



2019 Winter

Broadway Musical Theater

Week-long intensive



Designed and led by Amy Weinstein,  
Artistic Director of StudentsLive and  
Passport to Broadway exclusively for  
Brooklyn College Preparatory Center  
for the Performing Arts

**January 14-18, 2019**  
**Brooklyn College**

**Prepare** Audition Materials and Build Repertoire

**Improve** Acting, Movement and Vocal Techniques

**Receive** One-on-One Instruction for Individual  
Performance Pieces

**Enhance** Improvisation Technique and Scene Work

**Experience** the "Putting-it-all-together" Broadway  
Rehearsal Process

**Perform** in a Final Showcase that features each  
student in uniquely customized Broadway Musical  
Theater material

For registration:

718.951.4111 [bcpc@brooklyn.cuny.edu](mailto:bcpc@brooklyn.cuny.edu) [www.BCPrepCenter.org](http://www.BCPrepCenter.org)

For additional information:

212-220-6000 [info@studentslive.net](mailto:info@studentslive.net)

[www.passporttobroadway.com](http://www.passporttobroadway.com)

All classes will be held at Brooklyn College

2900 Bedford Avenue, Brooklyn, NY 11210



**Brooklyn College** | Preparatory Center  
for the Performing Arts

## **Letter from Amy Weinstein, Artistic Director of StudentsLive Passport to Broadway:**

It is very nice to meet you and thank you for taking a moment to read about the very unique mission and purpose of this Brooklyn College Musical Theater Intensive.

I am so pleased to be able to bring my professional background, long held respect and contacts in the theater community on Broadway, across the country and world, and expertise in theater history, methods and philosophies of theater education to help inspire and increase your skill sets at every level and instill confidence in your own unique talents.

I believe that the best theater studies should prepare students for all kinds of careers that will enrich and transform the human experience in a rich, incandescent, diverse and highly multi-disciplinary environment.

These last eighteen years have been a powerful experience for myself and my creative and production team travelling to 7 countries and hosting seven more here direct on Broadway in New York City with our Passport to Broadway Program. The thousands of serious aspiring students involved in this rigorous process grew beyond our wildest imagination with a passion and dedication for learning and performing this very challenging art form in almost impossible short windows of time; What would normally require a Broadway professional at least 6 to 8 weeks of rehearsals is taught and learned eloquently in 10 short days with our exceptional Broadway Artists faculty and students. They made the virtually impossible, possible. And that is a testament to both their talents and hard work, as well as the collaboration and individual expression great Musical Theater evokes.

In our own preparation for this exciting journey, we will be selecting some of the widest and most challenging range of Broadway material, in order for you to have access to and be exposed to an opportunity for growth and a true sense of confidence and accomplishment in this intensive experience. Our greatest wish is that this experience will inspire you to continue taking risks, grow in this challenging art form that requires mastery of all three disciplines simultaneously, learn from the best, meet and network with all kinds of important colleagues we have the pleasure of knowing and introducing our students to, meet personal and professional challenges and pursue your own unique dreams and goals fearlessly. I can guarantee that the confidence that comes from doing this type of unique theater experience with the passionate rigor and hard work it requires, will ultimately enhance and support whatever career you may decide to go into.

With that said, it is my pleasure to be part of your very special community for even a short time, and to help share some of the joy and love that we have for Broadway musical theater. Thank you, Dean Conelli, for allowing us the opportunity to be a part of your very special artistic community and thank you to the staff and students who choose and/or are selected to participate, for lending us the commitment, heart, talent and courage it takes to be a part of this exceptional experience. We hope to see you on Broadway someday, and to see you in Winter 2019 to help inspire more lives through the power of great theater.

All My Best,

Amy Weinstein

CEO/Founder/Artistic Director

***StudentsLive, A Global Broadway Education Company and Passport to Broadway International***

# Brooklyn College | Preparatory Center for the Performing Arts

## Winter 2019 Musical Theater Intensive

### Information About the Program

- The program is One Week from January 14 – 18, 2019 at Brooklyn College.
- This program is targeted for ages 17 and up (exceptions are made on a case by case basis).
- No specific skill level is required – this program is designed for beginners, intermediate and advanced level.
- The course will include professional level study and work on four Broadway production numbers, audition songs and monologues, cold read scenes, acting, movement and vocal technique classes.

### Required for First Day (Optional)

- 16 to 32 bars of both an up tempo and ballad preferably from a Broadway show but not required. Memorized. (Optional)
- 2 One Minute Monologues – One Comedic and One Dramatic. Memorized.(Optional)

### Preparing an Audition Monologue

- Bring two prepared memorized one minute monologues. The two monologues should differ in style, one comedic and one dramatic.
- All monologues should be published. No original student writing or internet monologue material.
- Monologue should be age-appropriate.
- No classical theater or verse.
- Please focus on dramatic understanding, characterization, beats, beginning, middle and end of story, super intention, environment, relationship of person your character is speaking to and make clear, concise, specific choices. Please do not include costumes or prop pieces.
- Audition monologues are available from a variety of print and published sources. Please select either an independent monologue or a monologue taken directly from a play and edited for your purposes. If you select a monologue from a play, please be aware of the entire play from which the monologue is taken. You should read the play and be familiar with the character you are portraying.
- Please type out a hard copy of you monologue/s on one sheet of paper each with your title of play, author, your name and character at top.

### **Preparing an Audition Song**

Please prepare two song cuts of 16 or 32 bars each. The songs should be contrasting: one ballad and one up-tempo, from different time periods in musical theatre. For each cut:

- Please bring (and learn) the entire song, even though you are singing only a portion. We might explore different cuts.
- Make sure your cut has a beginning, middle, and end—that is, it tells a story. Don't just blindly use the last section or first section. It is awkward to start a cut with "And" or "Because" as those words imply the continuation of a story of which your audience won't have heard a beginning.
- The words are the most important part of the song. Make sure you sing as if making up the lyrics spontaneously every time you perform it, so that the story remains fresh and organic.
- Any musical "event" in the accompaniment (such as an accented downbeat or a flourish) needs to be justified by your performance. You as an actor "make" the event happen.
- Similarly, any long melisma you sing (a single syllable stretching over many notes, which happens more in pop music than theatre music) needs to be justified by your intent and emotion.
- Please copy your sheet music double-sided (if possible), punch holes in it, and put it in a three ring binder. (Exception: If your cut is only two pages, make the copy single-sided and insert the pages facing each other.) If you prefer, bring two versions, one of the full song and one of your cut.
- Do not put the music in plastic sheet protectors as doing so makes it difficult to mark the music and see it through the glare.
- Mark "Start," "End," and any intermediate cuts clearly.
- Make sure the music is in the key in which you wish to sing it.
- Make sure the music has a piano part. Vocal books sent with rentals for performance often have the voice parts only, with no piano part.
- Don't stress over whether you go slightly over 16 or 32 bars. The timing and what the cut "feels" like are what matter. As a general rule, a 16-bar cut should be about 30 to 45 seconds, and a 32-bar cut should be about a minute to a minute and a half.
- We are eager to work with you and make music together!

### **What to Wear**

- Dancewear or comfortable clothes to move in (leotard , tights, loose fitting pants, jazz pants or skirts with t-shirts or comfortable top).
- Character, jazz, ballet shoes, sneakers or rubber soled comfortable shoes.

### **This Program Includes**

Learn all aspects of; Auditioning, Preparing Audition Materials, Building Audition Repertoire, Broadway Dance/Choreography-Broadway Vocal Techniques directly sourced from the widest Classical and Contemporary range of Hit Broadway Musicals, One-on-One Coaching for Individual Performance Pieces, Acting-Singing- Dance- Improvisation Technique and Scene Work, "Putting- it- All-Together" Broadway Rehearsal Process, Final Showcase featuring each student in uniquely customized Broadway Musical Theater Material for invited Broadway Guests and VIP's In -Studio.

### **More Information About the Program**

- There will be a one-hour lunch each day. You will be required to bring your lunch or buy your own lunch.
- Materials will be required to be memorized on all taught often by the next day. Please be prepared to work on the materials in the evenings to be best prepared for the following day progress.
- All other materials including music, scripts and cold readings will be provided on the first day.
- Arrival time suggested between 8:15am and no later than 8:45am to warm up and be prepared to start at 9:00am sharp.
- The Final Showcase will be a combination of various works In-Studio decided on by instructors.
- The audience will be an invited audience of Brooklyn College Staff, Students, Family, Friends and Broadway Artists.
- Final Showcase time and date are TBD. Invitations will be sent the first week of the Program.

### **MATERIALS INCLUDING, BUT NOT LIMITED TO, THE FOLLOWING:**

- Scripts.
- Music
- Vocal CDS
- Supplementary Lesson Materials.
- Broadway Certificates.

### **TUITION AND DEADLINE INFORMATION**

- Program Tuition: CUNY students and alumni: \$500.00. Non-CUNY students: \$750.00.
- Brooklyn College is offering eight \$250 scholarships for Brooklyn College/CUNY students on a first come first serve basis only through Monday November 26, 2018.
- The Final Registration Deadline is Monday December 10, 2018 or when the Workshop is full.
- Non-refundable deposit due with application and balance is due on or before Monday December 10, 2018.
- All payments will be refunded in full if the student is cast in a Brooklyn College Theater Department production and is scheduled to rehearse during the January 14 – 18, 2019 program, or in case of under-enrollment to the workshop.

### **For Registration Information:**

Call 718-951-4111 e-mail [bcpc@brooklyn.cuny.edu](mailto:bcpc@brooklyn.cuny.edu) or visit [www.BCPrepCenter.org](http://www.BCPrepCenter.org)

### **For More Information about the Program**

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# Creative Team and Guest Artists

Artistic Director and Head Instructor

AMY WEINSTEIN



*CEO and Founder of **StudentsLive, A Global Arts Education Organization**  
Founder and Artistic Director of **Passport to Broadway International***

**Amy Weinstein** is the CEO and Founder of *StudentsLive, A Global Broadway Education Company* for the past 18 years and more recently Artistic Director of Sister Company, *Passport to Broadway International*. Starting literally with just an idea, StudentsLive grew into one of the world's most significant theater education programs attracting over 250,000 students worldwide with an annual budget of over 1 million dollars and annual international programs engaging organizations from Brazil, South Korea, Italy, China, Guatemala, Indonesia and Japan. After 18 years of growth, it now boasts partnerships with virtually every single hit Broadway show, endorsements from America's political, cultural, and artistic leaders, alliances with foreign governments and arts education programs, and a proven track record of financial sustainability. Most importantly, tens of thousands of young people and lifelong learners across the globe have been touched by StudentsLive programs – the ultimate measure of success.

**Amy Weinstein** has been developing, creating, marketing and producing education programs in partnership with some of the finest Broadway Artists, Producers and Creative Teams since 1990. A leader and pioneer in curriculum based standards and exciting and educational custom designed workshops and presentations, she has been recognized as a cutting edge and highly effective creative presence within public and private schools, colleges, universities and organizations nationwide. She has been dedicated to arts and education for the past thirty years. Graduating from New York University with a degree in theater and communication, she began her work early on as a theatrical talent agent and casting director in Hollywood. Due to her expertise and comprehensive focus on education, she was asked to teach acting to at-risk teenagers with Jean Stapleton's foundation, **The Academy of Performing and Visual Arts** in East Los Angeles.

Out of her work with these artistically talented and gifted young people, she co-wrote with Annette Cardona (Cha Cha in the movie Grease) and directed a musical play entitled *Second Chance*, which toured as an Equity TYA contract to over 350,000 students in California and surrounding states. National mental health experts recognized the play as an inspirational arts model for crisis intervention, and interpersonal issues amongst teenagers at risk throughout the country. WGBH/PBS was so impressed with the play they commissioned it for adaptation to teleplay in 1996. Ms. Weinstein served as a producer on the project. She also traveled and spoke internationally to world class competitive athletes, teaching presentation and interpretative performance skills. Ms. Weinstein continued her work in the New York area as an improvisation and acting teacher at the **American Musical and Dramatic Academy** as a senior member of the faculty, directing graduation showcases for international musical theater students from around the world. She was soon after hired as education

director by **Tony Randall's** Not-For-Profit Broadway Tony Award Nominated **National Actors Theater**.

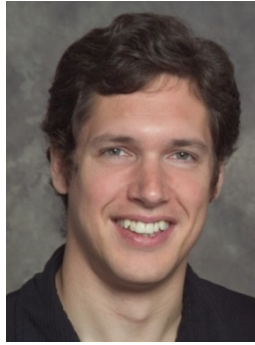
With **NAT** for eight years, Ms. Weinstein created study guides, workshops and led professional development training for Applied Theater majors in conjunction with **NAT's** Broadway shows for 46 New York City Public Schools specially selected to receive, free of cost, **NAT's** education programs and to experience the classics on Broadway. Recent shows included, ***The Resistible Rise of Arturo Ui***, starring **Al Pacino** ***Judgment at Nuremberg***, starring Maximillian Schell, ***The Gin Game***, starring Charles Durning and Julie Harris and ***Night Must Fall*** starring Matthew Broderick. She hired, trained and developed programs with and for experienced teaching artists and professionals in the theater, education and film communities and built bridges for students in underserved New York to experience the comprehensive, interdisciplinary, social, cultural, political and personal values of theater.

She currently works full time overseeing both StudentsLive and Passport to Broadway wearing multiple hats as Producer, Director and CEO travelling internationally with her creative teams to ensure the workshops reflect the finest standards and vision from the top down. She also continues writing, directing and producing both On and Off-Broadway and created **StudentsLive Inc.** for the sole purpose of facilitating the large demand for her programs and services. Her talented staff consists of two or three program directors, college and high school interns, and a large cadre of volunteers in the theater and education communities. She has designed implemented, supervised and trained teachers and artists in educational programming curricula worldwide from theatre and dance academy students in Rimini Italy, to elementary school theatre curricula programs in the Bronx, New York. to MFA students and teachers here in New York and San Diego to International Broadway Theater Summer Camps for international students and families both outbound and inbound traveling to the United States. Her programs have gained national print and electronic press attention including **Court TV, CNN, The New York Times, ABC, NBC, CBS** and various local media outlets for their educational, entertaining and artistic value. Her excellent relationship with leaders in the cultural, social and political communities has helped tie the Broadway community into new audiences, greater revenue and inspire a greater understanding of the importance of theater arts in young people's lives.

Amy also offers private audition coaching and she has taught notable professionals including Jesse Tyler Ferguson from TV's "Modern Family", Christopher Jackson from Broadway's ***Lion King, In The Heights*** and ***Hamilton*** and TV's "Bull", Lala Karmela a well-known film star in Indonesia and members of the sensational world renowned pop group AKB48 from Japan. She has also collaborated with top Broadway, theater, film and television professionals such as Al Pacino, Charles Durning, Billy Crudup, Reba McEntyre and more. Amy's education work has been recognized by social and political leaders such as the Mayors of New York and Los Angeles, Former President Bill Clinton and Former Secretary of State Hilary Clinton, and highly reputable top social and civic leaders throughout the world. Amy has also worked closely with top Broadway Producers of Broadway Hits such as ***Rent, Chicago, Annie Get Your Gun, Peter Pan, Matilda*** and ***Wicked***.

## Musical Director

SETH WEINSTEIN



**Seth Weinstein** was the musical director and composer of the Off-Broadway musical *How to Save the World and Find True Love in 90 Minutes* (New World Stages, 2006). He has toured internationally with Fosse and Ivan Jacobs's *The Phantom of the Opera* and in the USA with *Almost Heaven: Songs of John Denver*. Regionally, he has been the musical director of *Black House* (Zagreb, Croatia), *Do I Hear a Waltz?* (Arvada Center), *Smokey Joe's Cafe* (Connecticut Repertory Theatre), and *Chick Flick* (Loft 227 and Millbrook Playhouse), among other shows. Seth also wrote and recorded "The Chagall Suite" (an eight-movement piano piece based on themes of Marc Chagall's artworks) and "Conversations" (a musical meeting between Chagall and Elvis Presley), and he has played the pieces in France, Germany, and the USA. He performs monthly with L'Opera Burlesque and he is the pianist for the MAC and Bistro Award-winning *Screen Gems: Songs of Old Hollywood* (featuring Sarah Rice) and *Operation Opera* (baritone Adelmo Guidarelli's amusing tribute to opera, a participant in the 2011 Edinburgh Festival Fringe).

## Broadway Guest Artists – (All Subject to Change)

Broadway Guest Artist

SCOTT DIFFORD



Scott Difford is currently a swing in Broadway's *Book of Mormon*. He was last seen in *Matilda the Musical* on Broadway. His other credits include: *A Christmas Carol* at Madison Square Garden, the tours of *Memphis* (1<sup>st</sup> National) and *Ragtime*, Pittsburgh Civic Light Opera's productions of *Miss Saigon*, *Cats*, *White Christmas*, and *Oklahoma*; *Joseph...Dreamcoat* (Theater of the Stars, Ogunquit Playhouse, and Mountain playhouse); *The Producers* (Riverside Theatre); *High School Musical* (WVPT); and flipping around as a New York Knicks Acrobatic Tumbler.



**GABRIELA GARCIA**  
**Broadway Guest Artist**



Gabriela is currently a cast member of the Broadway Company of CHICAGO THE MUSICAL. She has taught Classical Ballet and Jazz at schools across Germany, Austria and Mexico and danced with various groups in Mexico, Pacific Northwest Ballet and Tanzforum der Oper Koeln in Cologne, Germany. She has assisted Ms. Ann Reinking with Master Classes at Joffrey Ballet School and Steps. Her musical theater credits include West Side Story, Joseph and the Amazing..., Caroussel and the Vienna, and Mexico City companies of Chicago where she played the role of Velma Kelly in their original language. Gabriela has staged the Dusseldorf Company of Chicago and dance captained both US National tours and the Broadway Company. On the side Gabriela works as a voice over actor for radio and television for both general and Hispanic market.

**JEFFREY DREISBACH**  
**Broadway Guest Casting Director**



Jeffrey Dreisbach has been a casting partner at McCORKLE CASTING, LTD for over 7 years. He received his BFA Degree in acting at Wayne State University and Masters at Roger Williams Colleges' Actor training program in London. Jeffrey began his New York career accumulating Broadway, Film and Television credits for over 20 years. Additionally, he found success in commercials, Voice-over's and countless regional theatre's throughout the country. McCorkle Casting Ltd. has cast Broadway productions of; *End of the Rainbow*, *High*, *The Lieutenant of Inishmore*, *The Glass Menagerie*, *Cat On A Hot Tin Roof*, *One Flew Over The Cuckoo's Nest*, *The Ride Down Mt. Morgan*, *Amadeus*, *She Loves Me*, *Blood Brothers*, *A Few Good Men* among many others. Notable Off-Broadway projects include; *Hit The Wall*, *Tribes*, *Falling*, *Our Town*, *Toxic Avenger*, *Almost Maine*, *Ears On A Beetle*, *Down The Garden Paths*, *Killer Joe*, *Mrs. Klein*, *Driving Miss Daisy*. A partial list of feature film projects include; *My Man is a Loser*, *Premium Rush*, *Ghost Town*, *Mama Mia*, *Funny Money*, *Secret Window*, *Basic*, *The Thomas Crown Affair*, *The 13<sup>th</sup> Warrior*, *Madeline*, *Die Hard with a Vengeance*, *School Ties*, etc. and for television; humans for "Sesame Street", "Californication" (Emmy nomination), "Max Bickford", "Hack", "Strangers with Candy", "Barbershop", "Chapell's Show" "Remember Wenn", among several others. Jeffrey is the author of "Conversation Pieces out of the Studio, The Voice over Workshop for Professional Actors (Dog Ear Publishing 2011)