — on their feet, on the page, and off-the-cuff! For teachers only.

Cheri Steinkellner, Santa Barbara, California

Burnett 231, Tu both sessions

Technical theatre

Advanced topics in projection design (*Gallagher*)

This session will explore more advanced areas of projection design and look at its use in professional applications — Broadway, concerts, awards shows, etc. Participation in the introductory workshop, Exploring Projection Design (described below), is encouraged but not required. For students and teachers; advanced level.

Jackson Gallagher, Centerville, Ohio

College of Business Admin. 141, S second session only

Aging made easy (Flaharty)

One great thing about acting in high school theatre is that you can play any age—which means you'd better *look* any age! This demonstration will cover the different stages of aging and show how to accomplish the look on an actor of any age, on any stage. It's only a ninety-minute workshop, but you could walk out forty years older! For students and teachers; all levels.
Gene Flaharty, Independence, Missouri
Oldfather 308, Th both sessions, S second session only

Color in lighting (Gallagher)

Great theatrical lighting choices transform a scene without calling attention to themselves. This workshop will cover many aspects of color as it pertains to lighting, including how the eye perceives color, how you can trick the eye with color, how color affects costumes, and how colors can change based on their surroundings. We'll start with an explanation of why color is what it is, followed by hands-on play time with color. For students and teachers; beginning to intermediate levels.
Jackson Gallagher, Centerville, Ohio
College of Business Admin. 141, W both sessions, F second session only

Costume rendering: figure-drawing basics (Parr)

Do you have an eye for costume design but not such a great hand for drawing? Are you looking for tips to make your costume renderings even better? In this workshop, participants will learn and practice two methods of figure drawing and how to clothe the figure. For students and teachers; beginning to intermediate levels.
Jessica Parr, Natchitoches, Louisiana
Teachers College 139, M Th both sessions

Exploring projection design (Gallagher)

This session serves as an introduction and discussion on how projections and mixed media have been infused into the theatre arts. We'll address ideas for adding simple and effective projections to high school theatre productions; time permitting, there will be a hands-on exercise in dreaming up design projections for a specific show. For students and teachers; beginning to intermediate levels.
Jackson Gallagher, Centerville, Ohio
College of Business Admin. 141, S first session only

Get the costume you want from the pattern you have (Parr)

Participants will learn basic flat-patterning techniques then apply those skills to customize a store-bought pattern for their designs. For students and teachers; intermediate level.
Jessica Parr, Natchitoches, Louisiana
Teachers College 139, Tu both sessions, F first session only

Good, fast, and cheap (Kuhn)

A Festival tech favorite! This workshop will share tips and shortcuts for all things technical. From set building to sound to makeup, there is a little something for everyone. If you have an unlimited budget, this is not the workshop for you—but everyone else, come, learn, and save. For students and teachers; all levels.

Rob Kuhn, Dublin Scioto High School, Ohio
Hamilton 112, Tu both sessions, F first session only

Lighting 101 (Gallagher)

Every lighting designer had to start somewhere. This session is your basic introduction to lighting for theatre—no experience needed! We will cover everything you need to know to start doing your lighting designs. For students and teachers; beginning level.
Jackson Gallagher, Centerville, Ohio
College of Business Admin. 141, M both sessions, F first session only

Monster sets: build 'em big, build 'em fast! (Kuhn)

From a standard 4'x8' flat to building 16' walls—and don't forget stairs and platforms—it's all covered here! Rob will share his system for building scenery in a way that will save you time, money, and energy and get you thinking big. For students and teachers; intermediate to advanced levels.
Rob Kuhn, Dublin Scioto High School, Ohio
Hamilton 112, W both sessions

Organizing tech areas/Basic theatre safety (Fowler)

Explore space-saving ways to set up different technical areas, even if the only tech area in your theatre is your stage. We'll examine shop flow, from loading in materials to efficient storage of tools, lumber, paint, electricians, costumes, props, etc. We will also discuss how and where to set up work spaces, as well as basic backstage safety. Students and teachers; all levels.
Bob Fowler, Chesterfield, Missouri
College of Business Admin. 105, W both sessions

Painting your actors with light: design for directors (Fowler)

Working lighting design into your staging from the start of rehearsals can be a catalyst to creative directing and can save lots of time at tech rehearsals. This is not a workshop about watts, amps, and bench focusing; it is more about concept and creating looks and moods on stage. During the last part of the session, participants will break into small groups to block and light a scene from a very well-known play. For students and teachers; intermediate level.
Bob Fowler, Chesterfield, Missouri
College of Business Admin. 105, F both sessions

Scenery tricks on the cheap (Beumer/Cordonnier)

This fast-paced, dynamic workshop will present many different examples of scenery that will add the "wow!" factor to your productions. Learn easy and inexpensive techniques for building staircases, moving scenery, adding details, painting scenes, and working with Styrofoam and other common materials. For students and teachers; all levels.
Joe Beumer and Mike Cordonnier, Centerville High School, Ohio
Teachers College 139, W both sessions

Special-effects makeup for the stage (Flaharty)

Come discover the newest makeup products to give you the best special effects on stage. We'll look at blood products, latex, flesh gel, collodion, and more. The instructor will share his experience

working with these products in shows, answer questions, and help you implement special-effects makeup in your upcoming productions. For students and teachers; all levels.

Gene Flaharty, Independence, Missouri

Oldfather 308, W both sessions, S first session only

Special FX spectacular (Kuhn)

It seems more and more shows need some sort of special effects. This workshop will cover the basics of UV, CO₂, water, stage magic, and much more. We will also address specific shows such as *Willy Wonka*, Disney's *Beauty and the Beast*, and *Pippin*, to name a few. For students and teachers; intermediate level.

Rob Kuhn, Dublin Scioto High School, Ohio

Hamilton 112, Th both sessions, F second session only

Stage management: feng shui for the entire production

(Friedenberg)

How does the stage manager best serve the production, balancing the many tasks? This session will discuss the SM's work in the context of auditions, rehearsals, production week, and performance and explore the core skills and necessary discretion central to the stage manager's function. What makes an exceptional stage manager? What are your strengths and weaknesses, and how can you best apply that understanding to make the show a success for all involved? For students and teachers; all levels.

John E.R. Friedenberg, Wake Forest University, Winston-Salem, North Carolina

Kauffman 116, F second session only

Stage management: soup to nuts (Coffield)

This workshop will focus on the process of stage managing a show—in particular, how that process works in various types of settings. For students and teachers; intermediate level.

Edward Coffield, Webster University, St. Louis

Burnett 232, F both sessions

The stage manager inside you (Daunter)

Do you want to be a stage manager? Are you *nuts*? Well, J. Jason Daunter knows that insanity all too well, and he's here to help. Learn the basics of what it takes to be a stage manager in the real world and what it's like to take a mega-musical on tour across the country. This interactive session will bring ideas and tools you can use in your next stage managing experience, even if it's your first. For students and teachers; all levels.

J. Jason Daunter, *Wicked* first national tour

Temple 104, Th both sessions

Wigs and facial hair (Flaharty)

A well-cared-for wig is a happy wig. In this session we will discuss the different kinds of wigs, how to style them, and how to attach them properly (even during quick changes). We'll also learn how to apply facial hair to achieve different looks. For students and teachers; all levels.

Gene Flaharty, Independence, Missouri

Oldfather 308, F both sessions