

Music Theatre Conservatory



Handbook

Summer 2009

MUSIC THEATRE CONSERVATORY

A joint project of Broadway By the Bay and Notre Dame de Namur University
www.musictheatreconservatory.org

MTC Core Faculty

Marc Jacobs and Debra Lambert, Co-Directors

Debra Lambert, William Liberatore, Lee Strawn
Program Chairs, Voice

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Program Chairs, Acting

Robyn Tribuzi, Gia Solari, Marie Stinnett
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Forward

Welcome!

You are about to embark on an experience that will take you a major step forward in your development toward becoming a professional musical theatre performer. MTC is an opportunity for you to push yourself beyond your current comfort level, and to explore new capabilities you didn't think you had. We encourage you to experiment here, to dare... to become a new you. You are going to get an enormous amount of information coming at you over the 6-week program. Some of what you will learn this summer may not be integrated into your work until you are "out there doing it" for a couple of years. Don't worry! You will need some time and space to discover that, ultimately, the purpose of technique is to let go of technique. For finally, the point of training is to get you to where you can fly on your own inspiration.

Over the 13 years we have been directing this training program, our greatest pleasure has been watching students try, perhaps stumble a bit, and then eventually take wing toward reaching their potential. You are part of a long line of talented young performers on the brink of entering a great profession. Since you have made it this far, believe that you have a gift and a message to share with a world of live theatre audiences. It is our job to help you find the voice to express that gift.

We know you will all enjoy this challenging and rewarding program as much as we will enjoy watching your growth and your future contributions to the art form of musical theatre.

—Marc Jacobs & Debra Lambert, Co-Directors

Mission

■

To provide comprehensive training in all aspects of music theatre performance, preparing students for the competitive demands of a professional career in that field.

■

*To approach performing as a craft
so that students are taught a technique that will not fail when inspiration might.*

Goals

■

To graduate each student with competency in all three disciplines of acting, singing, and dancing, with proficiency in at least one of these areas.

■

To encourage each student to set goals for themselves in the program and to offer periodic evaluation to help them achieve those goals.

■

To provide a faculty that is attentive and responsive to the individual needs of each student and capable of bringing out his/her personal best.

CURRICULUM & FACULTY

Acting

Acting, Scene Study—Kimberly Mohne-Hill
Meisner Technique, Shakespeare—Greg Fritsch

Audition

The Monologue Audition—Marc Jacobs
Music Theatre Audition Technique—Marc Jacobs, William Liberatore

Dance

Jazz—Robyn Tribuzi, Marie Stinnett
Tap—Gia Solari, Julie Green

Singing

Private Vocal Coaching—Debra Lambert, William Liberatore, Lee Strawn

Master Classes

Karen Morrow (July 10) — How to Get the Job and Keep It
Gerald Hiken (July 13) — Performing the Monologue
Jamie Torcellini (July 24) — Comedy Improvisation
Wesla Whitfield and Mike Greensill (July 13-15) — Song Phrasing and Interpretation

PREPARATION FOR MTC

SUGGESTED READING LIST

It is recommended that you acquaint yourselves with the following books, as they elaborate on many of the techniques upon which the MTC curriculum is based. This is not a required list, but is meant to expand your knowledge of what you will be learning during the program. Even if you read them after your MTC session, they will be valuable.

Respect for Acting by Uta Hagan
Acting Power by Robert Cohen
Audition by Michael Shurtleff
A Performer Prepares by David Craig
On Singing On Stage by David Craig
Sanford Meisner on Acting by Sanford Meisner
The Sanford Meisner Approach by Larry Silverberg
Monologues in Dialect for Young Actors by Kimberly Mohne-Hill

EQUIPMENT AND SUPPLIES

Please have the following with you on the first day of classes:

MEN

Tank top or T-shirt
 Tights or sweat pants
 Dance belt
 Jazz shoes
 Towel
 Tap shoes (hard sole)
 Light weight tennis shoes
 3 ring Binder for music
 Journal
 Dance bag
 Small recording device*

WOMEN

Leotard
 Tights or sweat pants
 Hair clip, tie
 Jazz shoes
 Towel
 Tap Shoes (hard sole)
 Light weight tennis shoes
 3 ring Binder for music
 Journal
 Dance bag
 Small recording device*

*Students should bring recorders to all voice coachings and Music Theatre Audition classes.

MTC CLASS STRUCTURE

The class structure for the 6-week session is designed to give the student ample time for both individual and ensemble growth. Students will attend classes Monday through Friday from 9:00 am to 5:00 pm. Private singing tutorials will meet during regular class time, but will be adjusted so that a student is rarely pulled out of the same class. There will be rehearsals for two Musicals in Concert (“Personals” and “I Love You, You’re Perfect, Now Change”) in the evenings from 6:30 pm to 9:30 pm. Participation in the Musicals in Concert is optional for non-credit students.

While students are permitted to take outside classes, work, or perform at night, we suggest that you not overextend yourself. Students are not encouraged to do outside shows, as the MTC schedule is a demanding one. Also, if you are involved in an outside show you will probably not be available to be in either of the two MTC Musicals in Concert. Make sure you have the required energy to get through the day and also to do some outside time to work with your scene partner and to work on your music and monologues in preparation for in-class presentations.

SCHEDULE AND ATTENDANCE

Classes begin promptly at 9:00 am (that means you are in class ready to work at 9 am— not just arriving) and finish at either 5 minutes before the hour (e.g. 9:55) or 25 minutes after the hour (e.g. 10:25). Subsequent classes start at 5 minutes after the hour or half hour, allowing students 10 minutes between classes. Each student is required to attend all classes. The curriculum is designed to maximize the student’s time and creativity, and there are no optional classes.

Attendance and punctuality are strictly enforced. There are no excused absences except illness. Following two absences in any class, a student will be issued a formal Warning. A third absence after the Warning will result in the student being placed on Probation, and any classes missed after that will be cause for dismissal from the program. The same rules apply to tardiness.

No auditing by non-MTC participants is allowed unless permission has been prearranged with the class Instructor and one of the MTC Directors.

The days are intense and long. Although your weekends are left free to hold part-time jobs, meet with your scene partners, etc., we encourage you to keep your health up by getting enough rest and eating properly.

FACILITIES

All MTC classes are held on the campus of Notre Dame de Namur University, 1500 Ralston Avenue, Belmont CA 94002. We will be using various spaces during the summer: the Herzo Recital Hall, the Taube Center, and various Music/Vocal Department studios. Vocal coachings are held in the Music Department studios M7 and M10. You will be given a schedule that outlines where each class will occur and a map of the campus at the first day Orientation.

Please keep the studios and classrooms clean and remember to strike rehearsal furniture and any trash. There will be a different student “clean-up team” assigned each week. There are coffee shops, grocery stores, and restaurants nearby at the Carlmont Shopping Center, on the corner of Ralston

and Alameda de las Pulgas, and in the village of Belmont. The NDNU Cafeteria is also open during the 6-week MTC class period. We recommend that you bring your lunch to cut down on costs and save time.

Music Department practice rooms are available on a first-come, first-serve basis.

The MTC callboard is located in the NDNU Music Department outside Herzo Recital Hall, and will have posted important information such as class schedules, private tutorial schedules, last minute changes and special announcements.

Key Phone numbers:

650-773-8656	Marc Jacobs
650-814-0831	Debra Lambert
650-508-3429	Matthew Royce and the Music Department Office
650-508-3502	NDNU Campus Safety

Please note that there will be a great deal of other activity at the University during the summer. There will be professional conferences visiting the campus, and there are ongoing classes at all times. Please be courteous and respectful of the campus and the other people using it.

MTC FOR ACADEMIC CREDIT

Notre Dame de Namur University offers a total of 5 units of academic credit in musical theatre for completion of the MTC program and participation in the Musicals in Concert. Acceptance of these units to your existing degree program at your university is at the discretion of that institution, subject to any transfer of credit policies. NDNU accepts this credit as general electives, but MTC units are not used to replace existing NDNU core offerings for the major, except at the discretion of NDNU Department Chairs. Letter grades will be assigned for each course. Registration (both credit and non-credit) and billing are handled through the NDNU Registrar and Business Office. Students must register for the entire program (a total of 5 units) at the appropriate level (lower division, upper division, or graduate).

Undergraduate:

Lower Division:

MUS 1120: Musical Theatre Workshop (2 units)

MUS 1780: Special Topics in Music/Musical Theatre (3 units)

Upper Division:

MUS 2120: Musical Theatre Workshop (2 units)

MUS 2780: Special Topics in Music/Musical Theatre (3 units)

Graduate:

MUS 4120: Musical Theatre Workshop (2 units)

MUS 4780: Special Topics in Music/Musical Theatre (3 units)

Students participating for academic credit will fulfill all of the workshop and rehearsal/performance requirements of the program. Credit students will also:

- submit a written final self-evaluation of their learning processes developed in journal writings throughout the program to the Program Directors by end of final day of classes (July 31, 2009),
- receive letter grades from the combined core faculty,
- receive transcripts from the NDNU Registrar's Office.

COURSE DESCRIPTIONS

All students enroll in MTC as NDNU students, whether participating for academic credit or as auditors.

Special Topics in Musical Theatre MUS 1780/2780/4780 comprises prepared performances of two musicals in concert, with roles assigned on the first day of classes, and rehearsals taking place in the evenings as scheduled by the directors. Students will incorporate skills learned in their daytime coursework into preparation of these performances.

Musical Theatre Workshop MUS 1120/2120/4780 comprises the following coursework in specific areas of Music Theatre Performance:

Acting (Kimberley Mohne-Hill). Through the use of exercises (vocal, physical, imagery), improvisations, research, text work and homework, we will discover each actor's individual acting strengths and needs and develop tools to consistently move through the challenges that we face on stage. A technique to develop character will be developed, giving the actors a sense of focus and an ability to demystify the process.

Scene Study (Kimberley Mohne-Hill). Using the skills they acquire in the Acting class, students will work on scenes and characters from contemporary plays. Going deeper than the first choice, being aware of physical life, and striving toward connecting with partners in a deep and truthful way will be the focus of rehearsal and class work.

Jazz Dance Technique and Conditioning (Robyn Tribuzi, Marie Stinnett). Classes in music theatre jazz, classical forms, historic styles, conditioning, and a special master class in character shoe dance. All dance classes are taught at two levels, depending on each student's level of skill and experience at entrance to the program. Emphasis is on body placement and awareness, flexibility, sense of rhythm, and a student's ability to quickly learn and perform dance combinations in an audition situation.

Musical Theatre Tap Technique (Gia Solari, Julie Green). Classes in tap technique for music theatre performance. All tap classes are taught at two levels, depending on each student's level of skill and experience at entrance to the program.

Meisner Technique (Greg Fritsch).

“Acting is living truthfully under imaginary circumstances.” —Sanford Meisner

We will begin with the most powerful raw material available to the actor; honest spontaneous interaction between two human beings. With patience and “repetition,” we will work to eliminate false, contrived, indicated, and emotionally empty performances and replace them with truthful, passionate and instinctive responses. Through a sequence of exercises, we will work toward defining and acknowledging the actor’s gifts, developing the actor’s strengths, building trust in the actor’s instincts and firing up the actor’s imagination. We will use extensive improvisation, both verbal and physical.

Music Theatre Audition Technique, Monologue Audition (Marc Jacobs). These classes address development of the song or monologue into a professional performance ready for presentation at audition. Focus, relationship, objective, movement and subtext exercises are employed to the purpose of making the song or monologue a personal statement being born at the moment you are performing it.

Private Vocal Coachings (Debra Lambert, William Liberatore, Lee Strawn). Weekly individual instruction emphasizes solid vocal production in both legitimate and contemporary commercial styles. Students bring solo songs of various periods and styles to performance/audition level, learn effective vocal health/maintenance, and learn to prepare a vocal audition binder.

Shakespeare (Greg Fritsch). We will explore Shakespeare’s *A Midsummer Night’s Dream* as if it were a gift to the actor. We will work with scenes and monologues from the play, focusing on empowering the beautiful language, clarifying the wonderfully human characters, and exploiting the outrageous conflicts. There will be a great deal of work with the individual actor developing the language skills and the high commitment levels needed in the performance of classical text. Great attention will be paid to the actor’s focus, clarity, use of breath and physicality.

FACULTY BIOGRAPHIES

MASTER CLASS TEACHERS



MICHAEL GREENSILL

is well known as musical director to acclaimed vocalist Wesla Whitfield, Mike is also resident pianist on the weekly public radio show to the world, West Coast Live. As an arranger Mike, in addition to his work with Wesla, has had the opportunity to write for big bands and symphony orchestras including the Boston Pops and the San Francisco Symphony. Mike has also had the pleasure of accompanying such diverse talents as Rita Moreno, Margaret Whiting, Broadway stars Lillias White and Franc D'Ambrosio and jazz singers Madeline Eastman, Ann Hampton Callaway and Opie Bellas. Wesla and Mike's latest CD "A Message From The Man In The Moon," on their own label Pismo Productions, features Mike playing solo piano in a collection of duets with his wife on vocals. Mike is currently writing his magnum opus, "The Art of the Accompanist," and exploring the taste delights of his new adopted home, St Helena in Napa Valley's "wine country."



GERALD HIKEN

is a member of the Actors Studio and has taught at Stanford University, the American Conservatory Theatre Graduate Program, and the Jean Shelton Studio. He has appeared on Broadway and Off-Broadway, receiving a Tony Award nomination and the Outer Critics' Circle Award for *Strider* (1980) and an Obie Award for *Uncle Vanya* (1955). In the Bay Area he has appeared at all the major theatres and Shakespeare Festivals. He currently gives solo performances in his home.



KAREN MORROW

On Broadway, Miss Morrow has starred in *I Had a Ball*, *Joyfull Noise*, *I'm Solomon*, *Music, Music*, *The Selling of the President*, *The Grass Harp*, and the Tony Award-winning *Drood*. Off-Broadway, her starring roles included *Sing Muse*, *The Boys From Syracuse*, and five seasons with the New York City Center during its golden years of musical revivals.

Most recently she starred in the National tour of *Show Boat*. On television, Karen starred as a regular on The Jim Nabors Hour. She has guest starred on Friends, Tabitha, Great Performances, Sabrina the Teenage Witch, The Tonight Show, Alice, Loveboat, Falconcrest, Murder She Wrote, and Night Court. She has received an Emmy Award, the coveted Theatre World Award, five Dramalogue Awards, and the Los Angeles Drama Critics Award. She has sung in most major concert halls, including Carnegie Hall, The Hollywood Bowl, the White House, and Madison Square Garden to name a few. Karen can be heard on dozens of CDs, the most recent being the original cast recording of *White Christmas*, the stage musical. She conducts Master Classes at colleges, universities, high schools and conferences across the United States and is currently on the faculty at the American Musical and Dramatic Academy in Los Angeles.



BILL OLSEN

A member of Actor's Equity and a professional juggler, Bill has been involved with the Alexander Technique for nineteen years, and a certified teacher for the last eight. During that time he has addressed a range of issues with his private students including performance anxiety and stress, vocal production, migraine headaches, RSI/Carpal Tunnel, and chronic pain. He has taught groups for numerous organizations including Kaiser Permanente, Shady Shakespeare Company, and TheatreWorks. He also teaches Acting Fundamentals for Billie Sheperd and Associates, in which he introduces the Alexander Technique as a tool for actors.



JAMIE TORCELLINI

Most recently, Jamie appeared in the original Tony Award winning Broadway production of *Billy Elliott* as Mr. Braithewait. Other Broadway credits include the Barber in *Man of La Mancha*, Lefou in *Beauty and the Beast*, Jerome Robbins' Broadway, *Me and My Girl*, *Little Johnny Jones*, and Mr. Mistoffelees in *Cats*. Jamie has appeared at American Musical Theater of San Jose in the role of Bill Snibson in *Me and My Girl*, George M. Cohan in *George M!* Luther Billis in *South Pacific*,

Pseudolus in *Funny Thing Happened on the Way to the Forum*, Cosmo in *Singin' in the Rain* and Seymour in *Little Shop of Horrors*. On tour he played the title role in *Where's Charley?* Mike in *A Chorus Line*, and performed for 2 years with Liza Minnelli in her world tour. TV and Film Credits include E.R., Law and Order, Jamie Foxx Show, Disney's *Aladdin*, *Tarzan*, and *Pocahontas*, *Sabrina*, and *Stuart Little*.



WESLA WHITFIELD

is a performer on the national scene, inhabiting that indeterminate zone where jazz and cabaret meet. Trained in classical music and opera, she has breathed life into that exquisite body of Broadway tunes, movie songs and Hit Parade numbers known collectively as the "Great American Songbook." She is a San Francisco icon, but has also spent much of her time in New York at the Algonquin Oak Room, Le Jazz Au Bar, Joe's Pub and concerts at Town Hall, Lincoln Center, and Carnegie Hall. She recently released her twentieth recording, 'Man in the Moon' on HighNote records. With husband/pianist Mike Greensill, Wesla leads master class workshops at NDNU and across the country and also teaches and coaches privately. She has garnered numerous national television, radio and written media credits including, All Things Considered, Fresh Air with Teri Gross, People magazine, CBS Sunday Morning, New York Times Sunday Magazine, DownBeat Magazine profile of 9/05 and the October '05 issue of 'O' magazine.

"A singer who not only tells a story with the dramatic sensitivity of a superb actress, but who has evolved into a marvelously subtle, jazz-based interpreter..." —Don Heckman, *Los Angeles Times*

"This wonderful singer thrills me when I hear her..." —Tony Bennett

CORE FACULTY



GREG FRITSCH

has won numerous teaching awards and for the past 23 years has taught Acting and New Play Development at the University of California at Santa Cruz. He has also taught Acting at Santa Clara University and

West Valley College. Greg has also worked as a professional director for over 20 years. His directing credits include: *Starbird*, *Emperor Norton*, and *Orpheus in the Underworld* for Pocket Opera in San Francisco; *Amahl and the Night Visitors*, *Children of Eden*, *Suor Angelica*, and *Dialogues of the Carmelites* for Notre Dame de Namur University in Belmont; *The Servant of Two Masters* and *Lysistrata* for West Valley College in Saratoga; *Grease* for the Summer Repertory Theater in Santa Rosa; *The Foreigner* for Sierra Repertory Theater in Sonora; *The Beggar's Rock Opera* and *Prometheus Bound* for the University of California at Santa Cruz; *Lucky Stiff* at the University of San Francisco; *Harvey* and *Noises Off* for Santa Clara University; *A Streetcar Named Desire* and *Of Mice and Men* for Santa Cruz Repertory Theater, to name a few. He is on the Musical Theatre and Vocal Performance Faculty at Notre Dame de Namur University. Greg received a BA in Education and an MA in Theatre from the University of Miami, Florida.



JULIE GREEN

started her dance training at age six with Ruby Barley, studying tap, jazz and ballet. She later continued her studies of jazz and tap with Marie Stinnett, as well as taking over the tap department in 1992. While at SJSU, she was a member of the Spartan Spectrum Dance Team under the direction of Debbie Wilson. She has choreographed several music video contests, and the winning routine in the Elite Category for the National Acrobatic Championships of 1992. Her latest choreography includes the very successful Bella Mia pDinner theater productions of *San Jose Follies*, *Rock N' Roll Reunion*, and *Red, Blonde, and Blue*, as well as revivals of *San Jose Follies* and *Rock N' Roll Reunion* at the Victory Theater in downtown San Jose.



MARC JACOBS trained at the London Academy of Music and Dramatic Art, and performed with the Guthrie Theatre of Minneapolis, the American Shakespeare Festival and the Stratford Festival of Canada (Tyrone Guthrie Award). At the American Shakespeare Festival he directed the Journeyman program and that company's New Plays Series. He has directed plays, musicals, concerts and operas for the

Magic Theatre, New York City Opera, the Houston Opera Center, Los Angeles Music Center Opera and American Musical Theatre of San Jose where he directed *The Music Man*, *La Cage aux Folles*, *Phantom*, *Singin' in the Rain*, *Joseph and the... Dream Coat*, *The Sound of Music*, and *On the 20th Century*. On Broadway he assisted Director Hal Prince on the short-lived musical *Roza*. Mr. Jacobs received the 2007 San Francisco Bay Area Drama Critics Circle Award for Best Direction of a Musical for *Show Boat* at Broadway By the Bay, where he also directed *My Fair Lady* and *Fiddler on the Roof*. His musical *All the More to Love* will receive its premiere at the Phoenix Theatre in April, 2010, and his musical *How to Make a Musical* has been published by Dramatics Publishing.



DEBRA LAMBERT

has been a soloist with the San Francisco Opera Center, San Francisco and Oakland Symphonies, Lake George, Connecticut, Des Moines, West Bay, and Pocket Operas; Cabrillo Music Festival, Music from Bear Valley and Mendocino Music Festivals, Hartford Summerstage, and the Henry Street Playhouse, among others. Televised performances include *Die Fledermaus*, Verdi's *Otello*, and Bernstein's *Mass*. For American Musical Theater of San Jose, Debra performed in *Phantom*, *The Most Happy Fella*, *The Music Man*, *The Sound of Music*, *Singin' in the Rain*, and *On the Twentieth Century*. Favorite roles include "Phyllis" and "Heidi" in Sondheim's *Follies in Concert*, "Madame Armfeldt" in *A Little Night Music*, "The Cat" in Henry Mollicone's *Starbird*, "The Old Prioress" in Poulenc's *Dialogues of the Carmelites*, and The Mother in Menotti's *The Consul*. She has taught at American Musical Theater Artists Institute, Santa Clara University, and ACT's MFA in Acting program, and is currently Chair of Music & Vocal Arts and Program Director for Musical Theater at Notre Dame de Namur University. She received a BFA in Music from Carnegie-Mellon University and a Master of Music in Opera from the Hartt School.



WILLIAM LIBERATORE is resident musical director for TheatreWorks in Palo Alto, where he conducted *Ragtime*, *Smokey Joe's Café*, *Pacific Overtures* (Dean Goodman Awards), *Bat Boy: The Musical*, *A Little Night Music*, *Into the Woods* (BATTC Awards), *Crowns*, *Jane Eyre: The Musical*, *My Antonia*, and *Harold and Maude: An Intimate Musical*, *Grey Gardens*, and *Emma*, among others. For American Musical Theatre of San Jose, he musical directed and conducted 29 shows including *A Little Night Music*, *South Pacific* (Bay Area Theatre Critics Circle awards for both), *Children of Eden*, *Crazy For You*, and *Victor/Victoria*. Mr. Liberatore was Musical Director for Nederlander's SF production of *I Love You, You're Perfect, Now Change*. "Billy" teaches at Gunn High School, where his choral groups have received numerous prizes and high honors throughout the US.



KIMBERLY MOHNE-HILL has been teaching, coaching and acting in the Bay Area for over 15 years. After receiving her Master's degree in Acting from A.C.T. in San Francisco, Kimberly went on to teach in

all of the training programs A.C.T. offers – Studio A.C.T., the Young Conservatory, the Summer Training Congress and the Master's Program. She has recently been appointed to a position as a tenure-track Assistant Professor of Acting at Santa Clara University. Also a noted Voice & Dialect Coach, Kimberly has coached over 75 productions at most of the major Bay Area theater companies, including coaching Carroll O'Connor in his self-written world premiere of *A Certain Labor Day*. She continues to coach shows for such companies as San Jose Repertory Theater, TheatreWorks, American Musical Theater of San Jose, Stanford Summer Theater, and San Jose Stage Company among others. Additionally, she has published two books for Young Actors on the subject of dialects: *Monologues in Dialect for Young Actors* and *Scenes in Dialect for Young Actors*, and she is working on Volumes II of each of the books. A professional actress as well, some favorite roles she has performed include: "Maggie" in *Dancing at Lughnasa*, "Julie" in *Miss Julie*, "Eva Braun" in *Summit Conference*, "Chrissy" in *Love of a Pig* and the understudy role of "Josie" in *A Certain Labor Day*.

GIA SOLARI began her professional career as a dancer



at age 14. Performing credits: national tours of *Evita* (25th Anniversary Tour/ Dance Captain, dir. Harold Prince) and *The Hot Mikado* (Dance Captain), regional work with companies such as American Musical Theatre of San José, Broadway By the Bay, San Francisco Musical Theatre Company, and Woodminster Summer Musicals, and contracts with Royal Caribbean Cruise Lines, Disney, and Nickelodeon. Choreography/directing credits: *Cabaret*, *Children of Eden*, *Evita* (National Youth Theater Award—Best Choreography), *Songs for a New World*, *South Pacific*, *Man of La Mancha*, *The Wedding Singer*, *Little Shop of Horrors* (Assistant Dir./Chor.), *Dreamgirls* (Assistant Dir.—West Coast Tour), and national projects for the Golden State Warrior Girls Dance Team, Universal Dance Association, and recording artists Townsend. A faculty member at Notre Dame de Namur University, she has taught for the Universal Dance Association, Castro Valley Performing Arts, UC Davis' Experimental College, and Mills College and most recently served as Artistic Associate for American Musical Theatre of San José. Gia holds a Master of Social Work degree with a concentration in Health and a Master of Fine Arts in Dance with an emphasis in Choreography and Performance.



MARIE STINNETT has taught dance for 50 years. As a professional performer, she appeared in major films with Frank Sinatra, Mitzi Gaynor, John Wayne, Dean Martin and Jerry Lewis, Elizabeth Taylor, Gene Kelly, Shirley Jones and Gordon MacRae. On television she was a regular on *The Ozzie and Harriet Show*. She was a lead performer and choreographer for many years with American Musical Theatre of San Jose and assisted Tommy Tune there in *Seesaw*. She coached gold medalist Brian Boitano for the 1988 Olympics in showmanship. For 10 years she ran the Jazz program at the American Musical Theatre Artists Institute.



LEE STRAWN teaches singing in San Francisco and at Notre Dame de Namur University. Recently his students have sung in the national companies of *The Phantom of the Opera*, *The Lion King*, *White Christmas* and *Bombay Dreams* as well as with many regional theatres. He is a regular vocal consultant for Broadway conductors. Mr. Strawn created the role of LeFevre in the First National Company of *The Phantom of the Opera*—a role he performed for five years. He also created the role of John Muir in the long-running show *John Muir's Mountain Days*. Other recent performing credits include roles with American Musical Theatre of San Jose, Diablo Light Opera Company, TheatreWorks, SF Shakespeare Festival and Willows Theatre. Dr. Strawn earned the Masters and Doctorate degrees as well as a Performer's Certificate from The Eastman school of Music in New York.



ROBYN TRIBUZI has taught dance at the college and high school level for 25 years and has received the Mason-McDuffie "Teacher of the Year" award. As a performer, she has worked with Barbra Streisand, James Caan, and Gregory Hines and as a certified Jazzercise instructor, she taught and performed at International Jazzercise Conventions. She is currently the Director of Dance for the award winning San Mateo High School Performing Arts Department. For 8 seasons she worked as Assistant Choreographer to Mr. Berle Davis at Broadway by the Bay and has been a part of over 20 productions. In 2006 she won a Bay Area Theatre Critic's Award for her choreography of *Miss Saigon*. She recently choreographed Broadway By the Bay's *Thoroughly Modern Millie* and *Crazy for You*. She is very excited about going *The Full Monty* with them this fall.

MATTHEW M. ROYCE (Production Coordinator) is lighting designer for Washington DC El Teatro Contemporanea de El Salvador, Lorraine Hansberry Theatre, Musical Theatre Works. Other credits: Berkeley Rep, ACT, Marin Theatre Company, New Performance Gallery. Producer: Bill Irwin's *Regard of Flight*. Designer: *The Bluest Eye* (Chronicle's Ten Best Plays of 2007), the world premiere of the *Karamazovs* at SFSU, and *Rock Nacional* for El Orquesta Juvenil de El Salvador in San Salvador. Matthew received an MFA in Theatre Management from UCLA and is on the faculty at NDNU and St. Mary's College.

CODE OF ETHICS

Part of the great tradition of the Theatre is a code of ethics, which belongs to every worker on the legitimate stage. This code has been observed for centuries and will continue after us. It is an attitude towards craftsmanship, a respect for associates and a dedication toward the audience. It outlines a self-discipline, which increases personal esteem and dignity through cooperation and common purpose. It encompasses all that is meant by the word “professionalism.”

- 1. I will always be on time for all classes and rehearsals, knowing that it is not just my time that is wasted by tardiness, but the entire company's.*
- 2. I will never engage in caustic criticism of another artist's work from jealousy or an urge to increase my own esteem.*
- 3. Proper class and rehearsal deportment means that I will give full concentration and focus where it belongs—on the lesson or the scene at hand.*
- 4. I will take criticism as a tool of growth. Disappointment and failure are valuable lessons from which I can learn.*
- 5. I shall accept the Director's advice in the spirit in which it is given, for he sees the production as a whole, while my concentration is, and should be, on my part.*
- 6. I shall never miss an entrance or cause a curtain to be late by my failure to be ready.*
- 7. I will never miss a performance; the show must go on.*
- 8. I shall play every performance to the best of my ability, regardless how small my role or how large my personal problems.*
- 9. I will respect my audience regardless of size or station.*
- 10. I will observe backstage courtesy. I will use stage properties and costumes with care and respect, knowing they are the tools of my craft and a vital part of the production.*

GENERAL POLICIES

ACCREDITATION

Notre Dame de Namur University's academic programs, including the academic credit offered by the MTC, are accredited by the Western Association of Schools and Colleges:

WASC, 985 Atlantic Avenue, Suite 100, Alameda,
CA 94501

ALCOHOL-DRUG FREE ENVIRONMENT

Substance abuse in any form will not be tolerated. The use or possession of unprescribed agents is a violation of state and/or federal laws. Violation of this policy will be grounds for dismissal from the program.

Possession or consumption of alcohol on campus is permitted only by those of legal drinking age and in specified areas. Students found in violation of this policy will be subject to disciplinary procedures, including dismissal from the program, at the discretion of the directors.

APPROPRIATE BEHAVIOR

MTC students are expected to conduct themselves in a manner conducive to an environment of positive learning. Respect, courtesy, and care are mandatory. Being prepared and on time for all classes and rehearsals is required. Breaches of common decency in behavior will be cause for immediate expulsion, without refund of tuition. Either a faculty member or the MTC directors will handle disciplinary problems on a case-by-case basis.

FERPA (FAMILY EDUCATIONAL RIGHTS and PRIVACY ACT OF 1974)

Annually, MTC informs students of the Family Educational Rights and Privacy Act of 1974, as amended. This Act, with which the institution intends to comply fully, was designated to protect the privacy of education records, to establish the right of students to inspect and review their education records, and to provide guidelines for the correction of inaccurate or misleading data through informal and formal hearings. Students also have the right to file complaints with The Family Educational Rights and Privacy Act Office (FERPA) concerning alleged failures by the institution to comply with the Act.

GRADING

Students who are participating in MTC for academic credit will receive written evaluations from each faculty member, in addition to grades (A-F) at the end of the summer. Faculty members submit interim evaluations at the end of the third week of the 6-week session. Indications of unsatisfactory progress may include irregular attendance, lack of commitment, and poor understanding of the training process.

Students not enrolled for credit are expected to participate with the same commitment as those who will receive grades. Students who receive a failing grade or poor evaluation from an instructor in any class, will not receive a certificate of satisfactory completion.

Change of Grade: All grades are considered final when assigned by a teacher at the end of the session. A teacher may file a change of grade with the NDNU Registrar's Office when the teacher has determined that a computational or procedural (misinformation, omission of work) error occurred in the assignment of the original grade.

A grade assigned by a teacher may be questioned and clarified through consultation with the teacher of the course. Further appeal must be addressed in writing to the MTC directors. Grounds for appeal are that the student has evidence or testimony that work was evaluated by criteria that do not directly reflect the student's performance of the course requirements. In such cases, the MTC directors may meet with the instructor and the student to seek clarification and resolution. The MTC directors' decision in matters of change of grade decisions is final. Concerns regarding grades must be addressed to the MTC directors in writing within 3 months following the last day of the end of the MTC session.

GRIEVANCE OR PROBLEM RESOLUTION

If you wish to resolve a problem, or if you have a complaint concerning a class, you should first contact the instructors. Requests for further action should be made to the MTC Directors, who may choose to convene a special meeting of the core faculty to help resolve the complaint. Responses are made within 10 business days of receipt.

LOST AND FOUND

The Lost and Found will be located in the NDNU Music/Vocal Office, in Room #M9.

NONACADEMIC STUDENT CONDUCT CODE AND DISCIPLINARY PROCEDURES

All MTC students are expected to observe commonly accepted standards of behavior, and will be subject to disciplinary proceedings if the MTC directors or faculty find that the student's conduct violates standards involving sexual and other harassment in employment and academic relationships. The MTC directors will serve as coordinators of student discipline and will implement processes for the administration of nonacademic discipline throughout the session.

OUTSIDE EMPLOYMENT

Every year more and more students are finding it necessary to be employed while in school. You will find it difficult to work most jobs, and all jobs must be flexible enough to allow for your class schedules. Holding a job may never be an excuse for missing classes or rehearsals.

PRACTICE ROOMS

There are several practice rooms located in the Music/Vocal Annex behind Ralston Hall. These are available for MTC student use throughout the session.

SATISFACTORY PROGRESS

The entire curriculum is compulsory. MTC training is based on cumulative work with each class reinforcing all the others.

STANDARDS FOR STUDENT BEHAVIOR

- Stay in the classroom or rehearsal space. Breaks are scheduled between classes and during rehearsal. In case of emergency, alert the teacher or director.
- Because the work is sequential and cumulative in nature, attendance at all sessions is essential. Be on time and be prepared to work.
- Respect, care and courtesy are mandatory. All must work to maintain an atmosphere of focus, attention, and discipline. Learning occurs through observing as well as doing. All attention must be focused on the work at hand.
- You may not cause physical harm to anyone in the course of your work: not another participant, not staff, not yourself. Safety is imperative and is everyone's responsibility.

- MTC training will stretch your boundaries. Challenge yourself by saying "yes" to the creative work.
- In order to insure the safety of all, students must alert teachers and directors of any physical limitations they have, or medications they are taking that may impact their work.
- In actor training, all must be aware that respect and care apply to the treatment of the physical environment as well. Props, set pieces, furniture and costumes must be handled appropriately within the context of the play.
- Special procedures must be followed in the use of any fight sequences.

TITLE IV REFUND POLICY

MTC students who have a consortium agreement with their home college to receive a Stafford Loan are subject to the Federal Return of Title IV Funds refund policy. This policy notes that for students who withdraw up through a 60% period of enrollment, a pro rata schedule is used to determine the amount of Stafford Loan funds the student has earned at the time of withdrawal. The Financial Aid Office will calculate a refund based on the Return of Title IV Funds policy and return any unearned funds back to the student's Stafford Loan lender. For a student who withdraws after the 60% point-in-time period of enrollment, there are no unearned funds and refund is not made.

UNLAWFUL HARASSMENT

Unlawful harassment in any form, whether based on sex, gender, sexual preference, race, color, religion, national origin, age, marital status or handicap is illegal and will not be tolerated. Disciplinary actions, up to and including expulsion, will be strictly enforced. If you are harassed in any way, please notify the MTC directors immediately. The situation will be investigated and kept in the strictest confidence. The MTC directors will attempt to resolve the complaint informally, but will respond appropriately if a formal complaint is filed. MTC and Notre Dame de Namur University are committed to providing a safe, comfortable environment for all students, faculty, and staff.

WITHDRAWAL AND REFUND POLICY

Students who withdraw or are dismissed from the MTC program must reapply for admission. There will be no tuition refunds to students who are dismissed. Upon written cancellation received by the MTC direc-

tors BEFORE the date classes begin, the student will be refunded all deposits, less a processing fee of \$100 for the 6-week session. Scholarship funds will not be used for payment of this fee.

Upon written cancellation received AFTER classes begin, this \$100 processing fee will be assessed, and the remaining paid tuition will be refunded according to the following schedules:

End of Week 1:	50%
End of Week 2:	25%

There will be no refunds for cancellations received after the end of the second week of classes.

Extenuating Circumstances. Students who cancel or withdraw due to extenuating personal circumstances must petition the MTC directors in writing, documenting the reason for cancellation or withdrawal. If approved, up to 75% of tuition may be refunded, at the discretion of the directors. The \$100 processing fee will not be refunded.

ACADEMIC FREEDOM

Faculty have the freedom to examine all pertinent data, to question all assumptions, and to be guided by all relevant evidence. Teachers are entitled to freedom in the classroom in discussion their subjects, but should be careful not to introduce controversial matter without relation to their subjects.

Faculty are entitled to freedom in research and in the publication of the results, subject to the adequate performance of their other academic duties.

Faculty are citizens, members of a learned profession, and officers of an educational institution. When they speak or write as citizens they should be free from institutional censorship or discipline, but their special positions in the community impose special obligations. As persons of learning and educational offences, they should remember that the public may judge their profession and their institution by their expression. Hence, they should exercise appropriate restraint, should show respect for the opinions of others, and should make every effort to indicate that they are not institutional spokespersons.

