“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.

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Jena Necrason Head of Movement
Althea 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.

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 nesher 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 in 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.

1904
The Grand Street Theater is built for Jacob Adler and is the first theater dedicated to 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.

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.

1949
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.

1972
Stella Adler begins traveling to Los Angeles to teach master classes.

1973
Master Teacher Ron Burrus joins the faculty to teach acting technique.

1975
James Tripp joins the faculty to teach Classical Work.

1893
Stella Adler begins traveling to Los Angeles to teach master classes.

1973
Stella Adler begins traveling to Los Angeles to teach master classes.

1975
James Tripp joins the faculty to teach Classical Work.

1990
Stella Adler passes away at the age of 91.

1992
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.

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.

1995
Tom Oppenheim, grandson of Stella Adler, becomes the Artistic Director of the studio.

2000
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.

2001
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.

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.

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.

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.

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.

2008
The Stella Adler Studio upgrades its facilities and expands to a record 20,000 square feet of training space and more than 100 full-time students.

2010
The Art of Acting Studio launches in Los Angeles to house the studio’s burgeoning LA programming.

2011
The Harold Clurman Lab presents Israel Horovitz’s Lekhiam, the studio’s first ever Off-Broadway production, at the Abingdon Theatre Complex.

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.
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 fierce 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.
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.

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Instagram @ArtofActingStudio

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.

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Instagram @StellaAdler
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 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 a 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  Versa
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 in preparing for the acting profession, with renowned actor and director Peter Flynn as well as former Bernard Telsey + Co. Associate Casting Director Stephanie Yankwitt. 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  Neutral Mask
Neutral Mask  Shakespeare

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 (LA)  Jimmy Tripp Master Class (NYC)
Voice and Speech  Physical Acting
PROS (Prep for the Profession)  Stage Combat
Shakespeare

*program details and prices are subject to change
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
- Audition Skills and Strategies
- Scene Analysis
- Musical Theatre History
- MT Ensemble Practicum
- Vocal Instruction
- Movement for Actors
- Dance Instruction
- Shakespeare
- Shakespeare History
- MT Ensemble Practicum

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
- Improvisation
- Character
- Classical Scene Study
- Shakespeare
- Acting Technique
- Movement for Actors
- Contemporary Scene Study
- Shakespeare
- Voice and Speech
- Acting for Film and Television
- Audition Technique
- Self-Generated Theatre

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. This year ends with a rehearsal performance of a play directed by faculty or other industry professionals.

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

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 participate in 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
- Voice and Speech
- Acting for Film and Television
- Audition Technique
- 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.
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 and 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.

INTRODUCTORY PROGRAMS
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 Artist/ 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 Tipp, 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 even 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, $3,250 (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, & Derived 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.

CHEMISTRY  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 intensive 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

Program details and prices are subject to change.
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 Teen Summer 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.
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

CULTURAL CENTER

THE HAROLD CLURMAN LABORATORY THEATER COMPANY

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 Horovitz (Off-Broadway, Ovation-Nominated in Los Angeles), Long Way Go Down by Zayd Dohrm (West Coast premiere, Ovation Award Nominees), Hikobae (co-produced with Toshi Shooyx’s Actor Centre) Our Town by Thornton Wilder and What Shall I Give My Children? by Don K. Williams (world premieres).
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 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.

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

Actor Warrior Panel with Teresa Eyring, Lisa Ramirez, Michael Mitigun 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).

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
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.

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.
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

Photo Credit: Virginia Rollison

EXECUTIVE DIRECTOR

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 Malvolio with the Harold Clurman Laboratory Theater Company for whom he has directed ten productions, including the world premieres of Peter Nickowitz’s Songs and Statues. For the New Jersey Shakespeare Festival he appeared in Henry IV, Part 1 and Madam. Other productions include Henry IV, Part 1, II, as Theater for a New Audience, Bound East for Convent at the Princetonian Playhouse, and Romeo and Juliet at the Mint Theater. Film and TV credits include Mike Nichols’ Watergate games Going Nymph and Doghouse, Deborah Kampmann’s Vigil and Holding 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 2008, Theatre East granted Mr. Oppenheim the Lorrae Taylor award, presented by Noah Feldshuh. In the summer of 2010 New York One named him New York-er of the Week.

J. Steven White

Managing Director

Ms. Vitale has been on the faculty of the Stella Adler Studio since 1990 and has directed ten productions, including the world premiere of Peter Nickowitz’s Songs and Statues and Don Williams staging of Israel Horovitz’s Labyrinth. In addition to his administrative duties, Ms. Vitale teaches Stage Combat at the National Shakespeare Conservatory. Mr. White later joined New York University’s Grad Acting Program as a teacher and producer. For the Public Theater, he has directed off-Broadway productions including 18 productions for the New York Shakespeare Festival at the Delacorte. Mr. White has produced several productions including Tom Oppenheim’s production of Peter Nickowitz’s Songs and Statues and Don Williams staging of Israel Horovitz’s Labyrinth. In addition to his administrative duties, Ms. Vitale teaches Stage Combat for SAGA, New York University’s Grad Acting Program, and the Public Theater’s Shakespeare Lab. Mr. White has directed eight 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 Hippy Daze. As a 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 Much Ado About Nothing, The New York Premiere of Edwin Sanchez’s Statues and Desdemona in Othello. As a resident actor, 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, Othello, Much Ado About Nothing, Twelfth Night, Heartbreak House, A Delicate Balance, Bosnia in Grenada, The Good Woman of Setzuan, Metastomyphobia, and UnderMilwood. Ms. Vitale has been on the faculty of the Stella Adler Studio since 1990 and has served as associate artistic director since 2000.

Michael Grenen

Executive Manager

Mr. Grenen is an actor, teacher, director, and Adler Alumnus. Stage credits include the world premieres of Len Jenkins’ MargotWit (Ensemble) at the Flea Theater; Ross in Macbeth and Larry in Closer, both with the Harold Clurman Laboratory/Teather Company, in which he played with Jambalays Productions, Edward in Edward and Christine at the Miller Theater, Furnishers (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 post Laureate Harold Starr), Benedick in Much Ado About Nothing directed by Stephen Hoiffs. TV credits include “The PA” on the Fuse Network, as well as several commercials for radio and TV, where he worked with Terry Gross, Dave Attell, and Timbaland. Film credits include Daryl in Darren and Daryl Poul the Cosmic Ocean, and an officer in Virgin Directing credits include The Big Boss, The Drasy Room, Independence, S Women Wearing the Same Dress, Self-Torture and Strenuous Exercise, Basing Basing August: Osage County, The Cherry Orchard. 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 Masters of Fine Arts in Performance from the National Theater 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.

Don Kenneth Williams

Managing Artistic Director, LA

As an actor and director, Mr. Williams has worked on more than 70 productions for such theaters as the Denner Center Theater Company, the Mint Theater Company, the Neighborhood Playhouse, the Henry Street Settlement, the California Shakespeare Festival, the 78th Street Theater Lab, Expanded Arts, Theatre 10/30, 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 commercial 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 Masters of Fine Arts in Performance from the National Theater 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.

Anthony Morena

Director of NYU Student Affairs

Ms. Morena is a director, writer, and producer. 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 Good-Bye by Home by Robert Charles Gojmer at the 5th Annual Fresh Fruit Festival (awarded Best Play & Best Ensemble, Kelly Khassov, Lium), Under Brooklyn by Kelly Khassov (New York International Fringe Festival), Women of Manhattan by John Patrick Spees, The Juilke, and In Mambo by Alan Chekhov (Philand Fringe Festival). Ms. Morena 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 Stasus (OCC Award for Excellence), Nightingale in Honeymoon in Vegas, Run in The Date, Scots in Refreshment, and Hughes in What I missed in the 80s. Ms. Morena 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

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, Tina in A Midsummer Night’s Dream, Jackie in The Hot L Bathtub and Deadenders in Othello.

ADMINISTRATION

Don Kenneth Williams

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Music & Art and Performing Arts (the “Fame” school), then continued at the Stella Adler Studio of Acting, where he received his BFA in Theatre. Stage credits include Hamlet in Hamlet, Prior in Angels in America: Perestroika, Ballista in Angels in American Revolution, Brooklyn Baffle, Wamblee in Love’s Death, Dangerous, Kam in Rumors, and Oberon in A Midsummer Night’s Dream. He has been seen in commercials, independent films, and music videos. Since 2004, Mr. Morales has served as the Stella Adler Studio as director of admissions and internships in New York City.

Tommy Denmonkoff
Director of Outreach

Tommy Denmonkoff is the Director of Outreach at the Stella Adler Studio of Acting. In this capacity, he has served as the Associate Director of Outreach for the Open Theatre Project, a New York City based nonprofit, and worked in development for two thriving New York acting companies, the New Group and the American Shakespeare Center. As the Director of Outreach, Tommy has been a mainstay of the Stella Adler Studio since 2000. He has served in multiple capacities, including coordinating the Studio’s Outreach Programs, serving on the Board of Directors, and overseeing the Open Theatre Project’s national touring troupe, the Open Theatre. Tommy’s deep love for Theatre began at an early age, and he has been involved in the arts ever since. He is passionate about the importance of arts education for all, and he is committed to creating opportunities for young people to explore their creative potential. He has served on the boards of the Open Theatre Project and the American Shakespeare Center, and has been a mentor to many young people. He is a proud alumnus of the Stella Adler Studio of Acting, and he continues to be inspired by the power of theatre to transform lives. Tommy is also a proud father and husband and his greatest joy is spending time with his family.

Jen Jensen
Production Manager

Jen Jensen is the Production Manager at the Stella Adler Studio of Acting. She has a B.A. in Theatre from the University of Minnesota and a Master of Fine Arts in Stage Management from the University of Delaware. She has worked professionally as a stage manager, production manager, and production coordinator for various theater companies, including the Minnesota Opera, the Philadelphia Shakespeare Festival, and the New York Classical Theatre. She has also served as the Production Manager for the AfterWork Theater Project, a New York City based nonprofit, and has worked in development for two thriving New York acting companies, the New Group and the American Shakespeare Center. As the Director of Outreach, Tommy has been a mainstay of the Stella Adler Studio since 2000. He has served in multiple capacities, including coordinating the Studio’s Outreach Programs, serving on the Board of Directors, and overseeing the Open Theatre Project’s national touring troupe, the Open Theatre. Tommy’s deep love for Theatre began at an early age, and he has been involved in the arts ever since. He is passionate about the importance of arts education for all, and he is committed to creating opportunities for young people to explore their creative potential. He has served on the boards of the Open Theatre Project and the American Shakespeare Center, and has been a mentor to many young people. He is a proud alumnus of the Stella Adler Studio of Acting, and he continues to be inspired by the power of theatre to transform lives. Tommy is also a proud father and husband and his greatest joy is spending time with his family.

Mr. Morales has been affiliated with the Stella Adler Studio of Acting since 1998. Since then, he has served as the Assistant Director of Outreach, Associate Director of Outreach, and Director of Outreach for the Open Theatre Project, a New York City based nonprofit, and has worked in development for two thriving New York acting companies, the New Group and the American Shakespeare Center. As the Director of Outreach, Tommy has been a mainstay of the Stella Adler Studio since 2000. He has served in multiple capacities, including coordinating the Studio’s Outreach Programs, serving on the Board of Directors, and overseeing the Open Theatre Project’s national touring troupe, the Open Theatre. Tommy’s deep love for Theatre began at an early age, and he has been involved in the arts ever since. He is passionate about the importance of arts education for all, and he is committed to creating opportunities for young people to explore their creative potential. He has served on the boards of the Open Theatre Project and the American Shakespeare Center, and has been a mentor to many young people. He is a proud alumnus of the Stella Adler Studio of Acting, and he continues to be inspired by the power of theatre to transform lives. Tommy is also a proud father and husband and his greatest joy is spending time with his family.

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Alberto Bonilla Acting for Film and Television
Alberto Bonilla has over 14 years of teaching on-camera technique in NYC. An actor with the Stella Adler Studio of Acting who studied at New York University MFA 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 Shakespeare Festival, the Shakespeare Theatre of New Jersey, Alice in a Midsummer Night’s Dream, the Importance of Being Earnest, Dr. Faustus, Twelfth Night, The Tempest, A Christmas Carol in Wednes., Dark of the Moon, and Skin of Our Six. Directing credits include: Knots (from the Theater of ASUS) as part of Theatre and Film Festival. 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 Order: CI of the National Association of Latino Producers, Hispanic Organization of Latino Actors, SAG-AFTRA, AEA, and is the American Marketing Order: CI and is a member of the Lincoln Center Theater Directors Lab. 

Deborah Korkes Scene Study
Ms. Korkes has a lifetime of experience as a collector of directors and other artists, among them Jules Feiffer, Alan Arkin, Milt Nixon, Austin Pendleton, Buck Henry, Billy Wilder, Herb Gardner, Mark Rydell, David Robe, David Milch, and Tom Fontana. He began his career Off-Broadway in Feiffer’s Little Murders, directed by Mr. Feiffer, who directed him in the movie version a year later. In 1971, Walter Kieck served him as one of the most prominent directors of both the New York Shakespeare Festival and the National Theatre of London. Feiffer, the Man, and the Boy at the Public, and God’s Own Country at the Greenwich Maltz. He has been awarded the National Society of Film Critics Award and the National Society of spiels and TV shows, short films, web series, commercials, and Improv sketch comedy shows in addition to The Art of Acting, Eric teaches in L.A. at Steppenwolf Classes West, Warner Theater Studios, I.O West, and annually at Cal State University Summer’s Arts intensive. He has taught and directed as a visiting faculty member and Guest Artist at UC San Diego. Eric is a graduate of the University of Nebraska-Lincoln and is a member of the Lincoln Center Theater Directors Lab.

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’s Mark Taper Forum, Open Fist Theater Company, the Hotel at Avalon Colorado, Fat 46th Street by La Jolla Playhouse and in his voice and speech at AMDA-LA and now in The Art of Acting. She’s been seen as a private acting and voice coach. Lauren is a founding Director and Producer of Opening Minds (ROM), an organization that brings the Book Club experience to venues across Los Angeles.

Eric Humrick Voice
dian Eric Humrick is a working actor, director, and writer based in Los Angeles. His acting work spans nearly twenty years and includes television, film, stage, and improvisation, voiceover, and improv sketch comedy and new media. Eric is a graduate of The University of Miami, where he received his B.A. in Film and Television with Highest Honors. His work as a director includes world premieres, plays, also shows, short films, web series, commercials, and sketch shows. In addition to The Art of Acting, Eric teaches in L.A. at Steppenwolf Classes West, Warner Theater Studios, I.O West, and annually at Cal State University Summer’s Arts intensive. He has taught and directed as a visiting faculty member and Guest Artist at UC San Diego. Eric is a graduate of the University of Nebraska-Lincoln and is a member of the Lincoln Center Theater Directors Lab.

Ian Hersey Acting, Directing, Writing
Ian Hersey 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, undergraduate theatre programs, and with physically disabled professional actors to be given equal opportunity for physically disabled professional actors to be given equal opportunity for physically disabled professional actors to be given equal opportunity with highest honors. His work as an actor includes world premieres, plays, also shows, short films, web series, commercials, and sketch shows. In addition to The Art of Acting, Eric teaches in L.A. at Steppenwolf Classes West, Warner Theater Studios, I.O West, and at Cal State University Summer’s Arts intensive. He has taught and directed as a visiting faculty member and Guest Artist at UC San Diego. Eric is a graduate of the University of Nebraska-Lincoln and is a member of the Lincoln Center Theater Directors Lab.

Ian Hersey Acting, Directing, Writing
Ian Hersey 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, undergraduate theatre programs, and with physically disabled professional actors to be given equal opportunity for physically disabled professional actors to be given equal opportunity with highest honors. His work as an actor includes world premieres, plays, also shows, short films, web series, commercials, and sketch shows. In addition to The Art of Acting, Eric teaches in L.A. at Steppenwolf Classes West, Warner Theater Studios, I.O West, and annually at Cal State University Summer’s Arts intensive. He has taught and directed as a visiting faculty member and Guest Artist at UC San Diego. Eric is a graduate of the University of Nebraska-Lincoln and is a member of the Lincoln Center Theater Directors Lab.
Philadelphia MacKenzie On Current Technique

Philadelphia MacKenzie is an award winning actor and director. After graduating with an MFA from The Theatre School of the Arts he began working as an actor in regional theatre, the New York stage and in such television series as "Dog the Bounty Hunter." He worked extensively in television, his big break coming on the groundbreaking daytime series "Brothers" for which he won a Cable Ace Award for Best Supporting Actor. In the late 1980's he moved to Los Angeles and began his career on TV. His most recent project was choreographing the original musical about love and the American Dream "The Fartiste;" of Stephen Dillane's one-man Macbeth. Other recent work includes: "Perfect Strangers," "Desert Heat," "Desert Heat," "Running on Empty," "The Professional," "Night and the City," "Bad Apples," "Roderigo in Action! Theatre's "The Misanthrope;" "The Tragedy of King Lear," "A Streetcar Named Desire," "Electra Despierta;" Strindberg's "Dorn." He has instructed Acting and Voice/Speech at the University of New Hampshire, Boston College, and the Western Ontario School of Dramatic Art.

Suzi Takashashi, Minister
Suzi Takashashi is an actor, director, theater maker and teacher. She holds an MFA in Directing from Stony Brook University, an MA in Performance Studies from NYU, and has trained with the SITI Company. Previously, she taught at Swarthmore, CCNY, Hunter, and Marymount. As an actor Suzi performed for directors like Richard Foreman, Joseph Berne, Robert Morgan, John Pollock, and Kristin Marting. An active collaborative theater maker, Suzi has also been named one of 15 co-artistic director of the devised ensemble, Ex.Pgirl. Suzi has been a long-time 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 Theatre. Suzi was a founding Director at NT’VY and won the 2009 IT Award for Best Director.

Dan Shenah, Director of Instruction
Dan Shenah is among the premier acting technique teachers in the world. He holds an MFA from the Yale School of Drama. Former Faculty: The Stella Adler Studio of Acting, the South Coast Repertory in Orange County, California, and the Ashland New Play Festival. His students have starred in Off-Broadway productions, in major films, and in such series as "CSI," "Numb3rs," "NCIS," "Public Morals," "Grays Anatomy," "The Closer," "The Mentalist," "Major Crimes," and "Southland," and a recurring role on "What I Like About You." Such films as Dog Day Afternoon. Moving to Los Angeles he worked with Alex Papps and the Method Acting School. He apprenticed under and taught alongside Master Teacher Frances Heflin and studied with the late Master Teacher Hamlet: "To be or not to be." He’s also instructed Acting and Voice/Speech at the University of New Hampshire, Boston College, and the Western Ontario School of Dramatic Art.

Paul Takac's Scene Study
Paul Takacs is a New York based director. He is a founding Director of The Shop Theater Company and his work has been seen at NYU’s The Samuel French New Play Festival, The Red Room, The Cell Theater, DC; Washington Shakespeare Company, DC; and Theatre of Nations in Irvine. He served as an Associate Artistic Director of The Old Globe Theatre in San Diego, Kristin Johnsen-Neshat, Kerry Gillies, Josh Beam, Judith Gieser. He has taught in New York, London, and from 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, Minister
Suzi Takashashi 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 at Swarthmore, CCNY, Hunter, and Marymount. As an actor Suzi performed for directors like Richard Foreman, Joseph Berne, Robert Morgan, John Pollock, and Kristin Marting. An active collaborative theater maker, Suzi has also been named one of 15 co-artistic director of the devised ensemble, Ex.Pgirl. Suzi has been a long-time 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 Theatre. Suzi was a founding Director at NT’VY and won the 2009 IT Award for Best Director.

Todd Thaler, On-Camera Acting Technique
Todd Thaler is a prolific Film & Television Casting Director, and private acting coach. Among many others, he served as Casting Director on Sidney Lumet’s Running an Empty, Lee Boas’ The Professional, Todd Field’s Bugs, Ed Harris’ directorial debut, Pollock, Barbara Streisand’s The Men Who Have Two Faces, James Foley’s Perfect Strangers, Stacy Cochran’s The New Guy Next Door, Irwin Winkler’s Little and the Cloj John McNaughton’s Mad Dog & Glory, Dede Linefelter’s We’re the Millers, Wong-Kellogg’s Mongol’s Haun and Cap Louis, Wayne Wang’s Because of-Winnie and Mad in Manhattan, and all the films of John Turturro: Mac, Bruce Boxleitner’s Romances, Manitoba, & Tobacco. "We Are The Listers", Peter Berg’s "Wanderland", and "National Treasure" have also been produced 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 British School of Dramatic Art in London. She has performed with the US Army in Korea, the US Navy in Stavanger, Norway, and has taught nearly every method of VASTA and the ICY Dayle taught voice and text to the 2012 Brett Goldman Award in Acting. Dayle has also participated in master classes with renowned voice teachers/coaches including Cecily Berry Andrew Wailes, Lyn Darney, Kristin Lashiten, Barbara Schiavone, and John McGibbon. She has performed with numerous theater companies in New York and with other companies in Manhattan, presented work at Dixon Place, collaborating with world-renowned artist Mike Kelly and performing at Judaism Church and the Guggenheim galleries, creating three film shorts. She recently appeared in "Chasing," her recent production of "The Cherry Orchard" with Ellen Burstyn, Riding The Midights Express (off Broadway and Soho Theater, London). Desdemona for the Old Globe Theatre, CA. Her work has been presented at numerous venues and is listed on Benjamin Harris’s "A List." She is currently developing a new adaptation of Trevor Nunn’s LULU. 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.
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, Mini Theater; Mario in Temari, Henry IV, Theatre for a New Audience; Swimming; Lucile Lortel’s White Barn Theatre; Red 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, C.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, Spin City. He recently reprised his role of The Notary in Le Fil de la Reglement at the Metropolitan Opera.

Noel Wilson  Impression
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’ text work 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 the 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 direction Field Instructor for NYU Tisch and an accomplished bass player, very active in NYC’s electric blues scene.

Stephanie Yankiwitz  PROS, Audition Technique
Ms. Yankiwitz 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 Antony Dudley. Other directing credits include the regional premiere of Clybourne Park and The Trip To Bountiful both at the Hanger Theatre. This Is a Cowboy Poem My Daddy Taught Me (Alabignon Theatre NYC), Bruxualty of Fact (Urban Stages NYC) and the NC premieres of Our Lady of 121st Street by Stephen Guinga. In Casting, Stephanie has worked with Tara Rubin and Bernie Telsey in New York, and Francine Maisler in LA. Film projects include: The Matrix Reloaded and Matrix Revolutions, Star Trek Insurrection, True Crimes, The Touch, License to Kill, See No Evil, Hear No Evil, No Exit, and 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 Tescription 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, Sophocles’ Child and Moon Bassett. 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.

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, No Exit, 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 Tescription 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, Sophocles’ Child and Moon Bassett. 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.
Stella Adler’s notes on Tennessee Williams’s *The Glass Menagerie* from the Harry Ransom Center of Archives

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 feeling within themselves. They are not noted for it is bad behavior but they are not aware of that. Oh, you are a single man... They are aware they are doing this. In both plays, where are they flirtations without being aware of it?

What does Tennessee do? He is ruthless in exposing them – exposing their dreams, their affectionates. He is ruthless with them but he loves them. He understands them. He understands these lost women. In understanding them they get them down and defeated as far as possible. I 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.

*Glass Menagerie* is a sad and demoralizing one. She is a little like the mother in *November* or somewhere else in something extremely broken in her – something extremely missed in her. She identifies with Amanda and Blanche. You can’t compare her with Stella and she is less well-written. She is a part of the reality. He does not think of her possibility. She is never really played really right because she is written without her love. That is his peculiarity as a playwright. Maybe, somebody can play Stella.

Stella is middle-aged... She has a life in common with Blanche. She has a life like those gentile-she is very busy with her community – age 46. Blanche. She is very busy with the gentlemen callers. She knows she is older – she is a Southern belle. Her attitude, however, is very sinister 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 kind of straightforwardness – she wants to give the appearance of that. She is wrapped in both these women are wrapped up in some illusions of early conjunct. They seem to
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 inquiries 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/stellaader. 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
• During the third week of classes: 25% 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.