

STELLADLER
STUDIO OF ACTING®
NEW YORK CITY

212.689.0087
www.StellaAdler.com
31 West 27th Street
New York, NY 10001

ART OF ACTING
STUDIO
LOS ANGELES

323.601.5310
www.artofactingstudio.com
1017 North Orange Drive
Los Angeles, CA 90038

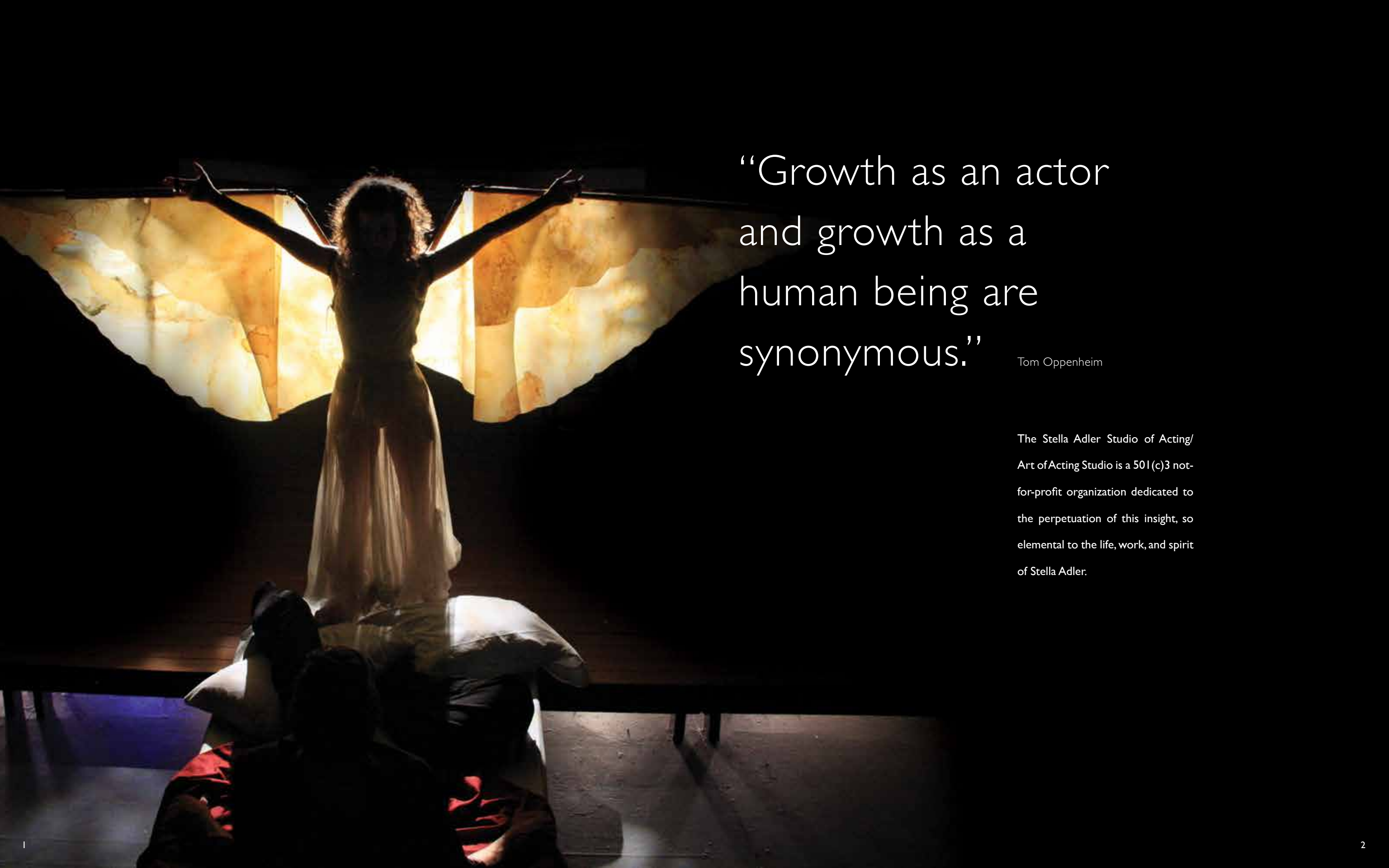
STELLADLER
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NEW YORK CITY



ART OF ACTING
STUDIO®
LOS ANGELES

Photo Credit: Caroline Veagen Nelson

Stella Adler Studio of Acting/Art of Acting Studio is a 501(c)3 not-for-profit organization and is accredited with the National Association of Schools of Theatre.

A woman in a white dress stands on a stage, her back to the camera. She is holding up two large, illuminated wings that spread out behind her. The wings are lit from within, creating a warm, golden glow. The woman's silhouette is dark against the bright wings. In the foreground, the silhouettes of an audience are visible, looking towards the stage. The background is dark, making the illuminated wings and the woman stand out.

“Growth as an actor
and growth as a
human being are
synonymous.”

Tom Oppenheim

The Stella Adler Studio of Acting/
Art of Acting Studio is a 501(c)3 not-
for-profit organization dedicated to
the perpetuation of this insight, so
elemental to the life, work, and spirit
of Stella Adler.

MISSION

The Studio's mission is to create an environment that nurtures theatre artists and audiences who value humanity, their own and others', as their first priority while providing art and education to the greater community.

BOARD OF DIRECTORS

Warren Beatty *Honorary Chair*
Marlon Brando *Honorary Chair (In Memoriam)*
Elaine Stritch *Honorary Chair (In Memoriam)*

Tom Oppenheim *Artistic Director and President*
Charles S. Cohen
Stephen Dembitzer *Vice-Chair*
Sharif El-Gamal
Carol Fineberg
Megan Dullaghan Glionna *Secretary*
Colin Greer *Chair*
Mike Medavoy
Kate Mulgrew
Pamela J. Newman
Leigh Rogers Slack *Treasurer*
Welland H. Scripps
Debra Wasser

ADMINISTRATION

Tom Oppenheim *Artistic Director*
Beth Dembrow *Managing Director*
Michael Grenham *Executive Manager*
Angela Vitale *Associate Artistic Director*
Don K. Williams *Managing Artistic Director, LA*
J. Steven White *Supervising Producer*
Antonio Merenda *Director of NYU Student Affairs*
Nina Capelli Oppenheim *Director of Cultural Programming*
Luis-Daniel Morales *Director of Admissions*
Johnny Yoder *School Director, LA*
Tommy Demenkoff *Director of Outreach*
Anne Escobar *Controller*
Ryan Chittaphong *Director of Marketing*
Christa Kimlicko Jones *Director of Teen Programs*
Libby Jensen *Production Manager*
Cecilia Kim *Production and Office Manager, LA*
Caleb Shomaker *Administrative Coordinator*
Steven Brenman *Technical Director*
Addison Heeren *Prop Master*
Jocelyn Cordero *Bookkeeper*
Suzanna Bornn *Administrative Associate*
Nick Bonanno *Administrative Associate, LA*
Suzy PetchEam *Assistant to Outreach Director*
Margaret Gandolfo *Admissions Assistant*
Ashley Ford *Administrative Assistant*
Liberty O'Dell *Administrative Assistant*
James Tripp *Head of Acting*
Jena Necrason *Head of Movement*
Alithea Phillips *Head of Voice*
Alice Saltzman *Associate Head of Acting*



ABOUT

Since its founding in 1949, the Studio has trained thousands of actors, many of whom have gone on to important theater and film careers. Its roots, however, go back even farther, to Jacob P. Adler, one of the great actors of the American Yiddish Theatre, and also include Harold Clurman, Stella's second husband and co-founder of the Group Theatre. In 1972, the Stella Adler Studio of Acting became the first professional actor training school to become affiliated with NYU's Tisch School of the Arts. The spirit that has animated the Adler family for more than 100 years stems from the insight that growth as an actor and growth as a human being are synonymous.



The scope of the school's current activities can be summarized in three categories:

- 1) Professional Actor Training, the core activity of the Studio
- 2) The Stella Adler Outreach Division, which provides free acting classes to low-income inner-city youth and underserved populations.
- 3) The Harold Clurman Art Series, which presents cultural events that are free and open to the public. Recent participants include Julianne Moore, Harold Mabern, Harold Bloom, John Patrick Shanley, Mark Strand and David Amram.



The Stella Adler Studio upholds a unique focus in American actor training. Like Jacob, Stella, and Harold, the Studio affirms that the primary function of theatre is to uplift humanity. A successful student for Stella is not necessarily one who becomes famous or rich, but one who connects to his or her deeper self and to our shared humanity. The school is a cultural center determined to train actors and support artists not despite but in the face of a world in crisis. Programs like the Outreach Division help to create an environment for all students to become actors like Stella and those in the Group Theatre: actors who are socially and consciously aware, and whose awareness contributes to their ability to act passionately.

HISTORY

For well over 100 years, the Adler family has been passionately committed to the pursuit of artistic excellence.

This legacy began in 1889, when Jacob Adler immigrated from Russia to the Lower East Side of New York City. Over time he built a theater empire that focused on uplifting and ennobling the audience through great art. Jacob, nicknamed neshner hagodi ("The Great Eagle"), became a great actor of the Yiddish Theatre. He was known for his work in Gordin's *Der Yiddish King Lear* and other great plays. His daughter Stella was only four years old when she made her stage debut in her father's production of *Broken Hearts*. Stella continued the family tradition and became a founding member of the Group Theatre in 1931. Under the leadership of Harold Clurman, Cheryl Crawford and Lee Strasberg, the Group revolutionized modern acting theory and contemporary playwrighting, and redefined realistic theater.

In 1934, Stella Adler traveled to Paris to meet with Constantine Stanislavski. They worked daily and intensively for five weeks, focusing on a new approach that now advocated for a deep reading of the play, understanding the given circumstances, rigorous use of the actor's imagination, and a focus on action and objective. Stella returned to New York with a fresh perspective on Stanislavski's System, and began teaching it to fellow Group members. She remains the only American acting teacher to study with Stanislavski. Stella created her own acting studio in 1949. For more than six decades the Stella Adler Studio of Acting has enriched every part of the American theater and motion picture arts. Stella's philosophies kept many well-known members of the theater coming back for her intelligent and passionate advice. Her daughter Ellen, a renowned painter in her own right, currently serves as the Studio's Executive Chair. Ellen's son Tom Oppenheim sits at the helm of the Studio and redefines his family's ideals for a new generation of artists.

In his position as Artistic Director and President of the Stella Adler Studio, Tom pays tribute to his grandmother's legacy and has guided the Studio with a style both visionary and rooted in tradition. For more than 15 years, Tom has continued Stella's tradition and has built upon it, adding components that emphasize social outreach and the potential for theater to influence society. It is the mission of the Stella Adler Studio to create an environment with the purpose of nurturing theater artists who value humanity, their own and others', as their first and most precious priority while providing art and education to the greater community.

Under Tom's guidance, the Studio has evolved from an acting conservatory to a cultural center with a unique focus on American actor training. Students are encouraged to not only be well versed in theater, art, music and literature but to also be conscious of and involved in social, humanitarian and political issues. The Stella Adler Studio currently trains more than 600 actors each year and also presents world-class lectures, poetry readings, jazz, classical music, theater and dance theater events.

The Stella Adler Studio's historical roots provide a foundation of excellence upon which it continues to build and grow. The following timeline highlights the events that have brought the Studio to where it is today.



1889

Jacob Adler immigrates to New York City and creates a company of his own, ushering in a new, more serious Yiddish Theatre.



1949

Stella Adler starts a studio for acting that will last decades and touch every part of American theater. Combining what she learned from the Yiddish Theatre, Broadway, Hollywood, and Stanislavski, she opened the Stella Adler Theatre Studio, later renamed the Stella Adler Studio of Acting.



1931

Harold Clurman, Cheryl Crawford, and Lee Strasberg recruit 28 actors to form a permanent ensemble dedicated to dramatizing the life of their times called the Group Theatre. Stella is an original member.



1967

Stella Adler begins traveling to Los Angeles to teach master classes.

1973

Master Teacher Ron Burrus joins the faculty to teach acting technique.

1993

The Stella Adler Studio creates the Harold Clurman Lecture Series in an effort to keep students in touch with larger theatrical traditions, uniting professional writers, directors, musicians, dancers, and actors with aspiring actors at the Studio.

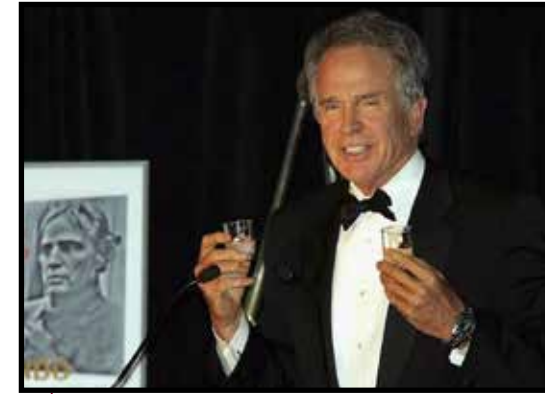
1975

James Tripp joins the faculty to teach Classical Work.



2001

The inaugural Stella by Starlight fundraising gala honors Sidney Lumet and Harold Bloom with the Jacob Adler Award and Benicio Del Toro with the Stella Adler Award.



2004

Warren Beatty becomes the studio's honorary chairman, filling the role that had previously been held by Marlon Brando.

2004

'Adler in LA' program begins, introducing NYC graduates to the Los Angeles industry.

2007

The Stella Adler Studio presents the second annual Harold Clurman Festival of the Arts—a four-day festival of poetry, music, theater, and artistic discussion—exploring the theme of Art and Social Activism.



2013

Elaine Stritch dedicates six decades of personal memorabilia to be displayed in the new Elaine Stritch Rehearsal Studio. She also becomes an honorary co-chair.

2013

The studio's Outreach Division received a prestigious and highly competitive 21st Century Community Learning grant to provide theater training to nearly 700 middle school students in the Bronx.

1904

The Grand Street Theater is built for Jacob Adler and is the first theater dedicated to Yiddish Theatre.

1934

Stella Adler travels to Paris to meet with Constantine Stanislavski. They work daily and intensively for five weeks. Stella returns to New York with a fresh perspective on Stanislavski's System. She remains the only American acting teacher to study with Stanislavski.



1972

The Stella Adler Studio of Acting is the first professional training studio to become affiliated with NYU's Tisch School of the Arts undergraduate drama department.



1992

Stella Adler passes away at the age of 91.



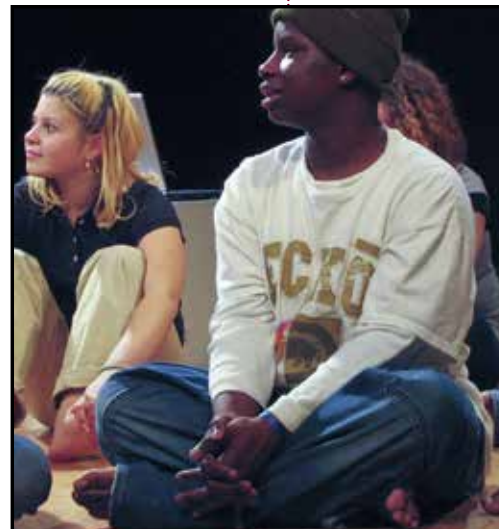
1995

Tom Oppenheim, grandson of Stella Adler, becomes the Artistic Director of the studio.



2000

The Stella Adler Studio obtains 501(c)3 status and continues to raise the bar of artistic excellence. The Studio also moves its headquarters to its current location in the heart of Chelsea.



2003

The Stella Adler Studio implements the Stella Adler Outreach Division, providing free actor training, scholarships, and internship opportunities to New York City's low-income youth.

2008

The Stella Adler Studio upgrades its facilities and expands to a record 20,000 square feet of training space and more than 300 full-time students.



2011

The Harold Clurman Lab presents Israel Horowitz's Lebensraum, the studio's first ever Off-Broadway production, at the Abingdon Theatre Complex.

2010

The Art of Acting Studio launches in Los Angeles to house the studio's burgeoning LA programming.

2005

In an effort to create future audiences for dance, movement theater, performance art, and all live performance, the studio's Center for New Works in Movement and Dance Theater implements a residency program.



CORE BELIEFS

Growth as an actor and as a human being are synonymous

To Stella Adler, the impulse to act was a sacred and important one, but she was not dogmatic about any singular approach or method. Rather, her “system” centered on providing budding actors with the tools, training, and discipline to grow and to employ the limitless human imagination in their task of studying and bringing a script to life. The beliefs Stella held about actors and acting formed the framework for how the tools, training, and discipline were delivered, and these were — and are still — found in five basic principles that are present across all the classes at the Studio. These basic principles are:

The development of independent actors

Stella Adler, herself a fiercely independent theater artist, understood that acting becomes vital, exciting, and alive when actors do their own thinking and bring a point of view or a sense of mission to their work. One of her most frequently quoted statements is: “Your talent is in your choice.” At the Studio, the aim is to develop actors who think for themselves, respect their own ideas and ideals, and use the theater as a means to share those ideas and ideals. Such independent actors are fully resolved to train their minds, bodies, voices, and spirits to achieve that end.

The power of the imagination

Actors’ imagination is the most powerful source for them to draw on. To bring theatrical texts to life, the actor must be able to create a transforming, living experience. To create such an experience, students at the Stella Adler Studio of Acting are asked to use their imagination to locate the fullest range of motivational force rather than depending solely on their personal past and emotional memory.

The importance of action

Drama depends on doing, not feeling; feeling is a by-product of doing. Our approach to acting depends on connecting strongly to one another by way of actions and creating dramatic events that take place between “I and thou,” not between “me and myself.” These actions include the subtle, creative onstage choices to which actors commit.

Script interpretation

A text, once the author has surrendered it, is an object in itself, with its own life, its own meaningful possibilities, and its own potential for impact. Another Stella Adler quote still used at the Studio is: “The play is not in the words, it’s in you!” It is the actor’s responsibility to respect the script with a willingness to read it deeply with a fertile imagination. This respect involves an understanding of where the playwright is leading the character, including understanding the character’s environment and investigating the full setting of the play.

The cultivation of a rich humanity

The actor’s instrument is the actor’s own body and brain, but if the dramatic arts are to avoid shrinking to a self-referential, self-enclosed, detached, and isolated unit of a larger world, then the psyche upon which the actor calls must not be the actor’s own, but the character’s. Therefore, an actor needs to develop resources of information and experience that connect with the rest of the world — socially, culturally, historically, and politically — thereby enriching the actor’s instrument required to perform. This is why, in addition to world-class faculty and well-structured curriculum, the Stella Adler Studio presents the Harold Clurman Arts Series, which includes theater and dance theater, lectures and symposia, poetry readings and play readings, and jazz and classical concerts. This is why we have created the Stella Adler Outreach Division, whose mission is to bring free actor training to young people who can’t afford tuition while providing our tuition-based students of social engagement.

Each of these principles permeates all of the Studio’s courses as the general teaching philosophy at the Studio.



A BI-COASTAL COMMUNITY

ART OF ACTING
STUDIO™
LOS ANGELES

HOLLYWOOD

The Art of Acting Studio is named after Stella Adler's most famous book compiled by Howard Kissel and is the Los Angeles branch of the Stella Adler Studio of Acting in New York. Located just a few blocks away from the Hollywood Walk of Fame, the 5000 square foot facility includes 2 rehearsal halls, one 40-seat black box theatre, a film studio, and library.

Art of Acting Studio
1017 North Orange Drive
Los Angeles, CA 90038
323-601-5310
info@artofactingstudio.com

facebook.com/artofactingstudiosanangeles
Twitter @ArtofActingLA
Instagram @ArtofActingStudio

STELLA ADLER
STUDIO OF ACTING®
NEW YORK CITY

Located in the heart of Chelsea in Manhattan, the Stella Adler Studio of Acting includes 7 rehearsal studios, 4 performance black box theatres, the Marlon Brando Library and the newly dedicated Elaine Stritch Rehearsal Studio with memorabilia that spans over six decades of professional theatre. The greater campus includes additional rehearsal studios at One on One, The Actor's Theatre Workshop, and Pearl Studios.

Stella Adler Studio of Acting
31 West 27th Street, Floor 3
New York, NY 10001
212-689-0087
info@stellaadler.com

facebook.com/stellaadler
Twitter @StellaAdlerNY
Instagram @StellaAdler

FULL-TIME PROGRAMS



The full-time conservatory programs are the heart and soul of the Stella Adler Studio, the culmination of Stella's vision for complete actor training. In these programs, students gain tools and techniques to better engage their imagination, to analyze text deeply and accurately, and to create rich, specific characters.

THE 3-YEAR CONSERVATORY

New York Only
Audition Required
\$7,750 per semester

The 3-Year Conservatory is a cohesive, MFA-equivalent program that prepares the student actor for the creative challenges of the acting profession by providing a solid craft that guarantees continued growth as a creative artist. The academic year runs from September through May, and the Studio takes in a new class in September of every year.

The First Year

The first year of the program focuses on providing students a foundation from which to grow through a firm acting technique, voice and speech work, movement and physical exploration, as well as contemporary and classical scene work. Students will develop a facile and responsive body, a strong and clear voice, and clear understanding of our acting technique.

Acting Technique	Shakespeare
Contemporary Scene Study	Voice and Speech
Improvisation	Neutral Mask
Alignment/Sourcework	Character
Script Interpretation	

The Second Year

The second year concentrates on applying the tools learned in the first year through intense contemporary and classical scene work, with continued voice and speech work and an exploration of physical acting. Students begin performance through a language project, culminating in a performance presentation of a classical play in rehearsal format. Also throughout this year, students begin preparing for the profession through auditions, working with industry professionals, and learning how to produce self-generated work.

Acting Technique	Classical Scene Study
Contemporary Scene Study	Verse
Voice and Speech	Physical Acting
Audition Preparation	On-Camera Master Class
Movement for Actors	Script Interpretation
Self-Generated Theatre	

The Third Year

The final year consists of the creation of an original movement-oriented piece followed by three performances of plays — one classical and two contemporary. Students will also have master classes in stage combat, taught by renowned fight choreographer J. Steven White, and on preparing for the acting profession, with renowned actor and director Peter Flynn as well as former Bernard Telsey + Co. Associate Casting Director Stephanie Yankwitz. This is followed by industry meetings and an opportunity to audition for the showcase.

PROS (Prep for the Profession)	Stage Combat
Classical Workshop	Special Guest Master Class
Voice, Language, and Text	Acting Technique for Film
Physical Acting	



THE EVENING CONSERVATORY

Offered in New York and Los Angeles
Audition Required
\$5,500 per semester (NYC) \$5,295 per semester (LA)

This is a cohesive, intensive two-year program held in the evenings that prepares the student actor for the creative challenges of the acting profession by providing a solid craft that guarantees continued growth, not only as a creative artist but as a human being. Classes meet at night, Monday through Friday, for 18-20 hours per week. The Studio takes in a new class in January and September of every year. Students interested in studying on both coasts may transfer after the first year of study.

The First Year

The first year of the program focuses on providing students with a foundation from which to grow through a firm acting technique, voice and speech work, movement and physical exploration, as well as contemporary and classical scene work. Students will develop a facile and responsive body, a strong and clear voice, and a clear understanding of acting technique. The first year ends with a rehearsal performance presentation of a play.

Acting Technique	Scene Study
Voice and Speech	Movement Technique
Improvisation	Shakespeare
Neutral Mask	

The Second Year

The second year concentrates on applying the tools learned in the first year through intense contemporary and classical scene work, with continued voice and speech work, exploration of physical acting, and a stage combat intensive. Students have an ongoing class on preparing for the profession with renowned industry professionals and guests. The second year culminates with the performance of a play, industry meetings, and an opportunity to audition for the showcase.

Contemporary Scene Study	Acting Technique for Film
On-Camera Master Class (L.A.)	Jimmy Tripp Master Class (NYC)
Voice and Speech	Physical Acting
PROS (Prep for the Profession)	Stage Combat
Shakespeare	



MUSICAL THEATRE CONSERVATORY

New York Only
Audition Required
30 hours a week
Tuition: \$10,000 per semester

The Musical Theatre Conservatory is a cutting edge, one-year program providing rigorous performance training anchored in the core belief of the Stella Adler Studio, that growth as an actor and growth as a human being are synonymous. Impassioned acting rooted in craft is most essential in the pivotal moment when a scene becomes a song. Students strengthen their performance skills while developing their ability to interpret dramatic text in the musical theatre form.

Designed for the experienced actor with requisite skills in song and dance, the Musical Theatre Conservatory immerses students into a deeper, more precise understanding of their acting ability and development of acting skills while connecting their work with the current professional musical theatre community.

In addition to the 30 hours a week of core curriculum, regular master classes are offered throughout the year, led by current Broadway professionals. Students also receive regularly scheduled counseling to guide them toward their imminent, specific immersion into the Musical Theatre profession. Students acquire not only effective skills but also a keen understanding of the reinvigorated relevance musicals have in today's contemporary culture.

Musical Scene Study and Performance	Acting Technique
Voice and Speech	Vocal Instruction
Audition Skills and Strategies	Movement for Actors
Song Analysis	Dance Instruction
Musical Theatre History	Shakespeare
MT Ensemble Practicum	Master Classes



*program details and prices are subject to change



Institute of Performing Arts

Drama

BACHELOR OF FINE ARTS PROGRAM

Student interested in studying at the Stella Adler Studio of Acting through the Bachelor of Fine Arts program must apply and audition directly through NYU Tisch. For admission information and inquiries, please contact NYU's Undergraduate Drama Department directly at 212.998.1850 or visit <http://drama.tisch.nyu.edu/>.

In 1972, the Stella Adler Studio of Acting became the first professional training school affiliated with New York University's Tisch School of the Arts undergraduate drama department. The program leads students to a Bachelor of Fine Arts degree, combining academic studies at New York University with professional training at the Studio. This is a four-year training program.

The First Year

The first year of the program focuses on providing students with a foundation from which to grow through a firm acting technique, voice and speech work, movement and physical exploration, as well as contemporary and classical scene work. Students will develop a facile responsive body, a strong and clear voice, and a clear understanding of our acting technique.

Scene Study	Shakespeare
Movement Techniques	Voice and Speech
Improvisation	Acting Technique
Character	Modern Dance

The Second Year

The second year concentrates on applying the tools learned in the first year through intense contemporary and classical scene work, with continued voice and speech work and an exploration of physical acting. The year ends with a rehearsal performance of a play directed by faculty or other industry professionals.

Scene Study	Classical Scene Study
Physical Acting	Voice and Speech
Acting Technique	Movement for Actors
Verse and Text	Script Interpretation
Acting a Song	

The Third Year

During the third year, students devote most of their time to rehearsal and performance of a play (classical first semester, modern realism second semester) directed by faculty or other industry professionals. Students also create interpretive work through a Language Project and a Movement Project. Students partake in a classical intensive, which includes master classes in voice with Andrew Wade, former head of voice at the Royal Shakespeare Company; stage combat with J. Steven White, one of the most respected fight choreographers in the industry; and Classical Scene Study with head-of-acting James Tripp. Students will also begin exploring audition techniques and on-camera training.

Classical Intensive	Contemporary Scene Study
Shakespeare	Physical Acting
Voice and Speech	Audition Technique
Acting for Film and Television	Self-Generated Theatre

The Fourth Year

In the fourth year, known as the Company, students devote all of their Studio time to rehearsal. They perform two plays each semester directed by industry professionals. Each production is supported by a movement coach, voice coach, and acting panel. At the end of the second semester, students participate in industry meetings and have the opportunity to audition for the showcase. Students also have a class on preparing for the acting profession with director Peter Flynn, as well as former Bernard Telsey + Co. Associate Casting Director Stephanie Yankwitt.



*program details and prices are subject to change



NEW YORK PART-TIME WORKSHOPS

INTRODUCTORY PROGRAMS

EVENING INTRODUCTORY PROGRAM

10 WEEKS, \$2,750

This course is a taste of conservatory training designed to give students a firm foundation with classes in acting technique, scene study, movement, and voice and speech. Students develop more fully as actors in this intensive multidisciplinary program.

WEEKEND INTRODUCTORY PROGRAM

10 WEEKS, \$1,995

This Saturday program is a taste of conservatory training designed to give students a firm foundation with classes in acting technique, scene study, movement, and voice and speech. Students will develop more fully as actors in this multidisciplinary program.

BUILD A STRONG FOUNDATION

ACTING TECHNIQUE I

10 WEEKS, \$685

This program explores the language and principles of Stella Adler's approach to acting, including action, circumstance, and justification. Students will develop a foundation from which to build as actors as well as human beings.

ACTING TECHNIQUE II

10 WEEKS, \$685

This program is a deeper investigation of the concepts introduced in Acting Technique I. Actors will strengthen what they have learned through more advanced exercises developed by Stella Adler.

SCENE STUDY I

10 WEEKS, \$700

This class is a combination of fundamental acting exercises and scene study, designed to establish a strong foundation for each actor. Students will learn to develop character through actions and objectives drawn from the text.

SCENE STUDY II

10 WEEKS, \$700

This class integrates the thoughtful examination of a play in its depth of idea and how its meaning translates into an actor's behavior. Students will learn how to make intelligent choices that serve the play.

ACTING FOR FILM AND TELEVISION

10 WEEKS, \$800

This intermediate class is an immersion experience in the techniques necessary to work in feature film, as well as in television drama and comedy. Students will learn to memorize scripts quickly, relax in front of a camera, and "find themselves" in the roles they are playing: three skills necessary for success in feature film and television performance.

SOUND INTO ACTION

10 WEEKS, \$650

This class is a unique hybrid of voice and speech, language and text, and acting technique. One hour of voice and speech, followed by an hour of monologue work and an hour of "table work" on a classic play where students will be cast as a company working in its first stage of rehearsal.

CONTINUE YOUR TRAINING

MASTER CLASS with Jon Korkes

10 WEEKS, \$700

This class is an exploration of scenes and monologues from works written after 1920. Students will work with renowned actor and teacher Jon Korkes on how their instincts and imagination can serve the material.

APPROACHING THE ROLE

10 WEEKS, \$700

This intermediate scene study course is designed for the actor who has basic technique but is seeking a stronger foundation. Actors will analyze the text, the concept of active personalization, the specific creation of a character, emotional accessibility, and the ability to act on impulse with imagination and heart.

ADVANCED SCENE STUDY with Patrick Quagliano

10 WEEKS, \$700

This class synthesizes contemporary scene work with technique exercises. Students will learn how to "put it all together."

ON CAMERA MASTER CLASS with Ron Burrus

10 WEEKS, \$950

The class focuses on screenplay analysis, character building, and "transforming understanding into doing." Students will apply the approach developed by Stella Adler directly to on-camera work with the greatest living exponent of the technique, Ron Burrus.

SENSE MEMORY AND THE WORK OF STELLA ADLER

10 WEEKS, \$850

This class will explore an effective synthesis of the Lee Strasberg Sense Memory Technique and the work of Stella Adler. Students will work on exercises in both techniques and then apply them to contemporary scene work under the instruction of Sam Schacht, former dean of the Actors Studio at New School University.

ADVANCED ON-CAMERA TECHNIQUE with Todd Thaler

10 WEEKS, \$900

This advanced workshop is a hybrid of on-camera scene study and audition technique for the trained actor with renowned casting director/acting teacher Todd Thaler. Through scene work and audition practices students will fine tune their on-camera technique while still sharpening and expanding their artistic and creative skill set.



LOS ANGELES PART-TIME WORKSHOPS

ART OF ACTING TECHNIQUE INTENSIVE, PART 1

8 WEEKS, (2 classes per week, 16 classes total), \$475

The best and most efficient way to train in Los Angeles. By exploring the language and principles of the acting technique chronicled in the book, *The Art of Acting*, this Stella Adler® program takes students through an intensive, eight weeks, designed to give students a technique to work from in the shortest amount of time. This class serves as not only an introductory course but also a great refresher course for returning students and delivers a solid foundation for your future in the industry.

ART OF ACTING TECHNIQUE INTENSIVE, PART 2

8 WEEKS, (2 classes per week, 16 classes total), \$475

This Stella Adler® program is the second part of the Art of Acting Technique Intensive Part One, continuing an exploration of acting technique in a more in-depth application. Students will study with Master Teacher Ron Burrus, and will work towards applying technique directly to Film and TV scenes.

SCENE STUDY with Jane Fleiss

8 WEEKS, \$400

This Stella Adler® program is a once a week scene study workout that uses acting technique exercises developed by preeminent Los Angeles Acting teacher Jane Fleiss, and aims to open up the imagination in relation to contemporary scenes. Students will gain freedom and learn how to make deeper and more exciting choices.

TECHNIQUE FOR FILM

8 WEEKS, \$700

This Stella Adler® program provides a systematic approach to creating a character for film and TV. Students will analyze scripts, in depth, from the beginning to the end, and then apply this work directly to on-camera work, with Master Teacher Ron Burrus.

ON CAMERA MASTER CLASS

8 WEEKS, (8 – 3 hour classes total), \$475

Taught by one of the industry's best directors, actors and instructors, Philip MacKenzie (Director – *According to Jim*, *Frasier*, *Just Shoot Me*, *The George Lopez Show*, *Almost Normal*, *Suddenly Susan*) this advanced-level Stella Adler® program has students dynamically exploring film and television scenes directly on camera. Through scene work students will fine tune their on camera technique while still sharpening and expanding their artistic and creative skill set. This is an ideal course for students serious about the craft of on-camera acting.

PROFESSIONAL ACTORS WORKSHOP MASTER CLASS ONGOING, \$195/SESSION

The Professional Actor's Workshop Master Class (or PAW) is designed as a mental, physical and spiritual "gym" for the working actor. In an industry full of "no," the PAW is designed to bring more "yes" into your work and your life. Using great scenes from Film, TV and Stage, these classes introduce you to the language of AOA, and then use that language to keep your acting fine-tuned and exciting. Taught by Managing Artistic Director Don K. Williams (former head of acting at the Stella Adler Studio of Acting New York City), this fast-paced class is great for any working actor looking to stay sharp.

SUMMER TRAINING

Summer Programs at the Stella Adler Studio and Art of Acting Studio allow students from around the world to participate in intensive courses in order to enhance their acting with the world-class training and to introduce them to the cultural capitals of the world.



SUMMER CONSERVATORY

Offered in New York and Los Angeles (Interview Required)
\$3,650 (NYC) \$3,500 (LA)

The Summer Conservatory is a foundation-building program that approximates a full term of our NYU Tisch School of the Arts program. This intensive prepares the student actor for the creative challenges of the profession by providing a solid craft that guarantees continued growth, not only as a creative artist but as a human being. It is officially approved by the National Association of Schools of Theatre as a summer training program. Master classes in on-camera technique supplement the training outlined below. The program ends with a presentation of contemporary and classical scene work. Offered in the summer only, this is a 10-week, 20-hour-per-week intensive.

Acting Technique	Scene Study
Voice and Speech	Movement Technique
Improvisation	Movement for Actors
Shakespeare	Script Interpretation

SHAKESPEARE INTENSIVE

Offered in New York and Los Angeles (Audition Required)
\$3,250 (NYC) \$2,550 (LA)

Head of Acting James Tripp, whom Stella Adler personally selected to teach Shakespeare, is the master teacher of this intensive in New York. Teaching alongside him is J. Steven White, one of the country's leading stage combat instructors, and Andrew Wade, former head of voice at the Royal Shakespeare Company. Verse is taught by Angela Vitale, veteran actress of more than 30 Off-Broadway classical productions. Offered in the summer only, this is a five-week, 30-hour-per-week intensive designed for the advanced actor to further develop his/her sense of the epic size of theater. The Los Angeles intensive will be lead by Associate Artistic Director Don K. Williams.

Scene Study	Voice and Speech
Movement for Actors	Stage Combat
Verse	

CHEKHOV INTENSIVE

New York (Audition Required)
\$3,250

Stella Adler once said, "He who masters Chekhov masters all of modern realism." In accordance with her words, the Stella Adler Studio of Acting has created an advanced-level intensive that endeavors to illuminate modern realism through the lens of its greatest practitioner, Anton Chekhov. Stella loved and valued actors versed in modern realism, who could deliver rich text often in opposition to what was intended. The course is centered on Chekhov scene study, supplemented by daily physical and vocal work. This is a five-week, 30-hour-per-week intensive designed for the advanced actor.

Chekhov Scene Study	Voice and Speech
Physical Styles	Physical Acting

ACTOR WARRIOR INTENSIVE

New York
5 WEEKS, \$3250 (Interview Required)

The Actor Warrior Intensive offers ways and means to take charge of your life as an actor, theater artist, and human being. It offers proactive and effective techniques for creating theater pieces both solo and ensemble, techniques that will facilitate creative power, self-generated work, and a profound sense of a place in the world as an actor and theater artist. Classes include: The Art and Business of Creating Theater; Writing from Truth & Imagination, Solo Performance Workshop, Ensemble Work & Devised Theater and Guest Lectures. Lead by director John Gould Rubin, this is a five-week intensive with classes 30 hours per week.

PHYSICAL THEATRE INTENSIVE

New York (Interview Required)
\$3,400

The Physical Theatre Intensive is part of the Harold Clurman Center for New Works in Movement and Dance Theatre, and is designed especially for the physically creative performer. The program offers five weeks of immersion in intensive physical theatre and movement training with a strong focus on devising original work. Students study a variety of influential techniques taught by the studio's world-class movement faculty. The program serves a select group of actors, dancers, choreographers, and directors. In addition to classes, students participate in two components: Autonomy- an ensemble-driven devising process with no director, and Project- a collaboration with a choreographer/director to devise a new work from the ground up. Both components culminate in performances in the studio's black box theater at the completion of the intensive.

Image Work	Impulse and Structure
Physical Text	Sourcework
Modern Dance	Lucid Body Technique
Mime	Neutral Mask
Voice and Speech	Private Tutorial
Autonomy	

MUSICAL THEATRE INTENSIVE

New York (Audition Required)
\$3,600

The Musical Theatre Intensive is a cutting edge, six-week course providing rigorous musical theatre training anchored in the core belief of the Stella Adler Studio, that "growth as an actor and growth as a human being are synonymous." Impassioned acting rooted in craft is most essential in the pivotal moment when a scene becomes a song. Combining current Broadway professionals with the Studio's master teachers, the Musical Theatre Intensive is a one-of-a-kind experience that integrates performance and analysis of the musical theatre form with training in voice and speech, movement for the actor, and effective audition techniques. Designed for the professional actor with requisite skills in song and dance, the Musical Theatre Intensive immerses students into a deeper, more precise understanding of their acting ability and development of acting skills while connecting their work with the rest of the world.

FILM AND TELEVISION ACTING INTENSIVE

Los Angeles (Audition Required)
\$2,600

This is a cutting-edge, five-week course providing immersive and comprehensive education in all areas of acting as seen through the camera's lens. It is designed to help the actor address, demystify and master the challenges faced in auditions, on set, and on location, in all film and digital media. The Film and Television Acting Intensive is the only program of its kind. Designed for trained actors, this program will utterly prepare them for any and all of the unique challenges those media hold.

On-Camera Scene Study
Film Technique
From the Script to the Sound Stage
Movement Techniques for Motion Capture

NEW YORK TEEN PROGRAMS

The Teen Conservatory Program is based on the conviction that young actors, ages 14 to 17, can be trained with the same rigor and discipline as adults. The faculty in this program is the same as, or comparable to, the Studio's Professional Conservatory and NYU Tisch undergraduate drama programs. Actors exercise all the aspects of craft required to achieve the highest professional standards: voice and speech, movement, improvisation, scene study, Shakespeare, and acting technique.



THE TEEN WEEKEND CONSERVATORY

The Teen Weekend Conservatory

In the winter, spring, and fall, the Studio offers a program for teenagers on Saturdays. This all-day intensive is structured to suit both the beginning and professional young actor and is designed to introduce the acting technique developed by Stella Adler.

Session 1

Offered in Winter, Spring, and Fall

10 Weeks, Saturdays, 10 am-6 pm, \$1195

Ideal for the young actor looking to explore serious actor training. Includes classes in scene study, improvisation, voice and speech, and movement.

Session 2

Offered in Winter, Spring, and Fall

10 Weeks, Saturdays, 10 am-6 pm, \$1195 (Invite Required)

An opportunity for the young actor to expand his/her understanding to the next level with new concepts and challenges in, Acting Technique, Physical Storytelling, Scene Study, and Voice and Speech.

Workshops for Teens

10 Weeks, Saturdays, time TBA
(Admission by Audition)

Advanced Technique Workshop

Offered in Fall only, \$685

This advanced workshop is a deeper investigation of the concepts introduced in Acting Technique, exploring the language and principles of Stella Adler's approach to acting including: imagination, action, circumstance, and justification. Students will strengthen what they have learned in Acting Technique through advanced exercises from which to build themselves as actors as well as human beings.

BFA Audition Prep Workshop

Offered in Fall only, \$825

This class will comprehensively prepare the current high school senior or junior theatre student for the rigorous demands of the application and audition process for BFA theatre programs. The class combines the structure of group meetings with the intimacy and personal attention of private coaching. Students will leave with polished audition material, fully prepared to apply for BFA programs.

Film and Television Workshop

Offered in Spring only, \$700

This class is an immersion experience in the techniques necessary to work in feature film and television drama and comedy. Actors learn to memorize scripts quickly, relax in front of a camera, and "find themselves" in the roles they are playing; three skills necessary for success in feature film and television performance.

SUMMER TEEN PROGRAMS

Teen Summer Conservatory

(Audition Required)

\$3,250

An intensive, five-week, 30-hour-per-week program for teens ages 14 to 17. This is the most rigorous, demanding program of its kind. It has been specifically designed for the most talented and ambitious young actors and is taught by the same world-class faculty that teach our adult students.

Curriculum

Acting Technique
Scene Study
Voice and Speech
Movement Techniques
Movement Theatre
Improvisation
Shakespeare

Master Classes

Film and Television
Stage Combat
Physical Storytelling
Business of Acting

Summer Rehearsal and Performance Intensive

(Audition Required)

\$2,600

Prerequisite: Completion of Summer Teen Conservatory or both levels of Weekend Teen Conservatory

This program offers a unique opportunity for the teen ready for a more advanced and performance-focused experience. Students spend five weeks immersed in a rigorous and challenging rehearsal process that culminates in public performances. The theme/approach varies each summer. Past intensives have included working on original material written for the teens by playwrights commissioned by the studio and working on original material that is written/created by the teens themselves.

CULTURAL CENTER

The studio's Cultural Center (or Art Series) serves all of New York City with free or low-cost cultural events. The programs of the Cultural Center began as an effort to expand the cultural horizons of students and encourage them to take their place among the greater family of artists. Today, through the center, all New Yorkers can participate in the arts in what Stella Adler saw as a vitally important dialogue, a dialogue between people from diverse cultures and times, a dialogue that connects us to what is deepest in each other and ourselves, a dialogue that is ennobling.



“The currency of civilization is Art”
Stella Adler

Guest Artist Margie Gillis

27 Photo Credit: Virginia Rollison



Long Way Go Down



What Shall I Give My Children?



The Seagull

HAROLD CLURMAN LABORATORY THEATER COMPANY



Mercy Killers



Lebensraum

THE HAROLD CLURMAN LABORATORY THEATER COMPANY is the Stella Adler Studio of Acting's/Art of Acting Studio's professional bi-coastal theater company. Alumni have the opportunity to be considered for the Lab Theater at the studio's combined auditions held every spring. The Lab has presented over thirty productions since 2002 including Mercy Killers by Michael Milligan (Edinburgh Festival Fringe 2013, Fringe First Award), Lebensraum by Israel Horowitz (off-Broadway, Ovation-Nominated in Los Angeles), Long Way Go Down by Zayd Dohrn (West Coast premiere, Ovation Award Nominee), Hikobae (co-produced with Toshi Shioya's Actor Centre) Our Town by Thornton Wilder and What Shall I Give My Children? by Don K. Williams (world premiere).



THE HAROLD CLURMAN CENTER FOR NEW WORKS IN MOVEMENT AND DANCE THEATRE

The Harold Clurman Center for New Works in Movement and Dance Theater (MAD) is the studio's professional avant garde theater. MAD creates, commissions, performs and presents new dance and movement theatre work. These works do not deny language but rather consider physical expression to be the essential language of the play. Over thirty new works have been presented since 2004.

"[The MAD AIR Residency] was the first time in my life that I had space for the entire day! It changed my whole creative process. I also feel that it brought my company members together in a new way. These new bonds have a continued presence in my rehearsals today... it is a priceless addition to the creative and company experience."

—Andrea Miller
of Gallim Dance, MAD AIR artist



THE HAROLD CLURMAN LECTURE SERIES

Arts and Educational Justice Symposium with Rosie Perez, Phylicia Rashad, Whoopi Goldberg and Anna Deavere Smith

The Harold Clurman Lecture Series unites young actors with great artists in a conversation about craft. When Stella Adler and Harold Clurman were alive, they carried in their very being 2000 years of theatre history. They served not only as great teachers but as role models for students. The Harold Clurman Lecture Series aims to connect young people to their artistic legacy and creates, or recreates, the kind of cultural fervor that Stella Adler and Harold Clurman brought to the Studio with their presence.



Actor Warrior Panel with Teresa Eyring, Lisa Ramirez, Michael Milligan and Heather Raffo

THE STELLA ADLER CENTER FOR INTERNATIONAL THEATER STUDIES AND EXCHANGE

The Stella Adler Center for International Theater Studies and Exchange broadens the scope and reach of the studio, enriches the artistic and cultural life of students and faculty, and provides actor training beyond the boundaries of America. Partners include the Actors Centre (Tokyo, Japan), Trinidad Theater Workshop and The Stage School (Hamburg, Germany) as well as Master Teachers Yoshi Oida (Japan and France), Andrew Wade (Great Britain) and Margie Gillis (Canada).



Joan Evans Master Class in Hamburg, Germany



HIKOBAE, a joint production with Toshi Shioya's Actor's Clinic of Tokyo Japan

THE HAROLD CLURMAN CENTER FOR POETRY, POETIC DRAMA AND THE SPOKEN WORD

The Harold Clurman Center for Poetry, Poetic Drama and the Spoken Word inquires about the role of language and words in contemporary society. The Board of Advisors for this center is composed of literary critic Harold Bloom, poets John Ashbery and Grace Schulman, and voice experts Cicely Berry, Andrew Wade, and Deborah Hecht.

"In the true spirit of Harold Clurman, for which it was named, the Poetry Reading Series at the Stella Adler Conservatory is marvelous for its intercultural daring. The audiences are exciting for their mix of young actors, writers, and dedicated readers. To appear there is to be fully aware of stage presence in reciting poetry and of the poetry in stage presence... the two arts are inextricably joined."

Grace Schulman, poet



Louis Jenkins Poetry Reading

THE DAVID OPPENHEIM MUSIC CENTER



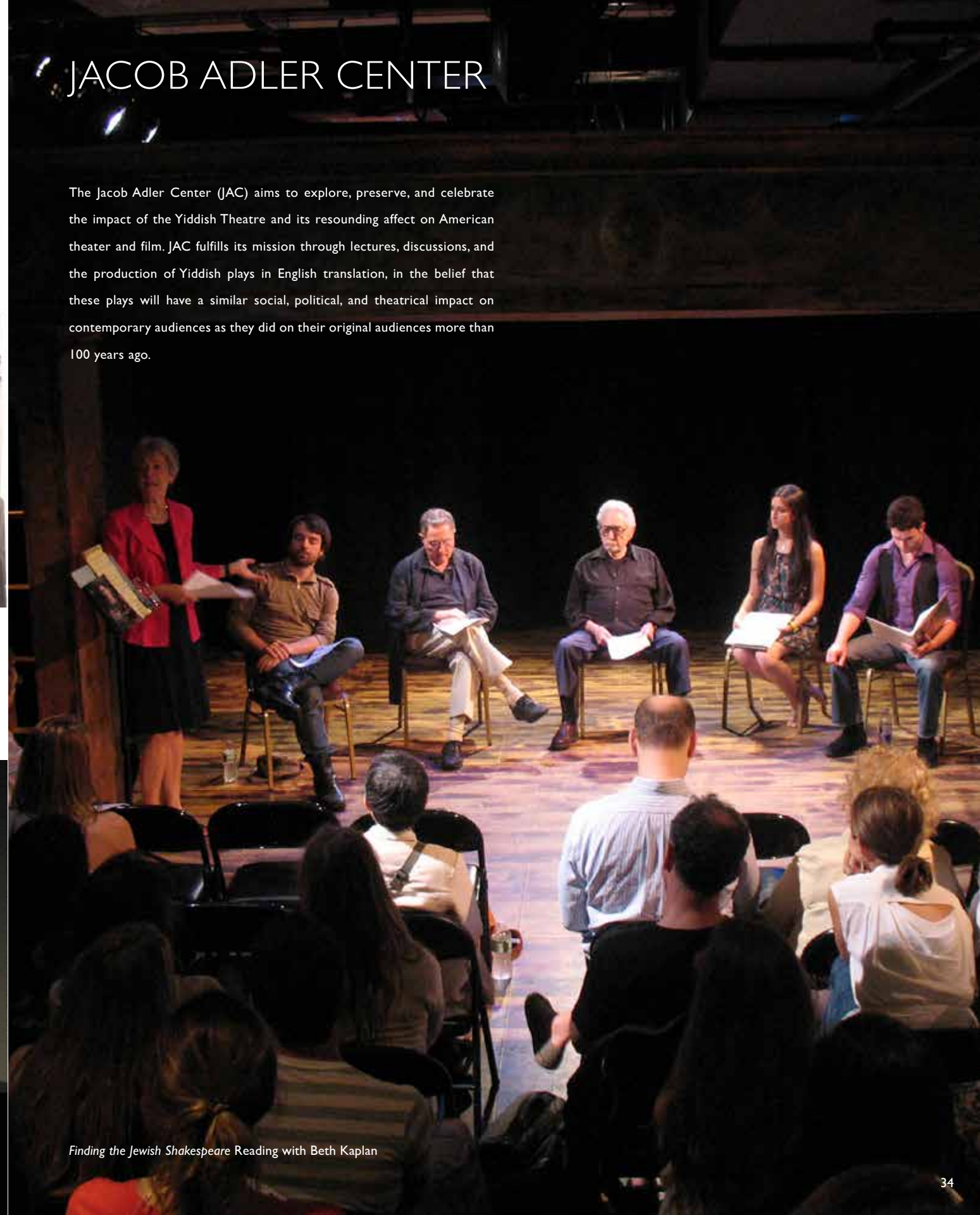
The David Oppenheim Music Center has a dual mission: presenting jazz and classical music concerts that are accessible to the public and providing the community with an essential artistic experience. The standards for jazz and classical musicians are so much clearer and more objective than those for actors. It is beneficial for actors to be in the company of performing artists who, of necessity, must practice long hours for many years with great discipline to achieve professional proficiency, let alone artistic excellence. All concerts are free and open to the public.



David Amram Concert

JACOB ADLER CENTER

The Jacob Adler Center (JAC) aims to explore, preserve, and celebrate the impact of the Yiddish Theatre and its resounding affect on American theater and film. JAC fulfills its mission through lectures, discussions, and the production of Yiddish plays in English translation, in the belief that these plays will have a similar social, political, and theatrical impact on contemporary audiences as they did on their original audiences more than 100 years ago.



Finding the Jewish Shakespeare Reading with Beth Kaplan

THE STELLA ADLER OUTREACH DIVISION

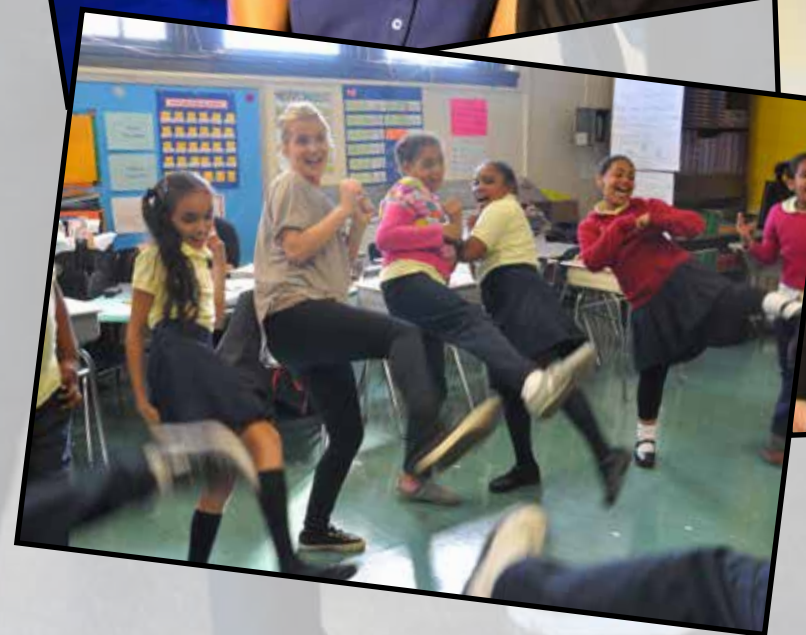
The Stella Adler Outreach Division positions the studio uniquely as the only actor-training program in the nation to address social justice through a theater program. The Outreach Division provides free training to inner-city youth and other severely under-served populations. In addition to its flagship programs Adler Youth and Summer Shakespeare the Outreach Division partners with Rikers Island Correctional Facility and other community organizations like Phoenix House, Pathways to Graduation and Getting Out and Staying Out.

Outreach aims to empower participating students through craft. While Outreach students are trained with the same intensity and integrity as conservatory students, this program is not concerned with creating professional actors, but rather empowering stronger, more confident, more thoughtful, more articulate human beings.

The Outreach Division helps to fulfill the Studio's mission to create an environment that nurtures theater artists who value humanity as their first priority by diversifying the student body and creating an environment for all students to become actors like Stella Adler and those in the Group Theater – actors who are socially and consciously aware and whose awareness contributes to their ability to act passionately.

“What might actors do in the face of atrocity and injustice?”

Tom Oppenheim



BIOGRAPHIES



ADMINISTRATION

Tom Oppenheim *Artistic Director*

Tom Oppenheim was born in New York City. He studied acting at the National Shakespeare Conservatory and with Stella Adler for over a decade. Theater credits include the title role in Shakespeare's *Macbeth* with the Harold Clurman Laboratory Theater Company for whom he has directed ten productions, including the world premiere of Peter Nickowitz's *Songs and Statues*. For the New Jersey Shakespeare Festival he appeared in *Henry IV, Part 1* and *Macbeth*. Other productions include *Henry VI, Part I, II, III* at Theater for a New Audience, *Bound East for Cardiff* at the Provincetown Playhouse, and *Romeo and Juliet* at the Mint Theater. Film and TV credits include Mike Nichols' *Wolf*, Art Jones' *Going Nomad* and *Dodgeball*, Deborah Kampmeier's *Virgin* and *Hound Dog*, Sydney Lumet's TV series "100 Center Street." Mr. Oppenheim has served as the Artistic Director of the Stella Adler Studio of Acting since 1994. In the summer of 2009, Theatre East granted Mr. Oppenheim the Laurette Taylor award, presented by Tovah Feldshuh. In the summer of 2010 New York One named him New Yorker of the Week.

Beth Dembrow *Managing Director*

Beth Dembrow comes to the Stella Adler Studio of Acting after seven and a half years at The Flea Theater where she served as Managing Director. Selected credits include World Premiere productions by Will Eno, Itamar Moses, Thomas Bradshaw, Liz Swados, Erin Courtney, Adam Rapp, Sheila Callaghan and A.R. Gurney. Prior to The Flea, Beth worked at Lincoln Center Theater and Snug Harbor Productions. Beth holds a B.A. from Cornell University and an M.F.A. in Theater Management and Producing from Columbia University.

J. Steven White *Supervising Producer*

Mr. White has over 30 years experience managing professional acting training programs. During his 10 years with the American Conservatory Theater, Mr. White produced 12 new plays as Projects Producer and Dean of Students, before leaving to become the Director of the National Theater Conservatory. Mr. White later joined New York University's Grad Acting Program as a teacher and producer. For the Harold Clurman Laboratory Theater, he has produced ten productions including Tom Oppenheim's production of Peter Nickowitz's *Songs and Statues* and Don Williams staging of Israel Horowitz's *Lebensraum*. In addition to his administrative duties, Mr. White teaches Stage Combat for SASA, New York University's Grad Acting Program, and the Public Theater's Shakespeare Lab. Mr. White has directed fight scenes in over 250 professional productions for theater, film, and ballet. Select Broadway Credits: *The Pirate Queen*, *The Color Purple*, *Pillow Man*, and *A View From The Bridge*. He has worked for every major regional company, including 18 productions for the New York Shakespeare Festival at the Public Theater.

Angela Vitale *Associate Artistic Director*

Ms. Vitale has acted in classical and contemporary plays regionally and Off-Broadway, playing leading roles in *Twelfth Night*, *Othello*, *Hamlet*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *The Cherry Orchard*, *Major Barbara*, *Mary Stuart*, *The Idiot*, and *Happy Days*. As resident actor with the Jean Cocteau Repertory, she appeared in over 40 productions and also served as vocal coach. With the Harold Clurman Laboratory Theatre she has appeared in *Macbeth*, *Our Town*, and new plays by resident playwrights Peter Nickowitz, Christina Gorman and Halley Feiffer. She conceived and directed the annual Stella Adler Shakespeare Benefit in support of Broadway Cares/Equity Fights AIDS for its first 10 years, as well as the Stella Adler September 11th Benefit. Directing credits include *King John*, *Measure for Measure*, *King Lear*, *As You Like It*, *Love's Labor's Lost*, *Taming of the Shrew*, *The Winter's Tale*, *Much Ado About Nothing*, *Twelfth Night*, *Heartbreak House*, *A Delicate Balance*, *Balm in Gilead*, *The Good Woman of Setzuan*, *Metamorphoses*, and *Under Milkwood*. Ms. Vitale has been on the faculty of the Stella Adler Studio since 1990 and has served as associate artistic director since 2000.

Michael Grenham *Executive Manager*

Mr. Grenham is an actor, teacher, director, and Adler Alumnus. Stage credits include the world premiere of Len Jenkins' *Margo Veil* (Ensemble) at the Flea Theater, Ross in *Macbeth* and Larry in *Closer*, both with the Harold Clurman Laboratory Theater Company, Roderigo in *Othello* with Jambalaya Productions, Edward in *Edward and Christine* at the Miller Theater, *Fumbleweeds* (Ensemble) at the Where Eagles Dare Theater, the original role of Father Guzman with the Harold Clurman Poets Theater (first produced play by National Book Award winner and poet Laureate Gerald Stern), Benedick in *Much Ado About Nothing* directed by Stephen Hollis. TV credits include "The P.A." on the Fuse Network, as well as several commercials for radio and TV, where he worked with Tony Sirico, Dave Attell, and Timbaland. Film credits include *Daryl in Darren* and *Daryl Peel the Cosmic Onion*, and an officer in *Virgin*. Directing credits include *The Big Funk*, *The Dining Room*, *Independence*, *5 Women Wearing the Same Dress*, *Self-Torture and Strenuous Exercise*, *Boeing! Boeing!*, *August: Osage County*, *The Cherry Orchard*, *As You Like It*, *Our Lady of 121st Street*, *Rumors*, and *The Women*.

Don Kenneth Williams *Managing Artistic Director, LA*

As an actor and director, Mr. Williams has worked on more than 70 productions for such theatres as the Denver Center Theater Company, the Marin Theatre Company, the Neighborhood Playhouse, the Henry Street Settlement, the California Shakespeare Festival, the 78th Street Theatre Lab, Expanded Arts, Theatre 1050, the Harold Clurman Lab Theatre, the Marconi Company, San Jose Stage Company, the Home Theater Ensemble, and the Minnesota Fringe Festival. He has also appeared in numerous national and regional commercials. As a writer, his work has been work-shopped and produced with the Stella Adler Professional Conservatory and with the Harold Clurman Lab Theater. He holds a Master's of Fine Arts in Performance from the National Theatre Conservatory. For the past eight years he has served as a core faculty member at the Studio and helped to create the Harold Clurman Director's Lab.

Antonio Merenda *Director of NYU Student Affairs*

Mr. Merenda is a director, writer, and performer. As a director, he received a Best Directing Award for Jim Gordon's *Making Ends Meet* from the American Globe Theater and Turnip Theater Company's 12th Annual Play Festival. Other recent credits include: *The Long Ride Home* by Robert Charles Gompers at the 5th Annual Fresh Fruit Festival (awarded Best Play & Best Ensemble, Kelly Kinsella, Live!), *Under Broadway* by Kelly Kinsella (New York International Fringe Festival), *Women of Manhattan* by John Patrick Shanley, *The Jubilee*, and *In Moscow* by Anton Chekhov (Philadelphia Fringe Festival). Mr. Merenda wrote and performed *It's a Wonderful Lie*, directed by Joan Evans. Acting credits with The Fourth Unity Theatre Company include: Mr. Ellis in the New York Premiere of Edwin Sanchez's *Icarus* (OOBR Award for Excellence), *Nightingale in Vieux Carre*, Pun in *The Date*, Scott in *Refreshments*, and Hughie in *What I Missed in the 80s*. Mr. Merenda received his BFA from NYU Tisch School of the Arts, where he studied with Stella Adler. He is also a graduate of the National Shakespeare Conservatory.

Nina Capelli Oppenheim *Director of Cultural Programming*

Ms. Capelli is a graduate of New York University's Tisch School of the Arts and the Stella Adler Studio of Acting. She has worked for the Nantucket Film Festival, Project A.L.S., and other New York charities. Favorite stage credits include Emily in *Our Town* with the Harold Clurman Lab Theater, Titania in *A Midsummer Night's Dream*, Jackie in *The Hot L Baltimore* and Desdemona in *Othello*.

Luis-Daniel Morales *Director of Admissions*

Mr. Morales has been affiliated with the Stella Adler Studio of Acting since 1997. He began his training at the LaGuardia High School of Music & Art and Performing Arts (the “Fame” school), then continued at NYU’S Tisch School of the Arts/Stella Adler Studio of Acting, where he received his BFA in Theatre. Stage credits include *Hamlet in Hamlet*, *Prior in Angels in America: Perestroika*, *Belize in Angels in America: Millennium Approaches*, *Teach in American Buffalo*, *Valmont in Les Liaisons Dangereuses*, *Ken in Rumors*, and *Oberon in A Midsummer Night’s Dream*, to name a few. He has also appeared in several commercials, independent films, and music videos. Since 2004, Mr. Morales has served at the Stella Adler Studio as director of admissions and international student advisor.

Tommy Demenkoff *Director of Outreach*

A graduate of Ithaca College, Tommy debuted in the original NY productions of both *Godspell* and *Grease* and in LA with *Zoot Suit* at The Mark Taper Forum. Also in NYC, *Macbeth* and *A Midsummer Night’s Dream* for Hudson Warehouse and *Revenge* and *Honor for The Drilling CompaNY*. TV: “General Hospital”; “Law & Order”; “100 Centre Street”, “Ed”. Film: Sgt. Peppers...., Anger Management, and Surf Nazis Must Die. Regional directing: *A Few Good Men*, *Breaking the Code*, and *Equus*; NYC: *The Seagull* for Hudson Warehouse and *Romeo and Juliet* for Shakespeare in the Parking Lot. His documentary *The Children of Izieu*, about the murder of 44 children during WW II and the hunt for their killer, Klaus Barbie, won three international awards for his direction. He has taught acting at Cornell University, and Theatre Arts in correctional facilities for Marist College. He served as a Master Teaching Artist with Florida Studio Theatre, trained 3D animators for Pixar and Disney at the Ringling School of Art and Design and taught communications at SUNY New Paltz. As an Education Director he has designed and delivered playwrighting projects in 100’s of classrooms, lectured and presented workshops at universities and conferences on Arts-In-Education and run a theatre project in jail at New York’s Rikers Island.

Johnny Yoder *School Director, LA*

Johnny Yoder is a graduate of the Stella Adler Studio of Acting. He has a B.A in Theatre & Arts Management, UW – Green Bay. He was the Assistant Ticket Office Manager and Marketing Associate for the Weidner Center for the Performing Arts. He worked as the Assistant Manager of the Hotel on Rivington, then became the Assistant Marketing Director of the Hotel before joining the administration of the Stella Adler Studio. Artistically: NYC: *Our Town* (Harold Clurman Lab Theater), *The Third Step* (ATA), *Stain*(development reading, Choice Theatricals). Los Angeles: *Henry VI, Part I* (Burgundy) *The Fifth of July* (Jed) and *Blue Window* (Tom) with The Production Company, *Waiting for Lefty* (Clayton) with Harold Clurman Lab Theater. Stella Adler Studio NYC: *Question of Mercy*, *Life & Limb* (directed by Sam Schacht), *Time of Your Life*, *The Red Coat*. Regional: *Packer Fans from Outer Space* (American Folklore), *Simplicity*, *A Midsummer Night’s Dream*, *The Laramie Project*. TV: “Anyone But Me” (Breck). Directing credits: *One Flew over the Cuckoo’s Nest* (Stella Adler), *The Year of the Rooster* (York Theatre Company), *Topdog/Underdog*, *Dinner with Friends*. Producer Credits: *Waiting for Lefty*, *Marisol*, *A Midsummer Night’s Dream*, *Long Way Go Down*, all with Harold Clurman Lab Theater.

Libby Jensen *Production Manager*

Ms. Jensen is the Production Manager at the studio, and enjoys working in all aspects of technical theater and design. She received her BA in Theater with an emphasis in Lighting and Scenic Design from UCLA in 2006, and has worked as a freelance lighting designer and technician in California, Massachusetts, Louisiana, and New York. Libby also serves as the Production Manager for the AfterWork Theater Project, often works in the Stage Management department at *Sleep No More*, and is always exploring new projects. www.libbyjensen.weebly.com

Ryan Chittaphong *Director of Marketing*

Mr. Chittaphong has been with the Stella Adler Studio since 2008. He received his bachelor’s degree in Theatre Performance from Middle Tennessee State University, where he studied Stella Adler’s work. Before coming to the studio, he served as marketing and development associate at the Berkshire Theatre Festival. He also held administrative positions at the Tennessee Repertory Theatre and Tennessee Performing Arts Center. As an actor, he has performed all over the world, including in such countries as Finland, Russia, Latvia, and Honduras. He has performed in a wide range of productions, including international tours of *American Tall Tales* and *Mayor Moon*. For three years, he had the great pleasure of working at the world famous Grand Ole Opry as an official Hank Williams impersonator. Ryan was most recently featured in the Harold Clurman Laboratory Theater Production of *As You Like It* and *Finian’s Rainbow* at Berkshire Theatre Festival, as well as various productions at the Stella Adler Studio. Ryan is a co-owner of Glamsmash Productions, a New York based film production company. www.glamsmash.com.

Cecilia Kim *Production and Office Manager*

Cecilia Kim is a graduate of the Stella Adler Studio of Acting in New York City. Recently she worked on the film *Mont Reve* which premiered in Los Angeles Film Festival and Cannes Film Festival. Other credits include: film *Walk With Me* (Directed by Tim Offer), *Johnna* from *August: Osage County* (Directed by Mike Grenham), *Jill* from *All Cotton* (Directed by Don Williams), Off stage credits: *Waiting for Lefty* (HCLAB), *The Accidental Blonde* (IAMA Theatre Company), *Dreams, Fictions & Fancies* (Warped Mirror Theatre Company), *Midsummer Night’s Dream* (HCLAB), 2012 Orange County Play Festival (Chapman University), *Marisol* (HCLAB), *Long Way Go Down* (HCLAB). Produced: *The Commitment* (Manny Hernandez), *Muckrakers* (HCLAB, Art of Acting Studio).

Christa Kimlicko-Jones *Director of Teen Programs; Voice and Speech*

Ms. Kimlicko-Jones has worked professionally as an actor, producer, director, administrator, and teacher for over 15 years. She found her way into voice work through her own actor training and has remained delighted and curious ever since. She has studied with Andrew Wade, Catherine Fitzmaurice, Susan Main, Tina Packer, Susan Cameron, and Barney Hammond. Acting credits include (Off-Broadway): *The Soldier Dreams* (dir: Judson Jones), *Harvest* (dir: Benard Cummings), *Umbrella* (dir: Padraic Lillis). Other select NY: *The Woman Standing on the Moon* (dir: Benard Cummings); *Our Town* (Harold Clurman Lab Theater, dir: Tom Oppenheim). Select Regional: *Cat on a Hot Tin Roof*, *Desire Under the Elms*, *Hedda Gabler*, *The Seagull*, *Fool for Love*. Select film: *Secondhand Lions*, *Themes and Intermissions*. Producer: co-founder/director of programming, Theatre East (NYC), founder/co-producing artistic director, the dirigo group (Austin, TX). Past teaching and administrative work: associate education director/Powerhouse Apprentice Program @ Vassar College; NYU Tisch Kanbar-Film/TV; Pace University; CAP 21. Other involvement: vocal coach for regional and Off- Broadway productions; Voice and Speech Trainers’ Association (VASTA); Actors’ Equity Association. Education: MFA /Acting, University of Texas at Austin; voice certification, UT Austin; BFA/Performance, University of Oklahoma; AA/Fine Arts, Tyler Junior College (Tyler, TX). www.christakimlickojones.com

Susan PetchEam *Assistant to the Outreach Director*

A graduate of Pace University, with a BFA in Acting, Susan came to the Stella Adler Studio of Acting through her participation, as an actor, in our Phoenix House Theatre Project. Prior to Phoenix House, she appeared in productions of *Taming of the Shrew*, *Trojan Woman*, *Company*, *Picnic* and her own one woman show, *Twinkie* at the Producers Club. As a teacher in the Outreach Division, Susan has trained young actors in the studio’s school programs, as well as leading classes behind bars with our actor training programs at Rikers Island. She currently coordinates the Phoenix House Theatre Project, Adler Youth Program and Summer Shakespeare. A committed Actor Warrior, Susan manages the Adler Ambassadors, a volunteer team of Conservatory students and Alumni, while also, from time to time, acting on stage in many of the student productions.

MASTER TEACHERS

James Tripp *Master Teacher, Head of Acting*

Mr. Tripp serves as the head of acting as a Master Teacher at the Stella Adler Studio and has taught at other prestigious institutions around the world, including the Universidade Moderna in Libson, Portugal, and the Stage School in Hamburg, Germany. His acting career has included leading roles in Shakespearian and classical plays for the New York Shakespeare Festival, the San Diego National Shakespeare Festival, the Great Lakes Theater Festival, the Oregon Shakespeare Festival in Ashland, and more than 20 productions at Princeton University’s McCarter Theatre. On Broadway, he has been featured in *Hamlet*, *The Cocktail Party*, and *Cock-A-Doodle Dandy*. His television credits include PBS’s “The Adam Chronicles,” and on the hit series “Spin City.” In 1994, Mr. Tripp received a National Endowment for the Arts Special Project Theatre Grant with Joan Evans. He has also been involved with teaching at the New Orleans Center for Cultural Affairs (NOCCA). His numerous directing accolades include: *You Can’t Take It With You* and *Relatively Speaking* (San Diego’s Old Globe); *As You Like It* (Camden Shakespeare); and *The Misanthrope*, *Cloud 9*, and *The Cripple of Inishmaan* (NOLA Project New Orleans Theatre). He has worked with artists such as Jean Renoir, Arvin Brown, John Houseman, and Ellis Rabb.

Ron Burrus *Master Teacher, Acting Technique, On Camera*

Trained to teach technique by Stella Adler and then teaching alongside her for 10 years in New York classes resulted in Mr. Burrus creating his own acting studio in Los Angeles. Twenty-five years of refining the technique has produced the current 21st century version of the Adler technique. Mr. Burrus teaches and coaches in Manhattan during the fall season (September-December) and the remainder of the year he is in LA at the Art of Acting Studio. His acting seminars are done nationally and internationally including Australia, France, Germany, Colombia, Japan, India, Switzerland, Italy, Philippines, and Mexico to date. Film coaching credits include John Mellencamp’s *Falling From Grace*. Mr. Burrus has also directed his own feature film, *Getting Personal* (European Release) aka *The Mysterious Death of Kelly Lawman* (HBO, Cinemax). 2013 marks his 40th anniversary of training, directing and coaching actors.

Elizabeth Parrish *Master Teacher, Character, Acting Technique*

Elizabeth “Betsy” Parrish was featured on Broadway in *La Cage Aux Folles* and *Death Trap*, and Off-Broadway in *Little Mary Sunshine* and *Riverwind*. Summer stock and regional theaters include the Ogunquit and Cape Playhouses, Williamstown Theatre Festival, the American Shakespeare Festival Theatre, Berkshire Theatre Festival, and the Yale Repertory Theatre. Major roles include Mrs. Malaprop, Lady Macbeth, Maddy Rooney in *All That Fall*, and the Dowager Mother in *A Little Night Music* at the Sacramento Light Opera Association. Ms. Parrish been in film and television, written and given solo cabaret performances, and is a Master Teacher at the Stella Adler Studio of Acting. Her other teaching credits include: Circle in the Square, the High School of Performing Arts, the Metropolitan Opera Studio, the Yale Drama School, the American Academy of Dramatic Art, and the Eugene O’Neill International Theatre Institute.

Joan Evans *Master Teacher, Physical Acting*

Joan Evans has been creating, performing, and directing physical theater work since 1975. Recent: *Is It Already Dusk?* (Irondale Theater, NYC); *Decade at a Glance* (Teatro IATI, Harold Clurman Center, NYC); Artist, Inc, New Orleans). She won a Fringe First Award at the Edinburgh Fringe Festival for *Where Ravens Rule*, and a Citation of Excellence from the Union Internationale de la Marionnette (UNIMA) for *Rico and Dolores*. She toured solo work: *Initiate*, *Dinner and the News*, *Waves of the Heart*, (Brazil, Austria, and Germany)/. Grants include multiple NEA and NYSCA theater and choreography grants, a Ludwig Vogelstein Grant for Bonepeople and several Ethel and Abe Lapides Foundation Grants. She was a Tennessee Williams Fellow at the University of the South. She is Director of Joan Evans’ Performance Salon, a workshop in which

artists develop solo work. She is Co-Artistic Director of Interaction Arts with Debra Wanner, and head of MAD at Stella Adler. She has taught at the Stage School (Hamburg, Germany), John Abott College (Quebec), Michael Howard Studios, and privately (NYC). She holds a BA (Wheaton College, Massachusetts), and an MFA (NYU Tisch), and studied with David Gordon and Joel Zwick.

Sam Schacht *Master Teacher, Scene Study*

Mr. Schacht is the former dean of the Actors Studio Drama School. Broadway credits include: *Two Gentlemen of Verona*, *Golda*, *Bosoms and Neglect*, and *The Magic Show*. Off-Broadway credits include: *True West*, *Jack Gelber’s Rehearsal*, and *The Increased Difficulty of Concentration* (Lincoln Center). Television credits include: “Law & Order;” “The Equalizer;” “Ryan’s Hope;” “One Life to Live;” “Love Is a Many Splendored Thing;” “Paradise Lost;” and “True West.” Film credits include: *Another You*, *A Shock to the System*, *Heart of Midnight*, *The Manhattan Project*, *Tattoo*, *The Gambler*, *A New Leaf*, and *Puzzle of a Downfall Child*. Mr. Schacht has directed Off-Broadway and regionally and was the co-founder of two thriving New York acting companies, the New Group and the Workshop.

Andrew Wade *Master Teacher, Voice and Speech*

Mr. Wade was Head of Voice at the Royal Shakespeare Company from 1990 to 2003. He joined the Royal Shakespeare Company in 1987 as assistant voice director to Cicely Berry, where he oversaw all of the voice work. In conjunction with Cicely Berry, Mr. Wade recorded Working Shakespeare, a series on voice and text work with Helen Hunt, Samuel L. Jackson, Toby Stevens, and Claire Danes. Mr. Wade trained at the Rose Bruford College, where he also taught and served as Head of Voice at East 15. He was verse consultant on the film *Shakespeare in Love*. Since leaving the RSC in 2003, Mr. Wade has continued to work all over the world in a freelance capacity. Mr. Wade has a long association with Guthrie Theater, in Minneapolis, where he has coached *As You Like It*, *Macbeth*, *Hamlet*, *Othello*, *Much Ado About Nothing*, *Two Gentlemen of Verona*, *Midsummer Night’s Dream* and *Primrose Path*. He is currently Adjunct Faculty in the drama division at Juilliard, Director of Voice for Theater For a New Audience, Director of Voice & Speech at Public Theater and Director of Voice for the Broadway production of *Matilda*.

DEPARTMENT HEADS

Jena Necrason *Head of Movement*

Ms. Necrason is a performer, choreographer, director, and teaching artist. New York: Lincoln Center, Ohio Theatre, HERE, Cherry Lane Theatre and The Connelly Theatre. Regional: Glimmerglass Opera, KO Festival, Gorilla Theatre, Vermont Shakespeare Company. International: Harold Pinter Studio in London. In 1996 Jena was invited to spend one month studying with Pina Bausch and Tanztheatre Wuppertal in Germany. Performing Credits include *Hamlet*, *A Midsummer Night’s Dream*, *The Merchant of Venice*, *The Lucky Chance*, *Twelfth Night*, *The Tempest*, five cabaret’s with The American Composer Series and her one-woman movement theatre show *Cherry*. As a choreographer/director her work includes critically acclaimed productions of *Richard III*, *Midsummer*, *Romeo and Juliet*, *Julius Caesar*, *The Comedy of Errors*, *Twelfth Night*, *The Winter’s Tale*. Jena spent 10 years with Fay Simpson’s Lucid Impact movement theatre company and NYC’s Moonwork. Ms. Necrason is a proud member of Actor’s Equity Association and SAG-AFTRA. She holds a BFA in Dance from the Performing Arts Conservatory at SUNY Purchase. Other teaching: The National Shakespeare Conservatory, School of Visual Arts, and workshops at high schools around the United States. She is the Co-founder and Artistic Director of Vermont Shakespeare Company. She has been on the Adler faculty since 1997.

Alithea Phillips *Head of Voice*

Ms. Phillips holds a BFA with honors from New York University's Tisch School of the Arts. Her primary training was at the Stella Adler Studio of Acting, where she studied voice with Robert Perillo and Angela Vitale. She has also studied voice with Andrew Wade, Patsy Rodenburg, and Walkton Wilson, and the Alexander Technique with Inbahl Zohar. Ms. Phillips is currently a resident vocal coach for Theater For a New Audience and the Broadway production of *Matilda*. She has acted in New York City with the Judith Shakespeare Company, the American Globe, Bottom's Dream, Todo Con Nada, and most recently with Burning Boy Productions. She has acted regionally with the Texas Shakespeare Festival, Cold Comfort Theatre (ME) and the National Theatre (tour). She is also a founder and director of Shake Up Shakespeare, a company that creates in-the-classroom Shakespeare workshops for grade-school children with a goal of establishing a student's first experience with Shakespeare as theatrical, thrilling, accessible, and, ultimately, fun. Ms. Phillips has taught voice, speech, and language since 1997 at the Stella Adler Studio.

Alice Saltzman *Associate Head of Acting*

After going to the Worth-Tyrell high school of performing arts and being awarded a presidential scholarship in the arts, Ms. Saltzman began studying with Stella Adler at the age of 17. She continued on full scholarship to New York University's Tisch School of the Arts. Further training was with the National Shakespeare Company and at Oxford UK, studying with Earle Gister and Maria Aitken. Theater credits include *A Phoenix Too Frequent* and *Clubhouse Rules* at Verse Theater Manhattan, *The Last Seder* at New Dramatists, *Voices Carry* and *Horsefeathers* at New Jersey Rep, *Drood* at the Forum Theater, and *The House of Bernarda Alba* with the Adler Theater. She has also appeared in numerous new play workshops at the Lark Theater. At the Shakespeare Theater of New Jersey, Alice appeared in *A Midsummer Night's Dream*, *The Importance of Being Earnest* and *Blithe Spirit* (all directed by Dylan Baker), *Twelfth Night*, *The Tempest*, *A Child's Christmas in Wales*, *Dark of the Moon*, and *Skin of Our Teeth*. Directing credits include: *Voices from the Shelter* (Winn Atkins Theater Project) and *The Raw and the Cooked* (The Hallie Flanigan Play Series: Women at Wings Theater). She has taught at Drew University and has been on the faculty at Stella Adler Studio for more than 10 years.

FACULTY

Alberto Bonilla *Acting for Film and Television*

Alberto Bonilla has over 14 years of teaching on-camera technique in NYC. Alberto received his MFA from Rutgers University Mason Gross School of the Arts and his BFA from Arizona State University School of Film, Dance and Theater. In addition to the Stella Adler Studio, he has taught at The New York Conservatory for Dramatic Arts, Maggie Flanigan Studio and Farleigh Dickinson University. Alberto's Film & TV credits include: *Blue Bloods*, *Cop Out*, *My Best Friends Girl*, *Last Week Tonight with John Oliver*, *Person of Interest*, *Sleep Walk with Me*, *Law and Order: CI* (recurring), *The Sopranos* and *All My Children* (recurring). Alberto is Associate Artistic Director of The Queens Players, a member of The National Association of Latino Producers, Hispanic Organization of Latino Actors, SAG-AFTRA, AEA, and is the American Marketing Advisor to Bristol Old Vic MA program in the UK.

Bill Bowers *Movement and Mime*

As an actor, mime and educator, Bill Bowers has traveled throughout all 50 of the United States, Europe and Asia. His Broadway credits include Zazu in *The Lion King*, and Leggett in *The Scarlet Pimpernel*, and he has appeared on the stages of Theatre for a New Audience, St. Anne's Warehouse, EST, Radio City Music Hall, The Kennedy Center, Steppenwolf, LaMaMa, Rattlestick, and the White House. Bill has written and performed his own plays Off Broadway and in theaters around the world. These plays include *Night Sweetheart*, *Night Buttercup*, *Under a Montana Moon*, *It Goes Without Saying*, and *Beyond Words*. He is featured

in the film *Two Weeks Notice*, and on television in "Out of the Box", "Remember W.E.N.N.", "One Life to Live", and "All My Children". Bill holds an MFA from Rutgers University's Mason Gross School of the Arts, and an Honorary PhD from Rocky Mountain College. Bill is a student of the legendary Marcel Marceau. bill-bowers.com

Andrew Dolan *Scene Study*

Andrew Dolan has taught at Stella Adler Studio, ACT, AMDA, and the American Academy of Dramatic Art. Acting credits include *American Daughter* (Broadway), *Strictly Dishonorable* (Vineyard), *Pink, Ted Kaczynski* (SPF), *What Then* (Clubbed Thumb), *Tree House* (NY Stage & Film), *Measure for Measure* (Target Margin) *UK: Edmond* (National Theatre), *The Woods* (National Studio), *Boy from the Book* (English Touring Theatre). Regional: *Mamba's Daughters* (Spoleto Festival), *Burn This, Marco Millions*, *Cyrano*, *12th Night*, *Hapgood* (ACT), *Substance of Fire*, *Savage/Love* (Magic Theatre), *Loot*, *Amadeus* (Arizona Theatre Co.), *Road to Nirvana*, *Down the Road*, *Boy's Life*, *Coming Attractions* (Encore Theatre). TV/Film: *Handsome Harry* (Tribeca '09) *Unstoppable*, *Partners in Crime*, *28 Days*, *Ash Tuesday*, *Deal Breakers* (Sundance '07), *Being Human*, "David Letterman", all "Law & Order" series, "Conviction", "Return of Jezebel James", "Guiding Light", "Crash Life." Training: Bowdoin College, American Conservatory Theatre.

Nike Doukas *Shakespeare*

Ms. Doukas combines her professional life as an actress and director with a commitment to teaching. Recent teaching credits include Scene Study and Shakespeare Basics at the Antaeus Company, and Speaking Shakespeare and British Accents at A Noise Within. She has taught (with H. Richard Greene) at the Summer Intensive Acting Conservatory at UCLA, Berkeley and Florida State University. As an actress she is a regular at South Coast Repertory Theatre, where she has appeared in six world premieres, and an array of classical roles. Other regional theatre credits include the Pittsburgh Irish and Classical Theatre Company, the Old Globe, the Pasadena Playhouse, the Mark Taper Forum, A Contemporary Theatre, Berkeley Repertory Theatre, The American Conservatory Theatre, Shakespeare Santa Cruz, and the Berkeley and LA Shakespeare Festivals. Recent TV credits include "Modern Family," "Numbers," "Criminal Minds," Malcom in the Middle," and a recurring role on "Desperate Housewives." Ms. Doukas is a 2011 Lunt Fontanne Fellowship recipient, awarded to 10 regional theatre actors annually. She has an MFA from the American Conservatory Theatre.

Joanne Edelmann *Movement*

Ms. Edelmann was a modern dancer for more than 20 years dancing in the companies of Charles Weidman and Mimi Garrard as well as other dance theatres. She has studied many forms of modern dance, along with Viewpoints, Ideo-kinesis, Alexander Technique, and Zena Rommett's Body Placement. She developed a storytelling curriculum for kindergarten and middle-school children and directed physical theatre production in Seoul, Korea, where she worked for one year. Ms. Edelmann is a movement coach, directs physical theatre projects and has taught throughout the United States, Argentina, and Korea.

Jane Fleiss *Scene Study, Art of Acting Technique*

Jane Fleiss trained with Stella Adler and is currently on the faculty of The Art of Acting Studio in Los Angeles where she teaches Acting Technique, Scene Study, Script Analysis and created the Teen Acting Workshop. She taught Improvisation/Scene Study at Stella Adler Studio NYC, Film Acting at AADA (LA) and workshops in Shakespeare and Chekhov. Broadway: Fifth of July, Crimes of the Heart, Strange Interlude, I'm Not Rappaport, Of Mice and Men, Getting Married, Search and Destroy, My Thing of Love, and An Inspector Calls (Joseph Jefferson nomination). She received LA Drama-Logue Awards for Molly Sweeney (Mark Taper Forum), Ghost in the Machine (South Coast Rep) and Springtime for Henry (Globe Theatre). In addition to leading roles in regional theatres, she appeared in feature films, guest starred on numerous TV shows, and is a member of The Actors Studio. In addition to her work with Stella Adler, Ms. Fleiss also studied with Uta Hagen, John Barton and Cicely Berry (RSC), and Sir Peter Hall.

Peter Flynn *PROS: Professional Resources Outside of School*

New York credits include Our Town with Blythe Danner, BD Wong, & S. Epatha Merkerson; On the 20th Century with Douglas Sills & Marin Mazzie; Chess with Josh Groban & Adam Pascal; and Funny Girl with Whoopi Goldberg, Andrea Martin, & Jane Krakowski; Lee Blessing's Two Rooms; Skippyjon Jones, & Junie B. Jones (nominated for two Lucille Lortel Awards including Best Musical); and Rhapsody in Seth starring Seth Rudetsky. Regional credits: 1776 for Ford's Theater in Washington, DC starring Brooks Ashmanskas & Robert Cuccioli; Behold! The Guthrie Celebrates 50 Years for the Guthrie Theater; the world premiere of Tim Pinckney's play Ever So Humble starring Andréa Burns; Quira Hudes' Barrio Grrrr! - Kennedy Center; Man of LaMancha (Carbonell Award, best director) - Maltz-Jupiter Theatre. As a writer, Peter has written the scripts for Lily, based on Edith Wharton's The House of Mirth, & For Love of The Game, both written with collaborator Brooks Ashmanskas. Peter is on faculty at the Stella Adler Studio for Acting & New York University.

Bob Goodman *Scene Study*

Bob Goodman is a New York based actor, teacher, director and filmmaker with over 30 years of experience in all disciplines (and media). In addition to the Stella Adler Studio, Bob is a private acting and performance coach, the founder and Artistic Director of The Actors Ensemble, Co-founder and director of The Student-Artist, faculty member of The New York Conservatory for Dramatic Arts and an adjunct at Lafayette College. Bob is a member of SAG-AFTRA with credits that include numerous film and television appearances, regional theatre, industrials (spokesperson/hosting) and commercials. He has worked with John Alvidson, Hy Averbach, Randal Kleiser, Michael Mann, Paul Newman and other industry leaders. With his mobile and malleable On-Camera Workshops, Bob has shared his expertise with The Actors Centre in London, Lisbon's Restart Institute and The New School in New York.

Joe Goscinski *Voice and Speech*

Joe brings over two decades of experience both as an actor and instructor to his work. He is excited to return to teach Voice and Speech at the *Stella Adler Studio of Acting* where he had started over a decade ago! Previously, he served as the Program Director for Voice Production and Speech at AMDA in New York, and as an instructor with the *New York Film Academy*. As an actor he trained with the *Royal National Theatre of London* and the *National Shakespeare Conservatory* and has performed on stage in such roles as Hamlet, and John Merrick in *The Elephant Man*. His television work includes, *Law & Order*, *One Life to Live*, and *Late Night with Conan O'Brien*.

H. Richard Green *Contemporary Scene Study Master Class*

In his New York debut, Mr. Greene received critical acclaim as MacDuff in Macbeth, with Rip Torn and Geraldine Page. He was a resident member of the Repertory Theatre of Lincoln Center, appearing there in Mary Stuart, Twelfth Night, Narrow Road to the Deep North, Play Strindberg, and The Crucible. His other Broadway credits include The Survivor at the Morosco, Romeo and Juliet at Circle in the Square, and the international tour of Brighton Beach Memoirs, directed by Gene Saks. He appeared in Richard III with Kevin Kline at the New York Shakespeare Festival, and toured with Janet Gaynor in On Golden Pond and Cybill Shepherd in Lunch Hour. On the West Coast, most recently, Mr. Greene was seen as the Headmaster in the Ahmanson's production of The History Boys. Recent television appearances include guest-starring and recurring roles on "Mad Men," "The Mentalist," "Cold Case," "NCIS," and "Boston Legal."

Ian Hersey *Scene Study*

Ian is very happy to be back at Stella Adler where he began his training in 1984. He has taught Shakespeare in acting conservatories, MFA programs, colleges, prisons, shelters, community centers and high schools. Previous text and dialogue coaching work includes The Public Theater, Williamstown, The Juilliard School, Shakespeare on the Sound, R.Evolucion Latina and the 52nd Street Project. He was the AD on King

Lear at The Public. He adapted and co-directed an Othello for the Jose Limon Company and recently directed Comedy of Errors at Stella Adler. He was the Shakespeare Initiative Associate at The Public Theater and remains the director of A Midsummer Day's Camp there. He is the master teacher of the R.Evolucion Latina Shakespeare Project. As an actor he received a Fox Foundation Fellowship and has worked on stage, television, films and commercials. He has a master's in education from Harvard University.

Eric Hunicutt *Viewpoints*

Eric Hunicutt is a working actor, director, writer, and teacher based in Los Angeles. His acting work spans nearly twenty years and includes theater, television, feature and short films, music videos, commercials, improv and sketch comedy, and new media. Eric is a graduate of The University of North Carolina at Chapel Hill, where he earned a BA with Highest Honors. His work as a director includes world premieres, plays, solo shows, short films, web series, commercials, and improv & sketch comedy. In addition to The Art of Acting, Eric teaches in L.A. at Steppenwolf Classes West, Warner Loughlin Studios, iO West, and annually at Cal State University's Summer Arts intensive. He has taught and directed as a visiting faculty member and Guest Artist at UC San Diego. Eric is a member of the Lincoln Center Theater Directors Lab.

Jon Korkes *Scene Study*

Mr. Korkes has worked with an extraordinary collection of writers and directors, among them Jules Feiffer; Alan Arkin, Mike Nichols, Austin Pendleton, Buck Henry, Billy Wilder; Herb Gardner; Mark Rydell, David Rabe, David Milch, and Tom Fontana. He began his career Off-Broadway in Feiffer's Little Murders, directed by Mr. Arkin, who directed him in the movie version a year later. In 1971, Walter Kerr cited him as one of the most promising actors of the Broadway season. Theater: Conversations With My Father, The Penny Wars, The Carpenters, A Family Man, Goose and Tomtom, and Jazz Poets at the Grotto, Exact Change and Rum and Coke (Yale Rep), Not Quite Jerusalem (Longwharf), and Our Country's Good (East Carolina). Film: The Double, Riding in Cars With Boys, The Day of the Dolphin, Between the Lines, The Front Page, Cinderella Liberty, Catch 22. TV: "Oz," "The Jury," "Law and Order," "Big Apple," "The Beat," "Homicide," "Larry Sanders," "The Storyteller," and "The Word."

Deborah Kym *Acting Technique*

After graduating from the Stella Adler Conservatory, Deborah Kym became the youngest actress asked by Stella to teach at her conservatory, while continuing to study with Stella for several years in her Master Classes. She has directed/written/produced/performed in over 150 productions, from film to Broadway. She has been the Artistic Director of three theatre companies, beginning with the award-winning The Company, featuring physically-disabled actors who worked alongside professional able-bodied actors. This opened the first doors for physically disabled professional actors to be given equal opportunity for work in the industry. When Stella observed her work, she was fascinated and encouraged Deborah to open her own school, which she did in 1994. Her teachings are centered in Stella's work and influenced by her other Master teachers in the techniques of Viola Spolin, Michael Chekov, Uta Hagen, David Craig and RADA. Her students are Tony/Grammy/Emmy/Drama Desk recipients.

Lauren Lovett *Voice and Speech*

A graduate of The Juilliard School's Drama Division, Lauren has appeared on many stages across the country including, The Alley in Houston, Long Wharf in New Haven, McCarter in Princeton, Indiana Rep in Indianapolis, The Old Globe in San Diego, Pennsylvania Shakespeare in Center Valley, and in LA the Mark Taper Forum, Open Fist Theater Company and the Geffen Playhouse. Lauren has taught acting and voice and speech at AMDA-LA and now at The Art of Acting Studios. She's been a private acting and vocal coach for 14 years. Lauren is the Founder and Program Director of Reading Opens Minds (ROM), an organization that brings the Book Club experience to venues across Los Angeles.

Philip Charles MacKenzie *On Camera Technique*

Philip Charles MacKenzie is an award winning actor and director. After graduating with an MFA from The Tisch School of the Arts he began working as an actor in regional theatre, the New York stage and in such films as *Dog Day Afternoon*. Moving to Los Angeles he worked extensively in television, his big break coming on the groundbreaking Showtime series “Brothers” for which he won a Cable Ace Award for Best Actor in a Comedy Series. He was nominated five times. From there, Philip transitioned into directing, receiving a Best Director nomination in the process. He has directed such shows as “Roseanne”, “Frasier”, “George Lopez”, “My Wife and Kids” and “Just Shoot Me”. He has acted and directed many Academy Award and Emmy winning actors and is married to actress Alison LaPlaca.

Dana Martin *Movement*

Dana Martin is an actor/director/teaching artist based in the Los Angeles area. Most recently, Martin produced and directed a tour of *A Streetcar Named Desire* (Naked Navigation Theatre Collective), partnering with women’s shelters in order to facilitate conversation and prompt action regarding issues of violence against women. Additionally, she coproduced an international educational tour of *Romeo and Juliet*, partnering with Bottom Dog Theatre in Limerick, Ireland. Selected acting credits include *Hamlet* (Hudson Valley Shakespeare Festival Educational Tour), *Divorce, First Class* (Gallery Players, NYC), *Night of the Iguana* (Forestburgh Performing Arts Center), *Intimate Apparel* (Nevada Conservatory Theatre). Martin cofounded ProjectShakespeare, a theatre company dedicated to introducing young artists to classical theatre. During the academic year, Martin serves as a respondent for the Kennedy Center/ American College Theatre Festival, Region VIII. She holds an MFA from the University of Nevada, Las Vegas. Current part-time faculty, Cal State University San Bernardino.

Pete McElligott *Voice and Speech, Scene Study*

Mr. McElligott is an actor, writer, and teacher. A Chicago native, he graduated from NYU’s Tisch School of the Arts with a BFA in Drama, studying at the Stella Adler Studio for four years. He is a member of the NOLA Project Theatre Company in New Orleans, where his acting credits include Padraic in *The Lieutenant of Inishmore* and Alceste in *The Misanthrope*. In New York, he most recently appeared as Richmond in *The Orb Theatre Company’s* production of *The Tragedy of King Richard 3*. His writing has been performed in Chicago, New York, and New Orleans. He has taught voice and speech at Stella Adler Studio, worked with the Actionplay Workshop at the Rebecca School, and helped to start the Harold Clurman Playwright’s Reading Series. He is Artistic Director of Ten Bones Theatre Company.

Maureen Megibow *Script Interpretation, Acting Technique*

Maureen Megibow teaches script interpretation in the NYU Program and Day Conservatory. 1995-2006, member of Living Voices, a nationally-acclaimed touring company presenting performances about watershed events of history throughout the U.S. and Canada. *The Wives of Bath* (Symphony Space), *Blue Light* (Judith Anderson Theater), *Talmud for Everyone: Men Only*, (Samuel Beckett Theatre), *The Vows of Penelope Corelli*, originating the role of Sheila Corelli (Penguin Repertory Theatre), *HAIR* (European Tour, Scala Theatre Co.). Plays in association with Stella Adler: *The Maids*, *Miss Julie*, *Savage in Limbo*, *Four Dogs* and *a Bone*, *The Lover*, featuring Loretta, *Othello*, *The Queen and the Rebels*. Teaching artist for Theatreworks, USA, conducting pre/post performance seminars for the Free Summer Theatre Arts-in-Education Program at The Lucille Lortel Theatre. Served as Dir. of the Evening Conservatory at The Stella Adler Studio (2003-2006). Television: “Law & Order.” Education: New York University, Tisch School of the Arts/ Stella Adler Conservatory of Acting; Jewish Theological Seminary, NYC.

Sarita Lou Moore *Movement*

Sarita Lou is a dancer, choreographer and educator. Career Highlights; presenting work at Dixon Place, collaborating with world-renowned artist Mike Kelly and performing at Judson Church and the Gagosian gallery, creating dance fitness DVD ‘Hip Hop Cardio with Sarita Lou’. Her most recent project was choreographing the original musical *The House of Von Macramé* at Obie Award winning venue The Bushwick Starr. Sarita teaches both dance and yoga, and has been movement faculty at the Stella Adler Studio of Acting since 2010. She specializes in helping people access freedom in their bodies, and loves, loves, loves being a teacher! When not choreographing she leads international yoga retreats with upcoming adventures in Costa Rica and Bali. Visit www.saritalou.com for more info.

Rebecca Nelson *Scene Study*

Rebecca Nelson most recently directed *In Between Songs* by Lewis Black at EST, and produced the award winning documentary, *Caris’ Peace*. As an actress her work includes *Agamemnon* (Lab Theatre), *The Illusion* (directed by Michael Mayer) and *The Orphan’s Home Cycle* (directed by Michael Wilson), both at Signature Theatre; *Some Americans Abroad*, (Lincoln Center); *Brutality of Fact*, (Primary Stages); *National Tours of I’m Not Rappaport*, and *Deathtrap*; *Blanche in A Streetcar Named Desire* (Arena Stage); *The Voysey Inheritance* (Long Wharf); *Little Eyolf* (Yale Rep); *Danton’s Death* (Baltimore Center Stage). Film work includes *Hunter and Game*, *Caris Peace*, *Hal Hartley’s Trust*, *Surviving Desire*, and *Henry Fool*; also *A, B, C...* Manhattan, *Marathon*, *Coming Soon*, *Mothers and Daughters*. Television performances include “Law & Order,” “One Life to Live”, “Fire at Coconut Grove”, “The Doonesbury Special”. BA, UC Berkeley. MFA, Yale School of Drama. Former Faculty: Yale University, NYU, Harvard, Eugene Lang College.

Laura Pierce *Improvisation, Scene Study*

Ms. Pierce is an actor, director, and teacher who has directed numerous productions at Off and Off-Off Broadway theatres. Recent theatre work includes: the role of Ma in *Beggars in the House of Plenty*, directed by Tom Oppenheim and performances with Gerritt Graham’s improvisation troupe, the Resident Company. Recent film work includes: *Dead Dog* starring Jeremy Sisto and *Minor Details* starring Peter Sarsgaard. She has worked with Camp Broadway, moderating question and answer sessions with Broadway actors and directors such as Kevin Spacey, James Naughton, and David Suchet. She graduated summa cum laude from Stony Brook University, where she received the John Gassner Dramaturgy Award. She holds an MFA in Directing and is a graduate of the New Actors Workshop, where she had the great fortune to study improvisation for years with Paul Sills, the son of Viola Spolin. She has a BFA from NYU/Tisch and is a proud member of the Voice and Speech Trainer’s Association (VASTA), SAG, AEA, and AFTRA.

Patrick Quagliano *Acting Technique*

Patrick Quagliano is among the premier acting technique teachers in the world, having spent many years studying Stella’s work both as an actor and teacher. He began training at The Stella Adler Studio in the late 1980’s. After performing in extensive theatrical productions in New York and London, Patrick returned to Stella Adler Studio in 1996 to teach. He apprenticed under and taught alongside Master Teacher Ron Burrus, the greatest living exponent of Stella’s technique. Patrick has a long-standing relationship with The Royal Academy of Dramatic Art in London, and is currently the Academy’s US representative as well as a founding member of The London Theatre Exchange. Film coaching credits include *Officer Down* with Steven Dorff and James Woods (Jeff Most Productions), where he was dialogue and acting coach for Ukrainian musical performer and actress Kamaliya Zahoor, and *Leading Ladies*, directed by Daniel Beahm, where Patrick coached choreographer Melanie LaPatin (“So You Think You Can Dance”) in her film debut.

John Gould Rubin *Actor Warrior Programs*

Mr. Rubin is Artistic Director of The Private Theatre, for which he directed a radical, site-specific, *Hedda Gabler*; Strindberg’s *Playing with Fire*, produced at The Box and Peer Gynt with Neil Hancock for The International Ibsen Festival in Oslo, and the Old Vic. He recently directed *The Cherry Orchard* with Ellen Burstyn, *Riding The Midnight Express* (off Broadway and Soho Theater, London), *Double Indemnity* for the Old Globe and was co-Artistic/Executive Director of Labyrinth Theater, for which he directed eight shows. He also produced the international tour of Stephen Dillane’s one-man *Macbeth*. Other recent work includes: *Kindertransport*, *Rosencrantz & Guildenstern Are Dead*, *Caucasian Chalk Circle*, Reza DeWet’s *Three Sisters Two*, *The Seagull*, Stella Adler Studio, the off-Broadway musical *The Fartiste*; and a bilingual workshop of Ximena Escalante’s *Electra Despierta* at Cal Arts. He wrote and performed in Karole Armitage’s multi-media show, *The Predators’ Ball*, (The Pergola Theater, Florence and The Next Wave Festival, BAM.)

Dan Shaner *PROS: Professional Resources Outside of School*

BA-Michigan State University. Dan Shaner has been a Casting Director for over 25 years in film, television and new media for all the major networks and studios. Television credits include pilots starring Rob Lowe, Amy Adams, Minnie Driver, Michael Chiklis, Maggie Q and Austin Butler, among others. Series television credits include, “Cold Case”, (including future Academy Award winning guest stars Jennifer Lawrence and Melissa Leo, as well as up- and- coming stars Darren Criss, Shalene Woodley, Michael B. Jordan, Chadwick Boseman, Tyler Blackburn and Cassidy Freeman). “Roswell”, “Moonlight”, “Chase”, “Ringer”, “Make It Or Break It” and “Hollywood Heights”. He also has cast over 75 movies for television, garnering an Artios Award nomination and a Cable Ace Award nomination.

Elizabeth Shepherd *Shakespeare*

Ms. Shepherd attended Bristol University, where she trained with Dr. Bertram Joseph (Acting Shakespeare, Elizabethan Acting). She studied voice with the legendary Iris Warren, mentor to Kristin Linklater. London Credits: *Inherit the Wind*, *Period of Adjustment*, *War and Peace*. Once in North America, she appeared in Elective programs for Channel 13 and with the Actors’ Company, earning an Emmy nomination for Hermione in *The Winter’s Tale*. Broadway: *Conduct Unbecoming*, *Relatively Speaking*. Regional: *Arena Stage*, *Cleveland Playhouse*, *Globe Theater San Diego*, *Walnut St Theatre*, *Alley Theatre*, *Arizona Theatre Company* etc, and at the Stratford and Shaw Festivals in Ontario. Recent Productions: *The Gin Game*, *Humble Boy*, *Great Expectations*, *Pygmalion*, *Cabaret*, *Trelawny of the Wells*. Over 500 TV appearances range from BBC’s “Masterpiece Theatre” to “All My Children” and Margaret Thatcher in “Shades of Black.” Film: *The Tomb of Ligeia*, *Damien: Omen 2*, *Criminal Law*, *Desire*, *Amelia*. Teaching: LAMDA, York University, Columbia University, and the Title 3 project for the Boston School System.

Sean Spann *Voice & Speech*

Sean Spann is a St. Louis area native and has instructed Voice/Speech at AMDA College and Conservatory of the Performing Arts, and Voice, Movement, Shakespeare, and Speech at the New York Film Academy. He’s also instructed Acting and Voice/Speech at the University of California-Irvine and privately coaches actors in dialects and accent reduction. Stage credits include *Rumsfeld/Ensemble in Circle X’s* world premiere of Jim Leonard’s *Bad Apples*, *Roderigo in Action! Theatre’s Othello*, and *Kent/Oberon* in the New Swan Shakespeare Festival’s repertory productions of *King Lear* and *A Midsummer Night’s Dream*. He’s a member if the Circle X Theatre community. TV Credits: “The Mentalist,” “Major Crimes” and “Southland”, and a recurring role on TLC’s “Stager Invasion”. Film Credits: the award winning feature length indie film *Novem*. He holds a BFA in acting from the University of Evansville and an MFA in Acting from the University of California-Irvine.

Paul Takacs *Scene Study*

Paul Takacs is a New York based director. He is a founding Director of The Shop Theatre Company and his work has been seen at NYU; The Samuel French New Play Festival; The Red Room, NYC; The Cell Theatre, NYC; The New School for Drama, NYC; Shakespeare Theatre Company in Washington, DC; The Theatre Alliance, DC; Spooky Action Theatre, DC; Washington Shakespeare Company, DC; and Theatre of the First Amendment, VA. He has worked on new plays with John Strand, Kristin Johnson-Neshati, Kerry Gildea, Josh Beeran, Judith Goudsmit, Michael Milligan, and Dan Bernitt. He holds a BA in Drama from St. Mary’s College of Maryland and an MFA in Directing from the New School for Drama. He is currently developing a new adaptation of Ferenc Molnar’s LILIOM. He has taught at St. Mary’s College of Maryland and has served as a teaching artist for Shakespeare Theatre Company as well as the Folger Shakespeare Library.

Suzi Takahashi *Movement*

Suzi Takahashi is an actor, director, theater maker and teacher. She holds an MFA in Directing from Stony Brook Southampton, an MA in Performance Studies from NYU, and has trained with the SITI Company. Previously, she taught acting at Swarthmore, CCNY, Hunter, and Marymount. As an actor, Suzi performed for directors like Richard Foreman, Richard Schechner, Nicholas Martin, Darko Tresnjak, Phil Soltanoff, and Kristin Marting. An active collaborative theater maker, Suzi has devised ten original works over ten years. She was the founding co-artistic director of the devised ensemble, Ex.Pgirl. Suzi has been a longtime artist-in-residence at the HERE Arts Center, and received numerous grants to make new work. Recent directorial projects have been produced at HERE, WSC-Culture Project, the National Asian-American Theatre Festival, Rochester Fringe, and the Bristol Valley Theater. Suzi was a Directing Fellow at NYTW and won the 2009 IT Award for Best Director.

Todd Thaler *On-Camera Audition Technique*

Todd Thaler is a prolific Film & Television Casting Director, teacher, and private acting coach. Among many others, he served as Casting Director on Sidney Lumet’s *Running on Empty*, Luc Besson’s *The Professional*, Todd Field’s *Little Children*, Ed Harris’ directorial debut, *Pollock*, Barbra Streisand’s *The Mirror Has Two Faces*, James Foley’s *Perfect Strangers*, Stacy Cochran’s *My New Gunand Glory*, Irwin Winkler’s *Night and the City*, John McNaughton’s *Mad Dog & Glory*, Gavin O’Connor’s *Tumbleweeds*, James Mangold’s *Heavy and Cop Land*, Wayne Wang’s *Because of Winn-Dixie* and *Maid in Manhattan*, and all the films of John Turturro: *Mac*, *Illumnata*, *Romance & Cigarettes* and, his most recent, *Fading Gigolo*. Television projects include: TBS’ “Are We There Yet?”, Peter Berg’s “Wonderland”, and NBC’s “Ed”, for which he was nominated for an Emmy Award.

Dayle Towarnicky *Voice and Speech*

Dayle teaches voice and speech at the Stella Adler Studio of Acting. She holds a MA with Distinction in Professional Voice Practice from Birmingham School of Acting in the United Kingdom. She is a member of VASTA and the ICV. Dayle taught voice and text to the 2012 Brett Goldin Bursary Actors at the Royal Shakespeare Company. She has participated in master classes with renowned voice teachers/coaches including Cicely Berry, Andrew Wade, Lyn Darnley, Kristin Linklater, Barbara Houseman, Edda Sharpe, and others. Dayle holds a BFA with Honors in Drama from NYU Tisch and did her studio training with The Stella Adler Studio of Acting. Dayle acted in Joan Evan’s original production of *Decade at a Glance* in the 2009 Harold Clurman Festival of the Arts. Regionally she has acted with The Actors’ Theatre of Columbus, Available Light Theatre, The Columbus Children’s Theatre, and Whistling In the Dark Theatre.

Jack Wetherall *Shakespeare*

Mr. Wetherall is a distinguished artist in theatre, television and film. He began his professional career as a young actor at the Stratford Festival Theatre of Canada where he rose to be a leading member of the company. Select Credits: Broadway: *The Elephant Man* (title role). Off-Broadway: *The Glass Cage*, Mint Theater; Mario in *Tamara, Henry VI*, Theatre for a New Audience; *Swansong*, Lucille Lortel's White Barn Theatre; *Bad Women*. Stratford Festival Theatre of Canada: *Henry V*, *As You Like It* and *The Seagull*. Regional: Cincinnati Playhouse in the Park, Goodman Theatre, Guthrie Theatre, Hartford Stage Company, The Old Globe, Long Wharf Theatre, Alabama Shakespeare Festival, Utah Shakespearean Festival, Williamstown Theatre Festival, American Conservatory Theater, Pittsburgh Public Theater, G.C.T.C., Ottawa. Film: starring role in *Third Man Out*. Television: *Queer as Folk* (four seasons as Vic), *Guiding Light*, *One Life to Live*, *Santa Barbara*, *Ryan's Hope*. He recently reprised his role of The Notary in *La Fille du Regiment* at the Metropolitan Opera.

Noel Wilson *Improvisation*

Noel has taught and directed at the Studio since 1992, when he was recommended by Paul Sills, son of Viola Spolin and original director of The Second City, Chicago. He trained through two decades with Mr. Sills in NYC and at the Sills' Wisconsin farm and is now one of a handful of Spolin player/coaches uniquely informed by Sill's refinements, insights and coaching style. Noel is also developing and using new approaches to text work to "connect the dots" with improvisation allowing students' work with memorized dialog to be more truthful and spontaneous. In 2010, he was voted best NYC Improv Instructor in BACKSTAGE magazine's Reader's Choice Awards. He is an inaugural graduate of New Actors Workshop, where he studied with Mike Nichols, George Morrison and Beatrice Lees and has worked extensively with The Barrow Group. He is also a working actor, award winning regional theater director, Field Instructor for NYU Tisch and an accomplished bass player, very active in NYC's electric blues scene.

Stephanie Yankwitt *PROS, Audition Technique*

Ms. Yankwitt is a director, casting director, and teacher. With the Stella Adler Studio of Acting, she directed a premiere of *Letters to the End of the World* by Anton Dudley. Other directing credits include the regional premiere of *Clybourne Park* and *The Trip To Bountiful* both at the Hangar Theatre, *This Is a Cowboy Poem My Daddy Taught Me* (Abingdon Theatre NYC), *Brutality of Fact* (Urban Stages NYC), and the NC premiere of *Our Lady of 121st Street* by Stephen Guirgis. In Casting, Stephanie has worked with Tara Rubin and Bernie Telsey in New York, and Francine Maisler in LA. Film projects include *Birdman* and *Take Care*, both due for release in 2014. Theatre projects include casting for Yale Repertory Theatre's 2011 and 2012 season, as well as *A Time To Kill* and *The Heiress*, both for Broadway. Stephanie was on the senior artistic staff of the Hangar Theatre, in Ithaca, NY, from 2009-2013, taking over as Acting Artistic Director for the 2013 season.

Reginald Veneziano *Voice & Speech*

Reginald spent three seasons acting with the Williamstown Theater Festival, including the 2004 Tony winning season. At Williamstown he appeared in *The Cherry Orchard*, *A Midsummer Night's Dream*, *The Skin of Our Teeth*, and several other productions. NY theater favorites include original productions of Rogelio Martinez's *Fizz*, Mike Albo's *Three Women in Indecision*, *The Drama Desk* winning *Hell House* at St. Anne's, and Rachael Shukert's *Bloody Mary*, Johnny Applefucker at Soho Think Tank, and *Sequins for Satan*. He has acted in several other readings, workshops, and short plays at NYC venues including Classic Stage, Rattlestick Theatre, and Ars Nova. Television credits include "Rescue Me", "Pushing Daisies", and NBC's "Law & Order CSI". Reginald joined the Adler faculty after years of private study with former Adler head of voice Robert Perillo and renowned voice teacher Catherine Fitzmaurice. He is a graduate of the studio's Conservatory. He also studied at RADA in London and The Actors Center in NY.

Anthony Zerbe *The Audacious Self*

Mr. Zerbe is recognized as one of the country's most versatile actors. Films include: *The Matrix Reloaded* and *Matrix Revolutions*, *Star Trek Insurrection*, *True Crimes*, *The Touch*, *License to Kill*, *See No Evil/Hear No Evil*, and many more. His series of classic releases include: *The Turning Point*, *Rooster Cogburn*, *The Laughing Policeman*, *The Parallax View*, *Papillon*, *The Life and Times of Judge Roy Bean*, *The Omega Man*, *The Liberation of L.B. Jones*, *They Call Me MISTER Tibbs!*, *The Molly Maguires*, *Will Penny* and *Cool Hand Luke*. He starred as Teaspoon Hunter in the television series "The Young Riders" and received an Emmy Award for his performance as Lt. K.C. Trench in the popular series "Harry-O." His Broadway appearances include: *The Little Foxes*, *Terra Nova*, *Solomon's Child* and *Moon Besieged*. Residencies include Old Globe Theatre (5 years), Arena Stage, Stratford Festival, and the Theater of the Living Arts. Regional work includes Milwaukee Repertory Theatre, Long Wharf Theatre and the Huntington Theatre.

Elena Zucker *Movement and Neutral Mask*

Ms. Zucker is a director and playwright. She is also the artistic director of the Vertical Company, for which she has been the author and director of two productions, *My Funny Valentine* and *A Dybbuk* in Crown Heights. Other dual playwrighting/directing credits include *Concentric Circles* in Chicago and *Angel Exit's Imaginary Prisons* (Fringe First Nomination, Edinburgh Fringe Festival). She has directed for the *Ontological/Hysteria's "Play on Words"* festival and also directed an early-music opera cabaret that toured to Venice and Zurich. She has acted in productions Off-Broadway and abroad. She has taught physical acting classes at NYU, Marymount Manhattan College, SUNY Purchase, Brooklyn College, and LIU, as well as leading workshops at the Lincoln Center Director's Lab and around the city. A graduate of Middlebury College and the Ecole Jacques Lecoq in Paris, she is currently in the MFA program in Dramatic Writing at NYU.



GLASS MENAGERIE

AMANDA (MOTHER) PAGE 1

AMANDA WINGFIELD

There is a tremendous stress on what you do if you have no profession or no other interest except being a lady. It has to do with the world of charm or poetry - everything but the realistic world around them. That is their soft, charming world. Some cases have this neurotic clutching on to this sentimentality and dreams and charm because of a ~~desire~~ within themselves. They are not aware. It is bad behavior but they are not aware of that. "Oh, you are a single man..." They are unaware they are doing this. In both plays, where are they flirtatious without being aware of it?

What does Tennessee do? He is ruthless in exposing them - exposing their dreams, their affectations. He is ruthless with them but he loves them. He understands them. He understands these lost women. In understanding them he gets them down and defeated as far as possible yet you feel that his heart is with these lost creatures. Then you would say, Why is he ruthless with them? I'll answer that question later on.

Amade is boring and dominating and she is a little like the mother in "Suddenly Last Summer". Somewhere or other there is something extremely broken in her - something extremely smashed in her. He identifies with Amade and Blanche. You find he identifies less with Stella - she is less well-written, she is more a part of the reality. He does not think of her poetically. She is never really played really right because she is written without his love. That is his peculiarity as a playwright. Maybe, somebody can play Stella.

Amade is the middle-aged...she has a lot in common with Blanche. She lies and so does Blanche lie. She is very busy with her community - so is Blanche. She is very busy with the gentlemen callers. She knows she is older - she is a Southern belle. Her attitude, however, is very spinsterish like Blanche's is or she pretends to be. Blanche also says, you must sit up straight and you must do that and she quotes the poets and all that. It is a kind of straightlacedness - she wants to give the appearance of that. She is wrapped up - both these women are wrapped up in some illusions of early conquest. They seem to

SELECT ALUMNI

- Alvin Ailey
- Diane Baker
- Warren Beatty
- Peter Bogdanovich
- Marlon Brando
- Susan Clark
- James Coburn
- Bud Cort
- Kevin Costner
- Robert Davi
- Robert De Niro
- James De Paiva
- Benicio Del Toro
- Phyllis Diller
- George Dzundza
- Robert Evans
- Tovah Feldshuh
- Caitlin Fitzgerald
- Rhonda Fleming
- Nina Foch
- Tony Franciosa
- Nelson Franklin
- Teri Garr
- Melanie Griffith
- Christopher Guest
- Nicholas Guest
- Shelley Hack
- Jean Hale
- Linda Hope
- Salma Hayek
- Bryce Dallas Howard
- Ken Howard
- Kathleen Hughes
- Lauren Hutton
- Janis Ian
- Salome Jens
- Lucetta Kallis
- Harvey Keitel
- Sally Kellerman
- Perry King
- John Philip Law
- Jerome Lawrence
- Cloris Leachman
- Jane Levy
- James Lipton

- Anthony LoBianco
- Robert Loggia
- Katie Lowes
- Alexandra Lydon
- Karl Malden
- Nancy Malone
- Jayne Meadows
- Larry Miller
- Matthew Modine
- Kate Mulgrew
- Donna Murphy
- Nyambi Nyambi
- Ken Olin
- Elizabeth Parrish
- Bill Paxton
- Sidney Pollock
- Keith Powell
- Anisha Nagarajan
- Judd Nelson
- Anthony Quinn
- Charlotte Rae
- John Randolph
- June Diane Raphael
- Judge Reinhold
- John Ritter
- Jerome Robbins
- Diana Ross
- Misty Rowe
- Eva Marie Saint
- John Saxon
- Daniel Selznick
- Martin Sheen
- Cybill Shepard
- Talia Shire
- Cotter Smith
- Jessica St. John
- Robert Sterling
- Connie Stevens
- Elaine Stritch
- Holland Taylor
- Leigh Taylor-Young
- Pamela Tiffin
- Leslie Uggams
- Barry Weissler
- Casey Wilson

ADULT ADMISSIONS REQUIREMENTS

Admission to the 3-Year Conservatory Program, The Evening Conservatory and Musical Theatre Conservatory Programs

Applicants must be 18 or older and must submit the following materials as part of their application package:

- A completed application form
- Two letters of recommendation (referees may be contacted directly by the Studio)
- Headshot and resume
- A \$60 nonrefundable application fee made payable to Stella Adler Studio of Acting, Inc.

After the full application package outlined here has been received, applicants will be contacted to set up an audition. The audition consists of two monologues, one classical and one contemporary, no longer than 90 seconds each. (Phone interviews and video auditions are acceptable if necessary.)

After the audition, applicants will be formally notified via phone regarding their acceptance into the program.

Musical Theatre Audition Requirements:

1. A performance of two contrasting musical selections with the following criteria:
 - a) one musical standard, one contemporary
 - b) one up-tempo, one ballad
 - c) 60 seconds in length each
2. A performance of one monologue no longer than 60 seconds in length (contemporary or classical).

Admission to the New York University Bachelor of Fine Arts Program

Admission to the NYU BFA Program at Stella Adler is handled by the NYU undergraduate drama department. Please contact them directly at 212.998.1850.

Admission to the Summer Intensives: Summer Conservatory, Shakespeare Intensive, Chekhov Intensive, Musical Theatre Intensive, and Physical Theatre Intensive

Applicants must be 18 or older and must submit the following:

- A completed application form
- Headshot and resume
- A \$40 nonrefundable application fee made payable to Stella Adler Studio of Acting, Inc.

After the full application package outlined here has been received, applicants will be contacted to set up an interview or audition. The audition consists of one monologue no longer than 90 seconds in length (classical for the Shakespeare Intensive, contemporary for the Chekhov Intensive).

Admission to the Workshop Program

Applicants must be 18 or older and must call the Studio at 212.689.0087 to schedule an entrance interview. They will be asked to fill out an application upon arrival for the interview.

- Please note that some courses have prerequisites or require auditions or invitations.

Once accepted into the Workshop Program, students may register for workshop courses based on availability and prerequisites.

TEEN ADMISSIONS REQUIREMENTS

Admission to the Teen Summer Conservatory

Admission is by interview and audition.

Applicants must be between the ages of 14 and 17 and must submit the following:

- Completed application form
- Two letters of recommendation
- Headshot and resume
- A \$40 nonrefundable application fee made payable to Stella Adler Studio of Acting, Inc.

The audition consists of two monologues, one Shakespeare and one contemporary, no longer than 90 seconds each. (Phone interviews and video auditions are acceptable if necessary.)

Admission to the Teen Weekend Conservatory

Admission is by entrance interview.

Applicants must be between the ages of 14 and 17 and must call the Studio at 212.689.0087 to schedule an interview with the Director of Teen Programs.



REGIONAL AND VIDEO AUDITIONS

Regional Auditions

The Stella Adler Studio of Acting holds regional auditions for all of its conservatory programs as well as its summer intensives in Chicago, San Francisco, and through the Southeastern Theatre Conference, New England Theatre Conference and American College Theatre Festival.

International auditions are also held each year in London, England and Sydney Australia.

To request a regional audition, please indicate on your application your preferred location. Once the studio has processed your application, a representative will call to schedule your time and date and give you location information. Please check the website, www.stellaadler.com, for the most up-to-date regional audition information. Any inquires or related questions in regard to regional auditions should be sent to info@stellaadler.com.

Video Auditions

Applicants who do not live in the tri-state area may send a video audition. The video audition must be uploaded along with a completed online application through the online application portal at <http://app.getacceptd.com/stellaadler>. A phone interview will follow the audition review.

INTERNATIONAL STUDENT ADMISSIONS REQUIREMENTS

The Stella Adler Studio of Acting is authorized under federal law to enroll and host nonimmigrant students through an F1 Student Visa.

International students must meet the following requirements:

- Fluency in English
- A completed application must be submitted with all appropriate supplemental materials
- Video auditions and phone interviews are accepted

Applicants must submit proof of anticipated source of income (i.e., a bank statement or letter from a parent, guardian, or sponsor confirming financial support sufficient to enable the applicant to remain in the United States during the term of study). Please note that international students may not work while living in the United States.

GENERAL INFORMATION

The Stella Adler Studio of Acting is an equal opportunity institution that does not discriminate on the basis of age, sex, sexual orientation, race, religion, creed, handicap, color, ethnic origin, or national origin (as defined in the Rehabilitation Act of 1973) in selecting qualified matriculates and administering its educational and admissions policies, its scholarship and loan programs, or any other school-administered programs.

Housing

Housing costs are not included in the price for tuition. The Studio has a relationship with Educational Housing Services, housing company that provides affordable and safe housing for students in the city. Housing is available for the summer term only for early registration. Payment and registration will be handled through Educational Housing Services directly.

Housing for the 3-Year Conservatory and the Evening Conservatory is the responsibility of the student. Please contact the Studio directly at 212.689.0087 for more information about housing.

Tuition

All fees are payable by specified dates before the beginning of each semester.

Certification

Upon satisfactory completion of the 3-Year Conservatory Program (requiring 2520 clock hours in class), the Evening Conservatory Program (requiring 1120 clock hours in class), or the Summer Conservatory (requiring 220 clock hours in class), graduating students receive a Certificate of Completion.

Evaluations

Every student enrolled in the 3-Year Conservatory and Evening Conservatory is continuously evaluated by the faculty and given guidance regarding progress and growth. Grades and formal evaluations, in the form of faculty interviews, are given each semester.

Registration Policy

In order to be considered registered, the prospective student must be interviewed and/or auditioned for whatever program or workshop(s) he/she is interested in and must pay the complete tuition cost for that program.

REFUND POLICY

Grounds for Dismissal

Students may be dismissed from any program of the Stella Adler Studio due to inappropriate behavior, absences, repeated tardiness, or, in the opinion of the faculty, nonparticipation.

- There are no tuition refunds under these circumstances.

Refunds and Withdrawal

Students who wish to withdraw from the Studio for any reason must submit a written notice to the Artistic Director. The official date of withdrawal will be the date the Artistic Director receives the notice. Students dismissed from the Studio receive the appropriate refund or credit corresponding to the date of dismissal. Please note that application fees (\$40-\$60) and deposits (conservatory and summer programs: \$500, introductory programs: \$250, workshops: \$200) are nonrefundable.

Conservatory Programs Withdrawal

- Before classes commence: full refund, less deposit
- During the first week of classes: 75% refund, less deposit
- During the second week of classes: 50% refund, less deposit
- During the third week of classes: 25% refund, less deposit
- There are no refunds after the third week of classes.

Workshops Withdrawal

There are no cash refunds after classes commence. Any student who withdraws after this time will be issued a transferable credit that is good for up to one year.

- Before classes commence: full refund, less deposit
- During the first week of classes: 75% credit, less deposit
- During the second week of classes: 50% credit, less deposit
- There are no credits after the second week of classes.

Attendance

No student can participate in the Weekend Introductory Program, Evening Introductory Program, or any workshop if he or she will not be in attendance during the first week of classes.

Any student missing more than one week of classes will be dismissed from the program or workshop he or she has registered for.

For detailed information on the Art of Acting Studio's Refund Policy for all Los Angeles programs, please visit <http://www.artofactingstudio.com>.

FINANCIAL AID

The Assistantship Program

The Assistantship program is for students enrolled in the 3-Year Conservatory or Full Time Evening Conservatory. Current students who can demonstrate financial need may interview with the administration in hopes of being appointed to one of the Studio's assistant positions.

As assistants, students will work at the Studio in exchange for reduced or complimentary tuition based on the number of hours worked.

Payment Plans

Payment plan options are available depending on the program and the financial situation of the student.

A written request must be submitted to the Director of Admissions.

Bureau of Private Post-Secondary Education - California

Any questions a student may have regarding this enrollment, that has not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833; www.bppe.ca.gov; toll free telephone number (888) 370-7589 or by fax (916) 263-1897. A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 toll-free or by completing a complaint form, which can be obtained on the bureau's internet web site www.bppe.ca.gov.

PHILANTHROPY

The Stella Adler Studio of Acting/Art of Acting Studio is a 501(c)3 not-for-profit organization. The studio relies on the generous support of individuals, foundations, and others in order to grow and to continue to provide world-class, accessible cultural programming.

Please consider making a 100% tax deductible contribution.

Contact Nina Capelli for more information at (212)689-0087 or nina@stellaadler.com.

