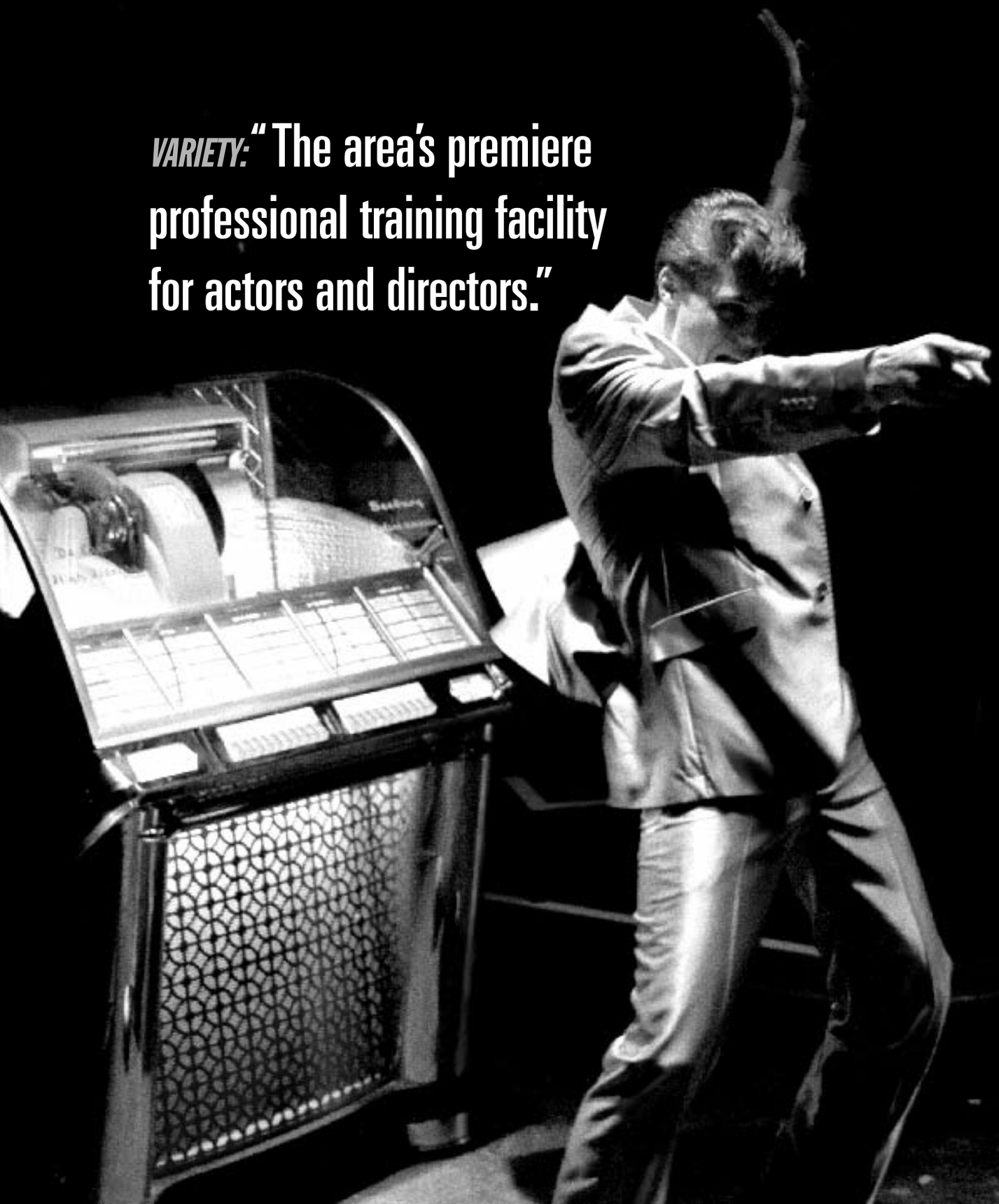
The Studio Theatre Acting Conservatory
1501 14th Street, NW
Washington, DC 20005
202-232-7267/fax: 202-588-5262
www.studiotheatre.org

The Studio Theatre Acting Conservatory Spring 2012 Classes Beginning January 30



VARIETY: "The area's premiere professional training facility for actors and directors."

Young Actor Logan Dalbello in The Studio 2ndStage's **MOJO**, Dec 2010
"Studying at the Conservatory was very relaxing, engaging, and thrilling all at the same time. With a fabulous teacher, I was able to gain quite a substantial amount of knowledge about the acting craft."

Cover: Student Youngsun Cho in The Studio 2ndStage's **SONGS OF THE DRAGON FLYING TO HEAVEN**, Oct 2010
"By working and studying at Studio, I met great actors who also became my friends. Studio is a great place to network and get a foot in the door of DC Theatre."

Creativity. Excellence. Professionalism. Dedication. Passion. Community.

The Studio Theatre Acting Conservatory program is committed to a rigorous, rich, and rewarding artistic experience that develops and nurtures individual creativity. Our ultimate goal is to train actors and directors to realize their fullest potential. And through the devotion of our faculty, to unlock individual creativity, develop, and guide each student towards the discovery of artistry and the mastery of craft.

The principal element of the training consists of bringing to life the truth of the text and developing the high discipline that is necessary to professional practice. The Conservatory's union with The Studio Theatre, known locally and nationally for creating the best in contemporary theatre, allows students unique opportunities for real experiences in the highest level of artistic expression.

The Studio Theatre Acting Conservatory has a time-proven reputation of challenging students toward greater achievements. Students become part of a community that contributes to the value of art and its relationship to humanity.

www.studiotheatre.org

REALISM

Fall 2011 students

The Actor's Process

An introduction to core experiences and concepts crucial to the development of the actor's art: self-awareness, observation, creative imagination, development of improvisational skills, and the articulate use of the body and voice. Using these resources, the student moves toward building and heightening responsiveness to action and the development of their instrument.
No prerequisite.

www.studiotheatre.org

Helena Spadacene and
Brian A. Debose in
Character and Emotion class

Jason McIntosh in The Studio Theatre's
SUPERIOR DONUTS, Nov 2010
"For me studying at the conservatory was a life-changing experience. It exposed me to a world of craft and creativity that I never knew was possible."

realism

Principles of Realism

A studio class that provides the student with the tools needed to build a solid foundation in realistic acting. The student develops technique through lecture and rigorous experience with stimulus-response, motivation, characterization, interplay, text, and subtext. Individual and group experiences are in the form of pantomime, improvisation, and work on a character from a realistic play. Recommended in conjunction with Movement 1. *No prerequisite.*

Character and Emotion

An intermediate studio class that augments the student's experience and deepens the skills in realistic acting technique. The highly individualized approach assists the student to further develop skills in characterization, realistic playing, and emotional connection. Recommended in conjunction with Voice 1.
Prerequisite: Recommendation of the faculty after successful completion of Principles of Realism.

In class with Carol Arthur

www.studiotheatre.org

Spring 2011 Greek Tragedy class

classics

Shakespeare 1

An intermediate acting class that provides the student with fundamental tools in classical acting techniques. The focus is on the Shakespearean character and style with emphasis on vocal and physical clarity and refinement. Textual interpretation, vocal-emotional connection, diction, and the use of imagery and tone color are vital components as the student explores soliloquy and scene study. Recommended in conjunction with Classical Voice and Movement. *Prerequisite: Recommendation of the faculty after successful completion of Character and Emotion.*

Greek Tragedy

An intermediate acting class that furthers the student's experience building skills through classical acting style. As the student explores choruses, monologues, and scenes from the work of Aeschylus, Sophocles, and Euripides, emphasis is on oral interpretation and physical control. The student develops skills to deepen emotional connection, work in an ensemble, and further vocal efficacy. *Prerequisite: Recommendation of the faculty after successful completion of Shakespeare 1.*

Shakespeare 2

An advanced workshop which deepens and enriches the actor's experience in classical style through rigorous work in the preparation of monologues and scenes. Special emphasis is on the interpretation of Shakespeare and vocal intensity as the actor applies tools acquired from classical studies and comedic styles. *Prerequisite: Recommendation of the faculty after successful completion of Shakespeare I & Comedy, or permission of instructor.*

Jennifer Mendenhall in The Studio Theatre's **CIRCLE MIRROR TRANSFORMATION**, Sep 2010
"Signing up for a class at the Studio Conservatory gets you into one of the most productive buildings in town. I think there is a kind of osmosis that occurs when you find yourself in proximity to talented artists, directors and designers."

styles

In class with Nancy Paris

Advanced students Molly Moores, Danae Truhart, and Hilary Dean

Comedy

An advanced acting class that provides the student with the tools needed to develop comedic technique and style. The student acquires skills that culminate in scene work in four periods: Commedia dell'arte to Shakespeare, Restoration, Comedy of Wit and Manners, and Modern Comedy. *Prerequisite: Recommendation of the faculty after successful completion of Shakespeare I and Greek Tragedy.*

Shaw, Ibsen, Chekhov

An advanced scene study workshop in the origins of realism that incorporates skills in realistic acting technique, classical, and comedic styles as the actor prepares highly structured scenes, focusing on multi-dimensional characters. *Prerequisite: Recommendation of the faculty after successful completion of Shakespeare I & Comedy or permission of instructor.*

THE ACTOR'S INSTRUMENT

Movement

An intensive class designed to identify, relax and warm up parts of the body that hold tension, prevent free movement, and limit expressiveness. Actors will explore through exercises and movement improvisation, posture, gesture, walks, and focus to expand their physical potential. Recommended in conjunction with Principles of Realism. *No prerequisite.*

Alexander Technique

A class designed to assist actors to recognize and replace unwanted habits with greater body awareness, poise, and ease of movement. Actors will explore the Alexander Technique through various modalities, and achieve greater artistic excellence by discovering more choices in movement and expression. *No prerequisite.*

Diana Bradley

the actor's instrument

Students in the Summer 2011 Improvisation class

Improvisation 1

An introductory class designed to heighten the actor's ability to respond to stimuli with honesty, spontaneity, and creativity. Focus is on developing the skills needed for sustained and relaxed awareness to the present resulting in more dynamic play and interactions. *No prerequisite.*

Improvisation 2

An intermediate class in which the study of Improvisation continues with emphasis on the dynamic relationship between self-as-instrument and the performed material. In this class, the ensemble will develop a variety of improvisational performance structures. *Prerequisite: Improvisation 1 or permission of the instructor.*

www.studiotheatre.org

THE ACTOR'S INSTRUMENT

Standard Stage Speech 1

A class designed to help students who have regional American or foreign dialects learn Standard and General American Stage Speech. Students will use warm-ups, exercises, and text to work on diction and articulation of vowels and consonants used in forms of American Standard Pronunciation. *No prerequisite.*

Student Hugo del Granado

Dialects for the Stage

A class specifically designed to help actors who want to learn British RP (Received Pronunciation/classic British stage speech); Cockney; and general US Southern dialect. Actors will use warm-ups, exercises, and text to work on diction and articulation of vowels and consonants to begin mastery of each of these three dialects. *No prerequisite.*

Standard Stage Speech 2

A class specifically designed to further reduce the student's regional American or foreign dialect. Through the use of memorized contemporary and classical text exercises, students will enhance their abilities to use Standard American Stage Speech within the emotional heightened necessities of acting. *Prerequisite: Standard Stage Speech 1 and Voice 1*

www.studiotheatre.org

Spring 2011 Voice 1 class

Charlotte Graham and the Standard Stage Speech class

Denise Diggs

Voice 1

An intensive class in vocal work designed to provide the student with a basic technique for vocal preparation and performance. Projection, vocal quality, range, energy, and expressiveness develop through relaxation exercises, physical work, and poetry. Recommended in conjunction with Character and Emotion. *No prerequisite.*

Voice 2

An intensive study of the vocal instrument for students who have already acquired basic vocal skills. This advanced class is designed to stimulate each student's emotional, physical, and vocal range in order to creatively speak the text. Modern and classical monologues are explored. *Prerequisite: Voice I or permission of the instructor.*

Classical Voice and Movement

A class in vocal production and movement improvisation designed to expand the student's vocal and physical potential. Projection, range, and energy are focal points as the student works for clarity and refinement, facilitating the integration of classical and stylistic material. Recommended in conjunction with Shakespeare 1. *Prerequisite: Voice 1 and Movement 1.*

www.studiotheatre.org

SPECIAL STUDIES

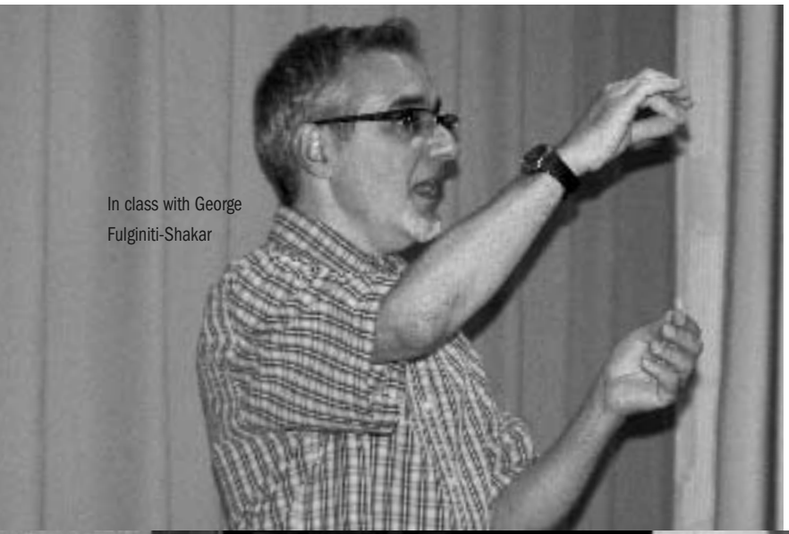
Singer's Process

A class designed to teach the actor the basics of singing. Emphasis is on freeing the body; expanding the breath capacity and creating sound; learning to sing on pitch; exploring and understanding the lyrics, rhythm, and emotion of a song; and learning to sing with a piano.
No prerequisite.

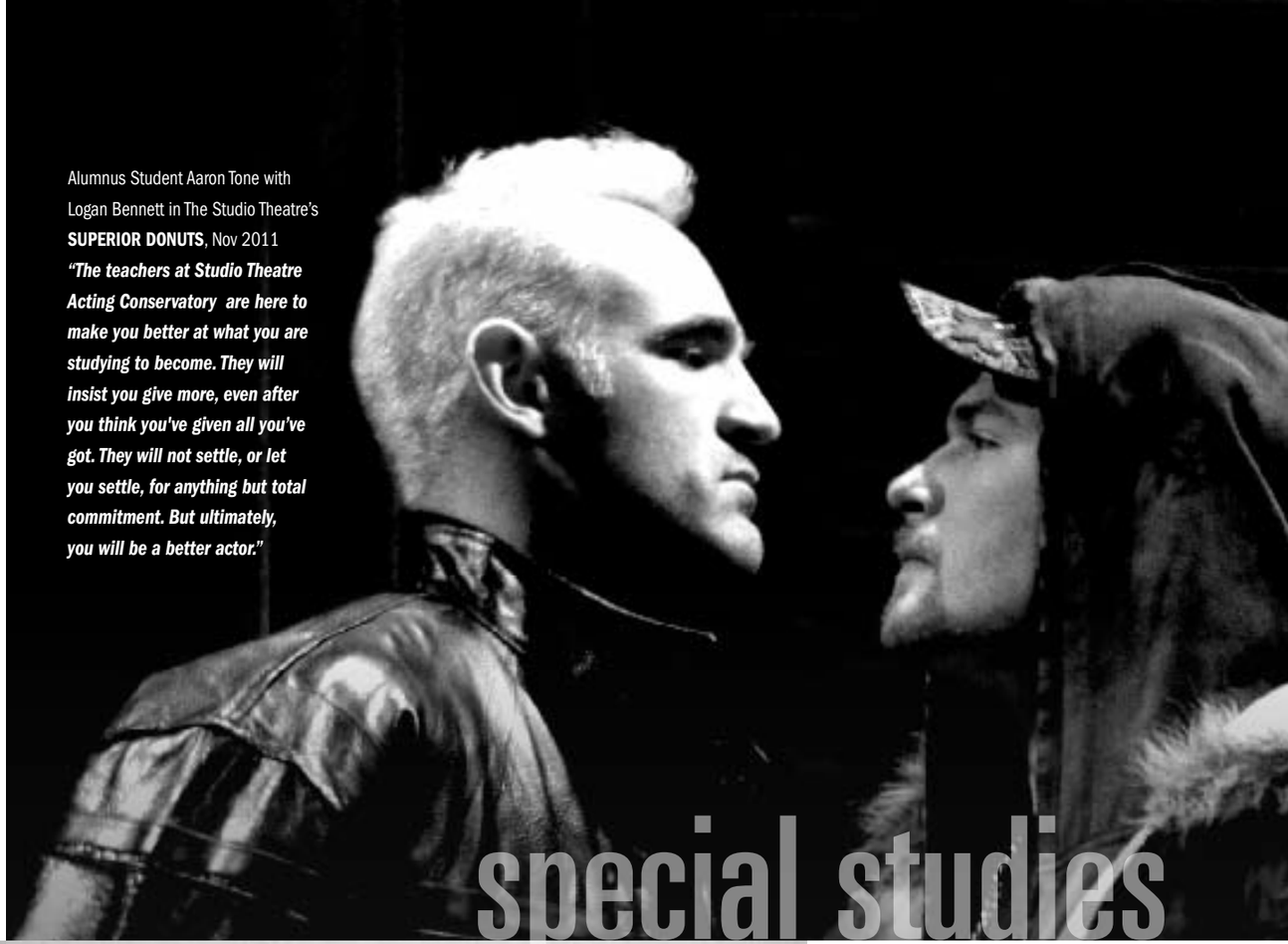
Musical Theatre

A class designed to assist the actor/singer to develop stronger ability to deliver text as a song. Emphasis is on the combination of acting and singing skills to make a well-rounded performance. This class will strengthen vocal technique, expand song repertoire, reduce singing anxiety, and prepare musical theatre audition material.

www.studiotheatre.org



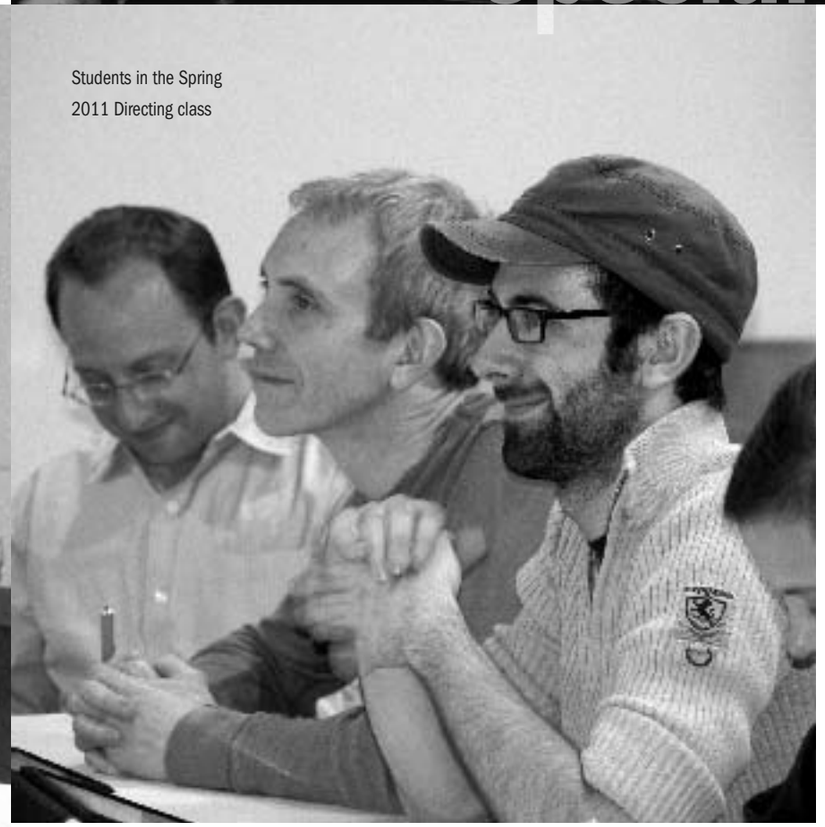
In class with George Fulginiti-Shakar



Alumnus Student Aaron Tone with Logan Bennett in The Studio Theatre's **SUPERIOR DONUTS**, Nov 2011
"The teachers at Studio Theatre Acting Conservatory are here to make you better at what you are studying to become. They will insist you give more, even after you think you've given all you've got. They will not settle, or let you settle, for anything but total commitment. But ultimately, you will be a better actor."

special studies

Joy Zinoman with DC's finest designers at a panel discussion with the Spring 2011 Directing class. (from l) James Kronzer, Reggie Ray, Colin K. Bills.



Students in the Spring 2011 Directing class

Auditioning

A class dedicated to preparing the student for the audition. Through modern and classical pieces in comedic and serious mode, the student builds a repertoire of audition material with attention to individual selection and professional presentation. The student also develops cold reading skills, techniques for working with sides, and a working knowledge of the business of acting.
No prerequisite.

Directing

A practical workshop in directing that is valuable to actors, directors, and playwrights. There is focus on concepts, analysis and preparation, blocking and movement, business, uses of improvisation and work with actors, rhythm and tempo, theatrical organization, and integration of technical theatre. The format consists of lecture, scene presentation, criticism, and discussion.
By permission of the instructor.

AUDITIONING WORKSHOP

February 18 + 19

This weekend workshop is invaluable to actors who seek to improve their professional presentation. Students receive feedback and coaching on their monologue. In addition, students develop cold reading skills, have the chance for a professional review of their headshot and resume; and, learn about the business of acting.

Instructors: Serge Seiden and Kate Debelack
Saturday 1:00pm–5:00pm
Sunday 1:00pm–5:00pm

SINGER'S PROCESS WORKSHOP

March 3 + 4

This weekend workshop introduces the student to singing and to performing Musical Theatre. Students discover techniques to relax the body and expand the breath. They explore the process of making sound, singing on pitch, discovering and releasing the emotion of a song, and learning to sing with a piano.

Instructor: George Fulginiti-Shakar
Saturday 2:00pm–6:00pm
Sunday 2:00pm–6:00pm

STAGE COMBAT WORKSHOP

April 28 + 29

This workshop is an introduction to the techniques of hand-to-hand combat that prepares the actor to portray the illusion of fighting. The use of basic weapons is also explored. The emphasis is on enhancing physical skill and confidence with a safe and realistic technique.

Instructor: Robb Hunter
Saturday 1:00pm-5:00pm
Sunday 1:00pm-5:00pm

The Marshall Atrium at The Studio Theatre

Spring 2012 Schedule of Classes

Class	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Actor's Process	7–9pm Yglesias Silver						
Actor's Process			8–10pm Garner				
Actor's Process				7-9pm Yglesias Silver			
Principles of Realism	8-10:30pm Debelack						
Principles of Realism		8-10:30pm Arthur					
Principles of Realism			8-10:30pm Debelack				
Principles of Realism				4-6:30pm Paris			
Principles of Realism				8-10:30pm Seiden			
Character and Emotion	8-10:30pm Paris						
Character and Emotion				8-10:30pm Arthur			
Shakespeare 1		8-10:30pm Davis					
Shakespeare 1			8–10:30pm Seiden				
Comedy		8–10:30pm Paris					
Musical Theatre							4-6pm Fulginiti
Alexander Technique				7–9pm Bradley			
Improvisation 1						10am–12n Kammann	
Improvisation 2				12n–2pm Kammann			
Movement 1	6:30–8pm Eliot						
Movement 1			6:30–8pm Eliot				
Voice 1	8-9:30pm Diggs						
Voice 1			6:30–8pm Diggs				
Voice 2			8–9:30pm Diggs				
Classical V+M	6–8pm Yglesias Silver/Diggs						
Dialects for the Stage			7-9pm Graham				
Standard Stage Speech 1				7–9pm Graham			
Young Actors Ensemble (ages 12-17)						10am-12:30pm Rogers	
Young Actors Ensemble (ages 12-17)						10am-12:30pm Richards	
Young Actors Ensemble (ages 12-17)						10am-12:30pm Vaky	

Spring classes meet once per week. **Also registering for Summer Young Actors Ensemble (ages 12-17)**

Summer 2011 Intern Caroline Wolfson and 2010/11 Apprentice Stephen Wuycheck

education programs

EDUCATION PROGRAMS

The Studio Theatre Apprenticeship Program and Internship Program

The Studio Theatre offers a year-long Apprenticeship, in addition to semester and summer Internships. These Programs cultivate future professional theatre artists and administrators by providing college students and graduates with: real-life work experience in all departments of The Studio Theatre, educational seminars, and group work assignments, as well as group social activities. Apprentices are given a stipend and provided with housing to enable them to explore careers in the arts regardless of their financial resources. For more information on Apprenticeships and Internships, see our website at www.studiotheatre.org

Passport to the Imagination

Passport to the Imagination guides students and teachers in classroom study of lively contemporary plays, then brings them to FREE performances at The Studio Theatre followed by discussions with educators and artists. Through this program, hundreds of youth experience plays that have special relevance to their lives. For information on how your students can attend one of these special matinee performances, email us at literary@studiotheatre.org.

To support the program, email us at development@studiotheatre.org.

Youth On-Stage

To continue The Studio Theatre's mission to ensure accessibility to the performing arts for the entire community and to promote public awareness of the role of the arts in the quality of life and economic development, our Youth On-Stage program was created in 1991. We reserve slots in all Young Actors' classes for scholarships for students who have an interest in the performing arts but lack financial resources. For information on scholarships, email us at scholarships@studiotheatre.org

Above: The Studio Theatre's Artistic Director David Muse with summer 2011 Interns

YOUNG ACTORS ENSEMBLE (ages 12-17)

The Young Actors Ensemble nurtures the creativity, develops the vocal and physical skills, and enhances the young actors' ability to perform and work together as part of an ensemble.

Through the auditions, our instructors carefully create dynamic ensembles that enable individual students to develop to their fullest potentials.

Utilizing theatre games, pantomimes, improvisations, ensemble work, monologues and scene study from both contemporary and classical literature, students expand their concentration, observation skills, ability and enjoyment in performing. Targeted instruction to free and expand physical response as well as vocal range and clarity encourage the young actors to explore and develop their instrument.

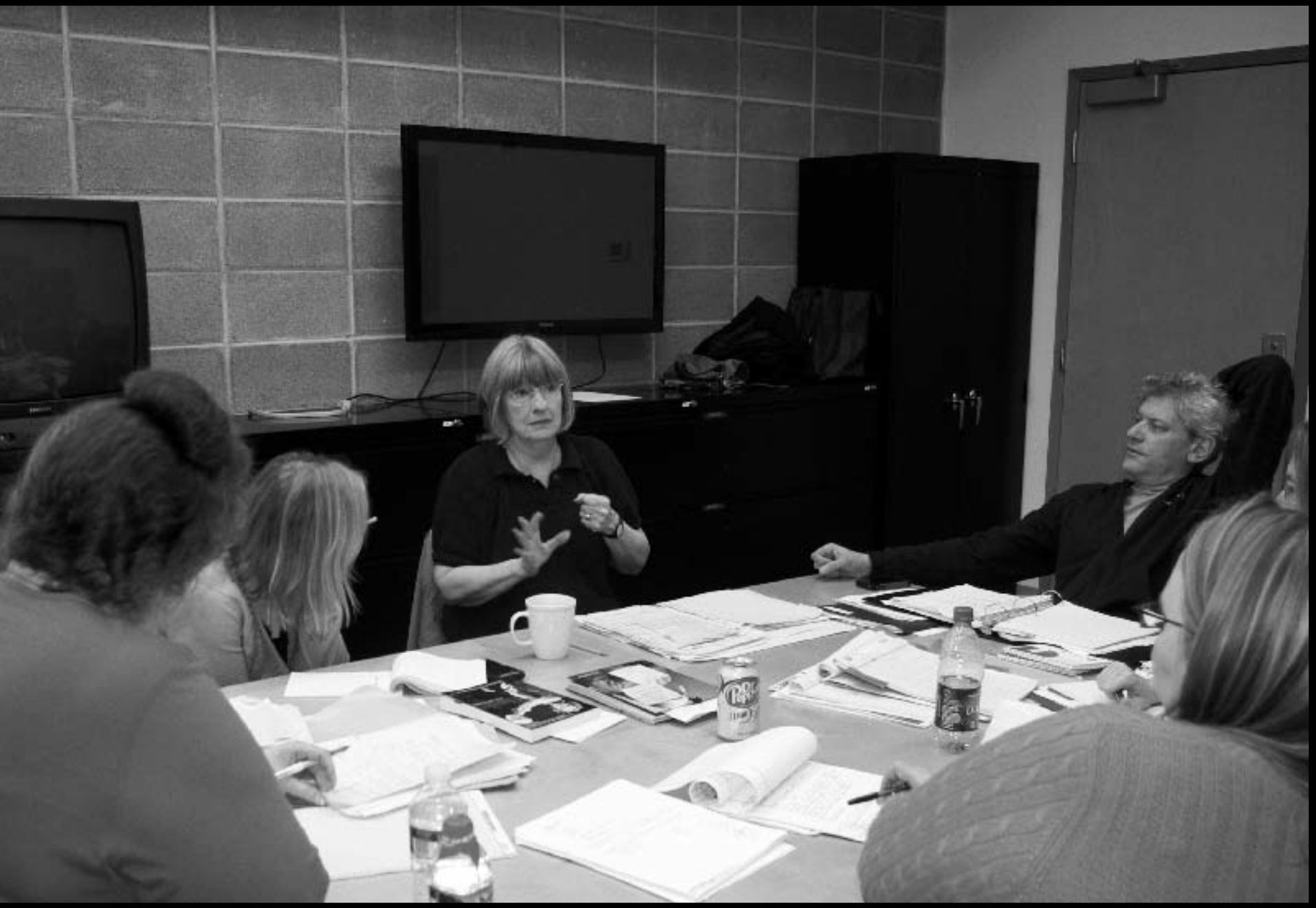
The program culminates in a final showing of their work at the end of the semester.

www.studiotheatre.org

young actors

Spring 2011 Young Actors Ensemble

THE FACULTY



Director of Curriculum Joy Zinoman
with Conservatory Teachers

The Studio Theatre Acting Conservatory has a proven track record of providing the best training in the Washington DC area. This success depends not only on the students, but also upon the skill and diligence of the committed teaching staff. With a 1:12 teacher to student ratio, the dedicated faculty, comprised of 21 working professionals, provides individual attention and focus to nourish and expand each student's abilities.

www.studiotheatre.org

THE FACULTY

Roma Rogers is the Director of Education. Since 1997, she has held various positions at The Studio Theatre and has performed at The Kennedy Center, The Studio Theatre, Washington Shakespeare Theatre, The Studio 2ndStage, and The Actors Theatre of Washington. She also has television and film credits and has worked as a print model. Roma received her training from Penn State University and from The Studio Theatre Acting Conservatory.

Joy Zinoman is the Director of Curriculum and is responsible for teacher training. She is the founder of The Studio Theatre Acting Conservatory and The Studio Theatre where she recently retired as Founding Artistic Director. She has been teaching and directing for over 38 years in the U.S. and abroad, and is the creator of the Conservatory's core acting curriculum. During her 35 years at The Studio Theatre, she has directed 70 productions and garnered over 225 Helen Hayes Awards nominations for the theatre. She attended Northwestern University, Radcliffe College, and American University.

Meade Andrews has served on the faculty of the Acting Conservatory for over 19 years. A certified teacher of the Alexander Technique and former director of the dance program at American University, she has also taught in the graduate acting program at Florida Atlantic University. Meade choreographed, performed, and directed in the theatre program as well as served as movement consultant on many productions at The Studio Theatre. Meade currently teaches as a guest artist in the theatre program at Rider University in Princeton, NJ.

Carol Arthur has performed locally at The Studio Theatre, The Shakespeare Theatre Company, The Studio 2ndStage, The Source Theatre, Longacre Lea Productions, Adventure Theatre, and Tsunami Theatre. She plays steel pan as a member of the DC area Little Red & The Renegades. Carol received her training from Oberlin College and The Studio Theatre Acting Conservatory.

Elizabeth Richards Bailey has been a professional actor for over seventeen years. She has performed locally at The Studio Theatre, The Studio 2ndStage, Theatre J, and Washington Shakespeare Company. She was a company member of Catalyst Theatre, where she received a Helen Hayes Award for Outstanding Ensemble. She is a graduate of The University of Maryland with a degree in Theatre, and has trained at The Studio Theatre Acting Conservatory.

Diana Bradley has been an AmSat certified Alexander Technique teacher since 1979. She has been teaching in the DC area for over 25 years and has taught at Baltimore School for the Arts, Arena Stage, and The University of Maryland. Diana teaches around the United States and internationally. She is on the faculty at The Barstow Alexander Technique Institute and The Alexander Technique Teacher Training program at CBAS. She also has over ten years background in modern dance and holds a 3rd degree black belt in Aikido.

Kate Davis was one of the Conservatory's first students 37 years ago. She has since established herself as a professional actress, director, and educator. Kate has performed locally at The Studio Theatre, Arena Stage, and The Shakespeare Theatre Company. In Memphis, TN, she was an Associate Director with Playhouse on the Square and founded the Playhouse Theatre School. She received additional theatre training at Catholic University and with Uta Hagen at H.B. Studios in New York.

Kate Debelack has been seen in many productions at The Studio Theatre and The Studio 2ndStage. She has worked with a number of DC companies including The Shakespeare Theatre Company, Forum Theatre, Solas Nua, Taffety Punk, Longacre Lea, MetroStage, and was a company member with Cherry Red Productions. Regional credits include The New York International Fringe Festival and Seattle's 5th Avenue Theatre. Kate trained at Western Washington University, the Cabaret Conference at Yale, and The Studio Theatre Acting Conservatory.

Denise Diggs has taught voice for over 25 years at Baltimore School for the Arts. In addition, she has taught at Towson University, Duke Ellington School of the Arts, and privately for media professionals. She brings over 35 years of professional acting experience in both stage and film to her work. She has appeared at Arena Stage, The Studio Theatre, Center Stage, Olney Theatre Center, La Jolla Playhouse in San Diego, Round House Theatre, Theatre of the First Amendment, and Everyman Theatre.

Catherine Eliot is a Laban Certified Movement Analyst and has a Masters in Kinesiology/Motor Development. She has lectured at Columbia Teachers College and at The University of Maryland. Catherine has worked as a Movement Therapist with a wide range of individuals. She has taught dance and movement for the Wolf Trap resident artist program, Glen Echo Park, and in the Washington DC area since 1991.

George Fulginiti-Shakar works professionally as a music director, conductor, and vocal coach, and was chosen for the TCG Artists Bulletin for Music Directors, Composers and Arrangers in Washington, DC. He is a two-time Helen Hayes Award winner for Music Direction, and has worked at Arena Stage, The Studio Theatre, The Shakespeare Theatre Company, The Kennedy Center, Woolly Mammoth Theatre Company, Signature Theatre, and Round House Theatre. George leads Master Classes at American University, Catholic University, and The University of Maryland. He is a founding member of the Alliance for New-Music Theatre and is Chair of the Board of the DC Cabaret Network.

Julie Garner has performed locally with The Studio Theatre, Forum Theatre, Rorschach Theatre, Imagination Stage, Faction of Fools, Molotov Theatre, Lean and Hungry Theatre, and has also performed with five Improv troupes in the DC area. She has traveled with Cirque Voila!, the KimTom International Clown Festival, and has many film and commercial credits. Julie also teaches at Imagination Stage, and has been teaching Improvisation and Theatre Arts for over eleven years. She is a graduate of The University of Maryland with a degree in Theatre and English Education, and has trained at The Studio Theatre Acting Conservatory.

Charlotte Graham holds an MA in Voice Studies from The Central School of Speech and Drama in London. She is trained in the coaching methods of Cicely Berry, Kristin Linklater, Arthur Lessac and Catherine Fitzmaurice. She has taught BA Acting classes at CSSD and is Training Director for Simply Speaking Ltd, a voice coaching firm in London. Charlotte is also a television producer whose programs have aired on PBS, HBO and Discovery. She received additional voice and drama training at H.B. Studios in New York and master classes with Patsy Rodenburg. Charlotte has a specialty in accent reduction, Standard American English, and various accents from around the world.

Robb Hunter is a certified teacher of Stage Combat for the Society of American Fight Directors. As a professional fight director he has choreographed movement for many local theatres including The Shakespeare Theatre Company, Arena Stage, Center Stage, Washington National Opera, Olney Theatre Center, The Baltimore Shakespeare Festival, Rep Stage, Ford's Theatre, as well as several shows for The Studio Theatre. Robb holds an MFA in Theatre Pedagogy from the Virginia Commonwealth University, and teaches movement for Catholic University, McDaniel College, and American University where he is Artist in Residence.

Sandra Kammann is a director, choreographer, performing artist, anthropologist, and ritualist concerned with issues of human expression and vision. Creating multi-art performance projects since 1978, she is Artistic Director of the dance/theatre troupe Sisters of One Eye (founded 1986). She is Founding Director of Fertile Ground, a non-profit organization dedicated to exploring the arts as ritual, and their impact on individual and communal consciousness. Sandra holds an MA in Cultural Anthropology: Performance of Myth and Ritual, graduating with honors from The George Washington University.

N**ancy Paris** has been associated with the Acting Conservatory since its founding 37 years ago. A graduate of Smith College, she received additional training at Georgetown University and George Washington University. A veteran DC actress, she has performed at Arena Stage, Georgetown Shakespeare Theatre, Source Theatre, The Actors Theatre of Washington, and numerous productions on all four stages at The Studio Theatre. Nancy is a two-time nominee for the Helen Hayes Award.

Madeleine Burke Pitt, a Helen Hayes Award nominee, has performed not only at The Studio Theatre and The Studio 2ndStage, but also at many other DC theatres, including The Folger Shakespeare Theatre, The Keegan Theatre, and Solas Nua. Madeleine taught and directed youth theatre for over 10 years, and has also taught numerous workshops at area universities. She was in the MFA program at Catholic University and also trained at The Studio Theatre Acting Conservatory.

Serge Seiden Is The Studio Theatre's Associate Producing Artistic Director. Since 1990, he has held various positions at The Studio Theatre including Director of Production, Literary Manager, Casting Director, and Stage Manager. He regularly directs for both The Studio Theatre and The Studio 2ndStage, and has received numerous Helen Hayes Award nominations for both directing and performing, including a 2008 nomination for Outstanding Director of a Resident Play. Serge received his training at Swarthmore College and The Studio Theatre Acting Conservatory.

Colette Yglesias Silver has taught dance at The Dance Exchange, The University of Maryland, George Washington University, and The Street 70 Theatre Apprentice training program. From 1980-1987 she was the Artistic Director of Dance Arts/Moving Arts. She is a graduate of The Juilliard School and The Academy of the Washington Ballet. She began teaching Movement at The Studio Theatre in 1981.

Lauren Uberman has performed locally with The Studio Theatre, The Studio 2ndStage, The Kennedy Center, Ambassador International Theatre, Venus Theatre, The Discovery Channel, Fox 45 Baltimore, and Sirens Media. In addition to studying theatre, dance, film, and puppetry at James Madison University, she has trained at The Studio Theatre Acting Conservatory. She worked as a resident performer, as well as taught several courses in puppetry at Blue Sky Puppet Theatre and Silly Socks Puppet Theatre, and has taught at InterAct Theatre Company. She currently works as an Adjunct Professor at American University, teaches Yoga and Pilates throughout the DC area, and is a founding member of Pinky Swear Productions.

Matthew Vaky was a member of The Guthrie Theatre Acting Company, a teacher in their education department, and has worked as an actor, director, and writer for numerous theatres including The Mixed Blood Theatre, The Illusion Theatre, SteppingStone Theatre for Youth Development, and The Playwrights Center. He also wrote and starred in several one-person shows at The Minnesota Fringe Festival, The Bryant Lake Bowl, The Walker Church, and The Center for Independent Artists. Matthew has performed locally for The Bay Theatre, Lean and Hungry Theatre, and is on the staff at GALA Hispanic Theatre, Capital City Charter School, and also teaches at Arena Stage and Imagination Stage. Matthew holds a BFA and an MFA in directing from Carnegie Mellon University.

TUITION

Actor's Process	$525
Principles of Realism	$525
Character and Emotion	$499
Shakespeare I	$499
Comedy	$499
Musical Theatre	$395
Alexander Technique	$450
Improvisation I	$450
Improvisation 2	$450
Movement I	$295
Voice I	$350
Voice 2	$350
Classical Voice and Movement	$395
Dialects for the Stage	$395
Standard Stage Speech I	$395
Young Actors Ensemble	$450
Auditioning Workshop	$150
Singer's Process Workshop	$150
Stage Combat Workshop	$150

Note:
Students enrolled in Voice or Movement class in addition to an Acting class receive a $100 discount in the **non-acting class tuition.**

Student Tony Villa

Registration Policy
The Studio Theatre Acting Conservatory requires tuition to be paid in one of the following methods: **1**: Payment in full at the time of registration (includes a non-refundable $100 registration fee for each class or workshop) **2**: Payment of a non-refundable $100 registration fee for each class or workshop at time of registration with balance of tuition paid at the first class.

Refund Policy
CLASS REFUND POLICY In the event that a student chooses to withdraw from a class, the registration fee cannot be refunded. The balance of tuition paid for a class will be refunded if the student requests a refund in writing prior to or within three business days following the first class.

WORKSHOP REFUND POLICY In the event that a student chooses to withdraw from a workshop, the registration fee cannot be refunded. The balance of tuition paid for a workshop will be refunded if the student requests a refund in writing prior to the start of the workshop. Refunds will not be issued if the request is submitted after the workshop has begun. For a complete listing of policies and procedures, see our website www.studiotheatre.org

To Register
CALL THE DIRECTOR OF EDUCATION AT (202) 232-7267 to determine best placement, then fill out the form and mail to:
The Studio Theatre Acting Conservatory,
1501 14th Street NW, 3rd floor,
Washington DC 20005.
(202) 232-7267/Fax (202) 588-5262
TTY (202) 667-8436 www.studiotheatre.org

Spring Semester Dates
Registration is on a first-come basis and begins January 3, 2012

ADULT CLASSES begin the week of January 30, 2012 with final scenes May 23–June 3, 2012

YOUNG ACTORS
Auditions are on February 11, 2012
Classes begin February 18, 2012 with final scenes May 12, 2012

ALSO REGISTERING FOR YOUNG ACTORS SUMMER 2012

www.studiotheatre.org

Conservatory Alumna Nancy Robinette in The Studio Theatre's **THE NEW ELECTRIC BALLROOM**, Apr 2011
"I was encouraged to work hard and thoroughly, and I loved it. I have used things I learned in class ever since in my work on stage (and sometimes off), and we're talking over 25 years!"

- **Students see shows FREE of charge**
- **Students have the chance to UNDERSTUDY in Studio Theatre productions and be a part of the Actors Equity Association membership candidate program**
- **Students volunteer at our theatres**
- **Students become a part of a COMMUNITY of others with similar goals and aspirations**
- **Students NETWORK with working professionals**
- **Students are enriched at every level of commitment**
- **Students gain confidence and a better mastery of their craft**

REGISTRATION FORM

1. Class Title _____
Instructor _____
Time _____
Tuition _____

2. Class Title _____
Instructor _____
Time _____
Tuition _____

Name_____

Date of Birth (If Young Actor)_____Name of Parent (If Young Actor)_____

Address_____

City/State/Zip_____

Phone/day_____evening_____

Email_____

❑ Visa ❑ MasterCard ❑ American Express ❑ Discover

Card #_____Expiration Date___/____

Name on Card_____Signature_____

Student agrees to comply with policies and procedures of The Studio Theatre Acting Conservatory.
Signature_____

❑ Enclosed find my full tuition payment of $ _____
(includes $100 non-refundable registration fee per class/workshop)

❑ Enclosed find $100 non-refundable registration fee per class/workshop totalling $ _____