

# WORKSHOP OFFERINGS

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## PA Thespians State Conference December, 2015

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- Please review these offerings – and allow students to select one session for each session. Please understand that some will fill quickly. Students should have alternate choices in mind.
- **All students must attend a workshop during each session – there are three sessions this year!** (Except evening mainstage schools who are setting up when the workshop sessions are the last activity of the afternoon, followed by dinner.
- Requests for workshops are handled on a first-come basis. You may **submit the chart** requesting tickets via email to Melissa Mintzer, and they will be processed in the order they are received. Either scan, or send the document back – but **change the document name to your school's name** or troupe number, please. Email: [Melissa.mintzer@pennmanor.net](mailto:Melissa.mintzer@pennmanor.net)
- **Please fill in student names on the sheet, so if there are conflicts, we'll all know which student(s) are affected. College reps also like knowing which troupes have students in attendance.**
- **No more than 10% of your delegation may attend the workshop on a day.** If you have 30 students, you may only request 3 tickets for session #1 – but you may select 3 for the other two sessions as well – since **all workshops are offered all three sessions.** (State Board workshops for Leadership and NAPS are the only exceptions to this rule.)
- Admission tickets will be available when you arrive at the conference. Our goal is to hand the troupe director two envelopes with all tickets requested at the registration desk upon your arrival on Thursday. Students can put their tickets in the back of their name badge for safe-keeping – but must have a ticket to enter a workshop – attendance lists will be given to each workshop presenter as well. Specific room assignments will be determined and made available at the conference, and on the Guidebook app.

**Questions? Contact Melissa Mintzer ASAP.**

**Email: [Melissa.mintzer@pennmanor.net](mailto:Melissa.mintzer@pennmanor.net)**

### **#1 - Acting a Song**

#### **Mark Wade, Arcadia University**

This workshop will investigate the difference between singing the notes and singing the song. Be prepared to sing and work on one or two phrases of your song. You will need to bring your recorded track.

Mark is a graduate of The Yale School of Drama of Acting, and The Neighborhood Playhouse (where he studied with Sanford Meisner). Acting and directing credits include work for The Westport Country Playhouse, The Long Wharf Theater, and Trinity Repertory Theater. He spent five years as a creative consultant for Joanne Woodward, and produced with her two television movies for the "Hallmark Hall of Fame." In addition, Mark collaborated closely with Ms. Woodward during her time as the Artistic Director of The Westport Country Playhouse, serving as an education consultant and as her assistant director on *The Constant Wife* by Somerset Maugham and *Three Days of Rain* by Richard Greenberg. Mark served as assistant director to Lloyd Richards on the Hallmark Hall of Fame's television adaptation of *The Piano Lesson* by August Wilson. He directed the New York premiere of *The Sirens* by Darrah Cloud.

At Arcadia, Mark has directed *The Laramie Project*, *Keely and Du*, *Hearsay* (a world premiere written by Kathryn Petersen), *The Love of the Nightingale*, *The Wind in the Willows*, *Home* (a regional finalist and recipient of multiple awards including Outstanding Direction and Outstanding Ensemble Acting by the Kennedy Center/American College Theatre Festival), and all-female version of Shakespeare's *Julius Caesar*, *The Swing of the Sea* (a world premiere written by Molly Hagan, an invited production to the KCACTF's regional festival and winner of the Harold and Mimi Steinberg National Playwriting Award soon to be published by Samuel French), *Meshuggah-nuns!* And co-directed with Kathryn Petersen *The House of Bernarda Alba*.

### **#2 – Acting for the Camera**

#### **Richard Robichaux, Penn State University**

A veteran actor from television and film, most recently seen in the Academy Award winning film *BOYHOOD*, Richard will lead this exciting on-your-feet workshop exploring acting for the camera.

Richard Robichaux Currently the Head of Acting at Penn State, Richard has worked on every major network and his films have premiered at the Sundance, Tribeca, and SXSW Film Festivals. His stage credits include Yale Rep, The Shakespeare Theatre and Mark Taper Forum. Next spring you can see him in the new film, *Devil and the Deep Blue Sea* with Jason Sudeikis and Maise Williams will all original music by Justin Timberlake.

### **#3 - Automation on a Dime**

#### **Chris Swetcky, Penn State University**

The workshop will look into various ways of making scenery move onstage without the use of expensive and complicated mechanical gear used by professional theaters. The goal is to provide technical knowledge on how to build multiple types of low cost, simple machines to add stage effects to your production.

Chris is an Assistant Professor of Theatre Technology and Technical Director for the School of Theatre at Pennsylvania State University. Before coming to Penn State, Chris worked for American Repertory Theater in Cambridge, Massachusetts as Associate Technical Director. While at A.R.T. Chris worked on numerous productions including a few Broadway hits, such as *Porgy and Bess*, *Pippin*, *All the Way* and most recently *Finding Neverland*. Chris received his B.S. in Electrical Engineering from Fairfield University Drama. Chris' primary area of research revolves around automation and electronic control systems and theatrical machinery, including motors, hydraulics, and pneumatics. Chris is a proud member of United States Institute for Theatre Technicians (USITT).

### **#4 - Basic Screenwriting**

#### **Arthur M Jolly, YouthPLAYS**

How to go from a blank page to seeing your ideas brought to life in Film and TV.

Arthur M. Jolly was awarded a Nicholl Fellowship in Screenwriting by the Academy of Motion Picture Arts and Sciences (Academy Awards) and won the Kay Snow Award in Screenwriting. Credits include "Under the Same Sky" and the upcoming "A Very Modern Marriage". He has also written over 50 produced plays, and worked as a script reader and judge for several major competitions, analyzing and critiquing thousands of screenplays.

### **#5 - Beyond Fart Jokes and Underwear**

#### **Beverly Houck, Yocum Institute for Arts Education**

For those that already have a basic understanding of Improv. Theater games with the opportunity to pause and analyze the moments. What is working, why, what can we do to make it a laugh that lasts for days instead of a minute?

Beverly Houck, Artistic Director of Primary Stages Productions at the Yocum Institute for Arts Education. Beverly has produced new and published works, directs and teaches acting at the Yocum Institute. After receiving her BFA in Musical Theater from University of the Arts in '94, she was a resident actor at the Hedgerow Theatre for 2 years where she performed in a repertory format. She then pursued a professional career in theater both regionally and in NYC. She has performed onstage, in film and television. Favorite regional theater roles include: Ophelia: *Hamlet*, Celia: *As You Like It*, Susannah: *Bedroom Farce*, Catherine: *Pippin* and *Duckling Smith: Our Country's Good*. Favorite Directing experiences include *Sideways Stories from Wayside School*, *Jack and the Beanstalk*, an operetta, *Rosencrantz & Guildenstern are Dead*, *Much Ado About Nothing*, *Twelfth Night & Romeo and Juliet* for Berks County Shakespeare in the Park. Her greatest joy is working with the Teen Theater Ensemble at Yocum which presents both family friendly theater and creates works utilizing theater for social justice issues.

**#6 - Careers in Costuming****Laura Robinson, Penn State University**

Overview and discussion of career possibilities in Costuming for Stage, Television, Video, and Film. Topics include – job descriptions for various costume personnel (What is a first hand anyway?), training for the costume fields, income potential, and various avenues to training.

Laura Robinson is a Senior Lecturer at Penn State University. Over 25 years of experience in Costuming from Broadway to regional theatre. Ms. Robinson holds a BFA in Design from Baylor University and an MFA in Costume Design and Technology from University of Missouri-Kansas City.

**#7 - Characters and Masks of the Commedia dell'Arte****Teresa Mastrobuono, Elizabethtown College**

Commedia dell'arte was the form of Italian comedy that influenced Shakespeare and Moliere, gave us the term "slapstick comedy" and laid the foundation for modern sit-coms. Its fast-paced style incorporates the skills of improv, broad characterization, comic stage business, and stage combat. This workshop introduces you zany physical style and masks of the characters of the commedia.

Teresa Mastrobuono is an actress, director, writer, comedienne, and arts educator who has been active in professional theater all her life. She performs in local and regional theaters, as well as tours her original, one-woman shows nationally. She was awarded a grant from the PA council on the arts to study commedia dell'arte in Italy. Since then, she has become known as the area's specialist in the art and has directed, written, and performed in numerous shows based in the genre. She currently teaches theater at Elizabethtown College.

**#8 - Communicating Costume Ideas Through Drawing****Karen Glass, Seton Hill University**

Do you think you can't be a costume designer because you can't draw? This hands on session will teach you visual techniques to communicate your design ideas. Collage techniques will be discussed and some hands on time with pencil and paper to jump start your drawing skills.

Karen A. Glass is an Asst. Professor of Theatre Design and Technology at Seton Hill University in Greensburg, Pennsylvania. She has several hundred design credits including the Pittsburgh Civic Light Opera, Pittsburgh Irish and Classical Theatre, and The New Hazlett Theatre. Most recent design: Midsummer Night's Dream. Next design: Sweet Charity.

**#9 - Confident Auditions – What Does This Mean?****Biliana Stoytcheva-Horissian, Lycoming College**

During this highly participatory workshop, we will discuss major challenges in audition situations and explore variety of approaches to actor's work on audition monologues and songs. The exercises will help you build confidence in your acting choices and assist you in creating compelling, relaxed, and energized performances.

Biliana Stoytcheva-Horissian (Dr. B), MFA, Ph. D. recently moved to PA and joined the Lycoming College theatre department where she serves as head of acting and directing, teaches various performance classes, and directs productions. An accomplished professional actor and acting coach who has performed and conducted master classes nationally and internationally, Dr. B has presented numerous acting workshops at regional and national venues. Her research and artistic interests include Comedy, Moliere, Acting Pedagogy, Auditions, and Eastern European Absurdism. She is currently working on a book on Comic Acting.

**#10 - Costume Design: Creating the Character****Carly Reeder, Penn State University**

An introduction to the costume design process and creating a character through clothing. Using text from scripts with visual inspiration and research, craft a design concept and create a complete look for a character. Includes helpful tips for breaking down a script, using different types of visual research for costume design, and introductory training in how to apply these tools to create a successful and dynamic costume design. Hands on training with individual costume designs created to take home along with a lesson packet.

Carly Reeder is a second year Costume Design MFA candidate at The Pennsylvania State University. She has her BFA from Penn State and is locally from State College, PA. She has received awards for her Penn State Centre Stage costume designs of The All Night Strut (2013) and Blood at the Root (2014) a show that own the 2014 Hip Hop Theatre Creator Award Performance & Ceremony at The John F. Kennedy Centre for the Performing Arts. She recently reviewed the Penn State College of Arts and Architecture Creative Achievement Award in 2014. She has worked professionally at The Arden Theatre in Philadelphia, PA. The Philadelphia Theatre Co. in Philadelphia, PA. The Alliance Theatre in Atlanta, GA, and The Glimmerglass Opera Festival in Cooperstown, NY. Carly won the PA Thespian Conference IE Tech Scholarship Award for costume design in 2009.

**#11 - Creative Drama/ Improv****Marie Fox, Williamsport Area Senior High School**

The workshop will teach the quick thinking and improvisational skills that are necessary in all areas of the theatre. There will be some explanation of how to be successful in improv and there will also be a great deal of hands on work. Participants will realize the importance of improvisational skills in all areas of the theatre. They will also gain an understanding of how to start a successful improvisation troupe.

Marie Fox has taught Drama for the past 25 years. She began her career in Charles County, Maryland where she taught for four years. She has since been at the Williamsport Area High School directing and teaching Drama (levels 1-4), Television Productions, and Advanced Drama Studio. She is the creator and director of the improvisation troupe, "Without a Cue." Marie has also directed shows and served on the board of directors for the Williamsport Community Theatre League. In addition to directing and teaching in the traditional classroom, Marie loves to work with special needs students and adapts shows and activities to meet their individualities. Her belief is that theatre breaks down barriers and is the bridge that makes ALL students successful.

**#12 - Cross-Training for Dramatic Writers: The Playwriting and Screenwriting Workout****Jonathan Dorf, YouthPLAYS**

Writing plays can help you become a better screenwriter, and writing screenplays can help you write better plays. So why not learn how to do both?! In this workshop, we'll look at what these two dramatic writing forms have in common and where they go their separate ways – and then we'll put that knowledge into action, writing both a mini-play and mini-screenplay.

Author of 40+ plays with 1100+ productions worldwide, including 4 A.M., Harry's Hotter at Twilight and The Locker Next 2 Mine, Jonathan Dorf co-founded publisher YouthPLAYS and co-chairs the Alliance of LA at Hollins University and as a US Cultural Envoy to Barbados. Creator of Playwriting101.com and advisor to software-maker Final Draft, he teaches playwriting through Screenwriters University. BA in Dramatic Writing and Literature, Harvard University; MFA in Playwriting, UCLA. <http://jonathandorf.com>

**#13 - Dramaturgy for Design****Andrea Roney, North Penn High School**

Research is needed in all aspects of play production including all acting and design positions. However, specifically focused dramaturgy is required for directors, designers, and publicity and marketing – even concessions! The places to go to do full and exciting research may also be varied. Come explore somewhere to begin, what questions to ask to complete your understanding of a script, and where to go to find the answers.

Andrea Lee Roney is the theatre teacher at North Penn High School where she is also the producer/director for NPBS Theatre and Thespian Troupe #5464. Prior to coming to NPBS 10 years ago, she worked as Marketing Director and then General Manager of the Pennsylvania Shakespeare Festival in residences at DeSales University; was an adjunct professor in theatre at Lehigh University, Gwynned Mercy University, DeSales University, and Penn State; worked for a technical company developing educational cds including an unpublished project on the Broadway Musical; and worked professionally as an actress and director in theatre and film. She has an MFA in Acting from Penn State and a BA in Theatre and Speech from Allentown College (now DeSales University).

**#14 - Finding the Character's Rhythm****Nathan Thomas, Alvernia University**

This is a movement workshop using Dalcroze games to help find the rhythm of a character. Participants will move!

Nathan Thomas has served as Director of the Alvernia Theatre program since 2003. A professional actor and director, has given more than 500 performances in national tours. As a director, he has mounted world and American premieres of plays, as well as classics. Thomas studied with Arkady Katz, People's Artis of the Soviet Union, at the Vakhtangov Theatre in Moscow, Russia. He currently writes a monthly column for "Scene4.com," an online arts journal, and serves as Literary Adviser to the award-winning Chesapeake Shakespeare Company (CSC). In 2015, CSC produced his translation of Uncle Vanya by A. Chekhov.

**#15 - Finding the Game****Michael Schwartz, Indiana University of PA**

The "game" is one of the keys to successful team-building in long-form improv. Finding a theme that you can exaggerate and capitalize on in subsequent scenes increases good feelings among team improv members and impresses and audience. The workshop will include steps to creating an environment where the games can grow organically and to building the game so it can go anywhere.

Michael Schwartz is an assistant professor in the theater and dance department at IUP, where he teaches theater history, playwriting, and improvisation. He has studied, performed, and taught improvisations for 18 years, including teaching and performing at Philly Improv Theater and completing a workshop with Impro author Keith Johnstone.

**#16 - The Iconic Dance Stylings of Bob Fosse in Musical Theater Dance: Learning the Signature Moves for the Student Dancer  
Maggie Anderson, Temple University**

The Iconic Dance Stylings of Bob Fosse in Musical Theater Dance: Learning the Signature moves for the Student Dancer. In this workshop students will learn some of the basic Fosse dance vocabulary, expressing specificity of storytelling and physical style. We will warm up together, working on a series of isolations, Fosse walks, signature moves, jumps and turns. The workshop will culminate in learning a modified piece of Bob Fosse original choreography. A handout detailing Fosse's work and contributions will be provided. Please wear clothing and footwear that you can move in.

Maggie Anderson is an Assistant Professor of Musical Theater, Dance and Movement at Temple University, and is the resident choreographer for the Temple Theater Department. She has taught for The College of New Jersey, Wagner College, Tisch Cap-21 NYC, Moravian College, McCarter Theatre educational department, and multiple performing arts schools and conventions across the country. A member of Actor's Equity, Maggie has performed in numerous productions in NYC and regional theatres, tours, concert dance, and cabaret. Some favorite venues include Walnut Street Theatre, North Shore Music Theatre, Fulton Theatre, Trump Plaza, NC Theatre, Galveston Grand Opera House, Forestburgh Playhouse, Surflight Theatre, Vineyard Playhouse and Maples Repertory Theatre. TV: As the World Turns, Sex and the City, and several regional & national commercials. Her primary creative focus is choreography for the musical theatre stage and the development of movement-based theatrical works and teaching techniques. Maggie holds a certification in the Margolis Method in which she bases her movement technique and is a nationally certified yoga teacher in alignment based vinyasa. Recent choreography and directing projects include: Grease, West Side Story (Forestburgh), Chicago, Best Little Whorehouse in Texas, Pirates of Penzance (Maples Rep), The Jungle Book, Cinderella (McCarter), and Urinetown (Drexel). For Temple Theaters, Maggie has choreographed Anything Goes, Brigadoon, Oklahoma!, Hair (Broadway World Philadelphia award), The Boys from Syracuse, Spring Awakening, A Chorus Line, and Urinetown. BFA, Elon University, MFA, CCM.

**#17 - Introduction to Theatrical Photography  
William Kenyon, Penn State University**

This hands-on workshop, appropriate for beginners and those with some experience, will discuss the challenges of capturing theatrical pictures for your design & technical portfolio. Students from all areas are welcome. Please bring your camera, as we will spend some time working with the various specialized settings available to digital cameras. If you have access to the manual, bring that too! Feel free to join us even if you don't have a camera, or are thinking about getting one, you will still get a lot out of the session.

William Kenyon serves as Head of the Lighting Design Program at Penn State. Prof. Kenyon has designed over 150 plays, operas, and dances, and over a dozen national/international tours. He specializes in available-light photography and LED lighting research. Member of IALD, IESNA, and USAA Local #829 in Lighting and Sound Design. He is working on climbing the highest point in each state, and lives in Pennsylvania with his wife Jenny, a Costume and Scenic Designer, and his daughter Delaney, who is a Thespian at State College Area High School.

**#18 - iPad Art – From Thumbnail Sketch to Finished Rendering  
Terry Jachimiak II, Westminster College**

With advanced in technology comes the ability to sketch and draw digitally. Whether you use a stylus or your finger, this workshop will show you the apps available, along with the pros and cons of designing digitally.

Terry Dana Jachimiak II graduated with a BFA from Longwood College in Farmville, VA and an MFA in Scene Design from Wayne State University in Detroit, MI. Terry currently teaches at Westminster College in New Wilmington, PA, and previously taught at Lynchburg College, Brevard College, and St. Mary's College. He is the resident designer for Caravan Theatre of Pittsburgh. His past designs have been seen at Saint Mary's College, Brevard College, Wayne State University, Omaha Children's Theatre. Terry has also worked in various roles at the Blue Ridge Summer Theatre Festival, Illinois Shakespeare Festival, Notre Dame Shakespeare Festival, and Heritage Theatre Festival, and Central Piedmont Summer Theatre.

**#19 - Leadership Workshop  
PA Thespians - STO Candidates & Elections Process**

Each troupe should have 2-4 students attend this workshop. They will get to know the current student state board members, and the candidates who are running for those positions for the coming year. Each troupe may cast one ballot – and students participating in this workshop must attend both sessions. Participants will learn what makes effective leaders and hear from a current ITO student as well. If your troupe wants to cast a ballot for the STO elections, you must have the same students attending both sessions of this leadership workshop (Friday's workshop session, and the early workshop session on Saturday)

**Jill Campbell, State College; Marlene Thornton, Springfield; Grace Alt – ITO Vice Chair; Current STO**

### **#20 - Let the Words do the Singing!**

#### **Robert Frankenberry, University of Pittsburgh**

It's easy to let worries about "sounding good" interfere with our singing. But if we let go of worrying about how we sound and instead focus on what we're communicating, our performances become more effective – we sound better! This interactive workshop will focus on techniques for developing a personal connection to the text of a song and letting that guide us to greater physical and vocal freedom and successful communication in performance. Bring a song to work with if you have one – examples will be on hand if you don't.

Robert Frankenberry leads a multi-faceted career as a vocalist, pianist, actor, educator, and conductor. He has performed a wide range of roles, including Mozart (Amadeus), John Adams (1776), Carl-Magnus (A Little Night Music), Radames (Aida), and the title roles of Don Carlo, The Tales of Hoffmann, Faust, and Willy Wonka. His credits in musical direction cover the span of music drama including Sweeney Todd, Così fan Tutte, The Tales of Hoffmann, a staged production of Monteverdi's 8<sup>th</sup> Book of Madrigals, and the premiers of more than 20 new American operatic works. He holds a BM in Piano Performance from Mercyhurst College and an MM in Voice Performance from Carnegie Mellon University. He has held positions at Mercyhurst College, The University of Akron, and Carnegie Mellon University, and is a regular guest presenter at the Vermont College of Fine Arts. He is currently Lecturer in Musical Theatre at the University of Pittsburgh and Music Director for Opera Theater of Pittsburgh.

### **#21 - Light Plots via Origami**

#### **Scott Parker, Stage Seminars**

The super simple light plot for every lighting designer no matter what level of experience. This hands-on session will have everyone creating working plots in no time using only plain paper, index cards, and pencils. Using plain paper and pencils, we will create plots with surprising accuracy that you could hand to your crew. They may laugh, but your show would go on. These working plots are designed to serve everyone during the lighting design process and will aid in the creation of that drafted thing we call a final plot.

Scott C. Parker is a freelance designer working in the NY/Philly area. He produces the annual Stage Lighting Super Saturday and the new Stage Sound Super Sunday held in NYC. Details at [www.stageseminars.com](http://www.stageseminars.com). He is also the founder of the High School Technical Production website, [www.hstech.org](http://www.hstech.org).

### **#22 - Lighting 360**

#### **Annamarie Duggan, University of Pittsburgh**

In a hands-on workshop, we will look at the controllable qualities of light, and how to integrate these qualities into a lighting design in a conceptual and creative way. We will also talk about modern approaches to research techniques that will help to clarify and elevate design work.

Annamarie Duggan has designed Off Broadway and extensively in regional theatres across the United States. She has designed the lighting for more than 350 productions. Ms. Duggan has also worked as a Production Manager for the construction of two brand new theatres for American Girl Place, one in midtown Manhattan, New York, NY and one at the Grove in Hollywood, CA. In addition, she has also served at the production Manager for Northern Stage, White River Junction, VT and Music Theatre North, Potsdam, NY. She is a graduate of the University of Arizona's MFA program in Lighting Design. Ms. Duggan is also currently a consultant for Que-It in the development of computer software for the Stage and Production Manager. She is an active member of IATSE local 829 United Scenic Artists, USITT National, and Ohio Valley Section. Ms. Duggan teaches courses in Lighting Design, Stage Management, and Computer Aided Drafting at the University of Pittsburgh where she was a Bellet Teaching Excellence Award recipient.

### **#23 - Make the Most of Your Music**

#### **John Bell, DeSales**

A Workshop in Musical Theatre Acting Focusing on the cues provided by the composer, this workshop will equip singing actors with new ways of interpreting, activating, and performing musical theatre songs.

John Bell is the head of the Division of Performing Arts at DeSales University. He holds an M.F.A. degree in Musical Theatre from San Diego State University. Professional credits include the Tony Award winning Old Globe Theatre, the Lyric Opera of Chicago, and the Orlando Shakespeare Festival. He interned with Stephen Sondheim on the world premier of Into the Woods. He is the co-author of Music Theory for Musical Theatre. His new book, Elaine Strich: The End of Pretend is forthcoming.

### **#24 - Making Acting 'Active': Identifying objective, obstacle and tactic**

#### **Charlie DelMarcelle, West Chester University**

Through a series of fun, exciting exercises and guided improvisations, students will learn to energize their performances and deepen their understanding of character creation. What do you want? What gets in your way? How will you overcome adversity? Explore, engage... expect victory!

Charlie DelMarcelle is a Barrymore Award-winning actor, educator, and director with over 20 years of experience. Currently Assistant Professor of Theatre at West Chester University, Charlie also serves as a roster artist for the Pennsylvania Council on the Arts, Camp director of Delaware Theater Company's 'Summer on Stage' program, and a teaching artist for the Lantern Theatre and White Box Theatre.

**#25 - Making Something from Nothing**  
**Chuck Yarmey Wyoming Area High School**

Using everyday items for set construction, dressing and props. An overview of creating impressive scenery and props using common, easy to find items. Featuring interactive demonstrations and discussions.

Chuck Yarmey is the Technical Director for Wyoming Area High School Drama Club. His responsibilities include set design and construction, lighting design and sound design for all shows. Apart from stage productions, he was also a Production Designer on the soon to be released feature film "All in Time".

**#26 - Microphones for Musicals**  
**Curtis Craig, Penn State University**

Tips on how to rig and dress microphones for musicals, along with practical examples and tips for the care and feeding of wireless microphones. Bring your questions to class!

Curtis is head of the Penn State BFA program in Design & Technology.

**#27 - Moment to Moment**  
**Brian Jones, Indiana University of PA**

"Moment work" exercises can help you devise a dramatic story of your own. In this workshop you'll use standard elements of dramatic structure to achieve a completed dramatic arc. Participants will take roles of director, scenographer, playwright, and actors to create 5 tableaux for a given place and circumstances to establish "status quo, inciting incident, complication, climactic moment, and resolution." Multiple groups of no more than 8 each work simultaneously, and show their tableaux at the conclusion.

Brian is the chair of the Department of Theater and Dance at Indiana University of Pennsylvania, and is the resident scenic and lighting designer. He earned an MFA in design and technology from The University of Florida in 1984. Since then he has designed scenery and lighting for over 200 productions in academic and professional theatres. He received a Certificate of Merit from the Kennedy Center American College theatre Festival for the scenic design of Zastrozzi, The Master of Discipline, Boys Life, and Soldier's Heart. Brian's artistic interests also include puppetry and masks, and youth theater. He was an Artist in Residence with Mum Puppettheatre in Philadelphia, PA, where he designed The Puppetmaster of Lodz. He is also the executive director of Footlight Players, a youth theater program at IUP.

**#28 - Musical Theatre Auditioning: Singing Your Best 16 Bar Cut**  
**Rob Gretta, Indiana University of PA**

This workshop is intended for the high school musical theater student singing their best 16 bar cut. If possible, sung with an accompanist or recording. The workshop emphasizes the selection, analysis, preparation, and presentation of 16 bars in a safe and supportive atmosphere of creative exploration, and provides students with practice techniques and guidelines that will, hopefully, promote self-confidence and spontaneity, liberate the voice, and enhance the audition experience.

Rob Gretta is the Director of Musical Theater at Indiana University of PA, where he also teaches acting and directing. He holds an M.F.A. in Directing from Florida State University. As a professional actor and director with 25 years of experience in New York City and regionally, some of his favorite roles include Man in Chair (Drowsy Chaperone), Nathan (Guys and Dolls), Mother Superior (Nunsense), Billis (South Pacific), Cowardly Lion (The Wizard of Oz), Herr Schultz (Cabaret), Giles Corey (The Crucible), Don Armado (Love's Labor Lost), and Dottore Lombardi (The Servant of Two Masters). Directing: Closer, How I Learned to Drive, Who's Afraid of Virginia Woolf, Witness for the Prosecution, Man of La Mancha, Jesus Christ Superstar, Singin' in the Rain, Into the Woods, Bat Boy, Avenue Q, The 25<sup>th</sup> Annual Putnam County Spelling Bee, and Amahl and the Night Visitors. Rob is a proud member of Actors' Equity Association, the Society of Stage

**#29 - N.A.P.S.**  
**Grace Alt, ITO Vice Chair**

National Advocacy, Plain and Simple (N.A.P.S.): Did you know that you can take a "NAP" in thirty seconds? NAPS are universal and will benefit you in more ways than feeling refreshed. Join us as we look at easy, practical ways to advocate for theatre on a national level. For students and teachers: all levels.

**#30 - Physical Fools – Using the Masks of Commedia dell'Arte**  
**Kevin Kern, The University of M**

PHYSICAL FOOLS - USING THE MASKS OF COMMEDIA DEL ARTE'

In this hands-on workshop, participants will bring vibrant and engaging characters to life through the masks of this traditional Italian comedy form. Come prepared to move, improvise, and create.

Kevin P. Kern is the Chair of the Theatre Department at the University of Mount Union, as well as the founding Artistic Director of Shakespeare At The Castle in northeastern Ohio for whom he directed the inaugural production of A Midsummernight's Dream. Acting credits include work in Theatres across the country as well as feature films and TV commercials. Kevin is a member of Actors Equity and SAG/AFTRA

**#31 - Physical Theatre Workshop: Unlock Your Body's Potential – Explore the Experience That Lies Within**

**JohnPaul Staszal, California University**

This workshop is dedicated to the exploration of physical theatre. Utilizing techniques gained while working with the internationally renowned performance company Pilobolus and the North American Cultural Laboratory's (NACL), JP Staszal (Cal U Theatre & Dance '03, Bowling Green State University 2009 and 2015) will guide participants through a variety of exercises and activities that work toward spawning creative imagination, explorative group movement, and unique staging approaches. Workshops will operate at a fundamental level while allowing those individuals who are more advanced and comfortable to work more intensely with their bodies.

Pilobolus Elements: Pilobolus techniques will be a main focus for a majority of the workshop. Techniques tailored for group performance will work on body movement and the ways in which bodies move in collaboration by introducing ideas of positive and negative space. Group movement techniques based on flocking and radical democracy will also be introduced. The concepts of weight sharing counterbalance and sharing weight in and weight out will be explored.

NACL Elements- Techniques tailored for solo work will draw from a plethora of resources including yoga, song and chant, as well as plastic exercises first introduced by Jerzy Grotowski. Exercises specific to improving the actor's presence, sensitivity, awareness, and expressive skills will be utilized. Song and sound will be explored to build strong individual voices and a group musicality. Plastic exercises will also be introduced as an approach to acknowledge and remove creative barriers through physical exploration.

JP Staszal PhD candidate at Bowling Green State University. He currently teaches theatre at California University of Pennsylvania. He is a performance and dance instructor who focuses on the power of play, improvisation and collaborative movement as the foundation of performance construction. His research interests include devised forms of experimental theatre, movement training for actors, improvisation and children's theatre. His workshop focuses on an organic approach to performance collaboration steeped in techniques developed by the international renowned dance theatre company Pilobolus.

**#32 - Playbuilding**

**Barry Kornhauser, Millersville University**

Aristotle's Poetics will be the jumping-off point for an active, on your feet, hands-on exploration of playwriting from an improvisational perspective. Participants will play with such elements as character, dialogue, atmosphere, spectacle, theme, and plot in discovering the makings of a play.

Barry is Millersville University's Assistant Director of Campus & Community Engagement. He is also a playwright and arts-educator whose work has taken him from an Amish one-room schoolhouse to the White House. His 30+ plays have been performed worldwide and commissioned by the John F. Kennedy Center for the Performing Arts and such Tony Award-winning stages as the Alliance, Children's Theatre Company, La Jolla Playhouse, and Shakespeare Theatre. His works have also been invited to international festivals including New Visions/New Voices and One Theatre World. Among his accolades are the Chorpenning Cup honoring "a body of distinguished work by a nationally known writer of outstanding plays for children" and the 2014 Children's Foundation of America's Medallion, the highest award in the field.

**#33 - Playwriting Through Collaboration**

**Suzanne Delle, York College of PA**

Playwriting Through Collaboration: Bring a notebook and pen and be ready to move as we use devised theatre methods to explore character and create plot. This is a great workshop for writers, actors, and directors.

Suzanne Delle has a MFA in directing from Catholic University and is an Associate Professor of Theatre at York College of Pennsylvania. She has studied devised theatre techniques with SITI Company, Tectonic Theatre Company, Tim Miller and Rinde Eckert.

**#34 - Scenic Design – A Approach**

**Tymerley Whitesel, Messiah College**

Using simple objects (block of wood and aluminum foil) participants will form team to create a simple stage design for a scene. Participants will consider space usage, scenic analysis, audience arrangement.

Tymerley has been working in scenery and light design for over 20 years. Along with working in educational theatre, Tymerley has a number of professional design credits and has worked for theatre companies such as: The Ohio Light Opera where she was a resident scenic designer for 9 seasons, Airmid Theatre company, The Florence Little Theatre, and The Illinois Shakespeare Festival. Tymerley received her B.A. in studio art from Goshen College, and her M.F.A. in scenic and lighting design from Illinois State University. Tymerley is also an active member of The United States Institute of Theatre Technology.



**#35 - Scenic Design: Painting Techniques****Sabrina Hykes-Davis, California University**

This workshop will explore various scene painting techniques and materials including woodgrain, marble and grid transfer.

Sabrina Hykes-Davis teaches design and technical theatre classes at California University of Pennsylvania. She has designed sets for theatres inside and outside of Pittsburgh including South Park Theatre, Stage 62 and Pittsburgh Savoyards. She holds a BA from Point Park and an MFA from West Virginia University, both in theatre design and technology.

**#36 - SHAKESPEARE ALIVE****Ivan Fuller, Rider University**

Bringing the words, thoughts and actions to life. This acting workshop will take students through several exercises to better understand how Shakespeare's language works, how to get those words more actively into the body, creating an experience that is brings a more energized, exciting and clear performance to his works.

Dr. Ivan Fuller serves Rider University's Westminster College of the Arts as professor of theatre, chair of the Theatre & Dance Department and Associate Dean of the School of Fine & Performing Arts. Rider is located in Lawrenceville, New Jersey. He teaches courses in Theatre History, Script Analysis and Dramatic Literature. Prior to coming to Rider, Dr. Fuller was professor of theatre at Augustana College in Sioux Falls, South Dakota, 1989 – 2011, where he served as chair the Performing & Visual Arts Department. He was the founder and artistic director of the Bare Bodkins Theatre Company, which produced summer Shakespeare in Sioux Falls. Since 2003 he has spent time during the summer in Russia, leading students on study abroad trips or simply being inspired for his various writing projects. In addition to his work as a director, actor, theatre educator, and poet, Ivan is a playwright. His play, Eating into the Fabric, was chosen for the Mainstage Reading Series at the Great Plains Theatre Conference in May 2009 where it was awarded a Holland New Voices Award for Outstanding Play. It was also a semi-finalist for the Eugene O'Neill National Playwriting Conference. In July 2009 he served as playwright-in-residence for Summer Literary Seminars in Vilnius, Lithuania. It was there that he completed the first draft of Awake in Me. In 2010 he returned to St. Petersburg, Russia, where he began writing the final chapter of his Siege Cycle, In Every Note, which became a semi-finalist for both the Eugene O'Neill National Playwriting Conference and the Princess Grace Playwriting Fellowship competition. Dr. Fuller received his undergraduate degree in Theatre from Butler University and his M.A. and Ph. D. from Bowling Green State University.

**#37 - "Speak the Speech, I pray you."****Kellee Van Aken, Seton Hill University**

"Speak the speech, I pray you."

In this workshop we will explore some of Shakespeare's most famous monologues. Investigating character, rhyme, meter, and imagery, we'll have fun performing some of the most famous texts in Western literature. No previous Shakespeare experience is needed.

Kellee Van Aken is a director, playwright and actor. She recently directed A Midsummer Night's Dream at Seton Hill University and the world premiere of the opera Mercy Train by Douglas Levine and Julie Tosh for Microscopic Opera. Her other directing credits include A Little Night Music, Urinetown, Salvation Road, Running in Traffic (world premiere), MacBeth and Kindertransport. With visual artist Cheryl Capezzuti, she has created over half a dozen puppet plays including Songs from a Lost Civilization, Random Teleology (Pittsburgh Fringe Festival, Lovelace Puppet Festival), Mismatched Pair (Philadelphia Fringe Festival, Women's Work Festival, Penn State Arts Festival, Black Sheep Puppet Festival), the musical with composer Douglas Levine Colorfast (Pittsburgh International Children's Theater Festival), Night Flight (Pittsburgh International Children's Theater Festival), Stuff (Pittsburgh International Children's Theater Festival, Black Sheep Puppet Festival). She received her PhD in Theatre History and Performance Studies from the University of Pittsburgh. She is an Assistant Professor of Theatre and Program Director of Theatre and Dance at Seton Hill University.

**#38 - Stage Management****Wm. Travis DeCastro, Penn State University**

I would propose to bring two of my students along with me for a discussion and demonstration of processes and paperwork for stage managers.

Travis DeCastro (William is my first name) has been the Head of the Stage Management program at Penn State since 1991. His credits include Broadway, National Tours, Many Regional Theatres, Off-Broadway, Radio City Music Hall, The State Opera, and many University Productions. He is the Associate Director for Production at Penn State and frequently produces site specific productions for the University.

**#39 - Stage Managing is Like Wrangling Cats****Matthew Miller, Temple University**

This workshop will talk about ways to get yourself organized as a stage manager - paperwork, motivational techniques, organizational skills, and life lessons to prepare you to lead groups of actors and technicians.

Matthew Miller serves as the Production Manager for the Theater Department at Temple University. He has been working in professional theater for 20 years and holds a Master of Fine Arts in Technical Theater, as well as a Master of Education Degree. At Temple he teaches Stage Management, Production Management, Design courses, and Theater Education. His freelance career has taken him all across the USA and as far as Chile.

#### **#40 - Storytelling for the Singing Actor**

##### **Corbin Abernathy**

Singing Actors tell a story, just as Actors do. The difference is, of course, the use of song as the vehicle of delivery. All vocal performance is storytelling. Please don't forget the fact that conveying the meaning of text is a part of your performance. You are not merely an instrument (woodwind, brass, percussion, string, etc...). Come and learn specific methods to integrate your body, face, voice along with techniques to deliver the text of a song.

I have worked in the fields of both theatre and music education for the past 20 years as a classroom educator, director, and clinician in both the US and the UK. I currently work as an Independent Teaching Artist in Philadelphia whose clients include the Walnut Street Theatre, the Creatio Continuo (NJ), Philly After School Activities Partnerships and Philly Senior Stage. I am a working Actor/Singing Actor and proud member of Actors' Equity Association. I hold a Master of Performing Arts in Drama from Oklahoma City University and a Bachelor of Music in Music Theatre from the University of Miami.

#### **#41 - 3-D Printing for Design**

##### **Jason Winfield and Andrew Haag, Penn State University**

Explore the surface of design capabilities using affordable 3D printing supplies.

Jason Winfield, Props Supervisor for Penn State School of Theatre, has been working in technical theatre for 25 yrs. Prior to joining the faculty at Penn State he was the Technical Director at The University of South Florida in Tampa, FL.

Andrew Haag, Video and Media Design Faculty for Penn State School of Theatre, has been working professionally for 20 years in Technical Theatre.

#### **#42 - The Unconventional Technician**

##### **Sasha Scherlinsky, Penn State University**

A degree in technical theatre may seem straight forward - but it doesn't have to be! Are you a freak? A geek? A socialite? If you said 1, maybe a degree in technical theatre is for you. From event management to music festival planning, and from theme park design to art installations, a background in technical theatre can take you to some pretty cool places. Come learn about the different ways theatrical design majors use their degrees everyday, and learn where you can take yourself with your love of being a techie.

Sasha Scherlinsky is a senior at Penn State, working towards her BFA in Theatre Design and Technology. Emphasizing in the world of special events, Sasha is the Director of Events for Penn State's Movin' On Music Festival, the largest student run music festival in the country. Her background encompasses everything from mixing monitors, tailoring suits, focusing lights, to designing haunted houses. She is excited to be back at the PA ITS festival, having won a Tech Scholarship in the fall of 2011. Sasha thanks the ITS community for having faith in her future when very few people did. Feel free to check out her e-portfolio at: [www.sashascherlinsky.com](http://www.sashascherlinsky.com).

#### **#43 - Use Improvisational Theatre Techniques to Deepen Your Acting**

##### **Heidi Winters Vogel, Eastern Mennonite University**

Use improvisational theatre techniques to deepen your acting in scripted and unscripted stage work. Be more in the moment, a better scene partner and live truthfully within the circumstances. Besides, improv is so much fun!

Heidi has been teaching acting, directing, improv. and socially-engaged theatre at Eastern Mennonite University since 2006. She has directed professionally in Pennsylvania (Pennsylvania Shakespeare Festival and Next Stage) and other theatres around the country. She is co-founder of the improv. storytelling group Inside Out Playback Theater, using theatre to grow community connections. Inside Out has performed up and down the east coast as well as California and Ohio.

#### **#44 - Viewpoints: An Internationally Renowned Physical Training Technique for Actors**

##### **Lane Savadove, Rowan University**

Viewpoints is an internationally renowned physical training technique for actors. It is the core training in many innovative undergraduate theater programs including Rowan University. Viewpoints teaches actors to listen, feel, think and act with their bodies with the goal of gaining power and watchability on stage. Savadove is a Master Teacher of Viewpoints and the Head of Acting and Directing at Rowan.

Lane Savadove is a professor of theater and Head of Acting & Directing at Rowan University in Sothern New Jersey. He is also the founding Artistic Director of EgoPo Classic Theater based in Philadelphia. He has directed over 40 productions regionally, Off-Broadway, and on NPR. He was a TCG Leadership U. recipient, Independence Fellow, Drama League Directing Fellow, and Henry Luce Fellow for which he served as the resident director of the National Cultural Center of Indonesia. Notable productions: Beckett's Company (NPR, Phila Fringe); world premiere of Tennessee Williams' House Not Meant to Stand (Southern Repertory); dual version of Genet's The Maids (Jean Cocteau Rep.); Wedekind's Spring Awakening (Annenberg); Maeterlinck's Bluebird (Mandell Theater).

#### **#45 - Vocal Vibrancy**

##### **Steven Satta, Towson University**

In this workshop we will use the vocal pedagogy of Kristin Linklater and Roy Hart to unlock the expressiveness of your voice as an actor. We will look at how to tackle poetic imagery and rhetorical devices in a range of texts by such authors as Shakespeare, Chekhov, Tony Kushner, Sarah Ruehl, Naomi Izuka, and others.

Steven J. Satta is a senior faculty member in Towson University's Department of Theatre Arts and was instrumental in creating its recently launched BFA in Acting. He holds a BFA from NYU Tisch School of the Arts. He also has an MFA in Acting as well as a Diploma in Voice Teaching from York University in Toronto where he studied with the legendary David Smukler. He has worked on Broadway, Off-Broadway and regionally as an actor. He has served as voice/verse coach for such companies as The Olney Theatre Center, Center Stage and Everyman Theatre. He founded and served as Artistic Director of Iron Crow Theatre Company in Baltimore, which has been honored with awards from Baltimore City Paper, DC Metro Arts, and The Baltimore Sun.