



DET DANSKE  
MUSICAL  
AKADEMI  
F R E D E R I C I A

The Musical Theater Educators Alliance International  
"A Tale of Two Cities"

The Second European Conference  
September 8 – 12, 2009

Hosted by  
The Danish Academy of Musical Theatre,  
Søren Møller, Principal  
&  
Stage School of Hamburg, Kim Moke, Executive Director



## Tuesday September 8, 2009

- 7 PM** **Executive Committee Meeting – Hotel Kongebrogaarden**
- 9 PM** **Meet and Greet in hotel bar -  
Catching up with old/meeting new friends**

## Wednesday September 9, 2009

- 9 AM** **President's Welcome  
Charles Gilbert, President of MTEA, Director,  
Ira Brind School of Theater Arts  
The University of the Arts, Philadelphia**
- 9:15 – 10:30 AM** **Curriculum Design: the conservatory model and  
alternatives, Scott Susong, Illinois Wesleyan  
University**
- 10:45 – 12:30** **Panel: Building Exchange programs and new  
institutional relations – a portion of this segment  
will allow "one on one"  
interaction among conference participants a' la  
"speed dating" led by Michael Formato, University  
at Buffalo**
- 12:30–1:30** **LUNCH**
- 1:30 – 2:30** **"Lehman Engel and the American Musical  
Theatre" Raphael Crystal, University of Alabama**

It is arguable that no individual has had a greater influence on the American musical theatre in the last forty years than Lehman Engel. Founder and - until his death - director of the BMI/Lehman Engel Musical Theatre Workshop, he taught and mentored a generation of theatre composer, lyricists, and bookwriters. Ed Kleban, Maury Yeston, Alan Menken, Lynn Ahrens, and Steve Flaherty are just a few of the writers who benefited from his tutelage, and the scores of shows like *A Chorus Line*, *Nine*, *Little Shop of Horrors*, and *Ragtime* took shape in the conference room at BMI headquarters on West 57<sup>th</sup> Street, at the weekly meetings of the Workshop.

Engel organized a unique system for training musical theatre writers, bringing collaborators together, showcasing their work, and nurturing their development. He authored a number of books on the subject of musical theatre, drawing on his experiences with the Workshop,

and on his previous career as a leading Broadway musical director. The BMI Workshop in New York continues to be a major force in musical theatre, and has spawned a number of similar endeavors in other cities.

### **2:45 – 3:45** **"There's Gotta Be Something Better Than This" Tony Castro, Trinity College of Music, London**

The current model of professional college-based Musical Theatre performer training in the UK broadly follows patterns and pedagogies established in the 1950s in Actor-training institutions. The third and final year of three-year musical theatre training programmes typically focus on introducing the neophyte musical theatre performer to the profession through college productions of existing book musicals, usually including an Agents' Showcase intended to help students secure representation. I believe this focus not only limits students' sense of control over their own futures, instilling in them a dependency on others for work, but also narrows their view of themselves as simply "performer-as-executor-of-others'-ideas". It is also out-of-sync with the increasingly diverse range of musical theatre employments available. The brand new BA (Hons) Musical Theatre training programme at Trinity College of Music, London takes a very different view, encouraging musical theatre students to see themselves as performer-makers capable of generating their own work and taking full responsibility for their artistic choices and creative futures. This innovative project-focused approach to degree-level performance training replaces the traditional third-year production-line season of extant shows with varied opportunities for students to create their own collaborative and individual performance work, develop broader employability skills, and progressively to see themselves as proactive originators rather than reactive replicators. In addition, students are encouraged to challenge what musical theatre is by active exploring in practice what it could be.

### **4 – 5 PM** **Building an International capacity pool – artists willing to travel, sources of funding to support**

### **5 – 7 PM** **Break**

### **7 – 10 PM** **Conference DINNER at Hotel Kongebrogaarden**

## Thursday September 10, 2009

**10 AM** **Bus to the Danish Academy of Musical Theatre (provided)**

**10:30 – 11:30 AM** **Tour of the Academy**

**11:30 – 12:30** **New Works on campus, including UTERUS demo, Søren Møller, The Danish Academy of Musical Theatre**

**12:30 – 1 PM** **LUNCH**

**1:30 – 2:30 PM** **“Chekhov Technique and Musical Theatre”  
Paul Christman, University of Oklahoma**

This demonstration workshop will present elements of the Michael Chekhov technique and illustrate how to utilize them with musical theatre performers. Mind, body and voice will be addressed as well as application of the technique to song lyrics. Participants will take part in a warm up, work as a group, and then receive individual coaching for those, approximately two to three, with prepared songs.

**2:45– 4:30 PM** **Open Master Class with Danish Academy Students**

**4:45 – 7 PM** **Travel to Hamburg by Bus (Provided)**

**7 – 10 PM** **DINNER/Free Evening**

## Friday September 11, 2009

**9 – 10:30 AM Translation and adaptation, new works in Europe: A discussion of the challenges of writing for varied European cultures with regard to language barriers, and appropriate themes. Paul Brown, Charlie Gilbert**

**10:30 AM – 12 noon**

**KEYNOTE SPEAKER: MICHAEL KUNZE**

A renowned lyricist and librettist of the European musical theater, Kunze's hit shows ELISABETH, DANCE OF THE VAMPIRES, MOZART! and REBECCA have reached an audience of more than 16 million people in many countries. His musicals are regarded as the foundation of a new genre of the contemporary popular musical theatre called the DramaMusical. It is characterized by an elaborate dramatic structure which integrates elements of the film structure into the classic two-act drama form. Michael likes to describe himself as “an architect of the musical drama.”

As an adaptor, he has been connected to the success of many international shows in the German-speaking countries, among them FOLLIES, EVITA, CATS, A CHORUS LINE, PHANTOM OF THE OPERA, COMPANY, LITTLE SHOP OF HORRORS, INTO THE WOODS, KISS OF THE SPIDER WOMAN, SUNSET BOULEVARD, THE HUNCHBACK OF NOTRE DAME, THE LION KING, AIDA, MAMMA MIA! and WICKED. Michael grew up in Munich, where he studied law, history and philosophy. In the late 1960s, he started to write popsongs, and soon became one of the best known songwriters of Germany. As a producer of first international acts, he hit the top of both the Billboard and Cashbox charts in the US and was the first German ever to win the coveted Grammy Award.

At the top of his success, he wrote a book on the witch hunt, "Highroad to the Stake", that not only was awarded the 1981 Faculty Prize by the Munich University Law School, but also was translated into several languages. It was highly praised in a two-page review in the New York Times Book Review Supplement.

In the 1980s, Michael Kunze started to adapt international musicals for a German audience, opening the doors of the German-speaking market to the modern Anglo-American musical. Ten years later, the first of his own shows opened in Vienna, a musical about the life of the Empress Elisabeth of Austria (music: Sylvester Levay). It ran for almost six years and was soon exported to other countries, such as Japan, Hungary, Sweden, Holland and Germany.

Collaborating with Roman Polanski (director) and Jim Steinman (composer), Michael wrote his first English libretto and lyrics for the musical, DANCE OF THE VAMPIRES. A German version opened in October 1997 at the Viennese Raimund Theater to raving reviews and became an international hit. An unauthorized and mutilated version that ran on Broadway for a few months could not stop the international success of the original.

Michael's next hit was MOZART! (music: Sylvester Levay; director: Harry Kupfer), a show about Mozart's dramatic life. In 2006 his REBECCA, based on Daphne Du Maurier's famous novel, premiered at Vienna's Raimund Theater. It became the number one musical of 2007 (97 % average attendance, „best musical“ poll of musicals magazine). MARIE ANTOINETTE, a musical dramatizing the events of the French Revolution, had a grand opening in Tokyo's most prestigious Imperial Theatre on November 1, 2006. A European production is scheduled for 2009.

In addition to his Grammy, Michael holds an Echo Lifetime Award, 79 Gold and Platinum Records, 3 Golden Europe Awards, 2 Best Musicals Awards (Image1996 and Image 1998), Musical Of The Year Award 2000 (Mozart!), 2001 (Elisabeth), 2003 (Dance Of The Vampires), 2007 (Rebecca). Michael is a member of GEMA, Deutsche Dramatiker Union and The Dramatists Guild, Inc. New York. He and his wife, Roswitha, live in Hamburg / Germany

**12– 1 PM**

**LUNCH**

**1 – 2:15 PM**

**“Vocal Technique for the Musical Theatre” Patricia Raine, University of the Arts, Philadelphia**

It's an exciting time to be working in the world of Musical Theater! From Light in the Piazza to In the Heights, unprecedented demands are being placed on the musical theater singer. Much of the work being created today requires exceptional versatility; the ability to move easily between registers and vocal qualities over an extended range in a variety of styles. This workshop will focus on specific exercises designed to help students differentiate between and produce these varied musical theater vocal qualities. The session will begin with an introduction and explanation of exercises (all participants are invited to participate) followed by focused work in application of the exercises with students from the Stage School of Hamburg.

**2:30 – 3:30 PM**

**“Stillness and Gesture: Blasting Open Gesture Vocabulary for Singers”  
Michael Ellison, Bowling Green State University, Kentucky**

This workshop is designed to help performers explore the power of physical nuance in singing, through the exploration of stillpoints, dynamic use of focus and posture, and creating gestural vocabulary for characters who sing. The first half of the workshop will involve all participants in techniques for exploding open gesture vocabulary. The second half will utilize a masterclass format with soloists being coached through dynamic vocabulary techniques such as Stillpoint and Sculpting, the extending and morphing of a gesture.

**3:45 – 5:30 PM**

**“American Theatre Dance” Lynne Kurdziel-Formato, Vice-President for Conferences, MTEA, Elon University, North Carolina**

According to Richard Kislán in “Hoofing On Broadway,” Show Dance is not “pure” dance but “applied” dance -- I would say that is true. Musical theatre dance utilizes all forms of dance dependent upon time, place, script and character needs. You may have several types of dance appear in one show. It has a strong basis in the social dances of each era -- its historical influences. It also has been manipulated and influenced by individuals such as Jack Cole, Agnes DeMille, Jerome Robbins and Bob Fosse -- each choreographer developing a style or approach of their own. Musical Theatre Dance is not only “danced” but also “acted,” there is no **true** abstraction of movement in a play, it exists to further the plot, clarify a situation, give deeper insight into the show's characters and their society, and is generally narrative in structure. Even when the objective is “to entertain” and we view a divertissement; it should be soundly rooted in a logical reason for the characters to dance at this moment in time and in this manner. Too much to cover in one class session! So, we will take a whirlwind trip through

some iconic dances such as cakewalk and Charleston with an introduction to some of the lineage of Theatre dance.

**5:30 – 10 PM**

**BREAK, DINNER and THEATRE in Hamburg (“Ich war niemals in New York” – curtain time 8 PM)**

Saturday September 12, 2009

**9 – 10:30 AM**

**Panel: Casting and Professional opportunities in Europe: Martin Timmy Habegger, Acting Coach “Spring Awakening” in Vienna; Norbert Hunecke, ZAV German Government Casting Agency; Ralf Schaedler, Stage Entertainment; Soren Fenner, Owner of Theaterjobs.de – an internet site for theater casting-performer, lobbyist for artists in the Hamburg theater scene; Bonke von Ahnen, Casting Director for TUI-Royal Caribbean Cruise Ship “Mein Schiff”**

**10:45 AM – 12 noon**

**A Million Miles From Broadway” Mel Atkey, Composer/Lyricist/Author, Canada**

Musical theatre is an international form, not just an American one. It can take root anywhere. I know this because I grew up in Vancouver, British Columbia, some three thousand miles Off-Broadway. As I started out on my career as a musical theatre writer, I was encouraged to study that work that went before me. According to the late Broadway guru Lehman Engel, that meant the great Broadway shows of Rodgers and Hammerstein, Lerner & Loewe, Sondheim, Loesser and others. However, I soon found that, no matter how much I loved the musical theatre, the world of Broadway was a foreign country. Literally.

I set out to discover how musical theatre developed in my own country. I learned that we in Canada had a tradition of topical revues going back over the better part of a century – and that those revues had an international impact. For example, *Spring Thaw*, the world's longest running annual revue, indirectly inspired *Rowan and Martin's Laugh-in*. By studying work that came out of my immediate environment, I learned about how my predecessors set out to cultivate a distinctive Canadian identity in their work by “putting the audience on stage”. And of course, only by studying the work that has gone before you can you find out what *hasn't* been tried yet.

The result of this research was a book, *Broadway North: The Dream of a Canadian Musical Theatre*. Then something interesting happened. Some Australian colleagues found that much of what I was saying could be applied to their story as well. Both countries are former British colonies with small populations spread over vast distances. Both suffer from a cultural inferiority complex.

The real point of that book and of my current project, *A Million Miles from Broadway – The Musical Theatre from a Universal Perspective*, is not just to tell a history of the musical. It's what you do with that history after you've learned it that is important. I am taking the principles that I laid out in *Broadway North* and applying them internationally.

I began by re-examining the musical's origins, and how the American version came about as a result of a deliberate, concerted effort to create an American identity. When Lionel Bart wrote *Oliver!*, he learned from the American example, but used those lessons to create a very distinctly English work. Following those examples, people in other countries may also be able to create a distinct musical theatre, combining the lessons of the American and European heritage with traditions of their own.

I believe that the future of the musical may very well lie beyond Broadway and the West End. In recent years, successful musicals have been developed in Canada, Australia and the German speaking countries. Some, like *Elisabeth*, have travelled internationally without ever playing in English. Companies in Korea, Japan and China are investing in new works, both domestically and internationally.

There is a great educational opportunity here. Firstly to learn about our own musical theatre heritage, but also to learn about each other's. As I found with my Australian studies, we may find that people in other countries have found solutions to problems that we are struggling with. One of my aims with the book is the creation of an international network of those involved in the fostering of new musical theatre, including Canada's ScriptLab, Australia's OzMade Musicals, Britain's Mercury Musical Developments, Singapore's Musical Theatre Limited, the Lehman Engel workshops in the U.S. and Denmark's Uterus.

**12– 1 PM**

**LUNCH (provided)**

**1 – 2:30PM**

**“Auditioning for the Musical Theatre”**

**Jonathan Flom, Shenandoah University, Virginia**

At last year's conference someone raised the concern about students who are terrific, talented stage performers, but who struggle with the actual audition process. This seems to be a universal training issue that everyone encounters—how to get great performers to show well at auditions.

Shenandoah has been experimenting with various methods of dealing with this problem at Shenandoah, from mock auditions and callbacks to panel juries to “pop” audition days. And though we haven't found the perfect solution, we've certainly received feedback from our students about their confidence level boosting after participating in certain classroom exercises.

Our conference proposal involves a round-table discussion to be lead by us about how institutions prepare students for the actual business of auditioning. We plan to share some of our methods including a discussion on how we team-teach our song-study classes at SU. And this should lead into a philosophical conversation about how we as artistic instructors can increase student success in the feared audition situation.

**2:45– 4:30 PM**

**Open Master Class with Stage School Students**

**4:30 – 5 PM**

**Wrap Up and Path Forward**

**5:30 – 10 PM**

**BREAK, DINNER and an Evening Tour in Hamburg**

## **BIOGRAPHIES:**

**Paul Brown** Paul Graham Brown from Great Britain - made his debut in Germany with "Bonnie and Clyde" ( Book - Music & Lyrics) at the Theater Heilbronn, Altonaer Theater, Hamburg, Theater Plauen/Zwickau. Other productions were among others, „Fairystories“ (Book - Music & Lyrics) Theatre Building, Chicago, Village Theatre, Seattle. This musical was a finalist by the National Alliance of Musical Theatre Festival (New York) und by the Global Search for New Musicals (London/Cardiff), „Create Your Life!“ (Neuköllner Oper, Berlin), „Ein Stück vom Mond“ (Bayerische Theater Akademie, München), „Das Newsical!“ am Tribuene Theater, a 10-minute musical based on current press articles to be written ,rehearsed and performed within 24 hours . „Der Kampf des Jahrhunderts: Max Schmeling vs. Joe Louis“ (Music & Lyrics and Musical Direction) tribuene, Berlin. At Paul McCartneys Liverpool Institute for Performing Arts he was responsible for concept ,book and direction of „Let Your Heart go Ding-a-Dong: a Eurovision Odyssey“. Pauls last work was writing the music for the Musical „Show Dogs“ ( Book & Lyrics from Nina Schneider). Für „Show Dogs“ Paul Graham Brown & Nina Schneider received the 2007 Frank Wildhorn Award for Musical Theatre.

**Anthony Castro** has had a diverse career in the professional musical theatre, education and working with young performers and writers. As a freelance conductor, composer, and musician he worked in the West End, for the RSC and RNT, and on regional and international stages. He has a remarkable track record of raising standards in performing arts colleges, including Central School of Speech and Drama, Rose Bruford College, ALRA (Principal) and at The BRIT School (Director of Music). Now running the new Musical Theatre Degree Courses at Trinity Laban, Tony continues to support the development of musical theatre performers and writers.

**Paul Christman** holds a Master of Music in Performance from Arizona State University and a Dual Bachelor of Arts in Theatre and Music from Wright State University. His former students have performed on Broadway in *Beauty and the Beast*, *Cabaret*, *Chicago*, *Company*, *The Frogs*, *Hairspray*, *LoveMusik*, *Mary Poppins*, *Sweeney Todd* and *White Christmas*; Off-Broadway in *The Marvelous Wonderettes* and *Radio Gals*; National companies of *Avenue Q*, *Cats*, *The Full Monty*, *The Lion King*, *The Music Man*, *My Fair Lady*, *The Producers*, *Spamalot*, *Thoroughly Modern Millie* and *The Will Rogers Follies* as well at Disneyland, Disney World, Disney Cruise Lines and Tokyo Disney. With Music Theatre of Wichita, he has been musical director/conductor for twenty-four productions since 1994. From 1995-1999, he served on the faculty at Millikin University as an Assistant Professor of Musical Theatre. Since 1999, he has served on the faculty at The University of Oklahoma where he holds a Weitzenhoffer Professorship in Musical Theatre. He has guest taught at the Stage School in Hamburg, lectured at the Music in Gotham American Musical Theater Conference in New York City and Putting It Together: Teaching Musical Theatre in UK Higher Education in Bath, England, written for the National Association of Teachers of Singing Journal, and trained with the Michael Chekhov Association. He is coeditor of *The Songs of Hugh Martin: From Broadway to Hollywood and The West End*.

**Raphael Crystal** is the founder and director of the Musical Theatre program at the University of Alabama Department of Theatre and Dance. Active as a theatre composer, musical director, and pianist, he won a New York Outer Critics Circle Award for Best Off-Broadway Musical as composer of the show *Kuni-Leml*. Recent premieres of his scores include filmed sequences for the new *Ripley's Believe-It-Or-Not* in Times Square, *The Bourgeois Gentleman* at the Jean Cocteau Rep in New York, and *Considering Georgia O'Keeffe* at this year's Edinburgh Fringe Festival. He is a member of MTEA, ASCAP, and the Dramatists Guild, and an alumnus of the BMI/Lehman Engel Musical Theatre Workshop.

**Michael Ellison, Ph.D.** is a guide and integrator who has performed as an actor, singer and dancer, director and choreographer, teacher and body-energy worker for more than 25 years. Using the arts as a vehicle for unlocking human potential, Michael has worked across the United States, from Tanglewood to Los Angeles-based OperaWorks, in Canada, and Denmark to assist people in integrating body, mind, heart and spirit. In The Philippines he coached Lea Salonga (of Miss Saigon fame) and in Manila staged the world premiere of "The

Music of Alain Boublil and Claude-Michel Schönberg in Concert." Currently he is an associate professor in the Department of Theatre and Film at Bowling Green State University where he directs, choreographs and heads a program with an emphasis in musical theatre.

**Jonathan Flom** is an Assistant Professor of Musical Theatre at Shenandoah Conservatory. His book, GET THE CALLBACK: The Art of Auditioning for Musical Theatre, hit shelves and websites this summer. Jonathan was the first student to graduate from Penn State's MFA program for Directing Musical Theatre. He also holds a BFA in Musical Theatre from Penn State as well.

**Charles Gilbert** is a founding member of the Musical Theater Educators Alliance and has served as the organization's President for the past three years. He was recently appointed Director of the Ira Brind School of Theater Arts at The University of the Arts in Philadelphia, having served as Head of the UArts Musical Theater Program since its inception in 1990. His credits as composer-lyricist include Assassins (1979, source of idea for Sondheim's Assassins) and Gemini the Musical (premiered at Prince Music Theater in June 2004, New York Musical Theater Festival 2007). He has served as director and/or music director for productions at Arden Theater, Prince Music Theater, People's Light and Theater, Gretna Theater, Opera Delaware and National Music Theater Network, and is the recipient of three Barrymore nominations for Excellence in Theater.

**Timmy Habberger** Martin Timmy Habberger was the Associate Director and acting-Coach for the first german production of Spring Awakening at the Theater Ronacher in Wien. Previously he played Jake Houseman in Dirty Dancing for two years at the Theater Neue Flora. As a acting graduate of the well-known Max Reinhardt Institute he has 26 years of experience crossing the line from Hamlet to Jesus and therefore, sees no difference between acting techniques of or musical theater.

**Lynne Kurdziel Formato** – Currently an Associate Professor of Performing Arts at Elon University, Lynne also maintains a busy professional career as a Director/Choreographer. At Elon Lynne recently directed and choreographed *Nine*, *Cabaret* and two seasons of *"The New Musical Project"* as well as created the choreography for one of the "pilot" amateur productions of Andrew Lloyd Webber's "The Phantom of the Opera". Lynne is a proud member of the Society of Stage Directors and Choreographers (SSDC) and has over three hundred productions to her credit including *The Full Monty*, *A Chorus Line*, *My Fair Lady* (choreographer) and *Tommy* (director/choreographer), at the *Arkansas Repertory Theatre*, *Aida*, *Oklahoma!*, *Fiddler on the Roof*, *Blood Brothers*, *Guys and Dolls*, *The King and I*, *Copacabana*, *Swing!*, *Anything Goes*, *Grease*, *Smokey Joe's Café* at Artpark in Lewiston, New York, *West Side Story* (Tennie Award for Choreography), *Evita* and *Ain't Misbehavin'* for the Tennessee Repertory Theatre in Nashville, six seasons of *Christmas in The Smokies* for Dollywood Theme Park in Pigeon Forge, and over 20 productions for the University at Buffalo including the first regional production of Andrew Lippa's *The Wild Party*. She is a sixteen-time nominee and six-time recipient of the Buffalo New York Artvoice Artie Award in the areas of direction and choreography, received the 2004 Artvoice Career Achievement Award, a 2006 Katherine Cornell Award for her choreographic work on Musicalfare's *Urinetown*, the 2005 Milton Plesur Award for Excellence in Teaching from the University at Buffalo, was named the 1996 "Individual Artist of the Year" by the Buffalo and Erie County Council on the Arts, was a Co-recipient of the Elon College Excellence in Scholarship Award in 2007, and was recently inducted into the St. Joseph's Collegiate Fine Arts Wall of Honor.

**Kim Moke** University of Kansas in Graphic Design and Theater. Bachelor of Fine Arts with Honors at Arizona State University. Choreographer - David Mamet und William H. Macy's The St. Nickolas Theatre Company, Chicago. Performance La Mama Theater, Radio City Music Hall, The Liberace Show, RAI TV - Italy, ZDF + ARD TV - Germany. Dance Faculty at Broadway Dance Center, Radio City Music Hall, Dance Educators of America. Since 1986 Owner / Faculty Member and from 1994 - 2008 Artistic and Administrative Director of the Stage School Hamburg. Academy Director of the TV Show "Fame Academy" on RTL 2. Executive Board Member: Music Theater Educators Alliance International (MTEA). Founding member YTP - Young Talent Program for teenagers. Seit 2008 Executive Director for Planning and Development - Domestic and International - Stage School Hamburg.

**Søren Møller**; Principal at The Danish Academy of Musical Theatre and leader of New Works Development Center UTERUS. - Educated from The Royal Academy of Music in Aarhus, Denmark and furthermore 3 years of studies in Complete Vocal Techniques. His numerous musical theatre credits include: Jesus in Superstar, Captain Walker in Tommy, Benny in Rent, Danny, Teen Angel and Johnny Casino in Grease which he has also Musical Directed. He also teaches professional singers and performers in Finland, Iceland, Norway, Sweden and Holland. Søren serves at the MTEA executive committee and is an active NAMT and MTM member. He is currently in the prep-phase of writing a book with a big Broadway persona...

**Patricia Raine** Dr. Raine has performed over thirty leading roles in dramatic theater, musical theater and opera throughout the U.S., Canada, and Europe. Representative roles include Magnolia (Showboat), Sally Bowles (Cabaret), Charity (Sweet Charity), Ann (La Cage aux Folles), Valencienne (The Merry Widow), Adele (Die Fledermaus), Countess (The Marriage of Figaro), and Constanze (The Abduction from the Seraglio). In addition to her stage work, she has made frequent appearances on European radio and television. As Musical Theater Program Head at UArts, Dr. Raine supervises training for BFA students in Musical Theater, and teaches performance classes for the developing singer/actor. She presents workshops on Training the Voice for the Demands of Contemporary Musical Theater at the Voice Foundation's Annual Symposium: Care of the Professional Voice in Philadelphia and in other venues in the U.S. and Europe. She recently received a Barrymore Award nomination for her direction of Thoroughly Modern Millie at Media Theater, and she has directed many productions at UArts, including Little Women, Sunday in the Park with George, Weird Romance, Once on this Island, The Mystery of Edwin Drood, Cabaret, We Tell the Story, Crimes of the Heart and Urinetown.

**Scott Susong**, Assistant Professor of Theatre Arts/Music Theatre Liaison at Illinois Wesleyan University, holds an M.F.A. in Theatre from **Towson University** (thesis, "Investigating the Director's Role in the Production of a New Musical"). This season, in addition to directing *Working*, Scott was musical director for *Scrooge!* in McPherson, directed *The Musical of Musicals* in the E. Melba Johnson Kirkpatrick Laboratory Theatre and *Edges* in the Phoenix Theatre. He taught Musical Theatre performance in the undergraduate program at Towson University and served as the Associate Academy Director for the **Summer Academy for the Arts** at the College of Notre Dame of Maryland. From 2001-2007 Scott served as the Director of Theatre at **Roland Park Country School** in Baltimore, MD. In 1998 with his wife, Cristen, he co-founded **Curtain Call Productions, LLC** where he still serves as Artistic Director. CCP credits include Co-producing with Towson University, directing and designing the world premiere of *Lindbergh Baby Kidnapped*; a new musical, at **Baltimore's Theatre Project** that was featured in *American Theatre's* January 2002 musicals issue, as well as presenting a reading of *Deceptions: Wind of Change*, a new musical at the Audrey Herman Spotlighters. Other professional directing and design credits include *The House of Bernarda Alba*, *Annie*, *The Miracle Worker*, *Once on this Island*, *The Pajama Game*, *Two Gentlemen of Verona* (the musical), *COLE*, *Fiddler on the Roof*, *The World Goes 'Round*, *Antigone*, *The Prime of Miss Jean Brodie*, *Annie Get Your Gun*, *Woman Speak*, *The Marriage of Figaro*, *Can-Can*, *The Sound of Music*, *Jane Eyre* (the musical), *The Good Woman of Setzuan*, *Allegro*, *Cabaret*, *Spalding Gray's Rivkala's Ring* and three original interdisciplinary pieces: *The Poe Project*, *Simple Gifts* (Greece tour), and *Donne in Amore: Heroines in Verse* (Italy tour). Scott is a member of **SSDC**, the Society of Stage Directors and Chorographers and **MTEA**, the Musical Theatre Educators Alliance – International. He is the 2001 recipient of a Towson Graduate Student Association Award of Excellence, the 2005 recipient of the Passano Family Interdisciplinary Chair for Communications and the Sans Tache Faculty Prize at RPCS and is included in the 9<sup>th</sup> edition of *Who's Who Among America's Teachers*.