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**Analyze. Imagine. Perform.**

Stella Adler Los Angeles is a world renowned acting school located in the heart of Hollywood, California. Adler-LA offers extensive training for the serious actor in theatre, film, and television (on camera). The Stella Adler Technique grew out of Miss Adler's personal work with Konstantin Stanislavski, the father of modern acting.

After a long and successful career in films and on Broadway, including ten years with the famous "Group Theatre," Adler opened her New York school in 1949. She taught acting technique based on her personal work with Constantine Stanislavski a technique that nurtures the imagination of the actor.

After Stella taught for many years at various locations here in Southern California, the West Coast Theater and school opened in Los Angeles in 1985.

In 1993 it moved to its present location, a 20,000 sq foot space, with three working theatres at 6773 Hollywood Boulevard, 2nd floor.

## HUNDREDS OF ACTORS AUDITION.

## ONE WILL GET THE PART.

**Why leave your career and talent to chance?**

**Why should you choose the Adler?**

You're an actor who:

- Wants to make interesting choices that set you apart from the crowd.
- Wants a technique that has worked for years and will work for you.
- Wants confidence *before* and *after* you book the part.
- Wants a supportive, creative environment.
- Wants to know how to break down a script.
- Wants to be able to prepare for auditions.
- Wants to join the list of the world's most notable actors, directors, and writers including **Marlon Brando, Robert DeNiro, Salma Hayek, Benicio Del Toro, Holland Taylor, Gary Ross, Eric Stoltz, Mark Ruffalo**, just to name a few.

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## ADMISSION REQUIREMENTS AND PROCEDURES

**Stella Adler-Los Angeles** welcomes actors from around the world to grow and foster their talent within our walls.

**Students** need not have any performance background or previous training to apply.

Although we have many **working actors** in our program, we welcome **beginners** or the **curious**.

*Stella Adler believed that anyone should be given the opportunity to learn an acting technique.*

All applicants will receive a tour of the facility and may audit a class, if requested.

**U.S. students** may take individual classes or enroll in the two year program. *All classes taken count towards the two year program.*

**International Students** must attend full-time courses due to M-1 visa requirements. For more info please visit: <http://studyinthestates.dhs.gov> Short courses of study are available if you are unable to spend two years with us. Please contact for details.

### ACCEPTANCE

In order to be accepted, you must submit an application either in person, via email or post. Acceptance is based on an interview and application (see application requirements **pg 13**).

If you submit via email you will be contacted by phone. There is no audition required for the first year of study.

If the prospective student wishes to enroll in an advanced class, an audition is required.

Please note **International Students** have additional application materials (**pg 13.**)

# Action.



Students participating in the two-year program, immerse into the world of their imagination. Courses covered include Technique, Movement, Alexander Technique, Stage Fighting and Shakespeare.

First Term	Hours per week	PRICE		
<b>FULL TIME STUDENT RECEIVE A \$200 DISCOUNT PER TERM (as reflected in totals)</b>			<b>END OF YEAR ONE-</b>	
			Second Year Evaluation (Monologue required to pass to 2 <sup>nd</sup> year)	
				<b>First Term</b>
Technique Level I	9 hrs	\$950	Scene Study	6 hrs \$850
Voice I	4.5 hrs	\$750	Shakespeare II	6 hrs \$750
Movement I	4.5 hrs	\$750	Comprehensive Technique	6 hrs \$875
Improvisation I	4.5 hrs	\$750	Character	4 hrs \$750
		<b>\$3000</b>		<b>\$3025</b>
<b>Second Term</b>			<b>Second Term</b>	
Technique Level II	9 hrs	\$950	Chekhov	6 hrs \$850
Voice II	4.5 hrs	\$750	Masks	4.5 hrs \$750
Script Analysis	4.5 hrs	\$750	Musical Voice	4.5 hrs \$750
Movement II	4.5 hrs	\$750	Scene Study Advanced	6 hrs \$850
		<b>\$3000</b>		<b>\$3000</b>
<b>Third Term</b>			<b>Third Term</b>	
Technique Level III	4 hrs	\$750	On Camera craft	4.5 hrs
Voice III	4.5 hrs	\$750	Play Production II	12hrs
Alexander Technique	4.5 hrs	\$750	Group Warm-up	4hrs
Theatre History	4.5 hrs	\$750		
		<b>\$2800</b>		<b>\$3025</b>
<b>Fourth Term</b>			<b>Fourth Term</b>	
Script Breakdown Application	6 hrs	\$850	Styles	6 hrs \$850
Speech I	4.5 hrs	\$750	Scene Study Advanced	6 hrs \$850
Rehearsal Technique	4.5 hrs	\$750	Alexander Tech II	
Movement III	4.5 hrs	\$750	Or Comp Technique	6 hrs \$850
		<b>\$2900</b>	On camera	4.5 hrs \$750
<b>Fifth Term</b>				<b>\$3100</b>
Scene Study	6 hrs	\$850	<b>Fifth Term/Sixth Term</b>	
Speech II	4.5 hrs	\$750	<b>Final Play Production</b>	
Movement IV	4.5 hrs	\$750	-Dialect Coaching	
Shakespeare I	4.5 hrs	\$750	Final play production	
		<b>\$2900</b>	Group Warm-Up	
<b>Sixth Term</b>			<b>Audition Skills (first 8 wks)</b>	
Comprehensive Technique	6 hrs		3 hrs	
First year play production	12 hrs			
Group Warm-Up	4 hrs			
		<b>\$3025</b>		
<b>Private Speech Intensive:</b>				
(to be taken any time after Speech II)				
		<b>\$750</b>		
<b>TOTAL: \$18375</b>			<b>TOTAL: \$15,350</b>	

In addition to class, students will perform throughout their program. Performance opportunities range from our Student produced short plays festivals (Adfest) to three full length plays performed through the program. Students will also learn the technical aspects of performances, running lights or stage managing.



# Courses.

**Technique I** is the course of study upon which the training of the modern actor is based. Actors are the "doers" in the collaborative effort that results in a film or play being seen and heard. Therefore, all understanding is made "doable" in the learning of the skills for the actor. Listed below are eight highlights of the craft that actors are taught to practice:

1. Understanding of self through the art form of acting
2. Actor's relationship to words and feelings
3. Physical and mental relaxation within the circumstances
4. Creative imagination as a major acting tool
5. Application of the three levels of justification
6. Non-verbal expression through character behavior
7. Relationship with partners
8. Mental actions and their four specific types



**Audition Skills** The purpose of this class is to prepare actors for the audition environment by giving a realistic idea of what is required in an audition. This is an on-camera class. Students will work a minimum of twice per class and see their work in video.

**Character** In this class, we deeply investigate character and the process of deepening an actor's character work, through a series of exercises and work on actual scripts. The work in this class will be applicable to film and theater and will leave the actor with certain techniques that bring the actor closer to his or her character and give him or her a deeper sense of belief in themselves in the circumstance.

**Technique II** The purpose of Technique II is to create an independent actor responsible for his or her own creative and professional life. Stella Adler Actors will explore the fundamentals and building blocks of their craft. This involves using their imagination to create interesting characters that serve the writer's intention. Exercises and scenes will be used to clarify an actor's process leading to an independent artist.

**Technique III** explores in depth the essentials of the Stella Adler Technique. Building a character, living in the given circumstances of a play, and playing actions and objectives are among the exercises that are covered. Translating the technique into a usable process through monologues and scenes is the central focus of the class. Pre-requisite for the class is completion of Technique I & II or interview with instructor.

**Alexander Technique** An acclaimed method for improving the actor's sense of physical ease and flexibility. This technique provides a means to change excessive tension and unconscious mannerisms into an integrated, poised use of the whole body and voice. Students will receive hands-on guidance in order to identify their own habitual movement patterns, experience openness, and to utilize the technique in daily activities and performances.

**Chekhov** An advanced class that offers an in-depth look at Chekhov's major plays (Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard) with an emphasis on script analysis, determining objectives, and playing actions. The mystery of Chekhov's genius is revealed through a layer by layer exploration of character relationships and the given circumstances, and by the peeling away of extraneous, self-oriented acting impulses. The actor's work becomes pure, simple, and direct.



**Masks** An on-your-feet class. Behind the mask you are free to create exciting and surprising, larger-than-life personalities. Because the mask hides the self, students are able to delve deep into untapped creative potential. Focusing on spontaneous expression, play and transformation, this class will engage students in a series of performance exercises and games that explore the concerts of organic development of character and physical theater.

**Movement II** work the deeper questions regarding the physical work of the modern actor. MII applies these techniques to the study of playing action. It covers: Expanding your physical identity Acting vs. Indicating: how to be "bigger" and still be truthful Recognizing and accepting true feelings in the moment and allowing your body to express them How to shift your focus from physically expressing emotion to physically expressing action The natural order of human reactions and responses that ensures a truthful physical performance The three levels of physical boldness Adding text to a performance without losing size Introduction to Behavior, in preparation for MIII The class includes scene work; improvisation; discussion; and an intermediate-level warm-up.

**Musical Voice** A program designed to help the actor find and explore the use of their voice in a musical theater context. "Give me a great actor that can sing a little over a great singer that can't act!" - Stephen Sondheim. Students learning vocal techniques (breathing, phrasing, lyric interpretation and delivery) to strengthen their voice and build confidence.

**On-Camera Craft** A continuation of the Adler On-Camera Technique for the advanced actor covering the technical work that is done after the actor arrives on set to shoot and the camera begins rolling. Scenes which are already at performance level are taped with specific practice in the differences in scale, eye line and pacing that occur from changes in camera angles. Comfort with continuity, and keeping the performance alive through multiple takes will be examined in playback.

**Improvisation** Through the use of theatre games, improvisational exercises, and scene work, the actor learns to leap past boundaries and move forward into strong choices in role playing, characterization, and interrelating. It is a class to explore freedom of imagination.

**Movement I** introduces the concept of body as the physical expression of thought. Through mental and physical exercises and the study of pantomime, actors expand their sense of awareness, control, freedom and imagination. By mid term, the instructor begins to link the students' physical work directly to the Adler acting technique, in preparation for MII. Each class begins with a beginning-level warm-up.



**MOVEMENT III** applies movement techniques to the study and manifestation of character behavior. It covers: Action as general-mental; behavior as specific-physical How to build and develop the physical identity of your character How a character's perceptions govern her behavior Developing relationships with physical objects Handling props in character Moving through space in character Allowing the "through-line" to play in your body The only two things in the physical universe you can manipulate to create a character Creating interesting characters through physical contrast Posture and gesture Behavior as the physical manifestation of how your character gets what she wants Making only positive choices for your character Physical comedy The class includes scene work; discussion and an advanced-level warm-up.

**On-Camera Acting** A step by step process for the advanced actor, covering the preparatory work that is done before the final callback audition and the acting breakdown of the full script before the actor arrives on set to shoot. Only film scripts are used and all work is done on camera. Adjusting the actor's instrument from Stage to film is emphasized.



**Private Speech-** In this course, students with strongly accented or regional speech will work one-on-one with a speech coach to correct sound differences and gain a deeper understanding of General American rhythms, placement and articulation. Required text: *Speak with Distinction*, by Edith Skinner

**Rehearsal Technique** The skills you need for before, between, and during rehearsal. How do you apply everything you've learned so far and "show up" with it? This is the answer. Don't "show up" waiting to be told what to do -"save yourself".

**Scene Study Advanced** A progression and advancement of the work established in Scene Study I, delving more deeply into the discussion of text and character.

**Shakespeare I** An introduction and step by step approach to the English language's greatest playwright. Through monologue work, students become knowledgeable and practiced with the fundamentals of Iambic Pentameter (blank verse). Students learn to understand the principles and structures of Rhetoric and how to identify Operative Words and how to personalize imagery. Language springs from a deep experience, and the expression of complex thoughts becomes easy and familiar. By course's end, students have two monologues which will serve them in auditioning for professional companies.

**Shakespeare II** A continuation of the work from Shakespeare I, students produce scenes from Shakespeare's plays for presentation. There is further emphasis on script analysis and deep character development based on the embedded clues provided by

**Play Production I-** This class is designed to be the culmination of the student's first year of work while introducing the principles of rehearsal and performance. Plays are directed by faculty or guest directors.

**Play Production II-** This class is designed to be the culmination of the student's work while introducing the principles of rehearsal and performance. Plays are directed by guest directors or faculty. In order to become eligible to audition for play production, students must work on a play production or children's show in the technical areas of lights, sound, stage managing & front-of-house.

**Play Production III-** This class is designed to be the culmination of the student's work while introducing the principles of rehearsal and performance. Plays are directed by guest directors or faculty. In order to become eligible to audition for play production and complete Play Production I&II.

**Scene Study** Having completed Technique I, II, III and Script Breakdown, the actor will present scenes, receive analysis and criticism that will provide insight into the playwright and his meaning. The actor also acquires a new heightened understanding, which will lead to an interpretation of the playwright in light of the actor's own talent and creativity.

**Script Analysis** This class teaches the process of breaking scenes into playable beats and actions, character analysis, specific playwrighting styles and periods, by presenting various scenes from classic to contemporary texts.



**Speech I** In this course, students are introduced to the sounds inherent in General American Speech and learn to identify the sounds they are making in comparison with this standard. Sounds are taught using the International Phonetic Alphabet, a notation system which allows students to visualize sounds and apply the correct sounds to their text work. Students leave with an awareness of their own speech patterns and tools with which to make changes. Required text: "Speak With Distinction," by Edith Skinner.

**Speech II** Building on the awareness gained in Speech One, students learn to use words and sounds more effectively to create a deeper emotional/personal connection to the text. Students also continue to work on speech habits as they relate to General American Speech and elements of Good Classical Speech are introduced. Students leave with the ability to speak classical and modern texts with physical and emotional clarity. Required text: "Speak With Distinction," by Edith Skinner. Pre-requisite: Speech One



**Styles** is a performance class designed to prepare students for production and to give students an opportunity to explore the wonderful plays of George Bernard Shaw, Oscar Wilde, Noel Coward and Moliere. By working on a stylized play, students learn about the physical, vocal and verbal demands of the stage. Each term, a play is selected for the group. This way students have an opportunity to explore performing the arc of a character. At the end of the term, there are three performances in one of the larger theatres.

**Theatre History** Modern Russian Theater A history of modern Russian theater and its founders Konstantin Stanislavski, Evgeny Vakhtangov and Michael Chekhov and their connection to the Stella Adler Technique and Development; plus, the little-known aspects of the latest Stanislavski System (Method), and introduction to Imaginative Realism Concept. Taught by three instructors: Dmitri Boudrine, June Barfield, Jade Gordon



**Voice I** This class trains the actor to free the natural speaking voice by learning and exploring the classic progression of the Linklater voice work. The actor will learn a series of physical and vocal exercises that will free the voice from tensions and negative habits while developing, strengthening and expanding vocal range, power, resonance and clarity. The actor will explore a piece of modern text in this class.

**Voice II** This class continues the Linklater voice progression with a strong focus on development of the speaking range, articulation, and emotional-vocal connections for the actor. They develop the tools of pitch, rate and volume to structure the work, and learn to allow their voice to respond to their imagination and interpretation of the material. The actor will explore a piece of classical text in this class.

**Voice III** This is an advanced voice class for actors who have finished Voice I and II. The actor will continue to reinforce the voice progression they have learned, and will have more opportunity to practically apply their voice technique in monologue and scene work every week. The actor will explore both modern and classical texts in this class.

# Faculty.

The Adler- Los Angeles hosts a world class faculty. All Technique, Scene and Script teachers

studied directly with **Stella Adler**. They continue to pass down Stella's teaching to new generation of actors, writers, and directors. In addition we have many expert teachers in all courses of study from Voice to Movement to Theatre History.

## TECHNIQUE and SCENE TEACHERS:

**Milton Justice.** Academy Award winner Milton Justice began his theatre career on Broadway, producing the world premiere of Tennessee Williams' *Vieux Carre*. Off Broadway he produced Jack Heifner's *Vanities*, which became the longest running play in off-Broadway history and co-starred Kathy Bates. His Off Broadway credits also include *Das Lusitania Songspiel* written by and starring Sigourney Weaver and Christopher Durang - selected as one of the 10 best plays of the year by the New York Times. Milton began as a student of Stella Adler in the late seventies. In 1988, she selected him to teach at her Los Angeles Conservatory as well as appointing him the Artistic Director of the Stella Adler Theatre Company. His other teaching assignments have included four years as a lecturer at Yale, five years at New York University and for a year he as the Dean of the Institute of Creative Arts in Seoul, Korea. For his work in film and television he has received an Academy Award, an Emmy Award and five Golden Globe nominations. His theatre work has earned him eight Los Angeles Theatre Critics Awards, two GLAAD nominations and two New York Drama Desk nominations.'



**Joanne Linville.** worked and studied closely with Stella Adler in both New York and Los Angeles. She began her television career in the 1950's, playing in anthology series such as 'Studio One', 'Kraft Television Theatre', 'Alfred Hitchcock Presents' and 'The Twilight Zone'. Ms. Linville has appeared in many television series including: 'Bonanza', 'Gunsmoke', 'Hawaii Five-O, Kojak', 'Charlie's Angels', 'Dynasty', and 'L.A. Law' to name a few. She is best remembered as the female Romulan captain from 'Star Trek: The Original Series'. Ms. Linville has taught in both New York and Los Angeles. Her class, Comprehensive Technique: The Power of Language, is a unique and beautiful approach to the work that stands on the shoulders of Stella's Technique.

**Tim McNeil.** has appeared in over 30 films and television shows. His film credits include *Forrest Gump*, *Contact*, *Speedway*, *Jundy*, *Starship Troopers*, *Small Souled Men*, *Poodle Springs*, *Wicked*, and *Spark*, among others. Television credits include 'Joan of Arcadia', 'LAX', 'ER', 'House', 'M.D.', 'Angel', 'Las Vegas', 'Seinfeld', 'Fresh Prince', 'Martial Law', 'Star Trek Voyager' and others. Mr. McNeil has performed in over 40 plays, including *Waiting for Godot*, *You're a Good Man Charlie Brown*, *Hamlet*, *Three Sisters*, *The Seagull*, *Crane Ms. Margaret*, *The Straight Bozo*, *Blue Streak*, *Misalliance*, *A Private View*, *Glengarry Glen Ross*, *Lambies*, *Virgin Vampires from Venus*, *The Marriage of Bette and Boo*, *Me and My Friend*, and *Good* to name a few. In addition, he has written and produced over 12 plays, including *Crane MS.*, *Margaret*, *Supernova*, *Lambies*, *The Straight Bozo*, *Small Days*, *Blue Streak* and *Freddie's Dead* among others. Mr. McNeil has also directed many plays including the award winning *The Marriage of Bette and Boo*, *Beach Play*, and *Volatilizing the Esthers*. He has been a member of the Stella Adler Faculty since 1999, teaching Technique, Scene Study and Character.



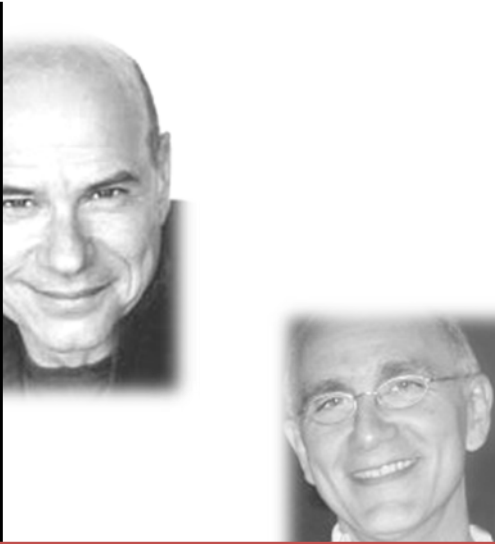
**Laura Leyva.** Laura is proud member of AEA, SAG, AFTRA and of the theatrical community, with a performing career that spans over fifty years. Her credits include work on Broadway, Off-Broadway, in regional theatre, on film, television, radio, voice-over work, print work and in commercials; serving as head juror for the UMKC Film Festival in Kansas City, MO, 1990-1995, as managing producer for the Actors Platform at the Los Feliz Playhouse 1992-1997, and as producer for the NYU Tisch / Adler Summer Session, 2007-2008. Laura studied with Stella Adler and Ron Burrus at the Stella Adler Conservatory in NYC, 1977-1979. In 1979 she became the private student and protégé of Mr. Burrus and began the work of deepening the training of the Actor for the 21st century, which continues to the present. Her teaching career began in 1981 at Michael Moriarty's Potters Field Shakespeare School in NYC and coaching privately. In Los Angeles, she has taught at the Los Feliz Playhouse from 1990-2006.



**Christopher Thornton.** is an actor, writer, and Alumnus of Stella Adler - Los Angeles. Theatre performances include; Off-Broadway's *Pyretown* by John Belluso, The World Premiere of *Pyretown* at the Geva Theatre in Rochester, NY, The World Premiere of *The Body of Bourne* at the Mark Taper Forum in Los Angeles, *Lion or This Corpse Will Not Stop Burning* at the Lillian Theatre in LA, *Up the Hill*, *Me and My Friend*, *I'm a Professional*, The World Premiere of *Small Days* by Timothy McNeil, Vaclav Havel's *Private View*, *London Calling*, *Misalliance*, *Waiting for Godot* (Drama Logue Award), *Three Sisters*, C.P. Taylor's *Good*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *American Buffalo*, *Zastrozzi*, *Shepherd's Play*, *The Skin of Our Teeth*, and *The Poor Itch* at The Public Theatre in New York. Television credits include NBC's 'My Name is Earl', Fox's 'Unhitched', Larry David's 'Curb Your Enthusiasm', 'Homefront', 'Players', and 'Just One of the Girls'. He has had recurring roles on 'Family Law', Lifetime's 'Any Day Now', and ABC's 'Alias'. He filmed pilots for ABC, FOX, and Comedy Central. Films include Universal Pictures' *State of Play*, *Pretty Persuasion*, *Bug*, and *Welcome to California*. Christopher recently finished work on his original screenplay *Sympathy for Delicious*, (directed by Mark Ruffalo, starring Orlando Bloom, Juliette Lewis, Laura Linney, and Mark Ruffalo), which is an official selection in the 2010 Sundance Film Festival.



**Bruce Katzman** (Shakespeare, Chekhov) was a student of Stella Adler for five years and attended the Yale School of Drama, where he earned his MFA in Acting. He has taught workshops on the plays of Anton Chekhov in Oxford, England, in Denmark, and in Buenos Aires, Argentina. He has taught in NYC at the Circle Rep Theatre School, Stella Adler and the Actors Center, where he was a member of the founding faculty. He has been a visiting professor at the Yale School of Drama, Princeton, Williams College and the University of Scranton. Directing credits include *Uncle Vanya* and *King Lear* at the MET Theatre in Los Angeles. As an actor, he has appeared in New York with the Roundabout Theatre, Manhattan Theatre Club, NY Shakespeare Festival and Tony Randall's National Actors Theatre. TV credits include *Desperate Housewives*, *Without a Trace*, *The O.C.*, *Law and Order*, *NYPD Blue*, *Judging Amy*, *Strong Medicine* and *Late Night with David Letterman*, as well as all the daytime dramas.



**Heidi Yudis** (Voice) is a Designated Linklater Voice Teacher who was trained and certified by Master Teacher, Kristin Linklater, author of the acclaimed book *Freeing The Natural Voice*. She has taught at New York University, New Actors Workshop, California Institute of the Arts, The Gene Frankel Theatre, Circle in the Square, Shakespeare & Co., The Hamptons Shakespeare Festival, and Kids Onstage. Heidi was a founding member and educational associate of The Hamptons Shakespeare Festival where she has performed in mainstage productions, as well as created and taught their summer education program, Camp Shakespeare. She was also a member of Shakespeare & Company where she trained, acted and taught voice and text. Heidi has performed throughout the U.S. including touring nationally in two historically based one-woman plays about Anne Frank and the Holocaust, and Immigration at the turn-of-the-century, with the Seattle based theatre company, Living Voices. She has directed and/or produced theatrical productions and readings of *Kimberly Akimbo*, *Win/Lose/Draw*, *The Herbal Bed*, *A Christmas Carol*, and *Beautiful Bodies*. Currently, she is a member of the Vox Humana Theatre Company in Los Angeles. She is a graduate of the University of Pennsylvania and Circle in the

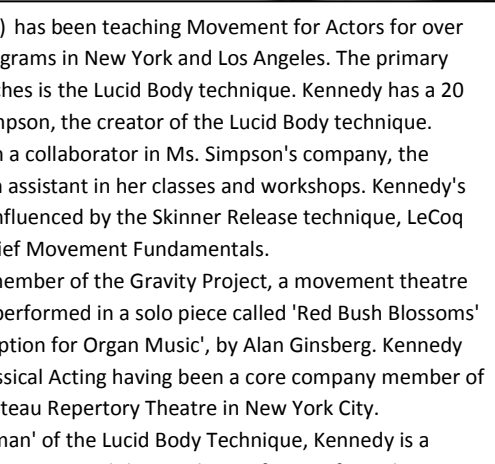
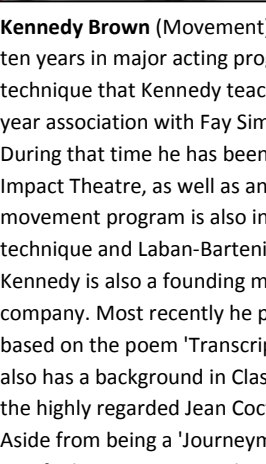
**Celio da Silveira** (Alexander Technique) Certified at The Alexander Training Institute of Los Angeles; Attended Nuno Lisboa University, Brazil; Angel Vianna University, Brazil. Celio da Silveira is an AmSAT-certified Alexander Technique Teacher with a private practice in West LA, teaching individuals, groups, and workshops. He teaches annual interim Workshops at Cal-Arts Department of Music, substitute teaches for Alexander Training Institute of Los Angeles, and has been an assistant instructor at USC. He has extensive training in judo and dance, plays guitar and is an accomplished singer.



**Jade Gordon** (Mask, Theatre History) is a founding member of the Los Angeles based art collective, My Barbarian. With the group, she has performed and exhibited worldwide. Holding an M.A. in Applied Theater Arts from the University of Southern California, Jade teaches Theater History, Mask Performance Techniques, and facilitates the Community Outreach Program at Stella Adler. In addition, she is an adjunct faculty member in the School of Theater at CalArts, has led Theater of the Oppressed workshops for senior citizens and students in Los Angeles and for artists internationally, and has studied at the Center for the Theater of the Oppressed in Rio de Janeiro, Brazil. Some of her professional acting credits include TV's 'That 70s Show' and films, *Grace of My Heart*, *Things Behind Sun*, and *Sugar Town* for which she was nominated for an IFC Independent Spirit Award for "best debut performance" in 1999.

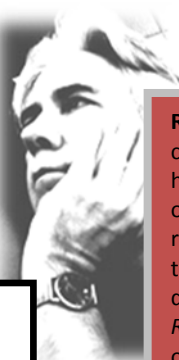
**Kennedy Brown** (Movement) has been teaching Movement for Actors for over ten years in major acting programs in New York and Los Angeles. The primary technique that Kennedy teaches is the Lucid Body technique. Kennedy has a 20 year association with Fay Simpson, the creator of the Lucid Body technique. During that time he has been a collaborator in Ms. Simpson's company, the Impact Theatre, as well as an assistant in her classes and workshops. Kennedy's movement program is also influenced by the Skinner Release technique, LeCoq technique and Laban-Bartenief Movement Fundamentals. Kennedy is also a founding member of the Gravity Project, a movement theatre company. Most recently he performed in a solo piece called 'Red Bush Blossoms' based on the poem 'Transcription for Organ Music', by Alan Ginsberg. Kennedy also has a background in Classical Acting having been a core company member of the highly regarded Jean Cocteau Repertory Theatre in New York City. Aside from being a 'Journeyman' of the Lucid Body Technique, Kennedy is a certified Yoga Instructor, having received the Level I certification from the Jivamukti Yoga Center in New York. Kennedy is also a certified Associate of Fitzmaurice Voicework.

**May Quigley Goodman** (Rehearsal Technique) is an actress, director, producer, and teacher. Her many stage credits include: *Woman in Mind* with Helen Mirren, originating the role of Heloise in Timothy McNeil's *Crane, Ms., Self Torture and Strenuous Exercise* (N.Y.), *Female Transport* (N.Y.), the National Tour of *Vanities*, and the role of Pamela in *Heartbreak* which she also originated. She has also had the pleasure of touring Ireland in the *Gingerbread Lady*. Amongst her many television appearances are: *Cheers*, *Golden Girls*, *Fatal Exposure* and *My So Called Life*. Her film roles have been in such diverse movies as *Postcards from the Edge*, *Regarding Henry*, *Galaxies Are Colliding* and Craig Shoemakers's *The Lovemaster* to name a few. She produced the movie of the week *Murder C.O.D.* and is proud to share a "story by" credit on the film *Picture Perfect* starring Jennifer Aniston. Her directing credits include *Moving*, *Brilliant Traces*, *Win Lose Draw*, *Crimes of the Heart* and *Boy & Girl* at the Adler.





**Claudia Vazquez** has taught workshops and private lessons in voice and speech in Los Angeles and the Twin Cities, as well as worked in production as dialect and speech coach. Claudia apprenticed under Tyne Turner at the Utah Shakespearean Festival, and received her classical training at the Guthrie Theater Actor Training Program in Minneapolis, studying with voice instructors such as Elisa Carlson, Bonnie Raphael, Ursula Meyer, and Lucinda Holshue. She studied Linguistics at the Fundación Ortega y Gasset in Toledo Spain and in London with Thomas Pratke (Le Cog/LISPA), Patsy Rodenberg, Andre Wade, and Patrick Tucker. A performer since the age of 4, she has been in over 100 live productions and works in both Spanish and English on stage and screen. In 2006 she was awarded the Jerome Foundation's Many Voices Fellowship at The Playwright's Center. She is currently a member of the Independent Shakespeare Co.



**Robert Sprayberry** (Musical Voice) is a post-graduate in music composition and conducting from The Guildhall School of Music & Drama in London, England. He has worked in Theater, modern dance, Film and TV for years. While studying overseas he spent time in Paris, France where he studied composition with the renowned Nadia Boulanger. Robert has written original scores for over 50 theatrical productions worldwide. In musical theater Robert was the musical director/conductor of the West Coast premier of the Tony Award winning *RENT* with Neil Patrick Harris. After that tour Robert joined the National Tour of Elton John's *AIDA*; then the Gazelle National Tour of *THE LION KING* followed by the stage adaptation of *HIGH SCHOOL MUSICAL* for Disney Theatrical. Coming full circle he was most recently the associate touring Conductor for the National and International tour of *RENT* - "The Broadway Tour" featuring many of the original cast members including Adam Pascal, Anthony Rapp and Gwen Stewart.



**Pat Dade** (Improvisation) Originally from Washington D.C., Ms. Dade came to Los Angeles in 1996 and began teaching at Stella Adler-Los Angeles in 1998. She has appeared in numerous television series including Lifetime's 'Strong Medicine' and NBC's 'Homicide' in a recurring role as attorney Monica Murphy. Film work includes the Michael Jackson's horror short, *Ghosts*, and *SWAT*. She has performed for 15 years with the national improv troupe Comedy Sportz and is a former member of the Groundlings Sunday Company. Ms. Dade is also a professional writer and recipient of a 2001 Telly Award for her screenplay, *The Cross*.



**Timothy Craig** (On-Camera Craft) studied acting and script analysis personally with Stella Adler through the NYU Undergraduate Drama Program in New York City for three years and headed her conservatory voice and speech program for an additional six. It was also during this time that he studied acting and directing for two years with Evgeny Lansky, a master teacher and recent émigré from the Soviet Union, and learned the revolutionary, model-based updating of the Stanislavski System of Acting. Mr. Craig left New York City to attend USC's Graduate School of Cinema in Los Angeles and formed Cairn Productions, a successful partnership for producing and directing independent films, videos, commercials, industrials, and music videos. Most recently, he directed, shot and edited *Take 22*, a program of 22 video scenes for students of Edgemar Center for the Arts in Santa Monica. A published and produced playwright and screenwriter, his play, *Oregon Dawn*, was a finalist for the Oregon Book Award for Drama. His most recent play, *Count*, was presented at the National Math Conference in Portland, Oregon.



**JP Pitoc** (Warm-Up) A native of Queens, NY, J.P. is classically trained with a degree in theater from NYU's Tisch School of the Arts and the Stella Adler Conservatory. He also graduated from Manhattan's prestigious Xavier High School, a Jesuit/military school known for its academic rigor, where he attended on a full academic scholarship. During and after college, JP spent most of his time involved in the downtown New York theater scene, working on numerous occasions with 60's theater legend Joseph Chaikin. Work includes that scruffy, tattooed cremator on HBO's 'SIX FEET UNDER' and what the New York Times called his "impressive feature debut" as a heartbreaking go-go boy in the cult-classic 'TRICK'. J.P. has guest-starred on 'COLD CASE', 'NUMB3RS', 'CSI', 'NYPD BLUE', and 'GREY'S ANATOMY' to name a few.



**Dmitri Boudrine** (Theatre History) has more than 17 years of acting experience for Film & Television in North America. Dmitri studied film and TV acting and directing for five years at the Vakhtangov Theater School (Moscow, Russia), and went on to become an official representative of the school. He has performed on the stages of the world famous Moscow Art Theater and the Vakhtangov Theater. Dmitri's extensive list of North American credits include *Cast Away*, *Perfect Sleep*, *Runaway Virus*, *Pandora's Clock*, *Exiles In Paradise*, *Little Odessa*, 'Lost', 'NYPD Blue', 'Without A Trace', 'Will & Grace', 'Monk', 'Alias', 'Robbery Homicide Division', 'X-Files', 'Mad About You', and *Millennium*. He also produced more than 75 TV projects for international broadcast. He has conducted numerous acting workshops in Canada, the US, and Europe.



**June Barfield** (Theatre History) is a Los Angeles-based writer who began her career as an actor in New York. Her acting credits include *The Dybuk* at LaMama, *The Trojan Women* (Andromache) and *Under Milkwood* at the George St. Playhouse in New Jersey; and *Two for the Seesaw* and *Othello* (Desdemona). Her writing credits include: *A Woman of My Age*, and *Too Close to Home*. She wrote the English adaptation (*Together Again*) of the telenovela *El Derecho de Nacer* for Televisa, S.A., and she was an associate writer for 'General Hospital' and 'One Life to Live'. June holds degrees in Theatre from Los Angeles City College and from Rutgers University. She studied Advanced Scene Study with Uta Hagen, Modern Dance with Martha Graham, and she was on scholarship under John Houseman at the Stratford, Connecticut American Shakespeare Festival and Academy where she studied with Morris Carnovsky and Phoebe Brand, original members of The Group Theatre.

# Policy.

All classes are held at 6773 Hollywood Blvd, 2<sup>nd</sup> Fl, Hollywood, CA 90028

Contact: phone: 323.465.4446 fax: 323.469.6049 web: stellaadler-la.com email:theadler@stellaadler-la.com

*Stella Adler-Los Angeles is licensed by the Council for Post-Secondary and Vocational Education*

## The Nitty-Gritty.

Applicants must have a **high school diploma** or its equivalency and be at least **18 years of age**.

**Proficiency in English is required. The Adler does not provide English Language services.**

Students are allowed two excused **absences** per term (three lateness's =one absence). If excessive absences occurs in a term students may be asked to retake the class in the next available term.

**Probation and dismissal** For 3 or more missed classes you will be put on probation for the next term of study. Excessive absences, tardiness, drug or alcohol abuse or sexual harassment is grounds for immediate dismissal.

American full time students may take a **leave of absence**, they must inform the office both before they leave and when they wish to return.

**Re-application procedures:** Any student who previously applied and elected not to register or was denied admission, and/or any student who withdrew or was dismissed must re-apply as per normal admission requirements

**Stella Adler** does not provide **Housing Services** but is happy to help incoming students meet each other (and point you in the right direction), as moving to a new city or country can be daunting. If you need details on housing or would like to be included on the roommate list, please contact us.

**Any complaint** or issue a student has may be submitted in writing or the student may arrange a meeting with the office or executive director.



# Create.



## U.S. STUDENTS

**Tuition:** There is a onetime **\$100 non-refundable application** fee for all students. U.S. students may enroll in the two-year program or take individual classes. The cost of the two-year program is \$33725. There are six terms per year for a total of twelve terms. Each term's tuition is due no later than one week before the first day of classes. If you are interested in taking individual classes, please see our website for individual class costs.

**Split-Payment Plan:** A split-payment plan may be arranged for eligible students. **There is a \$45 fee for the split-payment plan.** The student agrees to pay one-third of the total balance no later than one week before the first day of classes. The second payment is due three weeks after the first day of classes. The final payment is due three weeks after the date of the second payment. A \$5 late fee will be assessed for each class taught after the payment due date, if payment has not been paid according to the split payment plan.

**Please note:** Continuing part-time students registering will be required to pay a \$60 deposit to hold their spots in class. The deposit comes off the total amount due for classes. The balance will be due one week before the first day of classes. The deposit is non-refundable.

Tuition must be paid either by bank wire, cash, personal check, credit card, cashier's check, or money order made payable to Stella Adler. **These are the only acceptable forms of payment.** Stella Adler-Los Angeles is not eligible for FASFA at this time.

**BUYER'S RIGHT TO CANCEL:** Students have the right to cancel this agreement prior to or on the first day of instruction and obtain a refund less the \$60 per class deposit, by submitting a written notice no later than the first day of instruction to Wendy Overend, Administrator, Stella Adler-Los Angeles, 6773 Hollywood Blvd., 2nd Floor, Hollywood, CA 90028, or by hand delivery. All refunds will be paid within 30 days after notice of cancellation/withdrawal has been received. Please note: The application fee is non-refundable.

**WITHDRAWAL:** Once classes have begun, students have the right to withdraw from a course or program. A student will receive a pro-rated refund for the unused portion of the tuition less the \$25 per class drop fee if the student has completed 60% or less of instruction. If the school cancels or discontinues a course or educational program, the school will issue a full refund. All refunds will be paid within 30 days after notice of cancellation has been received.

The Student Tuition Recovery Fund (STRF) was established by the legislature to protect any **California resident** who attends a private-post secondary institution from losing money, if there was prepaid tuition and financial loss, as a result of school closure, failure to live up to its enrollment agreement, or refusal to pay a court judgment.

**NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION**

The transferability of credits you earn at **Stella Adler- Los Angeles** is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in acting is also at the complete discretion of the institution to which you may seek to transfer. If the certificate that you earn at this institution is not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Stella Adler-Los Angeles to determine if your certificate will transfer.

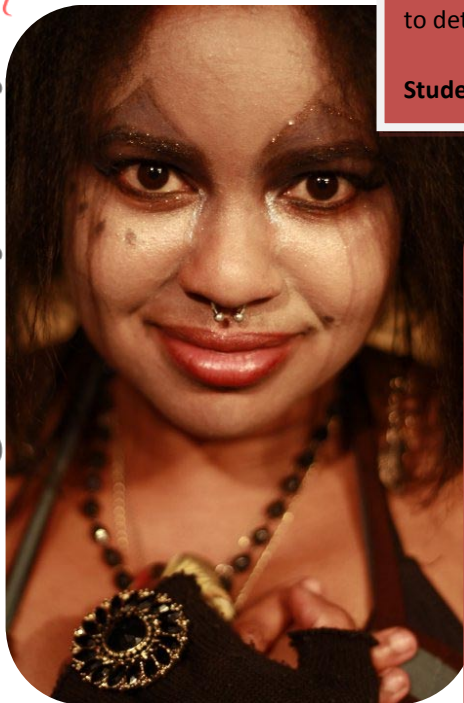
**Student records will be held for 5 years.**

**Any questions a student may have regarding this catalog** that have not been satisfactorily answered by the institution may be directed to the **Bureau for Private Postsecondary Education** at Private Postsecondary and Vocational Education Information, P.O. Box 980818, West Sacramento, CA 95798-0818, website: [www.bppve.ca.gov](http://www.bppve.ca.gov)

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

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 or by completing a complaint form, which can be obtained on the bureau's Internet website **www.bppve.ca.gov**.

**'Growth as an actor and as a human being are synonymous.'**  
~Stella Adler



## International Application Checklist

Since you are from another country you will need to obtain an M-1 Student Visa. Please submit the following:

1. A copy of your passport (this must be clear and legible).
2. A bank statement with proof of \$30,200, from whoever will be supporting you while you are in the states. This includes tuition (\$18375) and the government minimum required for living expenses (\$11800) for one year.
3. A \$160 application fee (this also covers the fed-ex required to send you any important immigration documents).

### Please send with a completed application (pg

Please inform the Stella Adler International Student Advisor at the time of application if you wish to study for less than one year.

Applications may be submitted by mail or by email-  
theadler@stellaadler-la.com

*Need financial help? Check out [www.student-grants.eu](http://www.student-grants.eu) for study abroad grants!*

**Once accepted to our program, we will issue you an I-20 form which you take to the American Embassy in your country to apply for your Student Visa.**

**Please note: International students may not work while in the United States.**

## INTERNATIONAL STUDENTS

As an International Student, you will receive an M-1 visa valid for one year. Your visa will be extended for the second year upon passing an audition. Extension will require an additional fee of \$290 (Paid to the Department of Homeland Security)

M-1 Students are required to be enrolled Full Time.

Students must be enrolled full time for 12 consecutive terms in order to maintain their M-1 status. You may not take a term off, unless it is for medical leave.

All embassy and SEVIS fees are the responsibility of the individual student.

All international students without their own bank account shall be represented by a financial guarantor. Said guarantor is responsible for all monies and will be notified should any problems arise, including but not limited to monies, behavior, withdrawal, dismissal, and visa status.

At the end of your program you can apply for Optional Practical Training (OPT) for up to six months. Once approved you are able to work in the US. Our office will help you with the application. There will be additional fees (\$670) paid to the government for processing.

The cost of the two-year program is \$33,175. The first year's tuition of \$18375 is due in full no later than one week before the first day of classes (upon approval, students may pay tuition in two installments of \$9187.50 each). The first payment for the second year's tuition of \$15,350 will be due no later than 45 days before the end of the student's first year. Upon receipt of payment, Stella Adler-Los Angeles will assist the student in filing the visa extension for their second year.

Tuition will be paid either by bank wire, cash, credit card, cashier's check, or money order made payable to Stella Adler. These are the only acceptable forms of payment. Tuition costs include all visa processing fees incurred by Stella Adler-Los Angeles. Students will be responsible for additional fees owed directly to the Department of Homeland Security.

# Stella Adler –Los Angeles

## *International* Application

(PLEASE USE **BLACK BLOCK** LETTERS TO FILL OUT YOUR INFORMATION)

Name \_\_\_\_\_ Date of Birth \_\_\_\_\_  
U.S. SOCIAL SECURITY NUMBER (IF APPLICABLE) \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Country \_\_\_\_\_ Post Code \_\_\_\_\_

Home Phone \_\_\_\_\_ Mobile \_\_\_\_\_

E-Mail \_\_\_\_\_

Sex: M F

Employer \_\_\_\_\_ Business phone \_\_\_\_\_

Business address \_\_\_\_\_

Name of parents/next of kin \_\_\_\_\_  
Phone \_\_\_\_\_

Indicate what session you will begin:

Winter 12 (January 4<sup>th</sup>)

Spring 12 (February 27)

Late Spring 12 (April 30<sup>th</sup>)

Summer 12 (June 25<sup>th</sup>)

Late Summer 12 (August 27<sup>th</sup>)

Fall 12 (October 22<sup>nd</sup>)

Please describe previous training and/or performance experience (attach additional info if needed)

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How did you learn about Stella Adler- Los Angeles? \_\_\_\_\_

Signature of Applicant \_\_\_\_\_ Date \_\_\_\_\_

Include a recent photograph and resume if available. Enclose an international money order for the \$100 application fee or pay by wire:

Citi Bank  
4464 Van Nuys Blvd  
Sherman Oaks, CA 91403

Routing #:322271724  
Account #:204373930  
Swift Code: citi us 33

Phone # 818-817-0934  
Account Name Stella Adler

# Stella Adler–Los Angeles U.S. Application

Name \_\_\_\_\_ Date of Birth \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Home phone \_\_\_\_\_ Cell \_\_\_\_\_  
E-Mail \_\_\_\_\_  
Sex: M F  
Employer \_\_\_\_\_ Business phone \_\_\_\_\_  
Business address \_\_\_\_\_  
Name of parents/next of kin \_\_\_\_\_  
\_\_\_\_\_ Phone \_\_\_\_\_

Indicate what session you will begin:

- Winter 12 (January 4<sup>th</sup>)
- Spring 12 (February 27)
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- Summer 12 (June 25<sup>th</sup>)
- Late Summer 12 (August 27<sup>th</sup>)
- Fall 12 (October 22<sup>nd</sup>)

Please describe previous training and/or performance experience

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How did you learn about our school? \_\_\_\_\_

Brochure and Schedule Received:      yes      no

Signature of Applicant \_\_\_\_\_ Date \_\_\_\_\_

Interviewed by \_\_\_\_\_ Tour by \_\_\_\_\_

Include a recent photograph and resume if available. **If registering**, there is a \$100 registration fee. Make checks payable to **Stella Adler**.

