



The American Academy

of Dramatic Arts

Los Angeles ♦ New York

The American Academy of Dramatic Arts

AADA NEW YORK

120 Madison Avenue
New York, NY 10016

800 463 8990 Admissions

AADA LOS ANGELES

1336 North La Brea Avenue
Hollywood, CA 90028

800 222 2867 Admissions

www.aada.org

2007 - 2008 Course Catalogue

Welcome from Academy President Roger Croucher

THE AMERICAN ACADEMY OF DRAMATIC ARTS

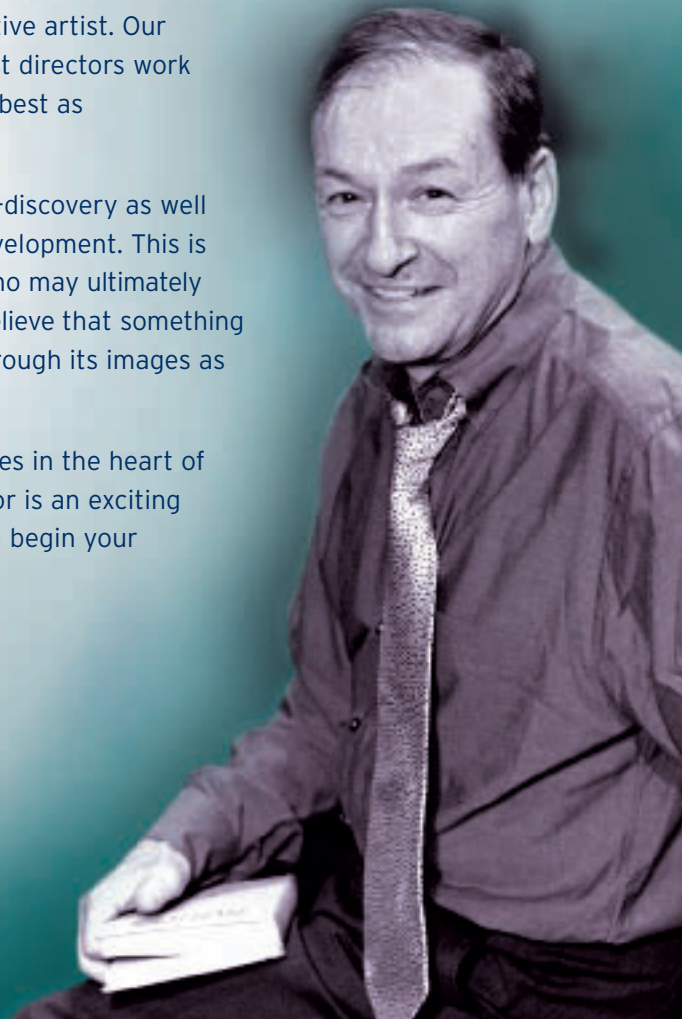
is a vibrant community of practicing professionals and students working together in a challenging and supportive environment. A rigorous education takes place in an atmosphere that promotes experimentation and individual expression even as it provides basic acting skills that form the foundations for excellence. With over a century of experience, the Academy nurtures talented, hard working students in their life-long journey of becoming fully developed actors.

The love of acting, as an art and as an occupation, is the motivating spirit of the school, as it has been since it was founded as the first drama school in the English-speaking world. Recognizing the continuing importance of this art form to society and to the individual, Academy training develops the wisdom and courage to fulfill an individual's potential as a human being and as a creative artist. Our experienced faculty and professional guest directors work intimately with each student, giving their best as educators and practitioners of their craft.

The Academy's approach emphasizes self-discovery as well as intellectual, physical and emotional development. This is an important benefit to those students who may ultimately choose career paths other than acting. I believe that something of the spirit of the Academy will speak through its images as you look through this catalog.

The need to create and to communicate lies in the heart of every aspiring actor, and to live as an actor is an exciting and challenging adventure. I hope you will begin your journey with us.

Roger Croucher





The American Academy of Dramatic Arts

American Academy of Dramatic Arts

American Academy of Dramatic Arts



The Academy in **New York**

STUDY IN THE HEART OF AMERICAN THEATRE

The Academy's New York campus is right on Madison Avenue, in a landmark building designed by acclaimed architect Stanford White. The six-story structure has classrooms, rehearsal halls, dance studios, dressing rooms, a prop department and production workshop, a costume department, a library and a student lounge. Three theatres – a 169-seat proscenium theatre, a 164-seat thrust-stage theatre and an arena-style theater seating 103 – are used for classes and rehearsals as well as full productions.

The library is designed to serve the specific needs of those studying acting. It houses a comprehensive collection of books, scripts, video and audio tapes, plus a variety of reference materials on every aspect of theatre. There are also listening stations for audio tapes, viewing stations for videos and a language/speech lab.

And then there's New York City, home to the country's most vibrant arts and theatre scene, with galleries, museums, Lincoln Center, Broadway shows and countless Off-Broadway productions

playing year round. In recent years, New York has also become home to an increasing number of film productions and New York-based television series. On any given day, regular New Yorkers are co-existing with film and television crews on streets and in neighborhoods all over the city.

HOUSING

The Academy has an established relationship with Educational Housing Services, Inc. at the historic New Yorker Hotel to accommodate our First-Year students during their academic year. The hotel is conveniently located at Eighth Avenue and 34th Street across from Madison Square Garden (approximately a 10-15 minute walk from the Academy). The New Yorker offers 24-hour security, a fitness center, private bathrooms, as well as single or double occupancy rooms. Visit www.studenthousing.org and click on New Yorker Hotel for more details. In addition, a full description of alternative housing options is available on the Academy's website: www.ada.org.

Academy President
Roger Croucher
with students on
Los Angeles campus



The Academy in Los Angeles

STUDY IN THE CENTER OF THE FILM AND TELEVISION INDUSTRY

The Academy's Hollywood campus is centrally located. The campus is built on what was once the south lot of Charlie Chaplin's studios and is near all the major television and film studios. It is a modern facility, with classrooms, acting studios, a costume and prop shop, plus an acting on camera studio. Two movement studios, rehearsal and classroom spaces and a scene shop are housed in the adjacent Movement and Vocal Production building. The campus also includes a black box theatre for rehearsals as well as full productions.

The library, like the one in New York, is specially geared for the needs of the performer. Located in one of the

historic, original Chaplin Studio bungalows, it holds a computer lab and a comprehensive collection of books, scripts, musical scores, video and audio-tapes, plus a wide variety of reference materials on every aspect of theatre. There are also listening stations for audiotapes and a viewing room for videos.

And then there's Los Angeles...still the undisputed entertainment capital of the world. Hollywood remains the heart and soul of this "industry town." But L.A. is changing. In addition to major professional theatres, it is now home to more small theatres, independent theatre companies and alternative venues, as well as art galleries, collectives and museums, than ever before. The city is transforming itself into one of the most exciting and vital creative communities in the country.

HOUSING

The Academy offers attractive housing options for students through special arrangements with nearby services. Both Park La Brea and Oakwood Worldwide provide furnished apartments with many amenities, including a swimming pool and fitness center. Further information on housing in the Los Angeles area can be found on the Academy's website: www.aada.org.



Charlie Chaplin with brother Sydney at
Groundbreaking Ceremony for Chaplin Studios



Los Angeles Division
President Marguerite
Artura with students on
Los Angeles campus





A History Worth Talking About

**THE ACADEMY HAS BEEN THE FIRST – AND FOREMOST –
AMERICAN CONSERVATORY COMPLETELY DEDICATED
TO THE TRAINING OF PROFESSIONAL ACTORS**



Founded in 1884, the Academy will celebrate its 125th Anniversary in 2009. From its inception, it has attracted the most able and talented students as well as administrators and faculty who were among the most progressive theatrical theorists and visionaries of their day.

The Academy alumni list is an impressive one, with prominent names from all aspects of the entertainment industry, past and present. As a group, AADA alumni hold a total of more than 72 Oscars®, 205 Emmys®, and 58 Tony® nominations and 5 Kennedy Center Honorees. The numbers grow every year.

What began as a school for the stage during a time of stylized gesture and mannered emotions has grown and

changed over the years – often ahead of its time – to embrace modern media as well as a more honest and emotionally involving style of acting.

Whether in New York or Los Angeles, students today are pushed beyond the superficial indication of emotion to experience genuine emotional involvement in their roles; exploring simple, honest communication and truthful behavior.

While the Academy's alumni are no longer framed exclusively by the proscenium arch, it is the wonder of the theatre that remains our artistic touchstone – the elusive and magical energy that touches both actors and audience.

**OVER A
CENTURY
OF SUCCESS
AND STILL
COUNTING**



1884
AADA founded by Franklin Haven Sargent as The Lyceum Theatre School of Acting, the first acting school in America.

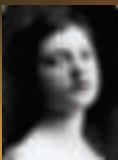


1896
Academy moves to Carnegie Hall

1900



Cecil B. DeMille, '00



Marion Lorne, '04

1910



Edward G. Robinson, '13



William Powell, '13

Howard Lindsay, '08,
Won a Pulitzer Prize

Dale Carnegie, '12

1915
D.W. Griffith
revolutionized
filmmaking with
"Birth of a Nation"



1920



Thelma Ritter, '22

Pat O'Brien and Spencer Tracy, '23



1923 Charles Jehlinger becomes Academy Director after death of Founding President Franklin Haven Sargent



Agnes Moorehead, '29



Rosalind Russell, '29

1927 Premier of the first "talkie" - "The Jazz Singer"

An Actor's Conservatory

WITH DYNAMIC LOCATIONS IN EACH OF THE
TWO U.S. CENTERS FOR THEATRE AND FILM



Roger Croucher, whose full biography can be found on the Academy's website at aada.org, became President of the America Academy of Dramatic Arts in 2000. Through his work as a distinguished international educator (16 years as Principal of LAMDA, four years at Boston University), professional actor (Old Vic, Royal Shakespeare, Masterpiece Theatre) and notable stage director, Academy connections have been developed with theatre artists, professional theatres and educators worldwide. The growth of our international student body has been remarkable by any measure, offering our students a culturally diverse environment.

The Academy offers the aspiring actor a fertile ground for professional and personal growth. The two campuses comprise one school, sharing the same philosophy, objectives and programs.

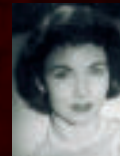
At each stage of development, students' classroom knowledge is evaluated through performance projects, scene work or onstage performances. Students

who excel may be invited to join the Academy Company, which offers further performance opportunities, often in the presence of casting directors, agents and other industry professionals.

Inspiring Guest Speakers

The Academy has a rich tradition of inviting distinguished members of the acting profession to share their professional experience and advice with Academy students. In addition to its own programs, the Academy hosts or participates in SAG Foundation events: Roll Film, Conversations, Life Raft and Casting Access Workshops on both coasts. In recent years, guest speakers have included Alec Baldwin, Roberto Benigni, Ellen Burstyn, Danny Glover, Neil Patrick Harris, Dennis Haysbert, Jill Hennessy, John Leguizamo, Phylicia Rashad, Gena Rowlands, Paul Rudd, Fiona Shaw, Kevin Spacey and Patrick Stewart, among others.

1930



1932
NBC begins experimental
TV broadcasting from
the Empire State Building

Jim Backus and
Garson Kanin, '33

Hume Cronyn, '34

Robert Walker, '39, and
Jennifer Jones, '39, meet
as Academy students and
head off for Hollywood.

Intensive Training for the Professional Actor

THE ABILITY TO SUSTAIN TRUTHFUL BEHAVIOR IN IMAGINARY CIRCUMSTANCES IS THE VERY HEART AND SOUL OF ACADEMY STUDY

As a profession, acting provides the possibility of great fun and fulfillment as well as the likelihood of considerable frustration and struggle. Success in acting requires, among other things, a level of perseverance similar to that of any extremely challenging goal.

The Academy's primary purpose is to serve those who want to spend their lives as actors. While some students may ultimately choose other paths in their lives, all students are expected to make a commitment to professional excellence and discipline while at the school.

Intensive training of the sort offered at the Academy involves a student's whole being, and the time spent here is, inevitably, an important period of intellectual and physical development as well as imagination and risk taking.

For the serious, motivated student who is ready to make a commitment to acting – and to concentrated professional training – the Academy offers much more than a long history of success. It offers a well balanced, carefully structured curriculum, a qualified, caring faculty and the rare chance to pursue a life's dream.

1940



Kirk Douglas, '41



Colleen Dewhurst, '47



Charles Durning,
Don Murray, Jason
Robards, Jr., and
Conrad Bain, '48,



Don Rickles, '48



Grace Kelly, '49



Academy Courses

SOLID TRAINING AND PRACTICAL PREPARATION FOR THE REAL-WORLD BUSINESS OF ACTING

The Academy offers a two-year professional training program with performance opportunities, a third year advanced performance program (Academy Company), a four-year B.S. Degree option and a Summer Program in both New York and Los Angeles.

THE PROFESSIONAL TRAINING PROGRAM

The Professional Training Program includes classes in the following areas, subject to change and minor variations, depending upon the campus. In addition, seminars on the business side of the acting profession provide important information for the career-minded actor ready to enter the profession.

- ◆ Acting
- ◆ Acting Styles
- ◆ Voice & Speech
- ◆ Vocal Production
- ◆ Movement
- ◆ Theatre History
- ◆ Fencing/Stage Combat
- ◆ Career Counseling
- ◆ Camera Technique
- ◆ Cold Reading
- ◆ Audition Monologues
- ◆ Alexander Technique
- ◆ Makeup

PERFORMANCE OPPORTUNITIES

Performance opportunities range from First Year examination plays to Second Year projects and productions. Students are evaluated on their developing abilities through increasingly diverse and challenging roles.

ADMISSION TO SECOND YEAR

Admission to the second year of the program is by invitation. At the end of the first year, members of the faculty and administration meet to consider the record and abilities of each first year student and invitations are extended to those who are considered ready to master and to benefit from the advanced second year work.

1950



Anne Bancroft, '50



John Cassavetes, '50, meets Gena Rowlands, '52, at Academy



Florence Henderson, '53



Elizabeth Montgomery, '53

1954
AADA alumna Francis Fuller and husband Tony Miner assume Academy leadership



Robert Redford, '59



First Year Courses

ACTING

Acting is divided into three terms (four terms on the Hollywood campus) during the first year. The first term concentrates on the achievement of relaxed, free, truthful use of self in imaginary circumstances. Beginning with exercises for relaxation, concentration, sensitivity to other actors and to internal and external stimuli, the semester proceeds to improvisation and then to scene study in contemporary drama. Students are taught to analyze dramatic situations in terms of objectives and to develop trust in a sense of truth and spontaneous, moment-to-moment reaction.

The second term in New York is devoted to the study of comedy, Hollywood's third term. Emphasis is placed on the exploration through scene work of the techniques needed. With the capacity for relaxed, truthful involvement in pursuit of specific objectives as a foundation, more sophisticated aspects are explored. These include emotional preparation, the heightening of energy required for comedy, and the choice of actions as an approach to characterization as well as a means of illuminating the playwright's intent.

New York's third term is devoted to the study, rehearsal and performance of "Examination Plays" chosen from a variety of playwrights, Hollywood's second and fourth terms. Again, students are cast to give them every opportunity to display what they have learned, while permitting the faculty and administration to observe the growth and progress of each student.

THEATRE HISTORY

This is a survey course in the historical background of drama, tracing its growth and development from the dawn of theatre in ancient Greece. Each of the major periods is examined as a context in which dramatic literature is developed. Plays representative of each period are read and discussed, and additional reading and specific research are assigned.

STYLES I

Basic acting principles are applied to dramatic material from various periods of theatre history – the Renaissance, Ancient Greece and Restoration. While maintaining and reinforcing the basic virtues of motivated, truthful behavior, Styles training develops the student's ability to exist comfortably in dramatic settings, removed in time and place from the familiar. The focus is on training and encouraging the use of the voice, speech and movement beyond what is needed for contemporary material. This exploration of the freedom of movement, language and behavior has a profound effect on the development of the actor's instrument.

MOVEMENT I & II

The purpose of these two courses is to develop the student's awareness of the body, in terms of alignment, flexibility, strength and stamina, and as an expressive instrument. Various physical disciplines and basic dance techniques are introduced, to build strength and coordination and to develop imaginative use of the body in both contemporary and stylized forms.

VOICE & SPEECH I & II

The courses have the development of an open, well-placed, well-supported speaking voice and Standard American articulation as dual objectives. The physiology of speech and voice production is studied.

To facilitate hearing perception and speech production, students learn the International Phonetic Alphabet. In the second term, fundamental principles of breath control, vocal placement and articulation are reinforced; and the use of the voice as an instrument of interpretation is explored.

VOCAL PRODUCTION

The primary goal of this training is to reinforce and supplement the work in Voice & Speech, focusing on building the actor's vocal instrument.

1960



William Devane, '61



Judd Hirsch, '62



1963
Academy acquires historic Stanford White building on Madison Avenue as first permanent home in NYC.



Danny DeVito, '66



Armand Assante, '69

Second Year Courses

Admission to the Second Year is by invitation only. Selection is made on the basis of progress, potential and readiness to benefit from advanced training – as evidenced in the class work and examination plays of the First Year. The work in the Second Year is intended to reinforce and build upon the learning experiences of the First Year. Advanced acting, voice and movement training are combined with rehearsal and performance of projects and full-length plays.

ADVANCED ACTING

In the Second Year, Acting is divided into four terms. During the first term, advanced scene study is undertaken using the principles of relaxation, concentration, objectives, actions and moment-to-moment spontaneity as a base. Roles assigned require more imaginative extensions of technique, greater stretch, specificity, personalization and justification, and more intensive background research.

On the New York campus, in the second term, students are assigned scenes from the works of Ibsen, Chekhov, Strindberg and Shaw for the four-week period. On the Los Angeles campus, students may be directed to workshops, classes or one-acts that address specific areas that would most benefit them at this stage of their work and development based on individual evaluations by the Second Year teaching staff.

STYLES II (SHAKESPEARE)

An intense course in the study of performing Shakespeare's plays as well as an acting class that uses all the elements of the acting craft, while developing a solid base in the appreciation and use of heightened poetic language. Major focus is given to researching the period, learning meter and understanding its importance to the character and the play.

On the Hollywood campus, Styles II begins with Shakespeare and moves forward with Scene Study of 17th and 18th century French and English playwrights, concluding with 19th century comic and romantic European drama.

VOICE & SPEECH III

With the fundamentals of speech and voice production as a base and advanced use of the International Phonetic Alphabet, students study the major dialects which may include: Standard Stage, British, Cockney, Irish and others. With attention towards performance, variation in pitch, rhythm, resonance and pronunciation are explored, and the learning techniques needed to acquire other dialects and accents are developed.

REHEARSAL AND PERFORMANCE

Students continue the study and application of basic and advanced acting techniques through rehearsal and performance of roles that may be in projects, one-acts or full-length productions.

MOVEMENT III (FENCING/STAGE COMBAT)

The course includes movement for the actor and an introduction to fencing, with the focus on stage combat and its application to theatrical use.

CAREER COUNSELING (CAMERA TECHNIQUE, COLD READING, AUDITION- MONOLOGUES)

Industry professionals and guest speakers are scheduled for seminars and workshops toward the end of the Second Year to familiarize students with basic procedures of professional employment. Guidance is offered concerning resumes, photographs, auditions, agents, casting directors, unions and other issues related to the development of a career for film, television and theatre. A series of audition preparation workshops are also offered on the selection and

1970



1970
Lauren Bacall, '42 wins Tony® for "Applause!"; Cleavon Little '67 becomes first black actor to win a Tony® for Best Actor in a Musical



Kim Cattrall, '74

1974
The Academy opens a California division



1976
George Cuttingham becomes President of the Academy



Dennis Haysbert, '77



Eric Roberts, '77



John Lone, '78

preparation of audition monologues from both classical and contemporary theatre. These career counseling courses help provide students with the knowledge and skills needed to develop personal business strategies and to sustain a professional career.

MAKE-UP

Basic materials of stage make-up are introduced and students are trained to use them effectively. Individual facial structure is studied, as well as the principles of characterization, creating realistic scars and wounds, the effect of lighting and specific practices of historic periods.

Third Year: The Academy Company

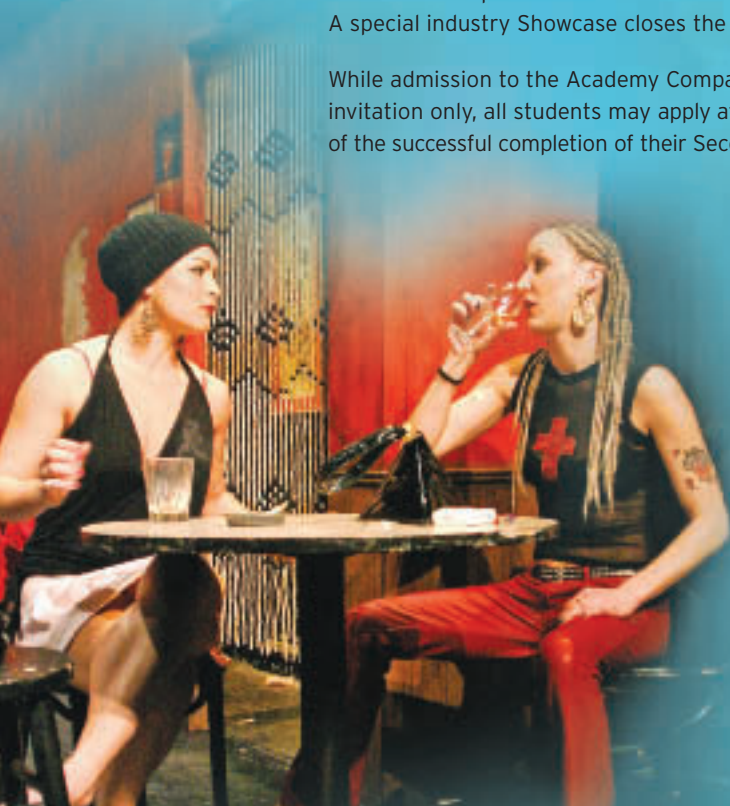
The Academy Company, whose members are chosen by a meticulous selection process, offers a number of graduates of the two-year Professional Training Program a unique opportunity to gain exposure to the industry and experience a third year at the Academy. A full season of productions is performed in theatres to which agents, casting directors, and other members of the profession who hire and represent actors are invited to attend. A special industry Showcase closes the season.

While admission to the Academy Company is by invitation only, all students may apply at the end of the successful completion of their Second Year,

prior to graduation. On the Los Angeles campus, an audition is also required. Selection is made on the basis of individual potential and the overall concept of a balanced acting company. The emphasis of the program is the practical development of the actor through study, rehearsal and performance of plays.

PROGRAM INFORMATION

- ◆ Plays selected range in styles from classic to contemporary to avant garde. In casting, the goal is to use students in roles that are feasible for them as showcasing vehicles and to provide enough range and other forms of challenge to ensure the opportunity for further growth and development
- ◆ Advanced classes in acting, speech and movement, as well as training in Audition Monologues, Camera Technique (including industrials, commercials and films) and Alexander Technique.
- ◆ Individual Career Counseling and other types of preparation training given by a Casting Director to advise members on all matters related to career management.
- ◆ Seminars with working professionals such as talent agents (legitimate, film and commercial), managers and regional theatre/independent film directors



1980



Annabella Sciorra, '80



1980
Robert Redford
wins Oscar® for
Best Director for
"Ordinary People"



Illeana Douglas, '83



French Stewart,
'85



1985
Jason Robards
receives the
Academy's Lifetime
Achievement Award



1986
Katharine Hepburn
presents the Academy's
Lifetime Achievement
Award posthumously
to Spencer Tracy

Degree Programs

Associate Degrees and B.S. Degree Option

The Academy offers Associate Degrees at its two campuses and a Bachelor's Degree option through its agreement with St. John's University in New York, described on the next page. Students choosing to further their academic education with more advanced degrees may also transfer their Academy credits to most colleges and universities throughout the United States. The number of credits successfully transferred depends upon the amount earned, choice of college, entry requirements and the desired degree. The Academy also offers a three-year, advanced performance program (Academy Company) on both its New York and Los Angeles campuses, leading to a Certificate of Advance Studies in Acting Training. Admission to the Second Year and Academy Company is by invitation.

NEW YORK

Associate of Occupational Studies Degree:

Students graduating from the two-year actor training program at the New York campus are awarded the degree of Associate of Occupational Studies (AOS).

LOS ANGELES

Two-Year Degrees - Associate of Arts in Acting or Certificate of Completion:

Students graduating from the Los Angeles campus receive an Associate of Arts Degree in Acting or a Certificate of Completion, depending upon the fulfillment of the General Education Requirement. For the Associate of Arts Degree, Academy students must transfer or complete nine (9) additional credits (described below) from an accredited

college, and they may take these courses before, during or within four years of completing the Academy's training program.

General Education Requirement: Through the general education component included in the Academy's curriculum and the additional general education courses required for the Associate of Arts Degree, students are expected to accomplish the following goals: (1) Gain a well-rounded education through exposure to different worldviews and new forms of artistic expression and (2) Develop critical, analytical and communication skills.

The general education component serves as a tool for students to:

- ◆ Better understand themselves and others
- ◆ Acquire knowledge and appreciation of historical theatre, various styles of theatre and the literature of each major period.

The courses required to complete the Associate of Arts Degree in Acting from the Los Angeles campus are:

- ◆ 3 units of English Composition
- ◆ 3 units of General Psychology
- ◆ 3 units of any Natural Science

For each of the above courses, a student must receive a grade of C or better to transfer the credits to the Academy, which accepts Advanced Placement courses taken during high school, dual enrollment, or credits completed at any accredited college or university.



Gil Bellows, '87



1987
Kirk Douglas, '41
receives the
Academy's Lifetime
Achievement Award



1988
Hume Cronyn, '34
and Jessica Tandy
receive the
Academy's Lifetime
Achievement Award

1990



Jeremy Davies, '90



1990
Academy honors
Neil Simon with
Lifetime
Achievement Award



Paul Rudd, '91

New Bachelor's Degree Opportunity

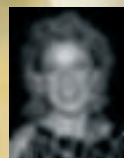
The American Academy of Dramatic Arts' agreement with St. John's University in New York gives Academy students at both campuses the opportunity to pursue an actors' conservatory training culminating in a Bachelor's Degree.

DEGREE SPECIFICS

An opportunity that combines AADA's classic conservatory training for actors with St. John's University state-of-the-art professional film and television facilities.

- ◆ American Academy of Dramatic Arts students who successfully complete the two-year program at our New York campus may transfer 60 credits toward a Bachelor of Science in Television and Film at St. John's University. Completion of an additional 66 credits (two years) at St. John's will lead to the Bachelor of Science degree.
- ◆ Academy students who successfully complete the two-year program at our Los Angeles campus are also eligible for transfer credit toward a Bachelor of Science in Television and Film.
- ◆ Students who successfully complete one-year at either campus may transfer 30 credits towards a Bachelor of Science in Television and Film.
- ◆ AADA alumni (1974 forward) are also eligible for transfer credit toward the Bachelor of Science Degree.
- ◆ Scholarships are available at both the American Academy of Dramatic Arts and St. John's University.

If you are interested in obtaining more information on this program please call our Office of Admissions in New York (800-463-8990) or Los Angeles (800-222-2867) toll free or visit our website at www.aada.org. You may also email us in New York at admissions-ny@aada.org and in Los Angeles at admissions-ca@aada.org.



2000

1993
Academy honors Julie Harris with Lifetime Achievement Award

1998
George Cuttingham retires as President

1999
AADA acquires new West Coast home on the south lot of the historic Chaplin Studios

1999
Elizabeth Franz, '62, wins Tony® for her performance in "Death of a Salesman"

2000
Roger Croucher appointed Academy President; AADA Hollywood campus Gala Opening

2001
Christine Ebersole wins Tony® for Best Actress in a Musical, "42nd Street"

Summer Program

The Academy offers a six-week Summer Program at both its New York and California schools. The Summer Program is designed for those who would like to begin their study of acting and for those who would like to test their interest and ability in an environment of professional training. In placement, each section of students is carefully selected to assure as much similarity of background, maturity and objectives as possible.

For the high school and college student, it provides an opportunity to test educational goals and the choice of a profession. For the educator, the program serves as a refresher course and new insight into dramatic instruction. For many adults, it provides an opportunity to explore an unfulfilled ambition. For all, it adds a professional dimension to their experience of the dramatic arts.

Courses and Dates: The course will include classes in Acting, Voice & Speech, Vocal Production and Movement. Various elective classes are available, such as Musical Theatre, Auditioning for Camera, Improvisation, Mime, Stage Make-up and Fencing at additional cost. Summer Actor Training 2007 will take place July 9 - August 16, 2007.

Regulation: Students enrolled in the Summer Program are not permitted to participate in rehearsals, performances or acting classes outside the Academy's program to insure that they receive the maximum benefit from Academy training.

Admissions: The Admissions office must receive a signed and completed application form along with a \$50.00 non-refundable application fee. Applicants under 18 years of age need a parent or guardian to sign as well. Application for enrollment before June 1st is strongly advised. Payment can be made by check, money order or credit card. Checks should be made payable to the American

Academy of Dramatic Arts. (International applicants must send fee by bank check, money order or Charge Card Authorization in U.S. dollars.)

Auditions and Interview: An audition/interview will be scheduled upon receipt of the completed application form and application fee. The required audition consists of the delivery from memory of two contrasting monologues (one comedic and one dramatic) from published plays (one period and one contemporary) of up to two minutes each. A list of suggested plays, divided into period and contemporary, are available by request and online at the Academy's website, www.aada.org. Selections are not limited to this list. The monologues must be from published plays, and candidates should read the entire play from which the excerpt has been taken. Candidates may audition at either the New York or California campus, and auditions may also be arranged in various cities throughout the United States, Canada and Europe.

Two passport-sized (2" x 2") photographs are required no later than the day of the audition. The photographs are for identification purposes and should represent a full-face image. Once an application is received, the Admissions Office will work with each applicant to advise on housing arrangements. Suggested residences are not owned or maintained by the Academy, and most will not accept persons under 18. Therefore, students under the age of 18 will need to secure housing with friends or relatives.

Tuition and Fees: The tuition and fees for the 2007 Summer Program include a \$50 non-refundable application fee, \$1,900 for tuition and \$90 each for electives. Requests for refunds must be addressed to the Director of Admissions and received no later June 28. No refunds will be granted after classes have begun.



2002



Robert Redford receives Honorary Oscar as creator of Sundance

2003



Adrien Brody is the youngest actor to win Best Actor Academy Award

2004

AADA's 120th Anniversary in New York and 30th Anniversary in Hollywood

2005



Alumna Dina Merrill receives Lifetime Achievement Award at 2005 Gala Tribute

Evening & Saturday Programs (NEW YORK ONLY)

The Academy in New York offers part-time programs for those who want to study acting in a professional training environment, but may not find it possible to commit to a full-time program.

EVENING PROGRAM

Director: Janis Powell

Assistant: Shannon Black

The Evening Program is a part-time, two year acting program for adults. For detailed information, please visit the academy's website www.aada.org under Curriculum/Evening Program or call 212-889-5239 or send an email to eveassist@ny.aada.org

SATURDAY PROGRAM

Director: Todd Peters

Assistant: Criss Turner

The Saturday Program is divided into pre-teen courses for ages 8 to 12, teen courses for ages 13 to 17, and adults. For detailed information about the program, please visit our website www.aada.org under Curriculum/Saturday Program or call 212-686-9244 or e-mail saturday@ny.aada.org to arrange an appointment.

Academic Year Calendar 2007-2008

Please consult the Academy's website at www.aada.org for a complete calendar and the latest information.

NEW YORK CAMPUS

Fall First Year:

October 30, 2007 - June 13, 2008

Winter First Year:

January 31 - August 25, 2008

Second Year:

September 12, 2007 - April 30, 2008

Graduation Day: May 1, 2008

Academy Company:

July 16, 2007 - February 21, 2008

LOS ANGELES CAMPUS

Fall First Year:

September 4, 2007 - April 18, 2008

Winter First Year:

January 14 - August 8, 2008

Second Year:

September 24, 2007 - May 16, 2008

Graduation Day: May 18, 2008

Academy Company:

August 1, 2007 - March 24, 2008



Academy Accreditation and Degrees

The American Academy of Dramatic Arts is a non-profit educational institution chartered by the Board of Regents of the University of the State of New York. Academy credits are transferable to colleges throughout the United States. The numbers depend upon the amount earned, the student's choice of college, entry requirements and the desired degree.

NEW YORK ACCREDITATION DEGREE INFORMATION

The Academy's Professional Training Program, which leads to the Degree of Associate in Occupational Studies, is registered by the New York State Educational Department. The Academy in New York is accredited by the New York State Board of Regents and Commissioner of Education, 89 Washington Avenue, Albany, NY 12234, 518-474-1861 and Commission on Higher Education of the Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104, 215-662-5606. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Commission on Recognition of Postsecondary Accreditation. The National Association of Schools of Theatre, 11230 Roger Bacon Drive, Reston, VA 22090, 703-437-0700, an institutional accrediting agency recognized by the U.S. Secretary of Education, accredits both campuses of the Academy.

FIRST YEAR

First Term (12 Weeks)	Hours per week	Credits
Acting I	8	5.0
Voice & Speech I	4	2.5
Movement I	4	2.5
Vocal Production I	2	1.5
Theatre History	2	1.5
Second Term (12 Weeks)	Hours per week	Credits
Acting II	6	3.0
Voice & Speech II	4	2.5
Movement II	4	2.5
Vocal Production II	2	1.5
Styles I	4	2.5
Third Term (6 Weeks)	Hours per week	Credits
Acting III	20	5.0
Total Credits		30.0

SECOND YEAR

First Term (12 Weeks)	Hours per week	Credits
Acting IV*	8	5.5
Styles II (Shakespeare)	4	3.0
Voice & Speech III	4	3.0
Movement III (incl. Fencing)	4	3.0
Second Term (4 Weeks)	Hours per week	Credits
Acting V	6	4.5
Individual Correction and Development (Direct Study)	8	4.0
Make-up	2	1.0
Third Term (14 Weeks)	Hours per week	Credits
Rehearsal and Performance	20	6.0
Total Credits		30.0

* Includes Acting for the Camera.



LOS ANGELES ACCREDITATION AND DEGREE INFORMATION

The American Academy of Dramatic Arts in Hollywood is accredited by the Western Association of Schools and Colleges, 10 Commercial Boulevard, Suite 204, Novato, CA 94949, 415-506-0234, and the National Association of Schools of Theatre. Students completing the Professional Training Program receive an Associate of Arts Degree in Acting (requiring 18 credits of General Education, 9 of which are included in the Academy's curriculum) when they transfer or complete 9 additional credits with a minimum of C in each course (3 in Natural Sciences, 3 in Psychology and 3 in English Composition) from an accredited college or a Certificate of Completion. Academy students have up to four years after their graduation to complete the required courses for their A.A. degree.

FIRST YEAR

FIRST SEMESTER

First Term (12 Weeks)	Hours per week	Credits
Acting I	8	5.0
Voice & Speech I	4	3.0
Movement I	4	2.0
Vocal Production I	4	2.0

Second Term (3 Weeks)	Hours per week	Credits
Exam Play (Drama)	20	3.0

SECOND SEMESTER

Third Term (12 Weeks)	Hours per week	Credits
Acting II	8	5.0
Voice & Speech II	4	3.0
Movement II	4	2.0
Theatre History	2	1.0
Styles I	2	1.0

Fourth Term (3 Weeks)	Hours per week	Credits
Exam Play (Comedy)	20	3.0

Total Credits 30.0

SECOND YEAR

FIRST SEMESTER

First Term (12 Weeks)	Hours per week	Credits
Acting III	8	5.0
Voice & Speech III	4	3.0
Styles II (incl. Shakespeare)	4	3.0
Movement III (6 Weeks)	4	1.0
Fencing (6 Weeks)	4	1.0

Second Term (3 Weeks)	Hours per week	Credits
One-Act Play	20	3.0

SECOND SEMESTER

Third Term (8 Weeks)	Hours per week	Credits
Acting IV - Acting for the Camera	6	3.0
Individual Correction and Development (Direct Study)	8	3.0
Make-up	2	1.0
Musical Theatre or Shakespeare	4	2.0

Fourth Term (7 Weeks)	Hours per week	Credits
Acting V		
Career Development, Rehearsal and Performance	20	6.0

Total Credits 31.0

Admissions

FIRST YEAR

Eligibility

Education at an acting conservatory is specialized. Serious, responsible and highly motivated applicants are sought for admission. All entering students must have a high school diploma or have completed a GED program.

Admission to the Academy is selective. Each candidate is evaluated individually; consideration is based on dramatic ability or potential, academic qualifications and readiness, in terms of maturity and motivation, to benefit from the program. Candidates may pursue admission into the First Year class in the fall or winter term. The courses in fall and winter are identical in curriculum and format. Students from both groups, if invited to return, join the same Second Year class the following fall.

Please contact the Admissions Office for additional application deadlines and information:

800-463-8990 (New York)

800-222-2867 (Los Angeles)

How To Apply

The Office of Admissions must receive the following application materials before an audition can be scheduled: *(The application is included in this catalog and is available to file on-line at the Academy's website: www.aada.org).* Exceptions may be made for touring auditions.

1. A completed application form and application fee (\$50.00). The fee is non-refundable and must accompany the application. Payments can be made by check, money order or credit card. Checks should be made payable to the American Academy of Dramatic Arts. (International applicants must send fee by bank check, money order or Charge Card Authorization in U.S. dollars.)
2. Official Transcripts: Transcripts must be in a sealed envelope from the institution and unopened by the applicant.
 - a. High school transcript, verifying graduation. (High school seniors may submit most recent transcript with application and should request final transcript to be sent following graduation.)
 - b. College Transcript(s), if attended.

3. One letter of personal reference. A theatre person need not write this letter. An employer, teacher, counselor, clergyman or anyone who has known the prospective student for a period of years may write the letter, but not a family member. The letter should be written on letterhead stationery and should mention the relationship of the writer to the applicant.
4. One letter concerning dramatic ability. This letter may be written by a member of a high school or college theatre department, or by a director, producer, or other professional theatre person who has had an opportunity to appraise the applicant's potential. Applicants who have had no dramatic training or experience should substitute a second letter of personal reference.
5. Applicants planning to pursue college degrees beyond their Academy studies should submit their SAT/ACT records to facilitate the transfer of their Academy credits.

Audition Information

All applicants are required to audition. Applicants may choose from the following options:

1. On Campus Audition: Audition appointments are scheduled on a weekly basis at both the New York and Hollywood campuses. An appointment will be scheduled only after all required materials have been received. If possible, the Academy strongly encourages applicants to audition at the campus they plan to attend.
2. Touring/Regional Auditions: Applicants unable to travel to New York or Hollywood may arrange for an audition by Academy administrators at annually conducted sessions in major cities in the United States, Canada and Europe. Visit our website www.aada.org for a listing of touring audition locations. The audition must be scheduled and approved in advance by the Admissions Office and will only be considered after all appropriate documents have been received. (Rare exceptions may be made.)



Audition Requirements

The audition consists of a personal interview and the presentation of two memorized monologues of contrasting values (one comedic and one dramatic) from **published** plays (one period and one contemporary). Original material may not be used. Choose monologues close to your age and experience, each approximately two minutes in length and not exceeding a total of five minutes. Be certain to have read the entire play. Unless you can obtain a complete copy of the play, avoid choosing monologues from monologue books or the Internet. Candidates may also be asked to perform a cold reading. A list of suggested plays, divided into period and contemporary, are available by request and on-line at the Academy's website, **www.aada.org**. Selections are not limited to this list.

Please Note: Bring two passport size photos (2" x 2") to the audition with your name printed on the reverse side. The photographs are for identification only.

International Students

In addition to the requirements listed above, international students, whose native language is other than English, must demonstrate sufficient competence with spoken and written English. This is necessary to insure that articulation and faculty understanding will not impede their learning and development. Academic records from foreign schools must be submitted in certified English translations. Form I-20 will be issued only after the applicant has been accepted for enrollment and has met all standards set forth by the United States Citizenship and Immigration Services and The Department of Homeland Security. We encourage early application/audition for all international students and recommend sufficient time allotment for VISA processing (4-5 months prior to enrollment).

Notification of Admission

The Admissions Committee considers application materials along with the audition report. A notification of the decision is made within four weeks. Accepted students are asked to return a signed enrollment agreement and a \$500 deposit to indicate their intention to enroll. This commitment will reserve a space for the accepted student in the desired term.

Deferment

An applicant may request to defer enrollment once for a maximum of one year from the original application term. Deferment beyond one year will require a reapplication of the admissions materials, and the Admissions Committee will require the applicant to re-audition.

Campus Visit

Although the Academy does not permit auditing of classes, prospective students are welcome to visit the school by appointment to view the facilities and to get a sense of the atmosphere and environment. Visits may be scheduled through the Office of Admissions.

Transfer Policy between AADA Campuses

All candidates for admission to AADA must declare their choice of campus for first year training at the time of their audition. Upon request, Academy students who are invited back for a second year of training may apply to transfer between the New York and California campuses. Approval for transfer is made by the Director of Instruction at the campus to which the student is applying and may be subject to the availability of class space.

SECOND YEAR

Admission to the Second Year is by invitation. After the conclusion of the First Year, invitations are extended to those students considered by the faculty and administration ready for the advanced work of the Second Year.



Tuition & Expenses

Tuition for the 2007-2008 academic year is listed in the chart below. Fees and additional education related expense estimates are listed as well.

ITEM	COST
Tuition (Per academic year)	\$18,000
Application Fee (First year only)	\$50
General Fee <i>Student accident insurance, library fees, exam play scripts, Academy-sponsored social and professional activities, student ID card</i>	\$500
Books (estimate)	\$225
Dance Attire (estimate) <i>Movement class</i>	\$100
Make-up Kit (estimate)	\$60
Tape Recorder and Cassettes (estimate)	\$75
Rehearsal Attire (estimate)	\$85

NOTE: Figures above are subject to change.

Payment Schedule

Upon acceptance, a student is mailed an enrollment agreement by the Academy. The signed agreement and a non-refundable tuition deposit of \$500 are due back at the Academy within 30 days of the date on the agreement. If acceptance to the Academy is less than 30 days from the start of classes, the signed contract and deposit are due prior to registration. If the deposit is not paid at the designated time, the applicant will be assumed to have withdrawn the application.

Refund Policy

To withdraw officially, enrolled students must present to the Office of the Registrar written notification of withdrawal. Effective date of withdrawal will be the date of receipt by the Academy of the application for withdrawal, not the last date of attendance.

If you receive Federal funds while attending the Academy, be advised that if you terminate your enrollment prior to completing the course of study of your choice, Federal regulations may demand that all, or a portion, of the funds received be returned to the original aid programs as unearned aid. Unpaid institutional charges will be the sole responsibility of the student.

For more information, request a copy of the form titled "Treatment of Title IV Funds When a Student Withdraws" from the Financial Aid Office. For complete information about the Academy's refund policy, contact the Bursar's Office.

Regulation

Attendance in all Academy classes is mandatory, and it is not in a student's best interest and against school policy for students to audition while attending the Academy.

PAYMENT PLANS

The Academy has established two methods of payment for tuition, the Pre-Payment and Extended Payment Plan.

Pre-Payment Plan

This plan, with a variety of options, offers the opportunity to have tuition paid prior to registration. Inquire with the Financial Aid Office for details.

Extended Payment Plan

For those students able to establish need and financial responsibility (by means of an AADA Family Income Form), an extended payment schedule may be arranged with the Financial Aid Director.



Financial Aid Information

Financial aid programs and services assist students and families with paying for the cost of attendance. Students and their families must demonstrate financial need. Financial aid packages may consist of a combination of grants, scholarships, campus employment, and loans. All packages are tailored to meet each student's need. The Academy participates in various federal and state financial aid programs and offers a choice of payment plans as well as scholarship. Complete details regarding financial aid are available through the Financial Aid Office.

Second disbursements of financial aid will not be made to students failing to attain a minimum 2.0-grade point-average. Failure to raise a G.P.A. within five weeks will result in the return of funds to federal and state agencies and banks.

Financial aid eligibility is determined by using a needs analysis formula provided by the Federal Government. In this formula, the student and/or family's income and assets are weighed against allowances for basic living costs, number in the household, and resources for retirement to calculate an Expected Family Contribution (EFC). A cost of attendance budget is then constructed by the Academy that represents educational costs including tuition, fees, books, and living expenses. The difference between the estimated budget and the EFC is the financial need of the student. The Academy

will not award financial aid above the cost of attendance (tuition and living expenses). Early application is strongly advised for all financial aid.

Qualifications for Application

Financial aid awards are offered to candidates who have completed all required financial aid paperwork and who demonstrate financial need. All financial aid is limited to U.S. citizens or eligible non-citizens except for the AADA Work Study Program.

Credit of Award

All financial aid funds are credited to the student's account in two installments; the first installment at the beginning of the academic year, the second at the mid-point of the academic year.

Application Procedure

Upon submission of a completed application for admission, the applicant will be sent a financial aid information packet containing all necessary forms to be filled out by the applicant and the applicant's family. In order to apply for financial aid from the Academy, the Free Application for Federal Student Aid (FAFSA) and the Financial Aid Worksheet (New York campus only) must be completed (both are included in the financial aid information packet). The Academy reserves the right to request additional information when it is necessary to assess a family's or individual's financial strength accurately.



Financial Aid Programs

FEDERAL WORK-STUDY

The Academy participates in the Federal Work-Study (FWS) program. The program at the Academy is federally and institutionally funded. It provides part-time, on-campus jobs for students with financial need, allowing them to earn money to help pay education expenses.

GRANTS

Grants are gift aid and do not have to be repaid.

Federal Pell Grants

Federal Pell Grants are awarded to undergraduate students who have not earned bachelors' or professional degrees. Eligibility requirements are set by the U.S. Congress and are based on financial need. For many students, Pell Grants provide a foundation of financial aid to which other aid may be added. The maximum award for the 2006-2007 award year is \$4,150.

Federal Supplemental Educational Opportunity Grants

The Federal Supplemental Educational Opportunity Grant (FSEOG) is for undergraduates with exceptional financial need. Priority consideration is given to Federal Pell Grant recipients. Students may receive \$200 - \$1,000 per academic year.

Tuition Assistance Program (TAP)

New York State residents only. First year students should apply immediately upon acceptance to the Academy. Awards range from \$275 - \$5,000 per academic year.

CAL Grants A, B & C

Cal Grants are state grants based on need and GPA. They are available to California residents attending California schools only. Maximum award amount is \$8,322 per academic year. A Cal Grant GPA verification form and a FAFSA must be completed and postmarked by March 2 of each year to be considered for these awards. Contact the Financial Aid Office for details.

Veteran's Benefits

The Academy participates in the Veteran's Administration educational funding program. Veterans and dependents should contact the Financial Aid Office for details.

LOANS

Student loans fall into two categories:

1. Need-based (Subsidized Federal Stafford Loans)
2. Non-need based (Unsubsidized Federal Stafford Loan, Federal Parent Loans for Undergraduate Students, and other alternative loans for students or parents).

Subsidized Federal Stafford Loans

Subsidized Federal Stafford Loans are loans for which the federal government subsidizes interest while a student is in school, in a grace period, or in certain types of deferment. Available through local participating lenders, students must demonstrate financial need to qualify for this subsidized loan program. The maximum borrowing allowances are:

- ◆ \$3,500 for First Year students
- ◆ \$4,500 for Second Year students
- ◆ \$5,500 for Academy Company students

Unsubsidized Federal Stafford Loans

Unsubsidized Federal Stafford Loans are available to students without regard to financial need. Dependent students may borrow from the Unsubsidized Federal Stafford Loan up to a maximum as listed below, less any amount borrowed through the Subsidized Federal Stafford Loan Program:

- ◆ \$4,000 for First and Second Year students
- ◆ \$5,000 for Academy Company students

Federal Parent Loans for Undergraduate Students

Federal Parent Loans for Undergraduate Students (PLUS) allow parents of financially dependent students to borrow money for the purpose of meeting the cost of education. Parents may borrow up to the cost of attendance minus all other student aid.



Academy Scholarships

Scholarships are awarded on the basis of merit and need in amounts up to \$12,500 and may supplement other forms of financial aid. Second Year and Academy Company students may apply for scholarships by writing to the Academy's Scholarship Committee, which makes all scholarship decisions. First Year students may be awarded special assistance based on need and merit as determined by the applicant's application and audition.

Scholarship Procedures for 2007-2008

SCHEDULE FOR EARLY SCHOLARSHIP DECISIONS

Fall 2007

Activity	Calendar Deadline
Audition Deadline for Early Scholarship Decisions	April 15, 2007
Award Notifications (By Letter)	By May 1, 2007

Winter 2008

Activity	Calendar Deadline
Audition Deadline for Early Scholarship Decisions	November 15, 2007
Award Notifications (By Letter)	By December 1, 2007

LATE DECISIONS

New York

Summer Program students applying for the Full-Time Program are considered and notified of scholarships on an individual basis.

Los Angeles

Late scholarship considerations will be on an individual basis in order of receipt.

ENDOWED SCHOLARSHIPS

The Alumni Scholarship Fund was established in 2003 in New York to encourage gifts by and in honor of Academy Alumni.

The Barbara Moore Jordan Scholarship was established in memory of *Barbara Moore Jordan, Class of 1954*, by her family, to help young people achieve their goals in the dramatic arts.

The Brenda Forbes Scholarship was derived from a bequest by the distinguished British-born actress.

The Charles Jehlinger Scholarship, created with gifts from administrators and senior faculty of AADA Hollywood, honors the memory of *Charles Jehlinger*, the Academy's Director of Instruction for over 50 years.

The Cleavon Little Scholarship, created through a campaign led by alumnus *Judd Hirsch*, provides assistance to minority students in memory of *Cleavon Little, Class of 1967*

The Dina Merrill Scholarship Fund was derived from a Gala Tribute in honor of *Academy alumna Dina Merrill* in April of 2005.

The Frances Fuller Scholarship was established in memory of actress *Frances Fuller, Class of 1928*, a former Director of the Academy.

The Franklin Haven Sargent Scholarship was derived from the estate of the Academy's founder.

The George Nichols III Scholarship was derived from a bequest by a member of the Academy's Board of Trustees, and from memorial gifts made in his honor.

The Gordon A. Rust Scholarship was derived from a bequest by a longtime member of the Academy's Board of Trustees.

The Greta Nissen Scholarship was established in memory of the Norwegian-born silent film actress, to provide assistance to female students.

The Harryetta Peterka Scholarship was established by family, friends, colleagues, alumni and trustees in memory of *Harryetta Peterka, Class of 1958*, who served the Academy and its students as an acting teacher, play director and Director of Instruction.

The Henrietta Alice Metcalf Memorial Scholarship For Drama was established through a bequest by *Addison Metcalf*, in memory of his mother, a life-long devotee of the theatre.

The Hollywood Faculty Scholarship is made possible by gifts from Academy friends and box office receipts from Academy Company performances.

The Hume Cronyn Scholarship honors *Hume Cronyn, Class of 1934*.

The John Peck Scholarship established by a bequest from the long-time member of the faculty and Head of the Vocal Production Department.

The Julie Harris Scholarship honors the distinguished actress, and was made possible in part by a grant from *Hallmark Cards, Inc.*

The Kirk Douglas Scholarship honors *Kirk Douglas, Class of 1941*.

The Madelin Thayer Gilpatric Scholarship, derived from a bequest, honors the memory of a devoted member of the Academy's Board of Trustees.

The Neil Simon Scholarship honors the distinguished playwright.

The Patricia Grube Scholarship was established by a bequest from *Ms. Grube, an alumna of the Class of 1948*.

The Philip Loeb Scholarship was established in memory of *Philip Loeb, Class of 1916*, actor and member of the Academy's faculty. The scholarship was made possible by a grant from Sol and Rose Feinstone, parents of *Ezra Stone, Class of 1935*.

The Princess Grace Scholarship was made possible by a grant from the Princess Grace Foundation-USA in memory of *Grace Kelly, Class of 1949*.

The Samuel Freeman Scholarship endowed by the *Samuel Freeman Charitable Trust*.

The Spencer Tracy Scholarship was created through the efforts of Miss Katherine Hepburn in memory of *Spencer Tracy, Class of 1923*.

The Suzanne Powers Scholarship was established by *Susan Towles Schleicher, Class of 1923*, known professionally as Suzanne Powers.

The William Randolph Hearst Scholarship, for underprivileged and minority students, was endowed by the *Hearst Foundation*.

Annual Scholarship Support:

American Theatre Wing
Episcopal Actor's Guild
Estate of Maxine Little Collier (Alumna)
The Toby and Millie Rowland Fund -
Marvin Sloves

Housing Assitance Grants:

LCU Foundation



Academy Faculty

Extended Faculty biographies, academic credentials and photographs are to be found on the Academy's website: www.aada.org

NEW YORK

Constantine Scopas, *Director of Instruction*
American Academy of Dramatic Arts; Pasadena Playhouse School of Theatre; Peter Gordon, John Rust, Frank Bolger, Max Fischer, Harry Mastrogeorge, Francis Letton, Hugh Whitfield, Dennis Moore, Thelma Carter

Jackie Bartone, *Assistant Director of Instruction*
Acting, Acting Styles
B.A., Syracuse University; Lee Strasberg, Sanford Meisner, Robert Lewis and Wynn Handman

Jim DeMonic, *Academic Coordinator*
Voice & Speech
A.O.S., American Academy of Dramatic Arts; Bob Kelly, B.H. Barry, Michael Howard, Dr. David Fairchild, Barbara McClosky, Peter Brook, Cicely Berry, Patsy Rodenburg and Andrew Wade

Jonathan Bolt, *Director of Academy Company*
Sanford Meisner; O'Neill Playwright; Circle Repertory Company Member; Book Author of musical *Eleanor, an American Love Story*; Theatreworks, USA playwright; numerous grant awards

Deborah Picone, *Librarian*
MLS, Long Island University/C.W. Post, Brookville, New York; Certificate of Archival Management; NY State Public Librarian's Professional Certificate; B.A. Lehigh University Bethlehem, PA

John Baylis, *Vocal Production*
Royal Conservatory of Music, Toronto, University of Toronto

Paul Blankenship, *Voice & Speech*
M.F.A., Southern Methodist University; B.F.A., Southwest Missouri State University; Margaret Loft Freed, Jack Clay, Dale Rose

Claudia Catania, *Vocal Production*
B.M., Temple University; M.A. (Ph.D. cand.) Boston Graduate School of Psychoanalysis

Jonas Cohen, *Acting, Audition Monologues*
MFA in Acting, University of Nebraska; two years of study with William Esper in Meisner Technique; numerous master teachers in career training; extensive experience as educator, actor, spokesperson and director

Larry K. Collis, *Camera Technique*
B.S., University of Iowa; broad experience in all theatrical mediums as an actor and spokesperson in industrials, voiceovers, national and regional commercials

Peter Consoli, *Fencing*
A.O.S., American Academy of Dramatic Arts, B.S., Polytechnic Institute of Brooklyn, Teaching Certification, Hunter College

Vic DiMonde, *Movement for Actors*
Graduate of Long Island University; dancer, director/choreographer, artistic director

Chris Dolman, *Acting*
MFA, Florida State University/Asolo Conservatory of Professional Actor Training; BS, Florida State University; Member of Lincoln Center Directors Lab; Founder/Producing Artistic Director of the Edgartown Theatre Company, Martha's Vineyard; professional actor

Michael Donaghy, *Movement for Actors*
Martha Graham Ensemble; Pearl Lang Dance Theater; Philadanco; The Ballet Grandiva; Dance Kaleidoscope

Amanda Blair Ellis, *Movement*
Graduate of The University of the South in Seawee, TN and The American Musical and Dramatic Academy, New York; Certified to teach Pilates and Alexander Technique

Patricia Floyd, *Guest Director*
B.A., Theater Arts, Michigan State University; award winning actress and director; numerous directing credits in Michigan, New York and Connecticut; national network commercials and voice-overs

Stephen Hollis, *Guest Director*
B.A. in French Literature, University of Grenoble, France; Arts Council of Great Britain Trainee Directors Award

Craig Mathers, *Acting, Audition Monologues*
MFA, Yale School of Drama, Diploma, The Neighborhood Playhouse, Shakespeare & Company; has worked extensively in theatre, film and TV as an actor and is pursuing certification as a Linklater Teacher

Liza Millinazzo, *Guest Director*
B.F.A. Acting, New York University; Robert Gourp (Greek Mask and Clown); Mary Overlie (The Six Viewpoints); Michael Kahn, Nikos Psacharopoulos, Alan Langdon, Jacqueline Brookes; director of numerous play productions in New York as well as credits as a writer and lecturer

Liz Ortiz-Mackes, *Career Counselor*
BA in Theatre, Fordham University; Owner of Casting Solutions in NYC; theatre director

Burke Pearson, *Guest Director/Acting*
B.S., Portland State University; William Esper, Katherine Sergava and Robert Williams



Todd Peters, *Theatre History/Acting Styles/Shakespeare*
B.A., Marquette University; M.A., Indiana University;
M.F.A., Southern Methodist University

Susan Pilar, *Acting*

MFA, Acting, American Conservatory Theatre, San Francisco; BFA, University of Southern California; The Shakespeare Theatre Internship; Alan Langdon, Timothy Phillip; Professional Actress

Janis Powell, *Acting/Acting Styles/Guest Director*

B.F.A., University of Texas, Austin; William Esper, Herbert Berghof, Gene Frankel, Circle in the Square Theatre School

Barbara Rubin, *Voice & Speech*

BA Honors in Dramatic Art (*cum laude*) University of The Witwatersrand, Johannesburg, South Africa; Associate Teaching Diploma in Speech and Drama, Trinity College, London, UK; Lincoln Center Directors' Lab; HB Studio Program with Uta Hagen, Carol Rosenberg, David Harryman and Elizabeth Hodes

Pamela Scott, *Guest Director*

A.O.S., American Academy of Dramatic Arts; B.S., Eastern Michigan University; Sandra Seacat

Lester Thomas Shane, *Voice & Speech*

Carnegie-Melon University, Edith Skinner, Larry Carra, Robert Parks, Fran Bennett

Barry Snider, *Guest Director*

Los Angeles Valley College; University of California, Los Angeles; Lee Strasberg; Lifetime Member of Actor's Studio

Jaqueline Solotar, *Acting*

Paul Mann, Robert Lewis, Sanford Meisner, Stella Adler, Matt Mattox and George Balanchine

Tracy Trevett, *Acting/Acting Styles*

B.A., Tufts University; Royal Academy of Dramatic Arts; Larry Moss, Sam Schacht, Zena Jasper, Jal Holden, David Perry Liz Dixon, Ed Sixon, David Craig, Larry Moss and Rita Gardner

Robert Tunstall, *Movement*

Graduate of the American Musical and Dramatic Academy; Dance training with Harry Woollever, Casey Coigan, Carol Conway, Mark Esposito; Gypsy of the year 2001 - Broadway cast of Chicago; numerous national and world tours

Jack Wann, *Acting Styles/Shakespeare*

Ph.D in Theatre and Professor Emeritus, Northwestern State University (L.A.); Published Author, Shakespeare: *An Approach to Acting Shakespeare*; stage, film and TV actor

James Warwick, *Guest Director*

Trained as an actor in his native England; worked in regional and West End theatre and played leading parts in several Masterpiece Theatre TV series; regional theatre director throughout U.S.; Associate Artistic Director of Miniature Theatre, Chester, MA

LOS ANGELES

Nina LeNoir, *Director of Instruction*

PhD, Theatre History/Criticism and MFA in Directing, University of Texas, Austin; BA, Hollins College, A.O.S. American Academy of Dramatic Arts-NY; Member Nominations Committee, ATHE; Regional Selection Committee (Region V) Kennedy Center American College Theater Festival

James Wickline, *Academic Coordinator*

American Academy of Dramatic Arts; founding member of Acme Comedy Theatre

Betty Karlen, *Director of Academy Company*

City College of New York; University of California at Los Angeles; Herbert Berghof, Eric Morris, Jeff Corey

Sally Sodaro, *Librarian*

MLS, UCLA; B.S. in Theatre, Northwestern University, Evanston, IL

Hope Alexander, *Guest Director*

Artistic Director of Company Rep.; Company member of American Conservatory Theatre, Berkeley Repertory Theatre, Actor's Theatre of Louisville, Playmaker's Repertory Theatre, South Coast Repertory Theatre

Brenda Beck, *Voice & Speech*

M.F.A., University of Southern California; B.A. University of Nevada; Tad Danielewski, Jack Rowe, Allan Hendrick, Deborah Ross-Sullivan, Stephen Book and Lyn Charleson

Mary Bleier, *Acting/Assistant to Company Director*

A.A., American Academy of Dramatic Arts Hollywood; B.A., Antioch University; Santa Barbara Access theatre, Actors Alley; Celebration Theatre

Boyd Bodwell, *Guest Director*

A.O.S., American Academy of Dramatic Arts

Judith Bohannon, *Acting*

B.A., Georgetown College; M.A., Northwestern University; Uta Hagen, Micael Shurtleff, Jose Ferrer and John Lehne

Linda Brennan, *Voice & Speech*

A.A., American Academy of Dramatic Arts; M.F.A., Brandeis University; M.A., Antioch University; B.A. California State University Northridge; David Alan Stern, Rocco Dal Vera and Patsy Rodenburg

Brian Danner, *Fencing*

B.A, University of Texas, Austin

Debra DeLiso, *One Person Show*

M.F.A., University of California, Los Angeles; M.A., Cal State, Los Angeles

Anna Ferraro, *Vocal Production*

B.M., California State University at Fullerton; Piano study with Leigh James Unger; Organ study with Gary Toops



Joe Garcia, *Guest Director*
A.A., American Academy of Dramatic Arts;
Leading Actor, Ovation Award Winner

Michelle Gossett, *Acting*
HB Studios; Uta Hagen, Warren Robertson,
Wynn Handman and Eric Morris

Rob Hahn, *Voice & Speech*
MFA, California State University, Fullerton

Perry Hart-Wert, *Vocal Production*
University of California, Los Angeles; Classical
Voice with Ira Windward

Terri Hayes, *Movement*
B.A., University of California, Los Angeles;
Michael Bennett, Joe Termaine, Lester Wilson, Ben
Kingsley RSC Workshop, Playhouse West -Robert
Carnegie, Darryl Hickman, Lenore DeKoven

Jack Heller, *Acting/Director*
Harold Clurman and Robert Lewis of the Group
Theatre, Lifetime Member of Actor's Studio

Karen Hensel, *Acting Styles*
American College in Paris (Mime & Moliere)
University of California at Santa Barbara; American
Conservatory Theatre; Acting Internship at The Old
Globe Shakespeare Theatre

Sharon Jakubecy, *Alexander Technique*
BS, University of California, San Diego; Alexander
Training Institute of LA; Lynn Charleson, Michael
Frederick

Barry Jenner, *Guest Director*
West Chester University, Pennsylvania; stage, film
and TV actor, stage director

Adam Karlen, *Guest Director*
Studied with Jeff Corey, The Actor's Studio, The
Loft, Michael Moriarty, Wynn Handman; stage, film,
TV actor, stage director

Barbara Kaufman, *Alexander Technique*
B.A., University of California at Los Angeles; Alexander
Training Institute of L.A., California; State Teaching
Credentials, University of California, Irvine

Michael Keenan, *Guest Director*
B.A., University of Santa Clara; graduate studies,
University of Nevada, Reno, NV; graduate studies,
UCLA; founding member of the Osolo Theatre,
Sarasota, Florida

Mark Knowles, *Movement*
B.A., Wesleyan University, M.A. Antioch University,
McGregor

Tim Landfield, *Acting/Director/Acting Styles/
Theatre History*
Amherst College, Smith College; B.A., Hampshire
College, Neighborhood Playhouse, William Alderson,
Freddie Kareman, Larry Moss, Robert Smith
Shakespeare Workshop

Kerry McGrath, *Acting/ColdReading/Improvisation*
William Esper, Mary Tarcai, Jeff Corey, Harvey
Lembeck, Howard Storm, course work at UCLA
and Los Angeles Valley College; extensive Broadway
and film work

Ben Martin, *Acting/Director*
B.A., Queens College; M.F.A., Carnegie Mellon University

Sandi Massie, *Voice & Speech*
B.F.A., University of Virginia; M.A., Cal State at Los
Angeles, MA, Antioch University; London Academy
of Music and Drama; Tim Phillips and Rick Walters

Don McCleod, *Movement/Mime*
Marcel Marceau, Etienne Decrous and Grotowski

Daniella Morreale, *Movement*
American Academy of Dramatic Arts; Diane Castle;
Broadway Dance Center, NY; Millennium Dance
Complex, LA

Jamie Nichols, *Movement*
Jaime Rogers, Hama, Paul De Rolf, Winston Hemsley,
Claude Thompson, Eugene Loring, Elle Johnson,
Belle Lewitzky, Merce Cunningham

Polly O'Malley, *Movement*
BA, University of California, LA; Joe Tremaine,
Michael Owens

Scott Ramp, *Stage Make-up*
A.A., American Academy of Dramatic Arts;
B.A., University of Oregon; Dick Smith

Carl Reggiardo, *Acting Styles/Theatre History*
B.A., San Francisco State University; American
Conservatory Theatre

Scott Reiniger, *Technique Camera/Director*
B.A., Rollins College; graduate and professional
training at Circle Repertory; The American
Stanislavski Theatre; Sonia Moore (Moscow Art
Theatre) Blanche Slant (The Actor's Studio) The
American Conservatory Theatre; UCLA, American
Film Institute, The Sony Institute

Harvey Solin, *Acting*
American Academy of Dramatic Arts; B.A., City College
of New York & Lifetime Member of Actor's Studio

Matt Sullivan, *Theatre History/Styles/Guest Director*
B.F.A., The Julliard School of Drama; M.F.A.,
California State University at Fullerton; The Acting
Company, The New York Shakespeare Festival,
The National Actors Theatre

Harold Surratt, *Guest Director*
B.A., San Diego State University; stage, film, TV
actor, stage director

Tim Weske, *Fencing*
American Academy of Dramatic Arts,
Southwestern College



Administration & Staff

Roger Croucher, *President/CEO*

Professor, Theatre Arts, Boston University 1994-2000;
Principal, London Academy of Music and Dramatic Arts 1978-1994
M.A., B.A., Exeter College, Oxford University; Central School of Speech and Drama,
Diploma; Fellow of the Royal Society of Arts; Woodrow Wilson Foundation
English-Speaking Union Travel Fellowship

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B.S. (Finance and Accounting) College of
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MFA in Theater Administration, Yale School of
Drama; BA in Drama and History, Drew University;
MA Candidate in Theater Management at
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M.P.A. (Public Affairs and Administration) Baruch
College, CUNY; B.A. (Political Science and
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Gamma Sigma; Pi Alpha Alpha

Peter Tufel, *Assistant to the President*

B.A. (English) Brooklyn College, New York

NEW YORK

Karen Higginbotham,

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M.A. (Higher Education
Administration) New York
University; B.A. (Theatre)
University of Akron, Ohio

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Jayashree Sheth, *Payroll Manager*
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Roberto Lopez, *Director*

Maintenance

Oliver Sullivan, *Supervisor*
Pedro Savinon, *Assistant*

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Dr. James Perch, *Supervisor*

Production

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Chris Jones Howard, *Technical
Director*

Reception

Lynette Belardo

Registrar

Gary Glaser

Security

Janeica Dudley
Marlene McIntosh

Student Services

Ruth Neuman

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Dan Justin,

Director of Admissions
M.A. (Communications)
Lindenwood University,
St. Charles, MO; B.S.
(Behavioral Science)
Missouri Baptist University

Administration/HR

Hope Parker, *Administrative
Assistant*

Admissions

Karen Teti, *Assistant*

Costumes

Randon Pool, *Director*
Tara Rosas, *Assistant*

Finance

John Rezkallah, *Senior
Accountant*
Daphne McClendon,
Accounting Assistant

Financial Aid

Jorge Ramirez, *Director*

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Gary Rice, *Custodian*

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Susan Sanchez

Registrar

Brandy M. Floersheim

Student Advisor

Linda Brennan



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Robert Redford

Application Check List

Please submit:

- \$50 application fee Completed application

Full-Time program only:

- 1 letter of dramatic reference High school transcript
 1 letter of personal reference College transcript(s) (if applicable)

Mail all to Admissions Department of the Campus you wish to attend.

Audition Check List

After your audition is scheduled, please prepare:

- 2 memorized monologues from published plays, one period and one contemporary, 2 minutes each, not to exceed a total of 5 minutes. Be certain to read the entire play.
- 1 monologue must be from a comedy
 - 1 monologue must be from a drama
- Bring 2 passport size photographs to your audition (2" x 2")

The Academy is in compliance with the requirements of the new New York Education Laws, with regards to:

1. An Advisory Committee on Campus Security appointed by the President
2. Sexual Assault prevention
3. Campus Crime
4. Violent Felony Investigation
5. Bias-related (Hate) Crime Prevention

Detailed copies of the Academy's Policy and Procedures, with respect to the above, may be obtained from the Office of the Chief Operating Officer in New York.

Photography: Boyd Bodwell, Lynton Gardner, Cat Gwynn, Luke Moyer, Tony Vaccarro and Mark Wyville. (incomplete)

Although every effort has been exerted to make the material presented in this catalog timely and accurate, the nature of some of the material makes it subject to change. Inquiries may be directed to the Admissions Office.

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Editor: Elizabeth "Betty" Lawson

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Application for Admission

FULL-TIME PROFESSIONAL TRAINING PROGRAM OR SIX WEEK SUMMER SESSION

THIS IS AN APPLICATION FOR:

Choose one campus and one term only

AADA New York

120 Madison Avenue
New York, NY 10016
800-463-8990 Admissions
212-685-8093 Fax

AADA Los Angeles

1336 North La Brea Avenue
Hollywood, CA 90028
800-222-2867 Admissions
323-464-1250 Fax

TERM BEGINNING: FALL 20__ (YEAR) WINTER 20__ (YEAR) SUMMER 20__ (YEAR)

IMPORTANT: Return this application to the school (AADA Los Angeles, AADA New York) you wish to attend

NAME

LAST FIRST MIDDLE

CURRENT MAILING ADDRESS UNTIL

MONTH/DAY/YEAR

NUMBER AND STREET

CITY OR TOWN

STATE

ZIP CODE

COUNTRY

TELEPHONE

E-MAIL

UNTIL

MONTH/DAY/YEAR

PERMANENT HOME ADDRESS

NUMBER AND STREET

CITY OR TOWN

STATE

ZIP CODE

COUNTRY

TELEPHONE

CURRENT OCCUPATION

EMPLOYER

SOCIAL SECURITY NUMBER

BUSINESS TELEPHONE

PLEASE CHECK HOW YOU FIRST HEARD ABOUT THE ACADEMY AND GIVE NAME OR LOCATION:

- INTERNET _____ NEWSPAPER _____
- TEACHER _____ POSTER _____
- FRIEND _____ COLLEGE FAIR _____
- AADA STUDENT/ALUMNUS _____ THESPIAN FESTIVAL _____
- HIGH SCHOOL PRESENTATION _____ OTHER _____

PERSONAL DATA

NAME OF FATHER

OCCUPATION/EMPLOYER

HOME ADDRESS

HOME TELEPHONE

E-MAIL

NAME OF MOTHER

OCCUPATION/EMPLOYER

HOME ADDRESS

HOME TELEPHONE

E-MAIL

NAME OF LEGAL GUARDIAN (IF OTHER THAN ABOVE)

NAMES AND AGES OF BROTHERS AND SISTERS

PERSONAL DATA(continued)

PRIVACY ACT STATEMENT:

Information in this section is requested solely for the purpose of required state and federal reports. Disclosure is voluntary.

Check one: MALE FEMALE

Please check one of the following that best describes your ethnic background:

- ASIAN OR PACIFIC HISPANIC AFRICAN AMERICAN (NON HISPANIC ORIGIN)
- MULTI-ETHNIC BACKGROUND AMERICAN INDIAN OR ALASKAN NATIVE WHITE (NON-HISPANIC)
- OTHER _____

EDUCATIONAL BACKGROUND

LIST ACADEMIC INSTITUTIONS ATTENDED

NAME OF HIGH SCHOOL	CITY	STATE
DIPLOMA OR HIGH SCHOOL EQUIVALENCY: <input type="radio"/> YES <input type="radio"/> NO		

NAME OF COLLEGE	CITY	STATE
DATES OF ATTENDANCE	MAJOR	DEGREE/CREDITS EARNED

NAME OF COLLEGE	CITY	STATE
DATES OF ATTENDANCE	MAJOR	DEGREE/CREDITS EARNED

NAME OF COLLEGE	CITY	STATE
DATES OF ATTENDANCE	MAJOR	DEGREE/CREDITS EARNED

LIST ANY RELATIVES WHO ARE ALUMNI OF THE ACADEMY

NAME	RELATION TO APPLICANT
NAME	RELATION TO APPLICANT
NAME	RELATION TO APPLICANT

DRAMATIC TRAINING AND/OR EXPERIENCE (IF ANY)

Have you applied to AADA previously? YES NO YEAR APPLIED _____

Have you attended AADA previously? YES NO

IF YES: PROGRAM _____ YEAR _____ AADA/LOS ANGELES AADA/NY

Dramatic Training other than AADA:

Performances (plays or musical):

SINGING VOICE	TYPE	TRAINING
----------------------	------	----------

DANCE ABILITY	TYPE	TRAINING
----------------------	------	----------

MUSICAL ABILITY	TYPE	TRAINING
------------------------	------	----------

LANGUAGES SPOKEN

GOALS & OBJECTIVES:

Please attach a brief essay about your personal goals and objectives.

AUDITION

TO SCHEDULE YOUR AUDITION PLEASE CHECK THE LOCATION DESIRED FOR AUDITION:

- LOS ANGELES
 NEW YORK
 TOURING/REGIONAL - PLEASE REFER TO TOURING AUDITION DATES ON OUR WEBSITE WWW.AADA.ORG

TOURING AUDITION SITE _____

CLASS SCHEDULING:

All classes meet between 9AM and 1PM or between 2PM and 6PM. Placement in morning or afternoon classes is made solely at the discretion of the Academy.

APPLICATION FEE (NON-REFUNDABLE)

Payment for: FULL-TIME PROGRAM (\$50.00) SUMMER PROGRAM (\$50.00)

Method of payment:

- CHECK
 MONEY ORDER
 AMERICAN EXPRESS (NEW YORK ONLY)
 VISA
 MASTER CARD

CHARGE CARD NUMBER _____ EXPIRATION _____ / _____

SIGNATURE OF CARDHOLDER _____

PRINT NAME AS IT APPEARS ON CARD _____

BILLING STATEMENT MAILING ADDRESS _____

NUMBER AND STREET

CITY OR TOWN STATE ZIP CODE COUNTRY

BILLING STATEMENT TELEPHONE _____ UNTIL _____ / _____ / _____
MONTH DATE YEAR

PRINT NAME OF STUDENT _____

BY COMPLETING THIS FORM YOUR CARD WILL CHARGED THE AMOUNT INDICATED ABOVE (US DOLLARS)

SIGNATURE OF APPLICANT (ALL APPLICANTS MUST SIGN) DATE

SIGNATURE OF PARENT OR GUARDIAN
IF APPLICANT IS UNDER 18

Applications must be complete and all materials received before an audition can be scheduled.
(Exceptions may be made for Touring Auditions)

AN EQUAL OPPORTUNITY INSTITUTION

The American Academy of Dramatic Arts

Los Angeles • New York
www.aada.org

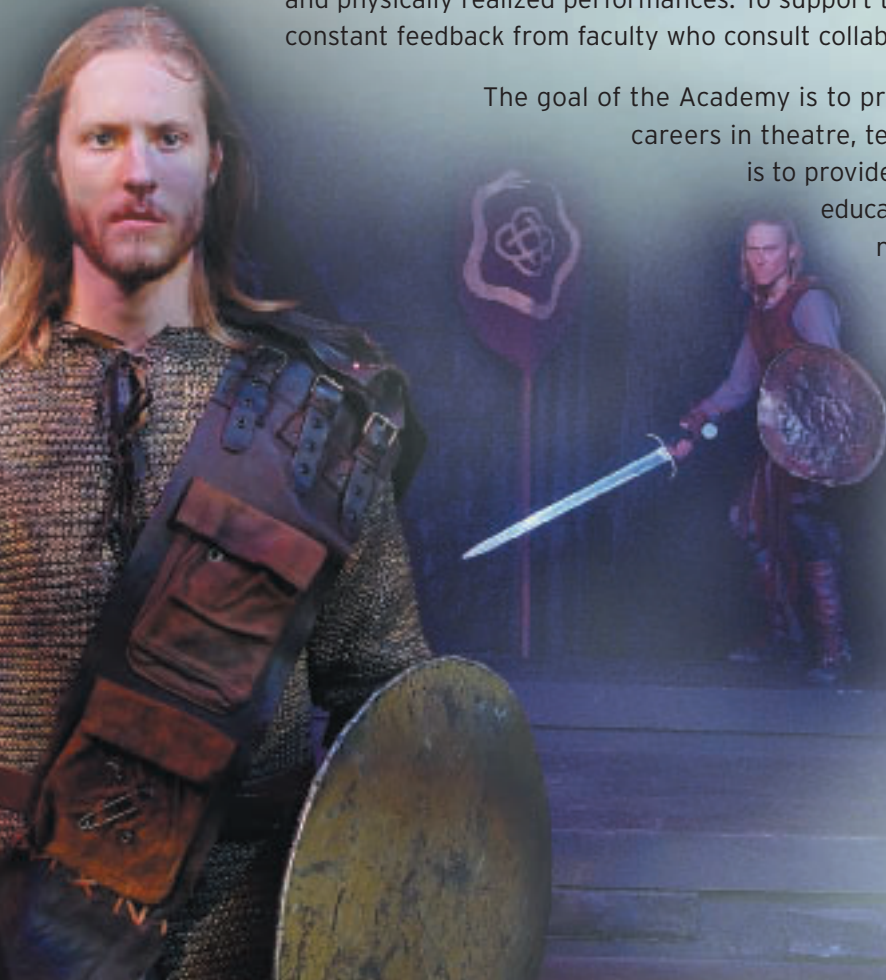
The Academy's Mission

Founded in 1884, the American Academy of Dramatic Arts is the first conservatory for actors in the English-speaking world. Since then, its purpose has remained constant: To provide students with the tools needed to make acting their profession.

We select our students from varied backgrounds and from all around the globe. Diversity, which gives our students exposure to many cultures, enriches the depth of the actor's work. Selectivity, which continues throughout our program, yields a pool of students who nourish each other's growth.

Our training program is unique, based upon the long tradition of the Academy and embracing modern methods that promote discipline and self-discovery, along with the development of technique. Our faculty consists of working professionals and master teachers. They lead students to deeply felt, psychologically true and physically realized performances. To support this process, students receive constant feedback from faculty who consult collaboratively on their progress.

The goal of the Academy is to prepare students for acting careers in theatre, television and film. Our purpose is to provide a practical, post-secondary education that emphasizes the skills needed by an actor in today's competitive environment.



**"I BELIEVE A GREAT ACTING CONSERVATORY SHOULD
 PROVIDE A SPACE WHERE STUDENTS, FACULTY AND STAFF
 FEEL PART OF SOMEWHERE THAT IS OPEN IN SPIRIT
 AND ALLOWS THE FULFILLMENT OF DREAMS
 WHILE PROVIDING PRACTICAL TRAINING AND EXPERIENCE
 FOR LONG, FRUITFUL CAREERS IN THE ACTING PROFESSION!"**

ROGER CROUCHER ACADEMY PRESIDENT/CEO

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Alumni of the American Academy of Dramatic Arts (Partial Listing)

- | | | | | |
|----------------------|----------------------|----------------------|----------------------|----------------------|
| Walter Abel | Nicholas Colasanto | Melissa James Gibson | Lucille Lortel | Gena Rowlands |
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| D. Jamin Bartlett | William Devane | Bette Henritze | Frank Morgan | Gregory Simmons |
| Frances Bavier | Danny DeVito | Winston Hibler | Anita Morris | Jimmie F. Skaggs |
| Douglas Carter Beane | Colleen Dewhurst | Ann Hillary | Joan Morris | Mary Jo Slater |
| Graham Beckel | Dena Dietrich | Judd Hirsch | Julianne Morris | Keith Randolph Smith |
| Doris Belack | Jonathan Dokuchitz | Alice Hirson | Carrie-Anne Moss | French Stewart |
| Gil Bellows | Diana Douglas | Basil Hoffman | Benjamin Mouton | Timothy D. Stickney |
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| Lyle Bettger | Cara Duff-MacCormick | David Huddleston | Novella Nelson | Ron Taylor |
| William Blinn | Julia Duffy | Mart Hulswit | Pat O'Brien | Ernest Thomas |
| Lee Bowman | Charles Durning | Kate Jackson | Kelly Overton | Constance Towers |
| Jocelyn Brando | Clare Eames | John James | Giulia Pagano | Spencer Tracy |
| Michael Brandon | Christine Ebersole | Allen Jenkins | Sally Parrish | Claire Trevor |
| Laura Branigan | Vince Edwards | Jennifer Jones | Dorothy Patten | Manu Tupou |
| Eileen Brennan | Ethyl Eichelberger | Will Jordan | Parke Perrine | Gayle Turner |
| Lisa Brescia | David Eigenberg | Garson Kanin | Donna Pescow | Scott Valentine |
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| Adrien Brody | John Ericson | Grace Kelly | Robert Porterfield | Robert Walker |
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