



2013 HAWAII UNIVERSITY INTERNATIONAL CONFERENCES
ARTS, HUMANITIES, & SOCIAL SCIENCES
JANUARY 6TH TO JANUARY 8TH
ALA MOANA HOTEL
HONOLULU, HAWAII

WHITAKER, TOM - BODY, MIND AND ENERGY: RESOURCES AND TECHNIQUES FOR THE PERFORMER

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Body, Mind and Energy: Resources and Techniques for the Performer

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Content: The workshop will introduce a number of exercises and techniques, which while compatible with the work of Stanislavski, Vahktangov, Michael Chekhov and Laban, represent further exploration. The exercises will deal with the instrument of the performer on the three concurrent levels of: physicality, sensory/personalization work, and subtle energy work—and demonstrate the ability of the performer to multi-layer or “track” these tasks. The work with subtle energy draws on yoga and qiqong/neigong—and provides access to results difficult to achieve by other methods.

Structure: A brief introduction to the “three entrances” available to the performer: physical, sensory, and energetic. Then hands on explorations of these “entrances” through exercises and improvisation. A participatory workshop.

Rationale: The performer must be able to find egress to a role or a moment through a variety of methods, especially as more abstract contemporary writing often asks the performer to create without detailed situations or character delineation. However, even in traditional work, these tools are often very useful.



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General Bio: Tom Whitaker most recently performed in the Chinese premiere of *Man of La Mancha*, in Beijing. His other work in China includes directing *Revel's World of Shakespeare*, written and performed by Joseph Graves, and co-sponsored by The Beijing Institute of World Theater and Film and Arkansas Repertory Theatre (LORT). The show has been seen at The Beijing People's Art Theatre, as well as Centennial Hall, the Northern Theatre (Bei Ju Chang) and the Tian Qiao Theatre--all in Beijing. He has also served as vocal coach for a production of Carlo Gozzi's *The King Stag*, with students from Peking University. He has taught acting at Peking University, and acted as co-director for the first English Directing Workshop, at Nanjing University, where he was a Guest Professor. Tom has acted with Richard Schechner's Performance Group; Bread and Puppet Theatre; Masterworks Laboratory Theatre, NYC; and the Oberlin Repertory Theater with members of the Royal Shakespeare Company and National Theatre of Great Britain. Recently, he played Falstaff in Shakespeare's *Henry IV pt. 1*, at the Texas Shakespeare Festival. He has taught for a number of programs including Oberlin Theater Institute, Carnegie-Mellon College of Fine Arts, and the MFA Directing Program at the University of Texas, Austin. He has taught workshops on acting, directing, Tai Chi, voice and movement nationally and in Germany and China. Representative regional and university directing credits include: *bobrauschenbergamerica*, *Cyrano de Bergerac*, *Life's a Dream*, *Merchant of Venice*, *Stop Kiss*, *Big Love*, *The Seagull*, *The Swan*, *Two Gentlemen of Verona*, *Tartuffe*, *Chaps!*, *Sylvia*, *Blue Window*, *The Baltimore Waltz*, *The Bourgeois Gentleman*, *Cloud 9*, *Taming of the Shrew*, *Tartuffe*, *The Compleat Works of Wilm Shkspr (Abridged)*, *Inspecting Carol*, *Love's Labour's Lost*, *Mad Forest*, *The Misanthrope*, *As You Like It*, *Fool for Love*, *The Dining Room*, *1940's Radio Hour*, *Misalliance*, *Loot*, *Arms and the Man*, *Man is Man*, *Buried Child*, *Twelfth Night*, *Landscape of the Body*, *How I Got That Story*, *The Birthday Party*, *The Suicide*, *Tonight at Eight*, and *The Firebugs*. He has directed at Texas Shakespeare Festival; Cider Mill Playhouse, New York; Idaho Repertory Theatre; Hartwood Theatre, Pennsylvania; and Live Oak Theatre in Austin, Texas, among others. Tom is Associate Professor of Acting/Directing at University of California, Santa Barbara.