

**NEW YORK STUDIO
SUMMER WEEK**

PHILOSOPHY AND PROTOCOL

Welcome! The adventure begins...

1. THE WORK - "DISCIPLINE AND WILLINGNESS"

Our code of conduct is based on four deceptively simple yet powerful agreements, as per "The Four Agreements" by Don Miguel Ruiz, they are:

- **Be impeccable with your word**
- **Don't take anything personally**
- **Don't make assumptions**
- **Always do your best**

This philosophy promotes joy and freedom and avoids needless suffering.

Developing your voice and speech is essential to your growth as an actor.

VOCAL FLOOR EXERCISES to be performed daily, am & pm.

Fifteen minutes on your back with your hands on the lowest part of your abdomen, your shoulders are free, your neck is relaxed, moving back and up:

- a) Release a voiceless hissing sound, as in the consonant "S" for 5 minutes.
- b) Release a voiced humming sound, as in the consonant "M" for 5 minutes.
- c) Release a voiced sighing sound, as in the vowel "AH" for 5 minutes and allow your free voice to reach the ceiling.

READ OUT LOUD daily for 20 minutes.

Practice yoga.

The 3 basic TENETS OF ACTING are:

RELAXATION – CONCENTRATION – IMAGINATION

The 4 VARIABLES OF VOICE & SPEECH are:

RATE – INFLECTION – PITCH - DYNAMICS

The 15 GUIDEPOSTS *(12 Original Guideposts can be found in Michael Shurtleff's "Audition", plus the final three Guideposts, created by Tom Todoroff and sanctioned by Shurtleff)*

1. RELATIONSHIP
2. CONFLICT *(What am I fighting for? How am I meddling?)*
3. THE MOMENT BEFORE
4. HUMOR
5. OPPOSITES
6. DISCOVERIES
7. COMMUNICATION & COMPETITION
8. IMPORTANCE
9. FIND THE EVENTS
10. PLACE
11. ROLE PLAYING & GAME PLAYING
12. MYSTERY & SECRET
13. MISCHIEF
14. VULNERABILITY *(Am I revealing? Or am I concealing?)*
15. ARCHITECTURE

The 6 VIEWPOINTS *(the perceptual landscape of the audience and the inner field of focus of the performer)*

TIME – SPACE – SHAPE – MOVEMENT – STORY – EMOTION

Monologues are limited to two minutes in length and scenes must run no longer than four minutes. If your text requires a complex physical set up, be sure to recruit class members when you arrive for your "load in" and "strike". Dress for your script, as you must be ready to work within two minutes of your name being called.

Scene Partners and Monologues: Upon enrollment, you will be assigned a partner with whom you will select and rehearse a 3-4 minute scene for the intensive. Note, your partner assignment time will vary depending on enrollment, so in the meantime, please read over your welcome package thoroughly and select a monologue from the suggested list in this email to prepare as backup material to your scene.

When choosing material: You may select from the Suggested Scenes and Monologues Lists within your Welcome Package email. You may also choose a piece by one of the 250+ authors listed within this Syllabus. Please send your selected piece to Emily at emoulton@TomTodoroff.com (or via text 310-980-4504) for review and approval **before you begin rehearsing!**

In addition to your primary piece (*scene or monologue*) please prepare a 1-2 minute “back up” monologue. Ideally you learn this second piece off-book, but if you need to bring the script and read it, that’s fine! **Please note, you will not necessarily work on this back up material, but it’s best to be prepared.**

Always bring a printed (*non-digital*) **copy of your script with you to the Intensive.**

Please note: The point of the Intensive is to learn to act, not to get through your scene, monologue, or audition piece. So please know that if Tom stops you before you’ve reached the end of your performance it’s because he’s more interested in ensuring you know how to work specifically, truthfully, and with relaxation from moment to moment under the given imaginary circumstances.

Stay in the theatre for all of our time together. The lobby and parking lot are not where your growth lies. If invited to comment on someone's work, please be sure that your remarks are brief and limited to positive (*non-directorial*) observations. Your words must be an addition to what's just been said, not a reiteration. As this is your artistic home, pick up after yourself when the day is done.

Give up addictions. Avoid anesthetizing your sensitivity and intuition (*talent*).

Take notes. Have someone take notes for you during critique of your work. Learn the prologue to "Romeo and Juliet" and eventually, the five prologues to "Henry V". These are not required for you to have prepared when you first begin with us, but something to work on independently to further your growth. Come prepared with materials for taking notes.

Photos and footage may be taken during the course of the Intensive. Please let us know if you prefer not to be photographed. It’s understood you’re fine with this unless we hear from you.

There are several recommended reading lists below. You are REQUIRED to read the first three books (*Audition, The Four Agreements, and The Mastery of Love*) prior to the intensive.

2. **REQUIRED READING LIST** (*in order*):

- AUDITION by Michael Shurtleff – it’s good to know the 15 Guideposts numerically – refer the Guideposts / Reminder Sheet within your Welcome package email.
- THE FOUR AGREEMENTS by Don Miguel Ruiz
- THE MASTERY OF LOVE by Don Miguel Ruiz

3. **YOUNG ACTORS:** (*ages 11-17*)

Take a look at “Monologues for Young Actors” as well as **“Scenes for Young Actors”**. Both are written by Lorraine Cohen.

4. **RECOMMENDED PLAYWRIGHTS**

(See APPENDIX A)

5. **RECOMMENDED READING LIST**

(See APPENDIX B)

6. **ATTENDANCE**

Attendance for the entire Intensive is mandatory. The only excusable absence for any part of the training is that you are gainfully employed in or auditioning for theatre, film, or television. If you must arrive late or leave early, please let one of the producers know before the Intensive begins.

7. **SCHEDULE**

Please check your email regularly for communication from the Studio and from your scene partner IF you have one. If you are not hearing from your partner, it is your responsibility to notify the Studio immediately.

Please check your email regularly for bulletins and updates about the summer Intensive.

A detailed schedule for the week will be emailed to you separately closer to the program start date.

We strongly recommend that you bring along snacks, and especially water. There will be short breaks through out each day in addition to a lengthier lunch break.

8. **SMOKING**

Smoking is not allowed anywhere on the premise.

9. **VISITING**

In the interest of maintaining our safe space, we ask that you do not bring any friends or visitors to “watch” class. Only enrolled members of the summer intensive may attend classes.

10. **QUESTIONS?**

Raise your hand. The only “dumb” question is the one that remains unasked.

See APPENDIX C for contact information. The Studio producers are happy to help you with any questions or concerns that may arise. Please do not hesitate to approach them.

Please keep Tom apprised of your breakthroughs, concerns, triumphs, etc. by joining him on Facebook or sending an email to our administrative offices in NYC at nycstudio@tomtodoroff.com.

11. UNDERSTAND AND COMMIT TO MEMORY:

- The 15 Guideposts
- The 6 Viewpoints
- The 4 Variables of Voice and Speech
- The 4 Agreements
- The 3 basic Tenets and the 3 Techniques before you take the stage

PRIOR TO YOUR PERFORMANCE:

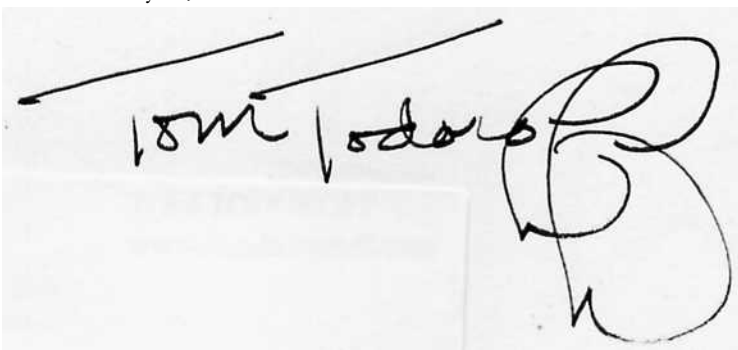
- Work on Voice & Speech exercises described within this Syllabus daily, from the day you enroll in the Intensive.
- Create flash cards to help you learn the fundamentals above. These terms and concepts are described in the three recommended reading books.
- Learn your text (*Best to be off-book and performance ready*)
- Dress for your role (*no general street clothes*)
- And be prepared to create “place” SPECIFICALLY with furniture and props.

To “try” is a lie, it makes you cry and then you die!

If you “try” to do it, you’ve already departed from it...

Thank you for your passion, your commitment and your contribution. I'm glad you're here! You are not alone on your journey to your true self. Your authentic self is also searching for you. Burn bright. Revel in your time. The adventure continues...

Love to you,

A handwritten signature in black ink on a white background. The signature reads "Tom Todoroff" in a cursive, stylized script. Above the signature, there are two parallel horizontal lines, with the first line extending further to the left than the second.

TOM TODOROFF
www.TomTodoroff.com

APPENDIX A - RECOMMENDED PLAYWRIGHTS

THE GREEKS (463 BC- 400 BC) “Poets of the world’s grief”

AESCHYLUS

Agamemnon, Oresteia

EURIPIDES

Medea, Electra, Trojan Women

SOPHOCLES

Oedipus, Antigone

17th CENTURY: RESTORATION AND JACOBEAN TRAGEDY

CONGREVE, William

The Mourning Bride

FORD, John

Tis Pity She’s a Whore

JONSON, Ben

MARLOWE, Christopher Tamburlaine

MIDDLETON, Thomas & **ROWLEY**, William

The Changeling

MOLIÈRE (aka Jean-Baptiste Poquelin)

PYLE, Howard

SHAKESPEARE, William

Romeo and Juliet, Othello, etc.

SHERIDAN, Richard Brinsley

The School For Scandal

TOURNEUR, Cyril

The Revenger’s Tragedy

WEBSTER, John

The White Devil, The Duchess of Malfi

WYCHERLEY, William

The Country Wife

19th CENTURY: VICTORIAN ERA AND THE BIRTH OF REALISM

SCANDINAVIA

IBSEN, Henrik

A Doll’s House, Hedda Gabler

STRINDBERG, Johan August

Miss Julie

GREAT BRITAIN

COWARD, Noel

Private Lives, Design for Living

DICKENS, Charles

The Frozen Deep, Great Expectations

SYNGE, John Millington

The Playboy of the Western World

WILDE, Oscar

The Importance of Being Earnest

An Ideal Husband

RUSSIA

BULGAKOV, Mikhail

Peace Plays: Adam and Eve, Zoya’s Apartment

CHEKHOV

The Seagull, The Cherry Orchard

DOSTOYEVSKY, Fyodor

Crime and Punishment

GOGOL, Nikolai

The Inspector General

GORKY, Maxim

The Lower Depths

OSTROVSKY, Aleksandr

The Tempest, The Poor Bride

TOLSTOY, Leo

War and Peace

TURGENEY, Ivan

A Month in the Country

FRANCE

DUMAS, Alexandre
Camille, The Natural Son
SARDOU, Victorien
Fedora, Les Merveilleuses
SCRIBE, Eugene
Night of the National Guard

GERMANY/AUSTRIA

GOETHE, Johann Wolfgang Von – Faust I
MOLNAR, Ferenc
The Devil
Liliom-became the musical Carousel
SCHILLER, Friedrich
Mary Stuart, William Tell
SCHNITZLER, Arthur, The Comedy of Seduction
Professor Bernhardt
WEDEKIND, Frank
The Awakening of Spring, Pandora's Box

Note: Example plays are included to intrigue and inform you of a playwright's more famous work. It is not in any way a restriction, but rather a starting point to investigate their texts and discover what speaks to you.

20TH CENTURY – PRESENT: A NEW WORLD (C=Canadian authors)

ACKERMAN , Joan	CHAYEFSKY , Paddy	GERSCHE , Leonard
ALBEE , Edward	CHURCHILL , Caryl	GIBSON , William
ALLEN , Woody	CLARK , Brian	GILBERT , Sky (C)
ANDERSON , Sherwood	CLARK , Ron	GILMAN , Rebecca
ANDERSON , Jane	CRISTOFER , Michael	GILROY , Frank D.
ANOUILH , Jean	DELANEY , Shelagh	GIRAUDOUX , Hippolyte Jean
ANTHONY , Trey (C)	DENKER , Henry	GLASS , Joanna M.
ATHAYDE , Roberto	DORFMAN , Ariel	GLASSCO , Bill (C)
AUBURN , David	DURANG , Christopher	GLOWACKI , Janusz
AYCKBOURN , Alan	DÜRRENMATT , Friedrich	GOLDMAN , James
BABE , Thomas	EDSON , Margaret	GOLUBOFF , Bryan
BAITZ , John Robin	ENSLER , Eve	GORDONE , Charles
BALDWIN , James	FEIFFER , Jules	GRAY , John (C)
BARRY , Philip	FEYDEAU , Georges	GRAY , Simon
BECKETT , Samuel	FINDLEY , Timothy (C)	GRAY , Spalding
BEHAN , Brendan	FOOTE , Horton	GREENBERG , Richard
BELBER , Stephen	FORNES , Maria Irene	GREENBLATT , Richard(C)
BELL , Neal	FOSTER , Norm (C)	GRIFFITHS , Linda (C)
BERKHOFF , Steven	FRASER , Brad (C)	GRIFFITHS , Trevor
BERMAN , Brooke	FRAYNE , Michael	GUARE , John
BISHOP , John	FRENCH , David (C)	GURNEY , A.R. Jr.
BLANK , Jessica	FRIEL , Brian	HAILEY , Oliver
BLESSING , Lee	FRINGS , Ketti	HAMPTON , Christopher
BOGOSIAN , Eric	FRY , Christopher	HANLEY , William
BOLOGNA , Joseph	FUGARD , Athol	HANSBERRY , Lorraine
BOLT , Robert	FULLER , Charles	HARE , David
BOLTON , Guy	GAFFNEY , Mo	HARELIK , Mark
BOND , Christopher	GARCIA LORCA , Federico	HARLING , Robert
BOYCE , Amy Rebecca	GARDNER , Herb	HARRISON , Paul Carter
BRECHT , Bertolt	GARONZIK , Elan	HART , Moss
BULLINS , Ed	GAZZO , Michael	HARWOOD , Ronald
CHAMBERS , Jane	GENET , Jean	HAUPTMAN , William

HAVEL, Vaclav
HAYES, Alfred
HEALEY, Michael (C)
HECHT, Ben
HEGGEN, Thomas
HEIMEL, Cynthia
HELLMAN, Lillian Florence
HENLEY, Beth
HIGHWAY, Thompson (C)
HIRSON, David
HOROVITZ, Israel
HOWARD, Sydney Coe
HOWE, Tina
HWANG, David Henry
INGE, William
IONESCO, Eugene
IVES, David
IZUKA, Naomi
JONES, LeRoi
JORY, Jon
KANIN, Garson
KAUFMAN, George
KAVA, Caroline
KEMPINSKI, Tom
KESSIER, Lyle
KIRKWOOD, James
KONDOLEON, Harry
KOPIT, Arthur
KORDER, Howard
KUSHNER, Tony
LABUTE, Neil
LAURO, Shirley
LAZARUS, John (C)
LEE, Leslie
LEIGHT, Warren
LETTTS, Tracy
LEVITT, Saul
LI, Anna
LINNEY, Romulus
LOGAN, Joshua
LONERGAN, Kenneth
LUCAS, Craig
LUCE, Claire B.
MACARTHUR, Charles
MACDONALD, Anne Marie (C)
MACIVOR, Daniel (C)
MACLEOD, Joan (C)
MANN, Emily
MARBER, Patrick
MARGULIES, Donald
MARTIN, Jane
MARTIN, Steve
MASTROSIMONE, William
MAURETTE, Marcelle
MAY, Elaine
MCDONAGH, Martin
MCGUINNESS, Frank
MCINTYRE, Dennis
MCKAY, Gardner
MCLAUGHLIN, Ellen
MCNALLY, Terrence
MEAD, Julian
MEDOFF, Mark
MELFI, Leonard
METCALFE, Steve
MEYERS, Patrick
MICHAELS, Sidney
MILLER, Allan
MILLER, Arthur
MILLER, Jason
MILLER, J.P.
MOORE, Edward J.
MURELL, John (C)
MURRAY-SMITH, Joanna
NAJIMY, Kathy
NASH, Richard
NELSON, Richard
NICHOLS, Peter
NIGRO, Don
NOONAN, John Ford
NORMAN, Marsha
O'CASEY, Sean
O'NEILL, Eugene
OATES, Joyce Carol
ODETS, Clifford
ORTON, Joe
OSBORNE, John
OVERMYER, Eric
PARKER, Dorothy
PARKS, Suzan-Lori
PARNELL, Peter
PETERSON, Don
PETERSON, Eric (C)
PINTER, Harold
PIRANDELLO, Luigi
POLLOCK, Sharon (C)
RABE, David
RATTIGAN, Terence Mervyn
RAVENHILL, Mark
REDDIN, Keith
RENATTA, Janice
REYNOLDS, Jonathan
REZA, Yasmina
RICE, Elmer
RIVERA, Jose
RUDNICK, Paul
RUSSEL, Willy
RYGA, George (C)
SANDLER, Susan
SANTEIRO, Luis
SAROYAN, William
SARTRE, Jean-Paul
SCHISGAL, Murray
SCHMITT, Eric-Emmanuel
SEARS, Djanet (C)
SHAFFER, Peter
***SHANLEY**, John Patrick
SHAW, George Bernard
SHEPARD, Sam
SHERMAN, James
SHERMAN, Jason (C)
SHERMAN, Martin
SHINN, Christopher
SHUE, Larry
SILVER, Nicky
SIMON, Neil
SLADE, Bernard
STEIN, Joseph
STEINBECK, John
STERNER, Jerry
STOPPARD, Tom
SWEET, Jeffrey
TALLY, Ted
TAYLOR, Renee
TEICHMANN, Howard
TESICH, Steve
THOMPSON, Ernest
THOMPSON, Judith (C)
TREMBLAY, Michel (C)
VAN BUREK, John (C)
VAN DRUTEN, John
VAN ITALIE, Jean-Claude
VAUGHN, RM (C)
VOGEL, Paula
WADE, Kevin
WALKER, George F. (C)
WALLACE, Naomi
WARD, Douglas Turner
WASSERSTEIN, Wendy
WELLER, Michael

WELLMAN, Mac
WHITE, Jane
WHITEMORE, Hugh
WILDER, Thornton

WILLIAMS, Tennessee
WILSON, August
WILSON, Lanford
WOLFE, George C.

WOLFF, Ruth
YOUNG, David (C)
ZINDEL, Paul
ZOLA, Emile

*not DOUBT by John Patrick Shanley

02/02/2018

Note: New or original texts (*or works by writers that do not appear above*) are acceptable and encouraged, providing a copy of the text is submitted to Emily at emoulton@TomTodoroff.com (*or via text 310-980-4504*) for review **before** you begin working on it. Work on scenes and monologues that are derived from entire play scripts or screenplays (*as opposed to anonymous speeches from monologue books*).

APPENDIX B - RECOMMENDED READING LIST

1. Anne BOGART & Tina LANDAU The Viewpoints Book
2. Cicely BERRY Voice and the Actor & The Actor and the Text
3. Peter BISKIND Easy Riders, Raging Bulls
4. Richard BOLESLAVSKY The First Six Lessons
5. Bernie BRILLSTEIN Where Did I Go Right?
6. Linda BUZZELL How to Make it in Hollywood
7. Simon CALLOW Being an Actor
8. Deepak CHOPRA The Seven Spiritual Laws Of Success
9. Robert EVANS The Kid Stays in the Picture (*audio version*)
10. William GOLDMAN Adventures In The Screen Trade
11. Uta HAGEN Respect for Acting
12. Judy KEFF Acting Is Everything
13. Larry LANGE The Beatles Way
14. Kristin LINKLATER Freeing the Natural Voice
15. Art LINSON A Pound of Flesh, What Just Happened?
16. David MAMET True and False
17. C.T. ONIONS A Shakespeare Glossary
18. Barbara & Alan PEASE Why Men Don't Listen And Women Can't Read Maps
19. M. Scott PECK The Road Less Traveled
20. Anthony SHER The Year of the King
21. Edith SKINNER Speak With Distinction (*know the Seven Points of Good Speech for Classic Plays*)
22. Eckhart TOLLE The Power of Now (*audio version*)

APPENDIX C - CONTACT INFORMATION

NEW YORK STUDIO & CONSERVATORY 212-362-8141

NYC Studio Weekly Class
NYCStudio@TomTodoroff.com

NYC One-Week Summer Intensive
NYCSummer@TomTodoroff.com

NYC Two-Year Conservatory
Conservatory@TomTodoroff.com

REGIONAL STUDIOS

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