The LEE STRASBERG THEATRE & FILM INSTITUTE

7936 Santa Monica Boulevard, West Hollywood, CA 90046

Spring 2013-Fall 2014* Catalog:

12-Week Part-Time
12-Week Full-Time
One-Year Conservatory
Two-Year Conservatory

*Catalog effective: April 1, 2013 to December 12, 2014

The Lee Strasberg Theatre & Film Institute is a private institution and is approved for operation by the Bureau of Private Post-Secondary Education (BPPE). Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

Eff 4/1/13-12/12/14

The Mission:

The Lee Strasberg Theatre and Film Institute is dedicated to the ideals, values, and vision of Lee Strasberg's innovative work known throughout the world as The Method. Through actor training, outreach, and the preservation of archival materials, the Institute works to further the legacy of Lee Strasberg and maintain his place as a seminal figure in the great American theater tradition.

The Objectives:

- To perpetuate in its purest and most creative form, the Lee Strasberg Method of training
- To nurture and train actors based on the innovative techniques pioneered by Lee Strasberg.
- to offer the actor the opportunity to pursue his work systematically on every facet of his instrument.
- To sharpen acting skills by using concentration and relaxation exercises.

All course instruction takes place at:

The Lee Strasberg Theatre & Film Institute
7936 Santa Monica Blvd.
West Hollywood, CA 90046
Tel: (323) 650-7777 Fax: (323) 650-7770
EMAIL: LOSANGELES@STRASBERG.COM
WWW.STRASBERG.COM
FACEBOOK.COM/STRASBERGLA TWITTER.COM/LSTFILA PINTEREST.COM/LSTFI

The Institute is open Monday-Thursday 9AM-11PM, Friday 9AM-6PM and Saturdays (during YAS sessions) 10AM-4PM. Students may contact the front-desk to setup visits and/or a class audit.

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.

Table of Contents: (Each line is a clickable link)

General Information……3
History……4
What is the Method?……10
Information Directory……11
Academic Calendar……11
Institute Facilities……13
Equipment & Materials……15
Admissions……16
Requirements……16
Reapplication……18
International Applicants……18
Veteran Applicants……19
Financial Information……19
Credits and Transfer of Credits……20
Programs of Study……21
Short-Term Intensives……22
Tuition and Fees……23
Professional Acting 12-Week……23
Tuition and Fees……24
Professional Acting One-Year Conservatory……24
Tuition and Fees……26
Professional Acting Two-Year Conservatory……26
Tuition and Fees……28
Standards of Achievement……29
Course Descriptions……29
Acting Technique……29
Voice and Movement……30
History & Criticism……32
Professional Development……33
Electives……34
Faculty……35
Student Services……42
Housing……43
Institutional Policies……43
Code of Conduct……43
Attendance……44
Probation & Dismissal……45
Student Rights……45
Right to Appeal……45
Payment Policies……46
Refund Policy……46
Student Tuition Recovery Fund (STRF)……47
Leave of Absence……48
Record Retention……48

General Information:

Location: The Lee Strasberg Theatre & Film Institute in West Hollywood is located in the heart of Los Angeles, 20 minutes from downtown, and adjacent to Beverly Hills, Hollywood, and the Fairfax district.

Average Faculty/Student Ratio: 1 to 11.8

Library: All students at The Lee Strasberg Theatre & Film Institute in West Hollywood have access to the Institute's library, located across from the Administration office. The library consists of over 1,000 plays, compilations, monologues, acting tools, and books relating to theatre history and is consistently being increased. The library catalog can be accessed from the iPads located in the Green Room. Students may checkout available books/plays at the Front-Desk in 3-week increments.

In addition to the Institute's library, students are provided with online resources and applications to the Los Angeles County Public Library at orientation.
The Institute is constantly adding new and relevant materials to the Library to ensure the students and faculty have the necessary resources available.

Certificates offered: The Lee Strasberg Theatre & Film Institute in West Hollywood does not offer degree programs. Students can obtain a Certificate of Completion for the One-Year Conservatory and a Certificate of Merit for the Two-Year Conservatory.

Telephone: Access to all extensions: (323) 650-7777; Fax (323) 650-7770

Internet: www.strasberg.com or visit us on Facebook, Twitter or Pinterest
Email us at: losangeles@strasberg.com

This catalog is for informational purposes and does not constitute a contract between The Lee Strasberg Theatre & Film Institute and any other member of the student body, faculty or the general public. The Lee Strasberg Theatre & Film Institute reserves the right to modify, revoke, add programs, requirements, or costs at any time. Students who have been un-enrolled from the Institute for 9 months or longer, will generally be subject to the requirements currently in effect.

History

The Lee Strasberg Theatre and Film Institute is built on a history that stretches back to the 1920's, decades before it was officially founded in 1969. In 1923, Lee Strasberg, then a young actor just beginning to find his way in what was quickly emerging as a new American theatre culture, sat in the audience for the performances of Konstantin Stanislavsky's Moscow Art Theatre (MAT) during its legendary American tour. For the first time, the American theatre witnessed the extraordinary artistic possibilities of ensemble theatre as effortlessly realized by these Russian masters. When the MAT's American tour finished a year and half later the American theatre would never be the same. For Lee Strasberg – who would soon become one of the theatre's most influential voices – Stanislavsky's example inspired his "life in art".

The insights and information Strasberg gained from Stanislavsky's MAT guided him as he contributed his own insights to the development of the actor and the American Theatre—taking Stanislavsky's "system" and building what would eventually be called "The Method." In time, Lee Strasberg's work would travel the world and revolutionize acting and directing for both stage and film.

In 1925, the growing influence of Stanislavsky's Moscow Art Theatre on Lee Strasberg's thought brought him to the doors of the recently opened American Laboratory Theatre. The "Lab", as it was affectionately called, was founded by Maria Ouspenskaya and Richard Boleslavsky, two former actors of the Moscow Art Theatre and (more importantly) founding members of the Moscow Art Theatre's First Studio (heavily rooted in Stanislasvky's 'System'. Both were among the leading exponents of the 'system' with Ouspenskaya being a graduate of the first carefully designed curriculum based solely on the 'system' at the Adashev Studio in Moscow (1909-1911). Ouspenskaya and Boleslavsky remained in the United States after the MAT returned to Russia as they hoped to introduce the 'system' to American theatre practice. Of the many students who passed through the "Lab's" doors, it was primarily Lee Strasberg who carried the "seed" his teachers planted into the heart and soul of international theatre and film practice.

In the mid 1920's, Strasberg began his professional journey, initially as a young actor in Broadway's Theatre Guild, then as one of the first important directors in the American theatre and, finally, as one of the world's premier acting teachers. Strasberg's early work as the director of the Christie Street Settlement House's drama division on the Lower East Side of New York City gave him the opportunity to experiment and perfect as a director and teacher the lessons he had learned from watching the MAT and from attending the Lab. Lee Strasberg was part of the exciting cultural ferment being created at that time on New York's Lower East Side by the recent waves of Eastern and Southern European immigrants. These men and women along with their children were poised to profoundly change the "New World" they now claimed as their adopted home, particularly in the performing arts. Almost from the start, Strasberg showed an uncanny knack for releasing an actor's innate talent and for using the 'system' in ways Stanislavsky himself would not fully understand and use until years later. Although Strasberg did not call his highly successful approach 'The Method', this is where what became known as 'The Method' was born.

In 1931, Lee Strasberg, along with Harold Clurman and Cheryl Crawford, gathered together 28 actors to create what would become the single most influential theatre in the history of the United States: **The Group Theatre**. Members of the Group Theatre included such notable actors as Stella Adler, her brother Luther Adler, Ruth Nelson, Morris Carnovsky, Robert (Bobby) Lewis and John Garfield; as well as, the future film and theatre director, Elia Kazan and the soon to be noted acting teacher, Sanford (Sandy) Meisner (in fact, Sandy Meisner often joked that he was Lee Strasberg's oldest professional student). The Group Theatre was based on what was once called a "true" theatre or a "real" theatre or as the Russians say "a theatre family": a permanent company of actors, sharing a common aesthetic and craft devoted to plays embodying the experience of "the life of their times". Strasberg was the Group's primary director during the first six of its ten-year existence. In that time, he was solely responsible for teaching The Group's acting company, training them in what were still at that time considered the wildly experimental techniques of the Stanislavsky 'system'. Strasberg's success was such that even today the Group Theatre is considered the finest ensemble of actors to have ever existed in the American theatre—and it existed in the middle of Broadway.

With the Group, Lee Strasberg's work as a director and teacher focused on six of the many elements of the actor's craft which would come to comprise his mature 'Method': **improvisation, affective memory (sense and emotional memory), scene analysis/given circumstances, interpretation, imagination, and relaxation.** These elements were employed during Strasberg's rehearsals with the Group Theatre acting company and in the special classes he taught for the members of The Group. Outside the Group, a demand was growing for Strasberg's special skills as a teacher of acting and throughout the 1930's Lee Strasberg continued to develop his 'Method' with both young inexperienced actors and Broadway professionals.

Strasberg spent the early 1940's in Hollywood as a director of screen tests for young actors the film studios were interested in signing to a contract. It was said that at least 80% of the actors Strasberg coached and then screen tested were hired by the Studios. By 1947, Lee Strasberg was back in New York to participate, and ultimately emerge as a leader, in what was soon to become the "Golden Age" of Broadway and the American theatre. Plays considered to be some of the major works of the 20th century appeared during this time; the works of Tennessee Williams, Arthur Miller, Horton Foote, William Inge, Clifford Odets and Edward Albee just to name a few. Elia Kazan, Strasberg's former student from the Group Theatre, established himself as the outstanding director and leading artistic voice in American theatre and film with such classics as the stage versions of *All My Sons, A Streetcar Named Desire, Death of a Salesman* and *Cat On A Hot Tin Roof*. Kazan's movies included among others the film version of the before mentioned *A Streetcar Named Desire,* as well as *East of Eden* and *On the Waterfront*. Kazan's work created a new star, a man whose acting would quickly define the future of film acting and personify the artistic values Strasberg's 'Method' represented – Marlon Brando.

THE GROUP THEATRE PIONEERS: LEFT, LEE STRASBERG, CENTER, HAROLD CLURMAN, RIGHT, CHERYL CRAWFORD.
LEE STRASBERG AT THE ACTORS STUDIO.
CRAWFORD, STRASBERG, AND CLURMAN, THE SPIRIT OF THE GROUP THEATRE.
LEE AND ANNA STRASBERG.
LEE STRASBERG GREETS RENOWNED VIOLINIST ISAAC STERN.

Behind the scenes of this golden age on Broadway, a new group was emerging as a transformative force for the American Theatre—the Actors Studio. Created in 1947 by Elia Kazan, Robert ("Bobby") Lewis with the administrative assistance of Cheryl Crawford, The Actors Studio was a place where actors, directors and playwrights could work on their craft away from industrial pressures. By 1948, Robert Lewis had resigned from the Actors Studio and Elia Kazan began to look around for someone to lead the Studio. He recognized Strasberg as "that natural phenomenon – a born teacher" and sought him out to join the Studio. Strasberg accepted the invitation to join in 1948 and in 1951 he was named Artistic Director of The Actor's Studio, a position he held until his death in 1982. By the mid-1950's, Lee Strasberg's name was synonymous with the Actors Studio. Moreover, the Actor's Studio and Lee Strasberg had become synonymous with a very specific way of working with actors to obtain truth, reality and organic theatricality in performance; a way of working coined in the press as 'The Method.'

Under Lee Strasberg's inspiring leadership, the Actors Studio became one of the preeminent artistic movements in international theatre and film. This was partially due to the brilliant young actors who were drawn to the work of the Studio and who soon emerged as a new generation of film and theatre stars – James Dean, Kim Stanley, Geraldine Page, Susan Strasberg, Paul Newman, Joanne Woodward, Maureen Stapleton, Julie Harris, Shirley Knight, Jane Fonda, Anne Bancroft, Shelley Winters, Patricia Neal, Eli Wallach, Rip Torn and Ben Gazzara to name just a few. But something more fundamental was involved; the work and craft underlining their success was in no small part due to the training they received from Lee Strasberg. At the Studio, Strasberg turned his attention from the creation of an ensemble and a theatre, to the development of the individual actor's talent. His work focused on the freeing of that talent from unnoticed social and/or personal habits of behavior that, in effect, restricted or masked the organic expression of thought, feeling and desire in acting. It was during this time that Strasberg developed special exercises and procedures for tackling these actor's individual habits. These are the now famous "Song and Dance" and "Private Moment" exercises. The future of 'The Method' would see the expansion and deepening of Strasberg's understanding and procedures for eliminating the unnecessary restraints, the often unconscious habits of non-expression, placed on the actor's talent and imagination.

In 1963 and 1973 Lee Strasberg was invited to the former Soviet Union (today's Russia). These trips provided Strasberg with the opportunity to investigate the evolution in theory and practice of the Stanislavsky 'system' in its home country. What Strasberg discovered became a subject of great concern for the rest of his life. From Lee Strasberg's informed point of view, much of what was essential in the training and application of the famous 'system' had been lost and discarded amid the political restraints placed on the arts by the Soviet Union. To Strasberg, it appeared the largest part of this 'lost' material centered on the understanding, training, development and application of Stanislavsky's discovery of **affective memory** (**sense** and **emotional memory**). The conscious training and artistic

inspiration provided by affective memory in the work of the actor was conspicuously absent in the former Soviet Union. Without extensive repetition of these individual elements of the 'system', (or what Stanislavsky called "train and drill") the special quality that defines 'system' based acting is difficult if not impossible to create. All of Stanislavksy's exercises build towards the use of affective memory (sense and emotional memory) which allowed the actor to experience what Stanislavsky described as perezhivanie or (re)experiencing. This element of (re)experiencing, through the use of affective memory, is the source of truthful acting and what gave Strasberg's Method it's special quality.

Those who doubt this fundamental tenet of Stanislavsky's work need only turn to a section of a 1937 letter which Stanislavsky sent to his American friend and translator Elizabeth Reynolds Hapgood – written a year before Stanislavsky's death – which is quoted on pages 75-76 in Rose Whyman's groundbreaking study of the 'system': ***The Stanislavsky System of Acting*** (Cambridge University Press, 2008), Contrary to what most people engaged by the 'system' believe, in this historically important letter Stanislavsky offers an emphatic statement supporting the all-important role of affective memory in his 'system' and in creative acting:

"As regards affective memory – the appellation belongs to Ribot. He was criticized for such terminology, as there is confusion with affect. Ribot's appellation has been abolished and not replaced with a new, definite one. But it is necessary for me to name the main memory on which almost all our art is based. I have called this memory emotional, that is, the memory of feeling.

It is untrue and a complete nonsense that I have renounced memory of feelings. I repeat that it is the main element in our creativity [emphasis added]. *I only had to renounce the appellation (affective) and to attach significance to memory suggested to us by feeling, that is, that on which our art is founded, more than I had previously."*

Strasberg's experiences in Russia inspired him to save and deepen his understanding of these essential elements of Stanislavsky's 'System' that had been eliminated by the Soviets—the importance of (re)experiencing in acting—which he believed to be fundamental to the actor's work.

Throughout the 1960's and 1970's, Lee extended and refined the unique sequence of sense and emotional memory exercises he had developed over his long career. The individual and double or "twosome" sensory exercises of the 1930's through the 1950's were now expanded into what were called "threesomes", "foursomes" and so on – the **(re)creation** and **(re)experiencing** of multiple **sensory objects of attention** at the same time. The "Private Moment" and "Animal" (physically re-creating an animal's behavior on a human being) exercises were seamlessly woven into this sequence.
The numerous exercises Lee Strasberg developed to consciously train and apply the emotional memory aspect of affective memory were also now part of this exercise sequence. These emotional memory-based exercises included the "Place" exercise, the "Personal Object" exercise and the famous "Emotional Memory Exercise" (often called by its older name: the Affective Memory Exercise). All the sensory/emotional work was further refined by the addition of "Daily Activities" (physical actions), "Speaking Out" and Exercise Monologues or Songs to the realities created by the affective memory-based

sensory and emotional exercises. The subtle layering of the emotional and physical elements of organic human behavior (senses, feelings, will, physical actions, words, etc.) into exercises that create truthful acting is one of the supreme achievements of Lee Strasberg's life and work.

In addition to the evolution of the affective memory-based exercise sequence, Lee Strasberg changed the form of the relaxation exercise he had previously taught from the 1930's until the late 1950's. The influence of discoveries made in the latter part of the twentieth century concerning the nature of human behavior as well as Lee Strasberg's personal interest in the ancient Chinese marshal art of Tai Chi led him to deepen the complexity and thus training goals of his relaxation exercise. He now added what he called "abstract" or unhabitual movement to the essential concentration process that leads to muscular freedom and relaxation. Sounds were also incorporated into the relaxation process. Both the movement and sounds were used to sharpen the actor's awareness of self, eliminate emotional tension, and release them from their habits of non expression and conventional behavior.

In the late 1970's, American movies entered what has been described as a "Golden Age" of filmmaking. A large part of this brief but profoundly influential period in Hollywood was the emergence of a new generation of 'Method' actors: Al Pacino, Robert DeNiro, Ellen Burstyn, Jack Nicholson, Sally Field, Harvey Keitel, Estelle Parsons and Robert Duvall to name a few. In now classic films such as *The Godfather*, *The Godfather Part II*, *China Town*, *Coming Home*, *The Deer Hunter*, *Taxi Driver*, *Mean Streets* and many more, this new generation of 'Method' actors – under the guidance of directors equally devoted to the depiction of the complex realities of human behavior – captured the attention and admiration of audiences around the world. Their work came to define excellence and artistry in filmmaking and film acting. Among this new generation of 'Method' actors was a novice film actor unlike any other novice before or since – Lee Strasberg. Beginning with his Academy Award nomination for playing Hyman Roth in Francis Ford Coppola's *The Godfather Part II*, Lee Strasberg spent the last years of his "life in art" as he had begun them over fifty years before – acting.

By the time of Lee Strasberg's passing in 1982, he felt that his method of training the actor's instrument could finally be called The Method. His exercises trained the actor to be imaginative and create uniquely individual performances through personal application of the exercise work. The Method preserves the complete foundational teachings of Stanislavsky – with adjustments added from the extraordinary work of the genius Russian theatre director Yevgeny Vakhtangov – while incorporating in this ongoing tradition the research, originality, experience, scholarship, discoveries, insights, imagination and unparalleled erudition of Lee Strasberg's genius.

The Legacy

The birth of The Lee Strasberg Theatre & Film Institute was the natural evolution of efforts that began in 1931 with the formation of the Group Theatre. Co-founded by Strasberg, Harold Clurman, and Cheryl Crawford, the Group was dedicated to creating socially conscious theater and formulating a cohesive system of training for the actor. With its pioneering Broadway productions, many of which were directed by Strasberg, the Group quickly distinguished itself as one of the most revolutionary theatre companies in history.

After the group disbanded in 1939, Strasberg began teaching private classes at both Carnegie Hall and The New School for Social Research. In 1948, he joined the Actors Studio, a not-for-profit actor training facility opened by Elia Kazan and other members of the Group Theatre to preserve and continue the work developed in the Group. Shortly afterwards, Lee became artistic director, a position he would hold until his death in 1982. There, he honed his Method Acting technique and evolved the Studio into an internationally recognized laboratory for the development of the actor.

With the success of his work at the Actors Studio and the international acclaim of his Method training, Lee, together with his wife Anna, opened The Lee Strasberg Theatre Institute in 1969. The primary goal was to reach a larger audience of eager and emerging talent, as well as to dispel growing confusion and misrepresentation of the Method, preserving what had by now become fundamental discoveries in actor training.

The Institute represents the culmination of Lee's development as a director, teacher, and pioneer in actor training and teaches what he considered to be a comprehensive approach to solving the actor's fundamental problems.

Today the Institute celebrates over 40 years of actor training and is the only school that teaches Lee Strasberg's work in its complete and purest form. Staff and teachers conducting classes have been selected for their comprehensive knowledge of Strasberg's work and their ability to apply it to the problems of the actor. The Institute's curriculum, designed by Lee, provides the actor with opportunities to pursue his or her work systematically and to gain firsthand knowledge of the fundamental concepts of the Strasberg work. Through class work, seminars, exercises, scene work, and discussions, professionals and non-professionals are encouraged towards development of their art and themselves.

The Institute has built its outstanding reputation on the enduring value of Lee Strasberg's teachings, the achievements of our students, and an unwavering commitment to excellence. We challenge our students to be bold in their choices, original in their ideas, and passionate in their pursuit of creative individuality.

The goal of the Institute is to provide students with a craft that will help them create a reality and respond truthfully in imaginary circumstances, regardless of the style or form of material being used. Actors learn to express powerful emotions and are encouraged to leave behind conventional, superficial, and clichéd expressions in search of their own

unique artistic voices. The Method trains actors to use their physical, mental, and emotional humanity in the creation of the play's characters and stresses the way in which personal experience can fire the actor's imagination. This is the spark that turns an accomplished technician into an inspired artist and what makes Strasberg's Method a vital technique for actor training.

The Method

If one listens to either its critics or supporters, Method Acting is described as a form of acting where the actor mystically 'becomes' the character or tries to somehow literally live the character in life. Like all clichés, neither explanation is partially correct. When Lee Strasberg defined what is popularly known as *Method Acting* he used a simple declarative sentence: "Method acting is what all actors have always done whenever they acted well."

Now to the casual observer, that may sound as though he were implying that only actors who studied and used Strasberg's particular method of work were good actors; but such an interpretation is contrary to Strasberg's intent. He meant that what is called "Method Acting" is nothing new, but rather as old as Western Civilization itself. In fact, the Greeks were the first to identify and practice this kind of acting (despite it being credited to Constantin Stanislavsky).

For centuries, cultures used different words and phrases to describe this kind of "good" acting: Romantic Acting, Emotional Acting, Divine Inspiration, The Muses, Feeling the Role. These terms merely described an organic process of creativity that talented actors used, often times unconsciously, to accomplish what audiences experienced as a moving performance; And this movement in the actor was in fact the (re)experiencing of life by the actor within the fiction of the story as if it were true and happening now. Aristotle said that the secret to moving the passions in others is to be moved oneself, and that moving oneself is made possible by bringing to the fore "visions" of experiences from life that are no longer present. In essence, Aristotle was stating the core principle of The Method—the creative play of the affective memory in the actor's imagination as the foundation for (re)experiencing on stage.

This idea was first called the 'System' by Konstantin Stanislavsky, and later, as further developed by Lee Strasberg (at the Group Theatre, the Actors Studio and then at the Institute), 'The Method'. The Method trains actors to use their imagination, senses and emotions to conceive of characters with unique and original behavior, creating performances grounded in the human truth of the moment.

As the only school in the world that teaches Lee Strasberg's work in its consummate form, The Lee Strasberg Theatre & Film Institute is the home for all actors seeking to delve into Method Acting and its tradition of training some of the world's most brilliant and truthful actors.

Information Directory

West Hollywood campus: 323-650-7777; New York Campus: 212-533-5500

Name	Title	Email	Extension
Anna Strasberg	Artistic Director Co-Founder		212-533-5500
Victoria Krane	President	victoria@strasberg.com	212-533-5500
David Strasberg	Creative Director Chief Executive Officer	maxine@strasberg.com	Ext. 20
Maxine Fields	Bookkeeper/HR Executive Assistant	maxine@strasberg.com	Ext. 20
Marian Tomas Griffin	Administrator: Director of Student Affairs	marian@strasberg.com	Ext. 16
Laura Cromer Collazos	Administrator: International Student Advisor/Veterans Affairs	laura@strasberg.com	Ext. 15
Liza Monjauze	Administrator: Director of Young Actors	liza@strasberg.com	Ext. 18
Herb Barraza	Film Production Coordinator	herb@strasberg.com	Ext. 21
Ellie Dimitrova	Social Media Manager Evening Front Desk Reception	ellie@strasberg.com	Ext. 10
Constanza Dominguez	Day Front Desk Reception	coty@strasberg.com	Ext. 10
Jennifer Jones	Office Assistant	jenny@strasberg.com	Ext. 18
Sergio Escobar	Chief Maintenance Supervisor		

Academic Calendar

Spring 2013

March 29, 2013	New Student Orientation
April 1, 2013	First day of Spring session
April 12, 2013	Last day to change/add classes
May 20, 2013	Last day to drop with (prorated) refund (12 Week)
May 27, 2013	*Institute closed in observance of Memorial Day*
June 21, 2013	Last day of Spring session

Summer 2013

June 21, 2013	New Student Orientation
June 24, 2013	First day of Summer session
July 4, 2013	*Institute closed in observance of Independence Day*
July 5, 2013	Last day to change/add classes
August 12, 2013	Last day to drop with (prorated) refund (12 Week)
September 2, 2013	*Institute closed in observance of Labor Day*
September 13, 2013	Last day of Summer session

Fall 2013

September 13, 2013	New Student Orientation
September 16, 2013	First day of Fall session
September 27, 2013	Last day to change/add classes
November 4, 2013	Last day to drop with (prorated) refund (12 Week)

November 28-29, 2013	*Institute closed in observance of Thanksgiving*
December 6, 2013	Last day of Fall session
Dec. 20-Jan. 1, 2014	***Institute closed for Winter holidays***

Winter 2014

January 2, 2014	Institute re-opens
January 3, 2014	New Student Orientation
January 6, 2014	First day of Winter session
January 17, 2014	Last day to change/add classes
February 17, 2014	*Institute closed in observance of Presidents' Day*
February 24, 2014	Last day to drop with (prorated) refund (12 Week)
March 28, 2014	Last day of Winter session

Spring 2014

March 28, 2014	New Student Orientation
March 31, 2014	First day of Spring session
April 11, 2014	Last day to change/add classes
May 19, 2014	Last day to drop with (prorated) refund (12 Week)
May 26, 2014	*Institute closed in observance of Memorial Day*
June 20, 2014	Last day of Spring session
June 21-29, 2014	**Spring Break- No Classes**

Summer 2014

June 27, 2014	New Student Orientation
June 30, 2014	First day of Summer session
July 4, 2014	*Institute closed in observance of Independance Day*
July 11, 2014	Last day to change/add classes
August 18, 2014	Last day to drop with (prorated) refund (12 Week)
September 1, 2014	*Institute closed in observance of Labor Day*
September 19, 2014	Last day of Summer session

Fall 2014

September 19, 2014	New Student Orientation
September 22, 2014	First day of Fall session
October 2, 2014	Last day to change/add classes
October 3, 2014	*Institute closed in observance of Yom Kippur*
November 10, 2014	Last day to drop with (prorated) refund (12 Week)
November 27-28, 2014	*Institute closed in observance of Thanksgiving*
December 13, 2014	Last day of Fall session
Dec. 22-Jan. 1, 2015	***Institute closed for Winter holidays***

Institute Facilities

All course instruction takes place in The Lee Strasberg Theatre & Film Institute located in West Hollywood, CA. It is a two-story facility containing 19,456 square feet and licensed to operate by local and state legal codes.

Restrooms are located on both the first and second floor of the Institute.
Visit Google Maps to take a virtual tour of the Institute!

First Floor:

Front Reception & Lobby: In addition to housing the front-desk receptionists, the front-desk is also where students can collect in-house mail, checkout Library books, RSVP to events, view classroom assignments, and reserve rehearsal space.

The Lobby is equipped with Wi-Fi, as well as benches and tables and serves as a common area for students, faculty, and staff.

Library: Located across from the Administration Office, it is the home to over 1,000 plays and books, which can be checked out at the front-desk.

The Stage Lee Theatre: This 49-seat theatre serves as a classroom for core acting classes such as: Method Acting, Improvisation, and Scene Study. It is also used for rehearsals, staged readings, and small productions. Adjacent to the theatre is the Backstage, which serves as conference room and area for table reads, as well as a dressing room during performances.

The Marilyn Monroe Theatre: This 99-seat theatre is used for classes, rehearsals and full-scale theatrical productions, musical performances, special guest-lecturers, and movie screenings.

Green Room: Located between the two theatres, it serves as a lounge for students during the week and is home to a baby grand piano and iPads, which have the Library catalog on them. It is also used for hosting events and as a waiting area during productions.

Dressing Rooms: Five adjoining dressing rooms are located between the Marilyn Monroe Theatre and Stage Lee Theatre, which also house a resting area per Equity regulations.

James Dean Soundstage: A 1,000 square-foot facility, complete with green screen, serves as a working soundstage for on-camera classes and film productions. In addition to camera and sound equipment and a TV for playback, the Soundstage has a lighting grid and pre-lit interior sets.

Haven: A 28 seat black-box theatre located in the back of the Institute and used for classes, rehearsals, table reads and private coaching.

Lounge: Also known as the kitchen, serves as the area where students, staff and faculty can utilize the refrigerator and microwave, as well as eat, meet, and hold private meetings.

Additional Offices: Administration Office, CEO/Creative Director, David Lee Strasberg's office, and President, Victoria Krane's office.

Second Floor:

Studio 1: The largest of the studio spaces, Studio 1 is complete with a simple lighting configuration, raised stage, theatre seating, furniture, and basic props. It is utilized for acting classes such as Method Acting, Improvisation, Scene Study, and Sensory, as well as rehearsals and private coaching.

Studio 2: Located adjacent to Studio 1, Studio 2 is complete with a simple lighting configuration, raised stage, dance mirrors, furniture, and basic props. It is utilized for smaller acting and movement classes and Accent Reduction, as well as rehearsals and private coaching.

Studio 3: Located at the end of hallway, Studio 3 is complete with a simple lighting configuration, raised stage, furniture, and basic props. It is utilized for smaller classes, as well as rehearsals and private coaching.

Music Studio: Equipped with a piano to rehearse music and singing, the Music Studio also houses an erasable white board, tables and chairs, video camera, and TV. It is utilized for history courses, speech courses, and on-camera classes such as Audition Technique.

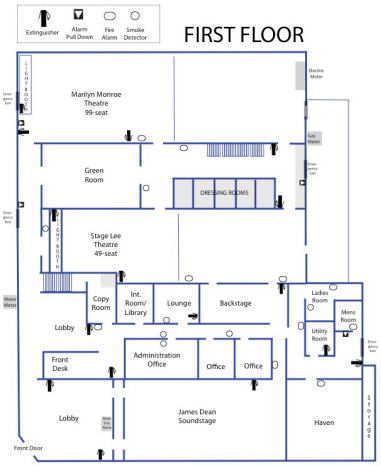
Dance Studio: A spacious studio equipped with sound equipment, ballet bars and dance mirrors for dance routines and voice classes. The studio has extensive natural light and is equipped with mats for use in voice and/or movement based classes and can also be used for rehearsal space.

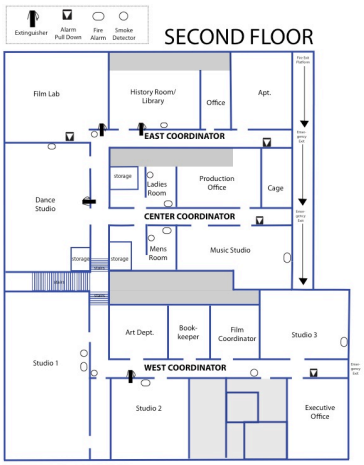
Film Lab: Equipped with a projector, screen and theatre seating, the Film Lab is used for small film screenings and for film discussion-based classes such as Lee Strasberg Legacy and Theatre History.

History Room/Archives: Located next to the Film Lab, the History room houses hard copies of all previous student files in addition to the Library overflow.

Prop Room/Art Department: Located near Studio 1 & Studio 2, the Art Department houses props and costumes for use in class performances or productions. Prop amd costumes can be picked up during office hours.

Additional Offices: Film Production Office, Film Coordinator's Office, and Bookkeeper/Executive Assistant's Office





Equipment & Materials

The Institute uses operational revenue to make capital investments in new equipment on an annual basis. Recently, the Institute updated equipment that included new dimmer packs, lighting and audio control boards, source 4 lighting installments, kino, and video lights for spaces like the Marilyn Monroe Theatre, the James Dean Soundstage, and other studio spaces.

Large flat screen TVs and HD cameras are used for Audition Technique, Commercials, The Reel World and Auditioning, and Acting for TV/Film classes, as well as film productions.

The Institute is equipped with both pianos (3) and an electronic keyboard (1) for music-based classes such as Singing or Musical Theatre Production.

All classrooms are equipped with theatre seats, chairs or a combination of both. The Music Studio is equipped with tables and a permanent white board, as well as large screen TV with AppleTV and a piano. The Music Studio is therefore able to serve a variety of classes from Singing and Vocal Basics to Script Analysis and Accent Reduction to Audition Technique.

Additional equipment that is used for instruction includes: microphones and booms, headphones, speakers, portable stereo, DVD recorders, HD projectors, Blu-ray player, 25' movie screen, portable boxing ring, boxing/MMA gloves, fitness mats, jump ropes, trampoline, crash pad, speed bag, kicking and shield pads, ballet bars, iPads and multipurpose copy machine.

Students and faculty utilize the Institute's library for materials such as plays or instructional books. While none of the classes have textbook requirements, students are expected to borrow or purchase any necessary plays to complete their scene work, and every student is required to read The Lee Strasberg Notes by Lola Cohen. Students can borrow costumes and props from the Institute's Art Department. The Art Department has a variety of items from clothing period pieces to tableware to wigs and other small props.

Admissions

The Strasberg experience may begin at any time of the year. The Institute provides the freedom and flexibility for prospective students to enroll in classes year-round over four 12-week sessions. All prospective students must go through the Admissions process to enroll at The Lee Strasberg Theatre & Film Institute. All applicants must be at least 18 years of age and have a high school diploma or its equivalent.

Application deadlines are as follows:

Session	Domestic	International
Fall 2013	August 30, 2013	August 9, 2013
Winter 2014	December 6, 2013	November 22, 2013
Spring 2014	March 14, 2014	February 14, 2014
Summer 2014	June 13, 2014	May 23, 2014
Fall 2014	September 5, 2014	August 15, 2014

The Institute does not hold auditions for prospective candidates, as previous acting experience is not a requirement; however, all applicants must complete an interview via phone, Skype or in person. An interview will be scheduled after all application materials have been received, as the final step of the application process.

Accepted students may begin their respective course of study at the start of any of the four 12-week sessions: Winter, Spring, Summer or Fall.

Enrollment in a short-term Intensive program does not require an application process. Students 18 and over who wish to participate in a short-term Intensive may simply complete the registration form found at www.methodactingstrasberg.com/laintensive *and submit it with a non-refundable deposit and photo for identification purposes for enrollment.*

Requirements for Admission (All Programs Except Intensives)

Application An application form can be downloaded as a PDF from our website www.strasberg.com by clicking the Admissions tab. When completing the form, it is important to select a campus (New York City or West Hollywood) and the correct program of study and intended start date. Submitted applications must be accompanied by all additionally required documents.

Application fee (non-refundable) $50. May be paid by cash, check, money order, debit/credit card, or wire transfer.

Photograph for identification purposes only. Passport-sized photo preferred.

Résumé A current résumé detailing prior training and experience. Applicants with no prior training and/or acting experience may include previous employment and/or education regardless of field.

Statement of Purpose not to exceed 250 words typed for the 12-Week or One-Year Conservatory, and no less than 750 words and no more than 1000 words typed for the Two-Year Conservatory describing your goals in the field of acting and why you wish to study at the Institute.

Recommendation Letter (Professional) may be from a current/former employer, co-worker, artistic professional, teacher or academic advisor outlining your work ethic. Must be typed in English, include contact information, on letterhead, and recent (within last 6 months).

Recommendation Letter (Personal) may be from anyone the applicant has a relationship with that is not family, and can provide a character reference. Must be typed in English, include contact information, and recent (within last 6 months).

Verification of Previous Study All applicants must have completed a minimum of a high school diploma or its equivalent. Copies of high school diploma, university transcripts or degree are acceptable. Applicants for the Two-Year Conservatory must have a minimum of a 2.5 GPA.

Health Insurance coverage is highly recommended for all students. Health insurance coverage is mandatory for all international students, but may be submitted at time of enrollment.

Additional Requirements for International Applicants

TOEFL Applicants whose first language is not English must submit an official Internet-Based TOEFL score of 85 or higher. West Hollywood branch code: 3615

Verification of Sufficient Funds Pursuant to Federal regulations, all students must demonstrate proof of sufficient funds. This is calculated as tuition plus $2,000 a month for living expenses to cover the program of study. Financial statements can be submitted in the form of original bank statements, bank letters, and/or statements of available credit and must bear the financial institution's seal and have the account holder name. If the account holder is not the applicant, an affidavit of support must accompany the documents.

**All documents must be submitted in English or with official English translations.*

Reapplication Policy

Acceptance to the Institute is valid for one year from the issue date. Students unable to attend the session for which they applied should notify the Administration office as soon as possible. After the one-year period has expired, students who wish to attend must reapply and pay the non-refundable application fee again. It is at the Admissions Office's discretion as to whether or not the student must re-interview.

If a student attends but takes a leave of absence for five years or more, they must re-apply to the Institute and are subject to the Admissions policies in place at the time of reapplication.

International Applicants

The Lee Strasberg Theatre & Film Institute in West Hollywood is authorized under Federal law to enroll nonimmigrant alien students.

All course instruction is in English, and as a result all students must be proficient in English. No English language services are provided. An official TOEFL iBT score of 85 or higher must be submitted to establish English proficiency. The following can be submitted in lieu of the TOEFL.

- International Baccalaureate (IB) Diploma in English
- University Degree issued by an American university
- Transcripts from an American university demonstrating a "C" or better in English 101 or higher

Certificates from English Language programs/institutes do not meet the requirement for English proficiency.

International applicants (non-US Citizen or Green Card holders) should submit their completed application via postal mail 8 weeks prior to the desired session start date, but no later than the specified application deadline. Application deadlines are set in order to ensure that accepted international applicants have sufficient time to receive immigration documents and obtain an M-1 vocational student visa prior to the session start date.

Enrollment in a 12-Week program or longer requires an M-1 vocational student visa and full-time study (22-hours a week). Upon acceptance and receipt of tuition payment, the Institute will issue your SEVIS form I-20 and provide you with instructions on obtaining your M-1 vocational student visa at your local US Embassy. LSTFI does not charge any additional fees for this service; however students are responsible for paying applicable fees to SEVIS and the US Department of State in regards to their I-20 and M-1 visa application.

An M-1 vocational student is ineligible to work for pay, unless approved for Optional Practical Training (OPT). Students are only eligible for OPT upon successful completion of their respective program of study. Students earn 1 month of OPT for every 4 consecutive months of training, with a maximum of 6 months of eligibility. OPT allows the student to work in the field of acting, while still on their M-1 vocational student visa.

Certain other non-immigrant visas also permit study (part-time or full-time), as long as that specific visa status is being maintained. To verify if you have a valid visa that allows part or full-time study, please contact the International Student Advisor.

Veteran Applicants

The Lee Strasberg Theatre & Film Institute is grateful for our Veterans' support, sacrifice, and dedication to our country. LSTFI is approved for the Non-College Degree Professional Acting Program under the Post-9/11 GI Bill. Veterans eligible for benefits under Ch. 33, Ch. 30, Ch. 35, and VRAP can utilize their benefits at the Institute. For information regarding how to use your benefits for study, please contact the Department Veterans Affairs at http://www.gibill.va.gov/.

Please include a copy of your certificate of eligibility with your application packet. If accepted into the Institute, upon enrollment, the VA Certifying Official will certify your enrollment to the VA. Depending on the type of benefits the student is eligible for, the VA will either remit tuition and fee payment directly to the Institute or directly to the student. Some benefit types require the student to verify enrollment monthly to the VA. The Post 9/11 GI Bill (Ch. 33) does not require monthly enrollment verification.

The Institute does not qualify to participate in the Yellow Ribbon Program or Advanced Payment.

Financial Aid Information

The Lee Strasberg Theatre & Film Institute in West Hollywood is a currently unaccredited Institute and is not eligible for federal or state financial aid. *Federal student loans are required by law to provide a range of flexible repayment options, including, but not limited to, income-based repayment and income-contingent repayment plans, and loan forgiveness benefits, which other student loans are not required to provide. Federal direct loans are available to students regardless of income.*

At this time, the Institute does not work with any lenders for student loans. If you need financial assistance, please contact your bank for a private loan. If you do not have a bank account, your parents or legal guardians may request a private loan from their bank on your behalf. If you obtain a private loan to pay for your program of study at The Strasberg Theatre & Film Institute, you are responsible for repaying the full amount of the loan plus interest.

The Lee Strasberg Theatre & Film Institute awards scholarships through a discretionary fund aimed primarily at underprivileged applicants. Scholarship awards are extremely competitive, and are need and merit-based. Students are only eligible to apply for scholarships after six months of study at the Institute. The Creative Director makes all scholarship decisions.

Credits and Transfer of Credits

The Lee Strasberg Theatre & Film Institute operates on a quarter system (four 12-Week sessions a calendar year). A one quarter hour of credit (course unit) consists of one 60-minute period of class instruction (combination of lecture and studio) each week for 12 weeks. For each hour of course instruction, an additional 2-3 hours each week of preparation outside of class is expected to be completed by the student.

The Lee Strasberg Theatre & Film Institute does not issue grades. All courses are recorded as either Complete or Incomplete.

Credit for Prior Training

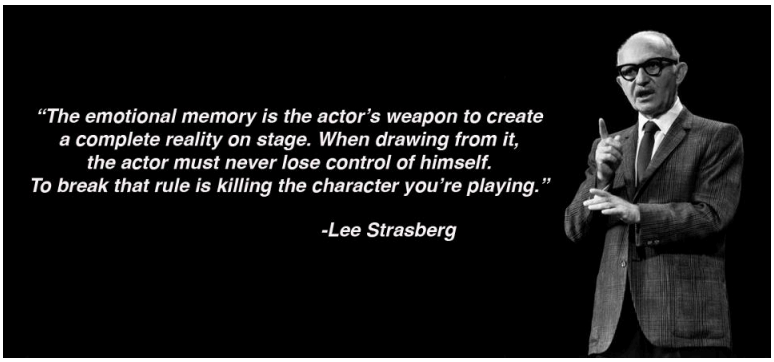
The Lee Strasberg Theatre & Film Institute in West Hollywood does not accept transfer credits from any school other than The Lee Strasberg Theatre & Film Institute in New York due to the specific nature of the Institute's training.

The Institute does not grant credit for prior experiential learning. Prior training/experience may permit students to enter advanced elective courses, such as Singing or Dance. All students are starting their training in Lee Strasberg's Method and will therefore not be eligible to take second year/advanced Method Acting courses until they are in their second year (fourth session or more) at the Institute.

The Lee Strasberg Theatre & Film Institute in West Hollywood does not have an articulation or transfer agreement with any other college or university. The Lee Strasberg Theatre & Film Institute in New York has an established Bachelor's program agreement with New York University.

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

The transferability of credits you earn at The Lee Strasberg Theatre & Film Institute is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the One-Year Certificate or Two-Year Certificate you earn in the Profession Acting Progam is also at the complete discretion of the institution to which you may seek to transfer. If the credits or certificate that you earn at this institution are 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 The Lee Strasberg Theatre & Film Institute to determine if your credits or certificate will transfer.



Programs of Study

The Lee Strasberg Theatre & Film Institute seeks to carry out its mission by offering the world's most comprehensive and authentic training in the Method.

The West Hollywood Acting Programs at The Lee Strasberg Theatre & Film Institute were created by Lee Strasberg and are under the artistic supervision of his wife, Anna Strasberg, and his son, Creative Director David Lee Strasberg.

Lee Strasberg designed the classes to offer actors the opportunity to pursue their work systematically and to gain firsthand knowledge of his fundamental concepts. Through classwork, seminars, exercises, scene work, demonstrations, commentary and discussions, both professionals and non-professionals are encouraged to develop their art and themselves.

Comprehensive training is necessary for actors to reach their maximum potential. The Institute offers carefully designed programs, which vary in level and scope to empower our actors to face every challenge with courage and confidence.

We offer the following part-time and full-time adult programs at the West Hollywood campus:

- 12-Week (Part-Time or Full-Time)
- One-Year Conservatory (Full-Time)
- Two-Year Conservatory (Full-Time

You can begin the 12-Week, One-Year Conservatory, or Two-Year Conservatory at the beginning of any of the 12-week sessions throughout the year (Winter, Spring, Summer or Fall).

For a small taste of our work, and to experience Lee Strasberg's Method Acting, you can enroll in a short-term Intensive course offered throughout the calendar year.

Short-term Intensive Workshops

This West Hollywood Intensive program is designed to introduce both the experienced and inexperienced adult actor to the Method. The curriculum is based on our full-time programs: Method Acting, Acting for TV/Film, and additional electives that vary each session. This program is suited for university students, working professionals, and those students who are only able to attend a short program that would like to be exposed to new possibilities in their acting throughout the calendar year – winter, spring, summer and fall.

Intensives are offered seasonally at the Institute and run congruently to the regular adult Institute programming. Intensives are 2 or 3 weeks in length, depending on the session, and are for students wishing for a focused and concentrated taste of The Method. All intensives have a set curriculum that pushes students toward a certain level of training in acting, while building a basic understanding of Lee Strasberg's work.

Short-Term Intensives are offered as follows:

2-Week Winter (February) Total 36 hours of instruction
2-Week Spring (May) Total 36 hours of instruction
3-Week Mid Summer (July) Total 54 hours of instruction
3-Week Late Summer (August) Total 54 hours of instruction
2-Week Fall A (October) Total 36 hours of instruction
2-Week Fall B (November) Total 36 hours of instruction

Course offerings and times vary by session but always include Method Acting, Acting for TV/Film, Audition Technique and an additional elective.

Short-Term Intensive programs are open to domestic and international students. The minimum age to enroll is 18 years old. This program does not constitute full-time study and does not count toward completion of the 12-Week Program, One-Year Conservatory or Two-Year Conservatory.

There is no application required for the Intensive programs in West Hollywood. To enroll in a West Hollywood Intensive program, you must submit:

- Registration form
- Photo for identification purposes
- Non-Refundable Deposit of $525* (paid by check, money order, credit/debit card or wire transfer)*Tuition balance due 2-weeks prior to Intensive start date.

Intensive programs are closed when they have reached capacity (12 students).

Students who wish to enroll in a regular program of study (12-Week, One-Year Conservatory or Two-Year Conservatory) after completing an Intensive program, must then complete the application process, as outlined in the Admissions Requirements. The Intensive shall serve to fulfill the interview requirement and the $50 application fee will be waived.

Short-Term Intensive Tuition & Fees

2-Week		3-Week Intensive	
Deposit (non-refundable) includes Registration Fee	$525	Deposit (non-refundable) includes Registration Fee	$525
Tuition Balance	$705.50	Tuition Balance	$1245.00
STRF Fee (non-refundable)	$0.50	STRF Fee (non-refundable)	$1
Total	**$1230.50**	**Total**	**$1770.00**

**$10 wire fee applies to all payments made by wire transfer.

SAG/AFTRA Members receive a 10% tuition discount (Discounts cannot be combined.)

Professional Acting 12-Week Programs

This program is designed for students interested in beginning their Method Acting training. The Part-Time program is intended for those who are employed and require a flexible schedule or evening classes. Classes are conducted Monday through Friday, and students may enroll in the Part-Time (8 hours/week) or Full-Time (22 hours/week) study. If successful in their classes, students may re-register to continue their studies.
The Part-Time program of study includes 2 Method Acting courses with 2 different teachers for a total of 8 hours a week for 12 weeks. The Part-Time program does not count toward certificate program completion.

The Full-Time program of study is designed for simple integration and progression into a Conservatory program (One or Two-Year) and consists of 22 hours a week and includes:

2 Method Acting courses with 2 different teachers for a total of 8 hours/week
1 of the following: Acting for TV/Film, Improv OR Scene Study for a total of 4 hours/week
1 Voice 1 for a total of 2 hours/week
1 Movement 1 for a total of 2 hours/week
1 Lee Strasberg Legacy for a total of 2 hours/week (required session 1)
2 Electives (2 hours each) for a total of 4 hours/week

Course offerings and times vary by session.

12-Week Program Tuition & Fees

12-Week Part-Time		12-Week Full Time	
Tuition	$1950	Tuition	$5500
Registration Fee (non-refundable)	$150/Domestic	Registration Fee (non-refundable)	$150/Domestic $250 International
STRF Fee (non-refundable)	$1	STRF Fee (non-refundable)	$3
Materials Fee* (non-refundable)applied 1st session	$50	Materials Fee* (non-refundable)applied 1st session	$50
Total	**$2151**	**Total**	**$5703/$5803**

*Materials fee is applied the first session of study only
**$10 wire fee applies to all payments made by wire transfer.

A-la-carte courses may be added to the part-time (12/8) program:

$650 for a 2-hour course (12-Weeks)*
$1050 for a 4-hour course (12-Weeks)*
**Additional non-refundable STRF fee applies*

SAG/AFTRA Members receive a 10% tuition discount

Professional Acting One-Year Conservatory

This program presents the fundamental aspects of Method Acting while delivering the core elements of training for the body and voice, and shares the initial focus of the Two-Year Conservatory Program with classes in Method Acting, Movement & Voice, History, Production and Performance. The program requires 36 weeks (three 12-Week sessions) of dedicated training and full-time study. Upon successful completion of the One-Year Conservatory Program, students will receive a formal Certificate of Completion.

The following course requirements must be successfully completed, for a total of 66 hours over 36 weeks in order to obtain the One-Year Conservatory Certificate:

*Denotes Requirement
**Denotes Production course

Acting Technique Requirements (36 hours)

Course	Hours
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Acting for TV/Film I*	4
Scene Study*	4
Improvisation I*	4

Voice and Movement Requirements (12 hours)

Course	**Hours**
Voice I*	2
Voice II*	2
Movement I*	2
Movement II*	2
Dialects	2
Method Movement (2 M's)	2
Singing I	2
Singing II	2
Tai Chi	2
Theatre Dance	2
Vocal Basics	2

History & Criticism Requirements (6 hours)

Course	**Hours**
Character Development	4
Playwright Spotlight	2
Lee Strasberg Legacy*	2
Script Analysis	2
Shakespeare	2
Theatre History*	2

Free Electives (12 hours)

Course	**Hours**
Accent Reduction	2
Advanced Commercials	2
Audition Technique	2
Comic Improv	2
Commercials	2
Film Fighting I	2
Film Fighting II	2
Fit 4 Acting	2
Musical Theatre Production**	4
Music Video**	2

Course offerings and times vary by session. The above list is not a comprehensive list of course offerings.

One-Year Conservatory Program Tuition & Fees

The One-Year Conservatory provides students with two payment options: lump sum or 12-Week installments. When paying in a lump sum, students receive a program discount of $618 and only pay the non-refundable registration fee once. Installments ($5500) require the non-refundable registration fee to be paid with each 12-Week session payment.

Lump Sum		**12-Week Installments**	
Tuition	$16,500	Tuition	$5,500 x 3
Registration Fee (non-refundable)	$150/Domestic $250/International	Registration Fee (non-refundable)	$150 x 3/Domestic $250 x 3/Int'l
STRF Fee (non-refundable)	$8	STRF Fee (non-refundable)	$3 x 3
Materials Fee* (non-refundable)applied 1st session	$50	Materials Fee* (non-refundable)applied 1st session	$50
Program Discount	$618	Total per 12-Weeks	$5803/$5753 Dom $5803/$5753 Int'l
Total	**$16,090/$16,190**	**Total**	**$17,009/$17,309**

*Materials fee is applied the first session of study only
**$10 wire fee applies to all payments made by wire transfer.

SAG/AFTRA Members receive a 10% tuition discount (Discounts cannot be combined.)

Professional Acting Two-Year Conservatory

This program offers students a broad-based performing arts education, in addition to the core Method Acting training. The program consists of four major areas of focus: Method Acting, Voice & Movement, History, and Production & Performance.
The program requires 72 weeks (six 12-Week sessions) of dedicated training and full-time study. Upon successful completion of the Two-Year Conservatory Program, students will receive a formal Certificate of Merit.

The following course requirements must be successfully completed, for a total of 132 hours over 72 weeks in order to obtain the Two-Year Conservatory Certificate:

*Denotes Requirement
**Denotes Production course

Acting Technique Requirements (72 hours)

Course	Hours
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting II/Sensory*	4
Method Acting II/Sensory*	4
Method Acting II/Sensory*	4
Method Acting II/Sensory*	4
Method Acting II/Sensory*	4
Method Acting II/Sensory*	4
Acting for TV/Film I*	4
Acting for TV/Film II*	4
Scene Study*	4
Scene Study*	4
Improvisation I*	4
Improvisation II*	4

History & Criticism Requirements (10 hours)

Course	Hours
Character Development	4
Lee Strasberg Legacy*	2
Great Film Performances	4
Script Analysis	2
Shakespeare	2
Theatre History*	2
Theatre History II*	2

Voice and Movement Requirements (24 hours)

Course	Hours
Voice I*	2
Voice II*	2
Voice III*	2
Voice III*	2
Movement I*	2
Movement II*	2
Movement III*	2
Movement III*	2
Dialects	2
Method Movement (2 M's)	2
Singing I	2
Singing II	2
Tai Chi	2
Theatre Dance	2
Vocal Basics	2

Professional Development Requirements (8 hours)

Course	Hours
Audition Technique	2
Commercials	2
Advanced Commercials	2
Craft to Career	2
Production**	4
Reel World Auditioning*	4

Free Electives (18 hours)

Course	Hours
Accent Reduction	2
Animal Exercise	2
Comic Improv	2
Film Fighting I	2
Film Fighting II	2
Fit 4 Acting	2
Musical Theatre Production**	4
Music Video**	2

Course offerings and times vary by session. The above list is not a comprehensive list of course offerings.

Two-Year Conservatory Program Tuition & Fees

The Two-Year Conservatory provides students with three payment options: lump sum, one-year installments, or 12-Week installments. When paying in a lump sum, students receive a program discount of $1238 and only pay the non-refundable registration fee once. Installments require the non-refundable registration fee to be paid with each payment.

Lump Sum		12-Week Installments	
Tuition	$16,500	Tuition	$5,500 x 6
Registration Fee (non-refundable)	$150/Domestic $250/International	Registration Fee (non-refundable)	$150 x 6/Domestic $250 x 6/Int'l
STRF Fee (non-refundable)	$8	STRF Fee (non-refundable)	$3 x 6
Materials Fee* (non-refundable)applied 1st session	$50	Materials Fee* (non-refundable)applied 1st session	$50
Program Discount	$1,238	Total per 12-Weeks	$5803/$5753 Dom $5803/$5753 Int'l
Total	**$31,978/$32,078**	**Total**	**$33,968/$34,568**

*Materials fee is applied the first session of study only
**$10 wire fee applies to all payments made by wire transfer.

A-la-carte courses may be added to the part-time program:

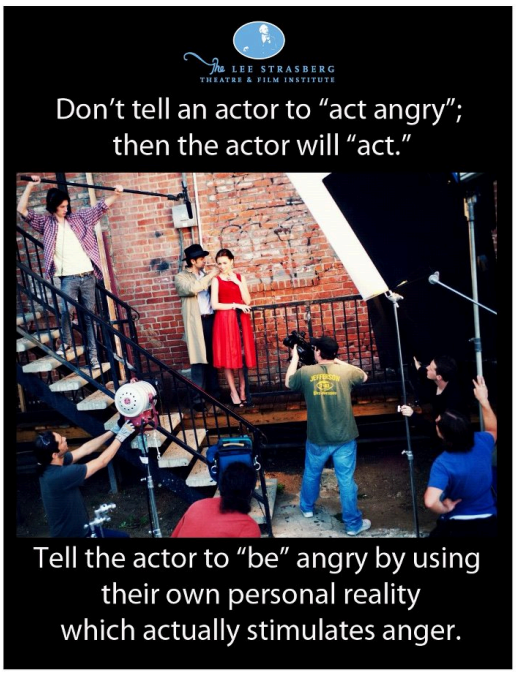
SAG/AFTRA Members receive a 10% tuition discount (Discounts cannot be combined.)

Standards of Achievement

Although, The Lee Strasberg Theatre & Film Institute in West Hollywood does not issue grades, students are still evaluated on attitude, aptitude, application and participation. Teachers complete mid-term and final evaluations for students in each class in order to ensure that students are growing.

All courses are recorded as either Complete or Incomplete. Students enrolled in a Conservatory program who obtain an Incomplete in a required course must repeat that course in a future session to fulfill all Conservatory requirements. If an Incomplete is obtained in an elective, the student does not have to repeat the same elective; however the number of appropriate units must be successfully completed in order to obtain the appropriate certificate. If all program requirements are not successfully completed (courses and total hours), no certificate will be awarded.

A Certificate of Completion is awarded upon successful completion of the One-Year Conservatory program. A Certificate of Merit is awarded upon successful completion of the Two-Year Conservatory program.



Course Descriptions

Acting Technique

Method Acting contains the core of the Institute's work, the first half of each Method Acting class is devoted to a sequence of concentration exercises to develop actors' relaxation and affective memory: both sensory and emotional. The sense memory exercises utilize imaginary objects that most people deal with every day, so that actors can begin to create a simple reality for themselves. The second half of the class consists of scene and monologue work, during which time students apply what they have learned in their exercises to their roles. Improvisation is used to help create actual experience.

Acting for TV & Film is conducted in the James Dean Soundstage, utilizing high-definition film equipment to capture students as they gain invaluable experience performing on-camera. This class prepares actors for the challenges of working on a professional film set.

Acting for TV & Film II is conducted in the James Dean Soundstage, utilizing high-definition film equipment to capture students as they gain invaluable experience performing on-camera. This classes focuses solely on on-camera scene work, with a minimum of four scenes per student. (Second year only.)

Improvisation provides students with a powerful acting tool that helps that helps explore material on a spontaneous and collaborative level. Students delve into a diverse range of unscripted scenes aimed to stimulate the imagination and engage in the impulses of discovery.

Improvisation II builds upon previous work and challenges the students in a variety of new situations to further develop their improvisational skills. Improvisations will challenge the actors' personal connection with a topic of their choice, while interacting with basic scenic elements found in dramatic literature and then given an in-depth evaluation. (Second year only.)

Scene Study offers students the opportunity to move beyond class work and act in fully rehearsed scenes on stage. This class guides students as they gain a deeper grasp of the complexities of a scene by examining the dramatic elements of the material.

Sensory focuses on the student's physical and mental awareness and addresses individual acting problems. Sense memory exercises strengthen the actor's ability to respond to stimuli, follow impulses, and trust his or her intuition. (Advanced students)

Voice and Movement

Animal Exercise builds observational skills and expressive habits through rigorous physical characterization. The exercises make the actors aware of their body and how to use it in an unaccustomed ways through the final portrayal of the animal.

Dialects teaches both American and international accents, the phonetic alphabet, and the formation of sounds. Students learn the process to master the skills needed to fulfill the demands of a character's specific voice.

Movement 1 is an introduction to movement and relaxation techniques based on the principles of the Alexander Technique. Students will learn fundamental Alexander Technique principles and apply them to their everyday life, as well as their actor training. The Alexander Technique is an education process of teaching yourself to recognize patterns of habitual tension that interfere with performance; it helps to change those habits which may be causing stress, anxiety, and fatigue. Students will apply the principles of the technique to the craft of acting by exploring warm-ups, character development, efficient movement, audition anxiety, and partner dynamics.

Movement 2 will continue the exploration of Alexander's principles as they apply to different aspects of the actor's craft. The class will delve deeper into the work of coordinating movement and release to create authenticity and truthfulness in the actor's work. The advanced students will continue to apply the Alexander Technique to scenes, monologues, songs, and stage movement. The class will continue to build the foundation of the actor's awareness of space and self. The class will be a combination of group work and individual tutorials.

Movement 3 will build a bridge from the Alexander Technique to the Awareness Through Movement Lessons (ATM) of the Feldenkrais Method to assist the actor to find the power in their "neutral state", freeing them from habitual restrictive tensions. Students will find and maintain their own natural alignment and find a proper balance between effort and relaxation thereby enabling energy to flow in and out of the body rather than being blocked inside. The class will introduce tools that will aid the actor in characterization and further deepen the interplay between internal experience and external expression.

Movement for Stage uses Grotowsky work to liberate and understand body and voice to the level where they become valuable instruments to actors, instead of being an obstacle on the road to character creation. Through Commedia dell'Arte work, it will enable actors to reach the character through traditional physical approach.

Method Movement (2 M's) develops the actor's physical instrument in a series of exercises that promote fluidity, balance and strength, in order to follow physical impulses that are activated by the character's function in telling the story. Instead of pantomime, the class explores and creates symbolic meaning of the story through physical emblems. The actor explores his or her own physical awareness and how it shifts from moment to moment by the intrusion of another character—the shadow. The exercises in this class are valuable and can be used in any area of the actor's training.

Singing 1 introduces the beginning steps towards developing a solid vocal technique. Students will explore the pitfalls of singing, explore ways to integrate good technique within all music genres, and explore ways to maintain good breath and voice in every performance situation. Each week, the class will focus on vocal exercises, assigned repertoires, listening and discussing their instruments, and codifying their sounds with their muscular activity and discuss each artist's own musicality.

Singing 2 solidifies and integrates healthy vocal technique for every performance situation. Each week will focus on vocal exercises and assigned repertoires of two contrasting songs. Each student must be prepared to sing with piano accompaniment and be able to learn the notes/rhythms at home on their own time, allowing exploration of each artist's individual musicality, vocal technique, and performance practice within the given class time.

Tai Chi is an ancient form of Chinese meditation based on the Taoist principles of balance and harmony. Students enhance their concentration, will, and awareness through the practice of controlling breath, posture, and movement. Emphasis is placed on learning how to be "present and responsive" to stimuli.

Theatre Dance focuses on all aspects of musical theatre dance and performance with an emphasis on learning and preforming contrasting Broadway choreographic styles and staging, enabling students to build on performance and adaptation of varied dance styles. Classes begin with work on basic technique incorporating Ballet and Jazz with an emphasis on building strength and flexibility. Use of the body through space, anatomy, posture, stance and technique are stressed.

Vocal Basics is for the beginner singer or anyone who wants to firm up their vocal foundation. Through a variety of vocal exercises, songs and sight singing/ear training techniques, students will get individual and group instruction to improve their vocal technique, pitch and musicality.

Voice 1 primarily explores the basics of Fitzmaurice Voicework®: specifically De-structuring and Re-structuring. De-structuring is the process of letting go of any unnecessary tension which inhibits the breath and voice, through Tremorwork® and adapted yoga positions. Through De-structuring, students explore spontaneity of breath, deep release of tension and a greater awareness of the body. Re-structuring is the process of activating the intentional breath for communication that is free, yet focused. Students

learn which muscles in the body consciously engage in order to connect breath with voice, resulting in a voice that is communicative, imaginative, and able to meet vocal demands without strain. Material is explored through play, partnered work, observation and discussion.

Voice 2 builds on the basic understanding Fitzmaurice Voicework® as experienced in Level One, while exploring new aspects of the work for creative inspiration and character development. Students play with nuances of voice/speech, and find deeper release of tension. Re-structuring focuses more on its application, especially during heightened states of emotion or stress, but also in more subtle communication. Partnered work will be conducted on a deeper level, and play observation and discussion continues to be an integral part of each class. Specific classes are also dedicated to individual/scene work.

Voice 3 will be a continuation of the work explored in Levels 1 and 2. Students will explore deeper release and awareness in the destructuring process, as well as further applications of restructuring. Students will have more individual opportunities to work on text and have feedback. Additional focus will be given to speechwork. The voicework taught in this class will be the destructuring/restructuring techniques of Catherine Fitzmaurice.

History and Criticism

Character Development introduces students to character work in conjunction with, and as a supplement to, the Method. Students will be asked to define a character and its role within the play, and to practice creating character biographies. This class will further explore the process of physicalizing the character through mannerism, voice, rhythm and tempo.

Great Film Performance features a different film each class that highlights a game changing Method acting performance. From the silent pictures with Chaplin and Keaton, to classic performances like Jimmy Stewart in "Rear Window", or Brando in "Streetcar," the class travels to the present include amazing contemporary performances from some of our most gifted actors and actresses.

Lee Strasberg Legacy examines the legendary teacher through exclusive audiotapes, archival footage, and video recordings. Students participate in interactive discussions and physical demonstrations to expand their understanding of how Method acting is relevant to our times and their work. (Required in session 1)

Playwright Spotlight explores the work of pivotal playwrights throughout history. Each session highlights the work of a different playwright such as Tennessee Williams, Anton Chekhov, Clifford Odets, and Sam Shepard. Students learn about the author's works while focusing on one play—doing in-depth character work as they read and analyze the play, as well as practicing cold readings. The course allows students to not only understand the historical value of the author, but to develop essential skills of an actor such as cold reading, characterizations and performance.

Script Analysis shows students how to understand material in more depth by developing a character; applying analysis to the work of a scene and integrating Sensory work to either a play or screenplay. The approaches learned on breaking down and analyzing material as developed by Constantin Stanislavsky and Elia Kazan are the basis for the class.

Shakespeare offers students an introduction to Shakespeare's language, play and characters. Students work together dissecting his language in a variety of group exercises to extract the emotional meanings behind the poetic form and achieve a clear understanding of what is being said. Students have the opportunity to work on several monologues, sonnets and scenes in this introductory level class.

Theatre History is a survey of the history of the theatre from primitive origins to modern times. Through the use of historical documents, contemporary writings, and illustrations of architecture and costumes, the major periods of theatrical history are seen from an artistic and cultural point of view. Theatre as a cultural force, set in its historical context, is a major theme of this class. Theatre will be explored as reflection of the time and culture that produced it. The course will examine the pivotal theatre artists, plays and movements that shaped the history of the art form.

Theatre History II will focus more on the development of Stanislavsky's system and how the Method was formed, providing a clear understanding of the development of Stanislavsky's work in both the Russian and American theatres over the last 1000 years. Instruction includes, but is not limited to: lectures, class participation, Q &A, audio/visual presentations and acting exercises. (Offered on rotation.)

Professional Development

Audition Technique teaches our students how to find representation, impress casting directors, and become professional working actors. Students learn how to define an image that works, market themselves effectively, and launch a practical strategy for success. Agents, managers, photographers and casting directors participate in selected classes. (Available after 6 months of study.)

Advanced Commercials is focused on long and complex dialogue and handling props and blocking. It will also give students the experience of the callback and how it is different from the first audition. Every second week students tackle the same material as the week before, but with a different partner or different direction, so they must be flexible.

Commercials provides the techniques to book TV commercials: how to navigate the audition, what to expect on the callback, and the importance of set etiquette. Students will also many learn elements of the union contract, improv for auditions, eating, drinking and handling a label on camera, how to breakdown a commercial script, and how to keep your head on straight when dealing with rejection and after you achieve success.

Craft to Career provides a personalized assessment of where students are now and how to put themselves on the career path that is uniquely theirs. Actors spend a great deal of time and effort working on developing certain characteristics in their craft: being expressive, staying present, establishing relationships, and inspiring themselves instead of just hoping for the best. The same qualities that go into being a successful actor can and should be harnessed in pursuit of one's career. Your craft feeds your career, and vice versa. Students

will learn to express themselves with representatives, casting directors, producers and directors, to be true to their talent, to understand how others perceive them and to take responsibility for their own career. (Second year only.)

Music Video is a production class that allows students to be a part of all aspects of a video production. Students will learn a pop song and record vocal tracks in our recording studio, rehearse camera blocking and choreography, and gain on-camera experience filming a music video. In addition, students will have a variety of behind the scenes opportunities, exploring the technical/production side of video production: lighting, assisting with camera, set decorating, etc. **By Audition.

Musical Theatre Production will be immerse students into a carefully chosen musical theatre workshop production that combines the disciplines of acting, singing and dancing in a fun and exciting professional rehearsal setting. The focus of this Broadway Series is to inspire excellence and motivate learning in the theatre arts culminating in a fully produced performance on one of our main stage theatres. ***By Audition.*

Production is an on-camera class structured to teach actors how to apply sensory exercises to the roles they portray. Students learn how to articulate the subtext in a scene, make meaningful choices, and use physical behavior to enhance their sense of storytelling on-camera. (By instructor approval only)

Reel World & Auditioning applies on-camera work and practice in several different film and TV genres, branding and marketing your type, preparations for agents and casting directors, as well as essential internet and social media uses for a career while teaching the actor about work ethic in the real world. (Required in second year for Conservatory completion.)

Rehearsal Procedures explores this important process that is critical to the success of a film or play. Unlike traditional classes where the director conducts the rehearsals, students take the lead. Actors utilize their unique insights and learn to develop an efficient approach to scene preparation. (By invite only.)

Electives

The Lee Strasberg Theatre & Film Institute is constantly growing. As we seek to meet the actors' needs, new classes are designed and added to our curriculum. Please note that classes may change due to student enrollment, the session, and faculty availability.

Accent Reduction is designed for those who speak English as a second language and natives with a prominent regional accent. Students are instructed on how to be understood in Standard American English by solving speech problems and readjusting vocal habits through practical vocal exercises.

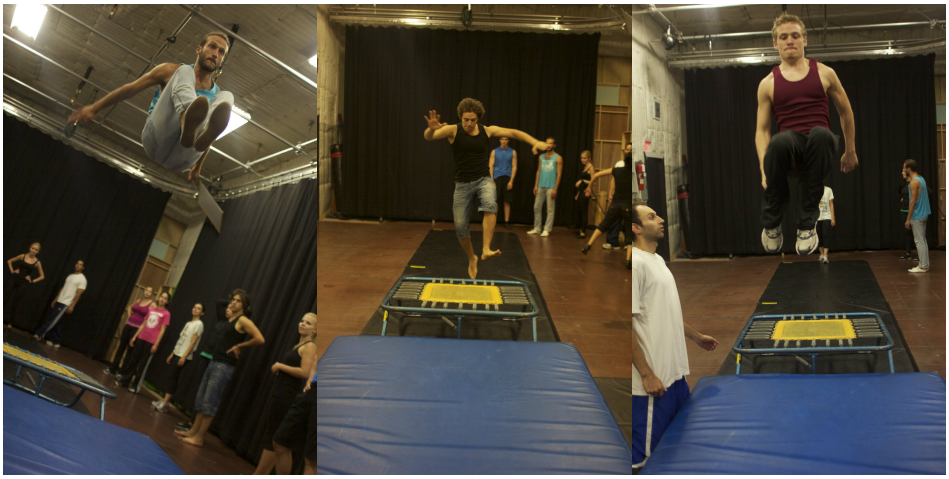
Comedy Skills is geared towards the comedy side of the entertainment industry. Students will explore great comedic performances from past to present in a variety of contexts: television, film, and stage. Students will learn how to use improv in comedy, consequently aiding them to think and respond more quickly.

Comic Improv is the ability to think on one's feet and to make bold, specific choices in the moment, without fear of getting it "wrong" are essential tools for every actor. More and more, directors are looking for actors who possess a solid understanding of the fundamentals of improve; this class will provide students with exactly that. Through a number of games, exercises and improvised scenes students will learn to say "yes and…" the ideas of their scene partners, identify "the game," and create dynamic scenes.

Film Fighting I demonstrates various styles of martial arts and how to maintain safety in the midst of full-contact action. By examining their work on camera, students discover how to transcend fight choreography in order to convey a story physically and express themselves through movement.

Film Fighting II challenges the actor to grow mentally, physically and spiritually through intensive training in self-defense and advanced fighting techniques. Jumping, acrobatic movements and weapons are incorporated into the stunt choreography. This class emphasizes fundamental combat skills while preparing actors for filming a complete fight sequence.

Fit 4 Acting is an intense workout to strengthen both the body and mind by combining various styles of exercises to help build better balance, agility, flexibility, endurance, stamina, focus, and self-confidence. This class prepares the actor physically to be confident to take on any role.



Faculty

Sharon Angela is a working actress, best known for her role as Rosalie Aprile on the critically-acclaimed HBO series The Sopranos for which she was nominated for a Screen Actor's Guild (SAG) Award in 2009 for Outstanding Performance by an Ensemble in a Drama Series. She also had several guest spots on Law and Order. She studied acting with Elaine Aiken and taught acting with Michael Imperioli at Studio Dante in New York for 6 years. Sharon burst onto the professional acting scene as Tina in *Tony and Tina's Wedding*. She also appeared in *The Mayor's Limo, The Father* and *Sicilian Limes*. Her film roles include *City Island, Ghost Dog, Two Family House, On The Run, The Dutchmaster, Red Passport, IBS, The Way of the Samurai, Confessions of a Dangerous Mime* and *Court Jesters*. She wrote the film The Collection, co-directed Made in Brooklyn, and has been a SAG/AFTRA member since 1992.

TODD BJURSTROM has played numerous lead and supporting roles on the stages at the Oregon Shakespeare Festival, Seattle Shakespeare Festival, ACT Theater, and many smaller stages around Seattle, Portland and Los Angeles. Todd has traveled the country leading theater workshops and performing in schools as part of the Oregon Shakespeare Company's youth outreach program. Recently, he directed *Angrid* at the Upright Citizens Brigade Theater and he can be seen regularly in comedy clubs around Los Angeles. He has been a member of Groundlings and Improv Olympic West since 2011. Todd is a member of the Actor's Equity Association and holds a BFA in Acting from the Cornish College of the Arts with an emphasis in voice and speech.

JORDANA CAPRA first hit the boards at the tender age of three, tap-dancing in several off Broadway productions. Since that auspicious beginning, Jordana has worked with such industry icons as Brad Pitt, Britney Spears and Shaquille O'Neal. Her very first film was the cult classic, *Amazon Women On The Moon*, followed by *The Visitants, Hired To Kill* with José Ferrer and Oliver Reed*, Watch It* with Peter Gallagher*, Sports Heaven*, and *Atlas Shrugged 2*. TV appearances include recurring roles on Sonny Spoon with Mario Van Peebles, the original Beverly Hills, 90210, Night Stand, and two years on The Bold And The Beautiful. She has guest starred on ER, Strong Medicine, Saved By The Bell, Murder One, Desperate Housewives, and House, and most recently Crash And Burn, Awake, The Newsroom, and Switched at Birth with Gilles Marini. She's been a union member for over 25 years, and shot over 200 commercials, most recently V-8, Smart Car, and the Bud Light 'Cook-Off' spot. She's proud to be a founding member of Circle of Hope, a non-profit that assists men and women battling breast cancer. Jordana is alum of the University of Minnesota, the Recruit Mentor at Fitness Edge Boot Camp in Los Angeles, and has been a member of SAG/AFTRA since 1978.

CLAIRE CORFF began mastering her voice coaching techniques during an acting career that started when she was 16. Besides playing the lead roles in many acclaimed stage productions, she worked on many TV series specializing in roles with accents. She has coached thousands of actors, including Vanessa Redgrave, Amy Irving, Ted Danson and Faye Dunaway. Claire attended the California Institute of the Arts, Hartnell College, and Carmel Conservatory of the Arts. She co-founded Corff Voice Studios and co-authored "Achieving the Standard American Accent." Claire also apprenticed with renowned voice teacher and author Bob Corff.

ROBERT CUCUZZA is an LA-based theater artist, filmmaker, actor, and acting teacher. In LA, he directed his play Cattywampus at South Coast Rep and REDCAT, where he also directed the world premiere of Iannis Xenakis' *Pour la Paix*. At CalArts he has directed Shakespeare's *Measure for Measure* and two original musicals*, Turn the Metal* and *Hellzapoppin'*. Prior to moving to LA, he spent six years in New York as an artist-in-residence at Richard Foreman's Ontological Theater where he produced and directed many acclaimed original plays and adaptations. He has written, directed, produced, edited and acted in numerous short and feature-length films. As a stage actor he has performed in multiple works by Foreman's Ontological-Hysteric Theater. He is a 15-year company member with Elevator Repair Service, with whom he originated the role of Tom Buchanan in Gatz — a complete staging of the entire text of *The Great Gatsby* — and played it on the West End, Off-Broadway and in many national and international tours. He currently teaches BFA and MFA acting at CalArts. He holds a 1990 BFA in Literary and

Cultural Studies from Carnegie Mellon and a 2011 MFA in Directing from CalArts. Awards: Thomas J. Watson Fellowship; Beutner Family Award for Excellence in the Arts.

CODY DAVIS grew up in an athletic family in Salem, Utah, partaking in basketball, football, and snow- boarding. But his love was martial arts. He has extensive training in various martial arts styles and competed in numerous competitions. By the age 18, he was ranked number one in his division. When he was a junior in high school, he was asked to be in a made-for-TV-movie that was shooting there…and the rest is history. After completing his course in stunts in Seattle, Washington; Cody found Benny "The Jet" Urquidez in L.A. at his stunt school. That is where he discovered "Stunt Acting"- combining both acting and stunt work together. He has been a student of Benny "The Jet" Urquidez for over 7 years now where he studies Kickboxing, Boxing, Ukidokan Karate, Fight Choreography, Acting, Tumbling, Car Hits, and Motorcycle Falls. Cody holds a Certificate from the United Stuntman Association and a black belt in Kenpo and Tae Kwon Do.

ANNE DESALVO continues to enjoy a prolific career as a visual artist, actor, director, writer and producer. She trained in the Method at Circle in the Square in New York and soon became a notable Broadway & Off-Broadway performer, originating roles in many landmark plays. She starred with Lee Strasberg himself in the Emmy Award-winning *The Last Tenant.* She is working on a one-woman show, *Magnani,* and also coaches privately. Anne DeSalvo has been teaching at Strasberg since 2003. Anne has a BFA from Temple University, is a lifetime member of the Actors Studio, and has been a member of SAG/AFTRA and AEA since 1976.

GRIFFITH FRANK is a singer born in New York City and raised in Los Angeles, California. He is one of the youngest solo artists ever to sign with Interscope/Geffen Records and his versatile voice has made him a sought-after artist throughout the world. He was a featured soloist at the Java Jazz Festival in Indonesia, the Regal Room in London, and regularly at the Cast Party in New York, with additional engagements in London, Athens, Rome, and at Hollywood's famed Magic Castle. Griffith was a featured artist on the Golden Globe-nominated soundtrack of Rob Marshall's film Nine, singing Unusual Way. He is a graduate of the UCLA Herb Alpert School of Music where he received a B.A. in the field of Vocal Performance. He has lent his voice to pediatric cancer research, headlining benefits for the HARK Foundation and the Neil Bogart Foundation for the Los Angeles Children's Hospital. Griffith has also performed Egeo (Aegus) in *Giasone,* the Chevalier de LaForce in *Les Dialogues des Carmelites*, Bill in *A Hand of Bridge*, Billy Lawlor in the musical *42nd Street*, and Orpheus in *Orpheus and the Underworld.*

ROBERT HALLAK began his acting career under the tutelage of Lee Strasberg in New York. Shortly after they met, Mr. Strasberg invited Robert into his home – and into his life, and Robert became his next (and last) protégé. Robert landed his first play, the highly acclaimed *A Barber Shop in Pittsburgh*, directed by Frank Corsaro at the Actors Studio in New York. Robert went on to do *The Modern Ladies of Guanabacoa,* directed by James Hammerstein at The Ensemble Studio Theatre in New York, and worked for six months with Pulitzer Prize-winning playwright Sidney Kingsley on his final play, *Falling Man.* On stage, Robert has appeared as Willie Eisenring in *The Firebugs* by Max Frisch, Job/Bob in *Moonchildren* by Michael Weller, and *Jean- Paul Marat* in Marat-Sade by Peter Weiss. On television, Robert was best known for his portrayal of Massud Naboti in the mini-series *The Billionaire Boy's Club.* He has guest-starred on numerous TV shows including *Arrested*

Development, Just Shoot Me and *Home Improvement*. He has also had featured roles in three of Henry Jaglom's films, including *New Years Day* and *Someone To Love*, in which he had the privilege to work with Orson Welles on what turned out to be his last film. He also trained for 2 years at the Actors Studio in New York and over the past 20 years has taught acting in Paris, New York and Los Angeles. Robert co-founded the award-winning Friends and Artists Theatre Ensemble (FATE) here in Los Angeles. He has been a member of SAG/AFTRA since 1986 and a member of AEA since 1984.

GERALD JAMES began ballet training in high school at The Ruth Page Dance Foundation. He earned a theatre scholarship to Loyola University and later joined a prominent Chicago modern dance troupe. In New York, he studied with Dance Theatre of Harlem and performed as a Radio City Music Hall dancer. Gerald is involved with the We Tell Stories theatre company in Los Angeles and is the creator of the Waters Edge Theatre. He is a member of Jim Gamble Puppets Productions and the Imagination workshop. Gerald teaches acting in LAUSD, has created professional developmental workshops for the Cerritos Arts Center, and has presented poetry workshops through the Orange County Performing Arts Center. He is also a lifetime member of the Actors Studio and The Group at Strasberg.

M.J. KARMI is a classically trained actress with 20 years of performance experience in television, film and theatre. M.J. taught for 3 years with Susan Batson at Black Nexxus in New York and last summer, "Approaching the Shakespearean Monologue" at The SAG Conservatory Summer Workshop. M.J. holds an MFA in Dramatic Arts from the Actors Studio at the New School. M.J. is a lifetime member of the Actors Studio and a member of Circus Theatricals Studio Theatre. She has been a member of SAG/AFTRA since 1998 and a member of AEA since 1994.

SASHA KRANE trained from a very early age as a Method actor in New York, with Geoffrey Horne, where he developed a passion for theatre and film. He is the nephew of legendary acting teacher Lee Strasberg. Sasha moved to Los Angeles and began writing and directing stage-plays while assisting Sally Kirkland in her acting classes at The Lee Strasberg Theatre & Film Institute. He has worked on the production, Leftover Hearts, at The Marilyn Monroe Theatre which garnered good reviews. He has written and directed short films Astyanax, A Little Death (best comedy, New York International Film Festival), and Patriots. Shorts International bought Patriots for global distribution. He directed his first feature, Machete Joe, which won the San Diego Black Film Festival award for Best Thriller. Several of his scripts have been optioned and sold, including: Tooth and Claw, Caliban, and Red Winter. His latest feature, a neo-noir crime drama, Kickback, has been optioned and will star Dolph Lundgren in the lead role. Sasha continues to work as a script doctor and screenwriter, and director.

ANDRE LANDZAAT was born and raised in the Netherlands and speaks Dutch, English, as well as French and German. He worked with Lee Strasberg at his private classes at Carnegie Hall in New York for 5 years. He is a lifetime member of the Actors Studio and worked on *Noisy Passenger* with Shelley Winters and Robert DeNiro at the Actors Studio in New York. He had the privilege of spending many inspiring moments with Tennessee Williams and Edward Albee. He received a Soap Opera Award for portraying Tony Cassadine on *General Hospital*, where Elizabeth Taylor played his sister-in-law.

MARC MARNO is a native New Yorker who has appeared in feature films and co-starred in several Broadway plays. Television audiences have seen him in over 100 guest starring parts. He has received critical claim for his work not only on stage but also in feature films. Marno has worked with Joshua Logan, Elia Kazan, Dore Schary and Sidney Pollack, among others. He is a lifetime member of the Actors Studio and a graduate of the American Academy of Dramatic Arts. He also studied with Stella Adler and Sandy Meisner. He earned his BA and MFA degrees from the UCLA Theatre Arts and Film Schools, graduating Summa Cum Laude and Phi Beta Kappa. Marno's tenacious and demanding approach to Strasberg's work is well known and is based not only on his experience as an actor, but also as a teacher.

BRODIE NELSON was born and raised in Los Angeles. He started his studies at The Institute and in 1992 and completed the Two-Year Program. He continued his studies for two more years primarily under the tutelage of Marc Marno and Hedy Sontag. He is a member of The Group at Strasberg and has performed in over fifty plays in the past twenty-one years. He performed in the feature films Clockwatchers and Cover Up 62.

ANDREA ODINOV FULLER currently teaches voice and movement at Lee Strasberg. She is certified in Fitzmaurice Voicework® and also teaches this work at Loyola Marymount University, the Tom Todoroff Studio, and TVI Actors Studio. Andrea has served as the voice/dialect coach for the Long Beach Playhouse, 24th Street Theatre, and the USC School of Theatre. Her acting roles have taken her to the Laguna Playhouse, Texas Shakespeare Festival, Sacred Fools Theatre and the Blank Theatre. On the small screen, she has appeared in several TV and commercial roles. She is a proud member of SAG, AFTRA, AEA and VASTA (Voice and Speech Trainers Association), and has an MFA from University of California-Irvine and a BA from the University of Delaware.

CARRIE OGAWA-WONG has been working in martial arts for over 35 years. She has been a nationally ranked competitor in both hand forms and weapons in the art of Kung Fu. Carrie has been featured in magazines, television specials, authored a book and a training video. She assisted in the training of Kevin Sorbo, Lucy Lawless, Jason Scott Lee, and Ryan Gosling. She was inducted into the Martial Arts History Hall of Fame in 2005 and is the narrator for the Museum Players. Carrie trains and teaches six days a week due to her love and passion for teaching and the arts of Kung Fu and Tai Chi. She is also a board member of Wipping Willow Association, Grandmaster and Inheritor to the White Lotus System and holds a teaching certificate in Tai Chi.

NENAD "NENO" PERVAN was born and raised in Sarajevo, Bosnia and Herzegovina. He holds a BFA in Acting from the Academy of Arts in Novi Sad, Serbia and an MFA in Performance from the University of Tennessee, Knoxville. Neno teaches Acting and Voice & Movement at Loyola Marymount University, Acting and Acting for the Camera at Santa Barbara City College, and Stage Movement at The Lee Strasberg Institute. Neno directs, acts, and writes for theatre, film, and TV. His directing credits include Henrik Ibsen's *Ghosts*, Arthur Miller's *The Crucible* and Agatha Christie's *The Hollow*. As an actor, Neno appeared in several national and international motion pictures, and on American and European stages in numerous theatre productions, ranging from the classics to contemporary works. Neno wrote several pieces for theatre, film, and TV, some of which were successfully produced in Europe and the United States.

CHRIS PRINZO starred in the ABC reality show Disney's *High School Musical: Get in the Picture!* He appeared as one of the teachers who trains young hopefuls as they competed for the chance of a lifetime – the opportunity to literally "get in the picture" and be featured in the Disney film *High School Musical 3: Senior Year*. A quadruple-threat, Chris is a successful singer, dancer, actor, and personality. He appeared on Broadway in the role of Pepper (and served as Assistant Dance Captain) in *Mamma Mia*! and was featured as a lead in *The Gorey Details* Off Broadway. On the LA stage, Chris played Chachi in *Happy Days: The Musical* at the Falcon Theatre, which was written and directed by Garry Marshall. He's also been featured in productions of *Zorba, Applause* and *Kismet* with Reprise, *South Pacific* starring Reba McEntyre at the Hollywood Bowl, at The Roxy on Sunset with Donovan Leech in a workshop of Brian DePalma and Paul Williams' *Phantom of the Paradise*, and at the Lillian Theatre in Hollywood playing Tom in the romantic comedy *The Id and Bob*. Prinzo's television and film credits include *Las Vegas, Scrubs, Eli Stone, Help Me Help You, American Dreams, Passions, Mulberry Park* and the Lion's Gate feature *House of the Dead 2*. Chris can also be heard serenading listeners as a guest on-air personality on the K-EARTH 101 Morning Show. Chris also conducts workshops and private coaching nation-wide. Originally from New York City, Chris is a graduate of New York University's Tisch School of the Arts, where he was a member of the University Scholars Program. He has been a member of SAG/AFTRA since 2002 and AEA since 1999.

TROY RINTALA is an award-winning choreographer and has assisted in casting with numerous professional theatres across the country, including the Walt Disney Company. Troy's teaching experience includes working as the Director of American Musical Theatre of San Jose's 'Theatre Arts Institute', helping to train and prepare over 200 Bay Area students for a career in the professional theatre. Troy was a member of Actor's Equity 1980-2002 and Society of Directors and Choreographers (SDC) 2000-2008. He was the recipient of a scholarship to Joffrey Ballet in 1980 and assistant to Agnes De Mille at the American Ballet Theatre for 2 years. He was named Best Choreographer from the Denver Post for *Crazy For You* and Best Musical from the Philadelphia Enquirer for *42nd Street*.

MICHAEL RYAN trained as a dancer with Merce Cunningham, Martha Graham, Hanya Holm and Alwin Nikolais. As an actor he has appeared in over thirty productions in Australia, Germany, and New York. He has been a member of the South Australian Theatre Company as well as the Creation Company of New York. Michael holds a BA from Flinders University in Australia and is a Guild Certified Feldenkrais Practitioner (GCFP).

HEDY SONTAG attended the prestigious High School of Music and Art in New York City. Upon graduation, she attended the Parsons School of Design at NYU. Hedy is on two different boards – Café La MaMa with Ellen Stewart in New York, and United Performance Studio in Japan. She is a lifetime member of the Actors Studio and also a member of the Playwright/Director Unit. She studied with Lee Strasberg in the 1960's and is one of our senior faculty members.

DAVID LEE STRASBERG spent his childhood at the Actors Studio in New York where his father, Lee, was Artistic Director from 1949-1982, and at The Lee Strasberg Institutes in New York and West Hollywood, which his father and mother co-founded. He sat in on many of his father's classes in close proximity to many of the most famous actors of our time. In 1999, he became the Creative Director and CEO of the Strasberg Institutes. Since then, he has produced dozens of plays and short films featuring professionals and students

alike. David teaches classes and seminars at both the West Hollywood and New York schools, while mentoring students on their craft and their careers. He also holds acting seminars to promote his father's work in the United States and around the world. With an M.A. in Business Administration from Anderson School of Management at UCLA and a B.A. in International Relations and in American History from Brown University, David manages and supervises staff, develops curriculum and oversees the operations of the West Coast campus.

DIG WAYNE has been an actor for over 20 years. From 1987 to 1989, he studied at The Lee Strasberg Institute in London on a scholarship. A professional singer/songwriter and a poet, Dig has worked professionally in New York, London and Los Angeles. He is a lifetime member of the Actors Studio and has been a member of SAG/AFTRA since 1996. In 2007, Dig won the NAACP theatre award for Best Supporting Male for his role as Gabriel in August Wilson's Pulitzer Prize-winning play *Fences* and was also nominated for an Ovation Award for the same role. Additionally, he starred in *Five Guys Named Moe* which had a 5-year run in London's West End. On TV, he has appeared in *Crossing Jordan, Boston Legal, CSI: Miami, Criminal Minds* and *ER*. On film, he recently worked with Jake Gyllenhaal on *Nightcrawler*.

CARYN WEST holds a BA in Film and Drama from Stamford University and an MFA in Acting from Temple University. She teaches Marketing for the Professional Actor and Comedy. She is a working actress with credits on Broadway, regional theatre, film and television. She is featured in the film I DO that had its world premiere in Los Angeles. She recently worked with the company of Good People at the Geffen Playhouse. Caryn also directs both film and theatre and is a well-known audition coach. She has been a SAG/AFTRA member since 1980 and a member of AEA since 1979.

LEAH ZHANG is a Nationally Certified Alexander Technique Teacher with over twelve years of Alexander Technique study and application. She has an extensive background in movement education, and also improving health and performance through ease of movement techniques and the mind-body connection. Leah is also a working actress in film and television. She received her MFA in Acting from the prestigious Old Globe Professional Actor Training Program at the University of San Diego. She has performed regionally on the stages of Milwaukee Repertory Theatre, American Players Theatre, The Old Globe, and Chicago Dramatists. Leah maintains a private practice in Los Angeles and San Diego and has taught movement workshops to many local performers.

Student Services

The Lee Strasberg Theatre & Film Institute in West Hollywood provides a New Student Orientation for all new and transferring students the Friday prior to their session start date. Orientation provides students with an opportunity to meet the Staff, including Creative Director, David Lee Strasberg, as well as becoming familiar with the Institute and its policies.

Once enrolled, students can set-up appointments with the Director of Student Affairs, Marian Tomas Griffin, or the Creative Director, David Lee Strasberg, to discuss their coursework, auditions, or career path. Appointments can be made with the Director of Student Affairs Monday-Friday 10AM-4PM, and with the Creative Director during his office hours two days a week.

International students who have questions regarding rules and regulations as an M-1 student should see the International Student Advisor, Laura Cromer Collazos. The International Student Advisor will aid in filing appropriate paperwork to the United States Citizenship and Immigration Services (USCIS), and serve as the liaison between the student and SEVIS. Veteran students who have questions regarding their benefits, should also see Laura Cromer Collazos or contact the VA directly (888) 442-4551.

Students may reserve rehearsal space in-person on the day of rehearsal Monday-Thursday 9AM to 10PM and Friday 9AM-5PM for a maximum of two (2) hour increments. Students may reserve rehearsal space on Saturday only upon approval from the Young Actors Program Director, Liza Monjauze.

The Institute also provides students with an opportunity to be a part of a database for University of Southern California's (USC) film students. This database includes Strasberg students' headshots and resumes for USC students to peruse for casting in their thesis films. In addition to this database, the Director of Student Affairs passes along or posts casting notices as applicable for student films, independent features, TV or web series, etc.

The Institute does not provide placement services and does not aid students in seeking representation or employment upon program completion. The Institute does provide resources regarding how to look for representation and casting opportunities but cannot guarantee a student's future booking or success in the field of acting.

The Institute also provides production and networking opportunities within the school and outside of class time:

Strasberg Talks

Strasberg Talks is a lecture series designed to provide students with inspired knowledge of The Method, its application in a professional setting, as well as insights into the professional demands of the industry. Guests range from actors and alumni to directors, writers, agents, and casting directors. The focus is always to provide a new perspective on the work, exposure to role models with similar trajectories, and anecdotal experiences navigating the training. These lectures are a seminal part of the actor training model here at Strasberg, and students should make themselves available to attend when possible.

Scene Night

Scene Nights with David Lee Strasberg are offered throughout the year to students wishing to further their classwork by taking that step towards performance. Scene night participants are chosen by a lottery and vetted by the Administration Office. These evenings are part of a long-standing tradition of faculty and students collaborating to collectively grow their intellectual and practical understanding of Lee Strasberg's Method acting technique.

Housing

All Strasberg students are responsible for securing their own housing arrangements. The Institute does not offer any dormitory facilities or housing assistance.

The Institute does have a Facebook group for accepted students to connect with other new and current students. This group provides students the ability to find a roommate and resources for finding housing near the Institute. The Institute is located in a residential area of West Hollywood, providing students with many options within walking, biking, or driving distance. Housing costs can range from $900-$3000 a month depending on location, amenities and living arrangements. CraigsList, Westside Rentals, and Zillow are great resources for searching for housing. Temporary housing can also be found at local hostels such as Banana Bungalow.

Institutional Policies

Code of Conduct

SMOKING is not allowed anywhere in the building. This rule also applies to scene work. Anyone smoking in the building will be immediately suspended. When smoking outside, please be courteous and dispose of cigarette butts in the trash receptacle. No lit candles, burning matches or any other open flames are permitted in the Institute.

The use of ALCOHOL/DRUGS at the Institute is strictly prohibited. Any student under the influence of alcohol and/or drugs on school premises will be immediately dismissed.

The Institute is committed to the pursuit of artistic truth and freedom of expression while maintaining an environment free of bias, prejudice and HARASSMENT. Teachers, students and staff must use common sense in judging appropriate behavior and are encouraged to immediately report unacceptable behavior to the administration. This policy applies to all teachers, students, staff and visitors to the Institute.

EATING/ DRINKING is permitted only in designated areas (lobbies, lounge, patio). Other than water, no eating or drinking is permitted in the class studios or theatres (even for scenes). No gum chewing is permitted in class studios or theatres. Eating or drinking anything other than water in the studios or theatres will result in the revocation of rehearsal privileges in the studios.

CELL PHONES and all other electronic devices must be turned off during class. No texting or other use is permitted during class. Use of electronic devices during class may result in the student being dismissed from the class.

Poor ATTENDANCE can negatively affect a student's PERFORMANCE in class, as well as their scene partner's. Repeated absences and tardiness are grounds for dismissal from the Institute.

Students are expected to PERFORM in their acting courses. Students who fail to put up their work over the course of the session may be ineligible to re-enroll.

While the Institute does not have a specific DRESS CODE, all students are expected to come prepared to work. This means that students must wear clothing that allows movement and expression through the body and is not distracting to themselves or others.

Students are expected to treat the Administration, Staff, Faculty and fellow students with RESPECT.

Attendance

For each 12-week session in which the student is enrolled, only TWO (2) absences are allowed per class. ***It is the student's responsibility to assure s/he is marked "present" on all class rosters.*** As of 1/01/13, there are no EXCUSED absences (i.e. sickness, auditions, etc.). **Attendance and punctuality are strictly enforced and recorded at the Institute.**

Students who arrive up to 10 minutes late for a class, must obtain a late pass at the front-desk for entry into the class. Three (3) late passes in a course, over the 12-week period will result in an absence for that class. If a student arrives more than 10 minutes late for a class, they will not be permitted to enter. At the Administration's discretion a student who arrives more than 10 minutes late, may be permitted to enter on the break, but it will still count as an absence in that class. Entry into a class after the start time, or leaving before the class is over, is purely at the discretion of the Administration, and not the teacher.

If a student obtains three (3) or more absences in any one (1) class, they will not obtain credit for that class and have to repeat it (or a comparable course) for Conservatory completion. Students who receive an Incomplete in a course may continue to attend the course for the remainder of the session unless otherwise directed by the Administration. *See Dismissal Policies*.

Probation & Dismissal

The Lee Strasberg Theatre & Film Institute reserves the right to accept, deny or dismiss students at its sole discretion.

As an alternative to dismissal, and at the sole discretion of the Administration, the student may be placed on probation due to attendance, tardiness, or any other reason for concern as noted by the Administration or Faculty. If the student fails to fulfill the standards outlined in the probation agreement, the student will be dismissed from the Institute, and will not have grounds for appeal of this decision.

Failure to adhere to the policies, rules and procedures of The Lee Strasberg Theatre & Film Institute in West Hollywood, as outlined in the Student Handbook, Catalog, and Enrollment Agreement, or any other reason deemed necessary by the Administration, can result in dismissal from the Institute.

If a student is dismissed from the Institute, the Refund Policy applies and becomes effective on the date the student is dismissed.

Student Rights

Students can file complaints and/or notify the Institute of any problems by: 1) Scheduling an appointment to meet with an Administrator during office hours 2) Submitting the complaint in writing via email to an Administrator or Maxine Fields, assistant to David Lee Strasberg 3) Submitting the complaint in writing via postal mail: Administration, 7936 Santa Monica Blvd., West Hollywood, CA 90046

Below is a guide of whom to contact based on the complaint:

Complaint/Issue	**Contact Person**
Institute Facilities	Marian Tomas Griffin
Conduct of students/faculty	Marian Tomas Griffin
Tuition	Maxine Fields
Policies & Procedures	David Lee Strasberg

*The Lee Strasberg Theatre & Film Institute is not responsible for any students' personal property that is lost, stolen or damaged on school premises.

Right to Appeal

In the case of dismissal, if there were extenuating circumstances (injury, illness, death of a relative) that prevented satisfactory program progress, then the student has the right to file an appeal with the Creative Director and President. In this appeal, the student must explain the following: 1.) The reason why they did not make satisfactory program progress 2.) What has changed now that will allow them to make satisfactory academic progress at the next evaluation.

If the appeal is approved, the student may return on probation.

Payment Policies

Tuition is due in full at the time of registration if enrolling in a 12-Week program, along with the non-refundable registration fee ($150 Domestic students, $250 International students) and the non-refundable STRF fee (when applicable). Students enrolling in the One or Two-Year Conservatory program, must pay a minimum of the 12-Week session tuition and fees at registration, but have the option of paying the entire program to obtain a discount.

Veterans who are entitled to 100% benefits under the Post-9/11 GI Bill (Ch. 33) are only responsible for paying the $50 application fee. Payment for all other tuition and fees will be remitted to the Institute directly by the VA. Veterans who are entitled to less than 100% benefits under Ch. 33, or benefits from any other chapter, must pay the non-refundable registration fee, as well as materials fee upon registration. After the VA remits tuition payment, a payment plan will be created for any remaining balance. Payment plans are only offered for students using Veteran benefits. Tuition payment is due in full at the time of registration for all other students.

Refund Policy

The student has the right to cancel and obtain a full refund of charges (less non-refundable fees) paid through attendance at the first class session, or the seventh day after enrollment, whichever is later. To request a refund, the student must submit cancellation in writing to:

Administration Office
The Lee Strasberg Theatre & Film Institute
7936 Santa Monica Blvd.
West Hollywood, CA 90046

The student or the person, company, entity, etc. who/which has paid the tuition and/or fees has a right to a full refund of all charges, less the amount of the non-refundable fees (registration, wire, materials), if the student cancels this agreement prior to or on the first day of instruction before attending the first class, or the seventh day after enrollment, whichever is later. Only the student has the right to cancel this Enrollment Agreement, and request for tuition refunds and/or class discontinuations MUST BE IN WRITING.
In addition, the student may withdraw from a course of instruction after the first class has started. The STRF fee is non-refundable after the cancellation period. The student or the person, company, entity, etc. who/which has paid the tuition and/or fees will receive a pro-rated refund for the unused portion of the tuition, less any non-refundable fees, if the student has completed 60% or less of the course of instruction. **If a student completes in excess of the 60% of the course of instruction, there is no refund.** *The $50 materials fee is only refundable if the student did not receive the materials prior to or upon enrollment.* Any refund issued must be issued to the payer in the same manner in which it was paid.

If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.
If the student obtains a loan to pay for the program of study, it is the student's responsibility to repay the full amount of the loan plus interest, less the amount of any refund. (CEC §94911(f)). If the student defaults on a federal or state loan, both of the following may occur:(1) The federal or statement government or loan guarantee agency

may take action against the student, including apply any income tax refund to which the person is entitled to reduce the balance owed on the loan. (2) The student may not be eligible for any other federal student financial aid at another institution or other government financial assistance at another institution until the loan is repaid. (CEC **§***94911(g)(1)(2))*

Example of Pro-Rated Refund: If student completes 30 hours of a 96-hour course, and paid $1950.00 in tuition, refund is calculated on rate per hour ($1950.00 ÷ by 96 = $20.31) times unused hours (96 – 30 used hours = 66 unused hours). So refund would be $1,340.46 (66 hours x $20.31 per hour). Completion time is calculated by the number of times the class met, regardless of whether or not the student attended, prior to written cancellation/withdrawal.

Further, refund requests must be made within 90 days from the date of written withdrawal from the school. Requests received after 90 days will not be honored. If the Institute cancels or discontinues a *course of instruction*, the Institute will issue a full refund of all charges. Refunds will be paid within 30 days of cancellation or withdrawal.

In lieu of a refund, students also have the option to maintain their unused tuition as a credit. A credit is valid for a period of one (1) year, and if not used within that one (1) year will expire. It is the student's responsibility to use the credit in a timely fashion.

Student Tuition Recovery Fund (STRF)

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF, and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third-party payer such as an employer, government program or other payer and you have no agreement to repay the third party

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency programs attending certain schools regulated by the Bureau for Private Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following: 1) The school closed before the course of instruction was completed. 2) The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school. 3) The

school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs. 4) There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau. 5) An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act. Questions regarding STRF may be directed to the Bureau for Private Postsecondary Education at: 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833 or PO Box 980818, West Sacramento, CA 95798-0818

Leave of Absence

A leave of absence (LOA) is a courtesy that may be extended only at the discretion of the Administration. International students **may** only be approved for a LOA with medical documentation from a licensed doctor.

Students must make an appointment with an administrator to discuss the need for a LOA. A student must have at least four (4) weeks remaining in his/her classes at the start of the leave. The LOA is granted for a period of not less than four (4) weeks and not more than twelve (12) months. While on leave, students may not attend classes, rehearse at the Institute, or audition for any Institute productions. LOA time is considered enrollment time when calculating refunds. In order to return to classes at the conclusion of a Leave, the student must arrange with an administrator at least one week before the date of return to have his/her program re-activated for admittance into classes. The student will not be allowed to re-enter the Institute once any given session is in its 2nd week. At that point, the student will be need to continue his/her studies the following session.

Record Retention

All student records are organized, maintained, and locked in file cabinets, yet accessible to the administrators. All admissions and student records are located in the administration office and are retrievable alphabetically by student name. Each student's local address, permanent address, phone number, email address, as well as emergency contact information, are maintained in their digital file and hard copy file. These records are kept in the administration office until the student's program completion, withdrawal or termination. Upon completion, student records move upstairs to our secured archives. The archives remain locked and are only accessible by the administrative staff.

Since 1999, all student records are also kept in a secured computer database and accessible for 10 years. These records include biographic information, class schedules, tuition and payments, attendance and transcripts. After 10 years, the electronic records are moved to a secured server. Transcripts are permanently maintained in student's hard copy files in the Archives.

Students can request copies of their records from the Administration. All requests must be by the student either in person or in writing. Requests for transcripts or other personal identifiable information by third parties will not be accepted. The Institute is permitted to verify to a third-party whether or not a student did complete a program of study or not.

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:

2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833
-OR-
P.O. Box 980818
West Sacramento, CA 95798-0818
Tel: (888) 370-7589 OR (619) 431-6959 Fax: (916) 263-1897
www.bppe.ca.gov

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.bppe.ca.gov

FACEBOOK.COM/STRASBERGLA TWITTER.COM/LSTFILA PINTEREST.COM/LSTFI

The Lee Strasberg Theatre & Film Institute in West Hollywood does not have a pending petition in bankruptcy and has not filed a petition within the preceding five years or had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 11101 et seq.).