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See all information in the body of this email; see also five email attachments; and nats.org

I.(a. to f.)The National Association of Teachers of Singing

Presents

“Guys and Gals of Broadway”

Summer Workshop in Music Theater

July 28, 29 and 30, 2011

Robinson Hall and Rowe Recital Hall

UNC Charlotte, 9201 University City Blvd., Charlotte, NC 28223

July 28, 2011 (Thursday)

7:30 a.m. to 9:45 a.m.

Registration and Refreshments, Robinson Hall, Front Main Lobby

10:00 a.m. to 12:00 noon

Session One, Rowe, room 140

Panel Discussion with our Gals and Guys of Broadway

Craig Carnelia, Mary Anna Dennard, Terence Goodman, Catherine H. McNeela, Tracey Moore, Leda Scarce,

Ann Evans Zavada: Moderator/Presiding, Don Simonson, President of NATS

Noon to 2:00 p.m.

Lunch (on your own)

2:00 p.m. to 3:45 p.m.

Session Two, Rowe, room 140: Terence Goodman, Director (Julie Dean, presiding)

“What They Are Looking For: An Auditioning Perspective from Both Sides of the Table”

In this session, Mr. Goodman will discuss what he believes Directors are looking for from the person auditioning, not only in the initial audition, but for the callback as well. What those differences are, what is expected

professionally, and what adjustments can be made. The discussion will include topics from appropriate clothing, to your 8x10 photo, from courtesy small talk, to dealing with the accompanist, from appropriate music selections, to egos (yours and theirs), from vocal and physical mishaps and how to deal with and/or cover them, to “acting a song” or “singing a song” (which is best and when). Also included in the discussion will be information on auditioning for chorus or principle and the difference in style, to making excuses (when and if they are ever appropriate), and other fine minutia that can get you cut or get you a job in professional theatre.

3:45p.m. to 4:15 p.m. Refreshment Break, Rowe Arts Building Lobby

4:15 p.m.- 6:00 p.m. Session Three, Rowe, room 140: Ann Evans, The Belt Book (Alissa Deeter, presiding)

“Belt & Belt/Mix Repertoire for Musical Theatre: What It Is, Where to Find It, and How to Choose It”

Did you know that there are eight musicals that have won Pulitzer Prizes, and that all eight require at least one performer to use a belt or belt/mix quality? This session will examine the belt and belt mix styles of musical theatre literature. There will be a short lecture/demonstration of the history of Musical Theatre belting followed by learning how people in the industry define belt and belt/mix sounds. We'll take an audio stroll through good and not so good examples of this style. There will be a presentation on how to find belt and belt mix literature, and how to choose songs for individual students, their voices, and their “types.”

6:00 p.m. to 8:00 p.m. Dinner (on your own)

8:00 p.m. to 9:45 p.m. Session Four, Ann Belk Theater: (Allen Henderson, presiding)

“Master Class in Acting and Musical Theater,” with acclaimed composer and acting teacher, Craig Carnelia

July 29, 2011 (Friday)

7:30 a.m. to 9:45 a.m. Registration and Refreshments, Robinson Hall, Front Main Lobby

10:00 a.m. to 11:45 a.m. Session Five, Rowe, room 140: **“About Musical Theater”**

A Discussion with Craig Carnelia & Terence Goodman about the Art of ‘Acting the Song’ (Jeffrey Price, presiding)

Noon to 2:00 p.m. Lunch (on your own)

2:00 p.m. to 3:45 p.m. Session Six, Rowe, room 140: Catherine H. McNeela, Elon University

“The Journey of the Song and Connecting it to YOU” (Alissa Deeter, presiding)

This session will include instruction on how to “live” a song through phrasing from the lyrics, conducting a character profile, phrasing from the music, and connecting it to personal experiences, producing a beginning, middle, & end through real behavior.

3:45 p.m. to 4:15 p.m. Refreshment Break, Rowe Arts Building Lobby

4:15 p.m. to 6:00 p.m. Session Seven, Rowe, room 140: Tracey Moore, Author

“Acting the Song: Lecture and Demonstration with Students” (Julie Dean, presiding)

After a brief overview and discussion of musical theatre pedagogy and the techniques found in her book, Acting the Song, Tracey Moore will work with performers in a master class format on songs from the American Musical Theatre. The focus of this session will be on making strong, actable choices, and on connecting to the work through personalization.

6:00 p.m. to 8:00 p.m. Dinner (on your own)

8:00 p.m. to 9:00 p.m. Session Eight, Ann Belk Theater: Ann Evans and Evan Zavada

“Take Flight: A Contemporary Musical Theatre Cabaret” (Jeffrey Price, presiding)

Join actor/singer Ann Evans in a soaring evening filled with music by the new, newer and newest composers of American Musical Theatre song. Learn the legacy of our new composers, and leave the performance hall humming some wonderful songs you may not have heard.

July 30, 2011 (Saturday)

7:30 a.m. to 9:45 a.m. Registration and Refreshments, Robinson Hall, Front Main Lobby

10:00 a.m. to 11:45 a.m. Session Nine, Rowe, room 140: Leda Scarce, Specialist (Allen Henderson, presiding)

“Across the Divide: Comparing Classical & Musical Theatre Singing Techniques, Mechanics & Vocal Health Issues”

This presentation will examine the physiological and mechanical differences among different vocal techniques, such as primary muscle activation (thyroarytenoid vs. cricothyroid), subglottic pressure, degree of glottic closure, thickness of vocal fold edges, larynx height, etc. The classical and musical theatre singing professions have differing expectations relative to vocal demands and performing schedules, range of acceptable vocal sounds, and use of amplification and sound enhancement, which require careful attention to optimizing vocal pacing, efficiency and habits. These different vocal techniques have differing implications for pedagogical decision making, risk of vocal injury and vocal rehabilitation, therefore voice teachers and vocal healthcare providers who work with both styles must have a firm understanding of the similarities and contrasts relative to the physiology of these techniques in order to guide their students on the path to technical mastery and vocal health.

Noon to 2:00 p.m.

Lunch (on your own)

2:00 p.m. to 3:45 p.m.

Session Ten, Rowe, room 140: Mary Anna Dennard, Author (Julie Dean, presiding)

“I Got In! The Ultimate College Audition Guide for Acting and Musical Theatre”

Nationally recognized college audition coach, author and special contributor to the New York Times ArtsBeat blog, Mary Anna Dennard, shares her expertise on how to prepare for the highly competitive college audition process. In this session, she will share pointers from her new book, including audition tips from college auditors, list of colleges with performing arts degrees, guidance on monologues, songs, wardrobe, headshot and resume, how to schedule college auditions.

Workshop Ends

Our Presenters

Craig Carnelia has been teaching classes in acting for musical theater in New York for 18 years, drawing his students mostly from the Broadway community for his 20 hours of classroom work each week. He also travels extensively to universities around the country to teach master classes, and enjoys long, ongoing relationships with CCM and Northwestern. As a songwriter in the theater, he has had four shows produced on Broadway. Working with composer Marvin Hamlisch, he wrote lyrics for *Sweet Smell of Success* and *Imaginary Friends*. Hamlisch and Carnelia received Drama Desk and Tony Award nominations for their score for *Sweet Smell of Success* and Carnelia received a Drama Desk nomination for his lyrics for *Imaginary Friends*. As both composer and lyricist, Craig wrote the score for *Is There Life After High School?* and contributed four songs to Studs Terkel's *Working* for which he received his first Tony nomination. Off-Broadway, he wrote the music and lyrics for *Three Postcards* at Playwrights Horizons. *Three Postcards*, written with playwright Craig Lucas, was named one of the year's 10-Best in *Time Magazine* and is included in the *Burns-Mantle Anthology: Best Plays of 1986-1987* as Best Musical of the Season. Regional premieres include the new musical *Actor, Lawyer, Indian Chief* at Goodspeed's Norma Terris Theatre and a new Studs Terkel musical at Northlight Theatre in Chicago, *The Good War*, both written with playwright-director David H. Bell. Craig has won a number of major songwriting awards, including the Johnny Mercer Award, the first annual Gilman and Gonzalez-Falla Musical Theatre Award and the prestigious Kleban Award for distinguished lyric writing. Recent highlights include the publication of an "Expanded Edition" of *The Craig Carnelia Songbook* from Hal Leonard, the premiere of a new compilation of the composer's work, *Life On Earth* at the Laurie Beechman Theater, a beautiful recording of *Flight* on Sutton Foster's debut CD *Wish*, and marriage to longtime partner, Lisa Brescia. Craig is a member of the Dramatists Guild and has served on the Guild's council for the past 15 years.

Mary Anna Dennard, a veteran of the entertainment industry, is the author of the book, *I GOT IN! The Ultimate College Audition Guide For Acting And Musical Theatre*. She is also a special contributor to the New York Times Theatre Section's *ArtsBeat*, and Education Section's, *The Choice*. Mary Anna received her training at The American Conservatory Theatre in San Francisco. In 1980, she began working as a casting director and acting coach in Los Angeles. Her fifteen years of casting credits have garnered Clios, Emmys, Academy Awards and a Peabody Award. After retiring from casting, she was hired by the Kim Dawson Agency in Dallas to be the Director of Talent Development. There she counseled some of the nation's highest paid actors and models and is proud to have founded their first Spanish language talent division. Since 2000, she has been a college audition coach for programs in acting and musical theatre and has been dubbed "The Princeton Review For Theatre Auditions" As a nationally recognized expert in her field, Mary Anna has coached hundreds of students from all over the country who have been accepted into the most prestigious college training programs in the US and Europe. Her former students have gone on to have successful careers after college in the recording industry, on television, in motion pictures and on Broadway.

Terence Goodman has been a professional actor /director and writer for more over 40 years. He made his Broadway debut in the original production of *Jesus Christ Superstar* and then went on to appear with Gwen Verdon and Ray Walston in the first revival of *Damn Yankees* and played Capt. Smith in *Titanic*. He has directed and cast over 50 plays and musicals and is proud of the fact that he has never missed over 2000 performances on stage. He has appeared at such esteemed theaters as Goodspeed Musicals, The Denver Center, The Indiana Repertory Theater, and The Pioneer Theater Company. Terence has been honored to work with and learn from such directors as Hal Prince, Tom O'Horgan, and Bob Fosse. He was most recently the Artistic Director of The Egyptian Professional Theater Company in Park City Utah. He has taught acting/directing/voice and musical theater at Iowa State University, Utah State University and The University of Alaska -Fairbanks. His film and television career began co-starring in the highly successful film *Ode to Billy Joe* in 1976 and went on to appear in over 10 more films, 41 television shows from *Lavern and Shirley*, *Three's Company* and most recently *Disney's Minute Men*. He has also appeared in 30 national commercials and has 4 optioned written works from television pilots to the full length screen play *The Times of Danny Bailey* with Glenn Ford, James Earl Jones and Lee Marvin. He has a Master's Degree in Directing from Utah State University and has been a member of both Sag and Actors Equity since 1972.

Catherine H. McNeela is Coordinator of the Music Theatre Program at Elon University where she teaches voice, music theatre performance and directs very large musicals! For 12 years, she served as Chair of the Department of Performing Arts where she orchestrated the creation of the Music Theatre Program. Previously, Catherine taught voice and music theatre at Allegheny College, Illinois Wesleyan University and The University of Arkansas. As an actor, Catherine is a member of Actors Equity Association, and has performed professionally throughout the U.S., Canada, and Europe in more than 100 plays, musicals, and operas. Her favorite role has been playing Maria Callas in Terrence McNally's Master Class. As a singer, she has always been very interested in Contemporary Music – performing Crumb's *Ancient Voice of Children*, Berio's *Recital 1(for Cathy)* and recording Schoenberg's *Pierrot Lunaire* for PBS. Catherine holds degrees from The College of Wooster and The University of Michigan, and was a charter member of the Music Theatre Program at The School of Fine Arts in Banff, Canada. She loves to teach and instills in her students a love for the arts and respect for themselves. Her students are working on Broadway, in National Tours and in some of the finest regional houses in the country. Catherine is a proud recipient of the Daniels-Danieley Award for Excellence in Teaching and the William S. Long Endowed Professorship.

Tracey Moore's book, *Acting the Song: Performance Skills for the Musical Theatre* was published by Allworth and is available on Amazon. Articles and essays she has written have appeared in *The New York Times*, *the Chronicle of Higher Education*, *the International Journal Studies in Music Theatre*, *Dramatics* magazine, *Southern Theatre* magazine, and in *Teaching Theatre Journal*. Her performing career includes two National Broadway Tours of *Camelot* with Richard Harris, and the role of Emma Goldman in *Ragtime*. She has appeared Off-Broadway in *Señor Discretion* by Frank Loesser, *I Will Come Back* (with music by Timothy Gray), and in the title role in Blitzstein's *Regina*, at the York. Other performances include a world premiere at the Metropolitan Opera, a U.S. premiere at New Jersey State Opera, and leading roles at major regional theatres, including Connecticut's Candlewood Playhouse, Lyric Theatre of Oklahoma, and North Shore Music Theatre in Massachusetts. Tracey has worked with the late Richard Harris and Rue McClanahan, and with Lainie Kazan, Jewel, Jesse Tyler Ferguson, David Lindsay-Abaire, Robert Cuccioli, Sylvia McNair, and many others. Syesha Mercado, a third-place "American Idol" winner currently touring in *Dreamgirls*, studied voice and acting with Tracey. Other students have appeared as featured characters on the TV shows *Middlemen*, *Army Wives*, *Parks and Recreation*, *White Collar*, at the Williamstown Theatre Festival, Berkshire Theatre Fest, Actors Theatre of Louisville, Fringe Festivals, and in independent and feature films. Ms. Moore earned the M.F.A. degree from Brooklyn College, an M.A. from Southern Illinois University and a B.M. in Voice from Indiana University. She is a member of the Actors' Equity Association. Visit www.traceymoore.com for more information.

Leda Searce earned the Master of Science degree in Speech-Language Pathology from Boston University, where she completed an internship in voice disorders and voice rehabilitation for the performing voice at the Massachusetts Eye and Ear Infirmary. She is currently Performing Voice Specialist and Director of Performing Voice Programs and Development at the Duke Voice Care Center, where she provides rehabilitation therapy to singers, actors and other vocal performers with voice injuries. Ms. Searce is a frequent speaker on the topic of the singing voice at national and international voice conferences. A voice teacher for over 20 years, Ms. Searce has served on the artist faculties of Bowling Green State University, Meredith College, Brigham Young University of Hawaii and the University of Southern Maine. She currently holds an appointment as Adjunct Assistant Professor of the Practice of Music in the Duke University Department of Music, where she acts as consultant in vocal health and wellness.

Ann Evans Zavada has been a vocal instructor, performer and theatre arts educator in the Seattle area since 1988, and has an active private voice studio. She holds membership in AEA, Actor's Equity Association and the National Association of Teachers of Singing. Ms. Zavada's work as an instructor has ranged from public/private schools in Colorado, New York, California, and Washington, and to performing arts programs such as Washington Academy of Performing Arts, Village Theatre Kidstage, Seattle Playhouse, Youth Theatre Northwest, & Seattle Children's Theatre. She developed the curriculum and was the acting chair of the Musical Theatre Department at Washington Academy of Performing Arts from its inception to 1998. Ms. Zavada's studio is focused on Broadway style singing. Her students range from high school performers to Broadway actors, with students playing roles on Broadway in *Spring Awakening*, *Wicked*, *All Shook Up*, *42nd Street*, *The Pirate Queen*, *Aida*, *Thoroughly Modern Millie*, *Xanadu*, and *White Christmas*; in National Tours of *Annie*, *Cats*, *The King & I*, *My Fair Lady*, *Mamma Mia*, *Wicked*, and *Jersey Boys*. Studio alumni have gone on to study at top theatre programs around the country. In addition to teaching, Ms. Zavada continues to perform as an actor/singer/dancer. From Summer Stock to Off-Broadway some of her favorite roles include Anna in *The King & I*, Mona in *Dames at Sea*, Aldonza in *Man of La Mancha*, Kate in *Taming of the Shrew*, and Cinderella in *The Cinderella Opera*. She has recorded several albums, *Chamber Music*, and one with her son, *Crossword*. Ms. Zavada holds a BA in Music and a BFA in Theatre from Stephens College in Columbia Missouri.