

*Information Packet

TED BARDY

A C T I N G S T U D I O

Intense, personalized acting instruction for the dedicated artist

939 8th Avenue, Suite 506
New York, New York 10019
(212) 725-7575
(Direct to Studio & 24-Hour Message Center)
Website: www.tedbardy.com



WHAT PEOPLE ARE SAYING

Holly Wiersma, Exec. Producer, "Dallas Buyers Club" (winner of 3 Academy Awards)...
"Ted Bardy is a GREAT acting coach."

Backstage Magazine...

"Named BEST ACTING SCHOOL, BEST ACTING COACH, BEST AUDITION CLASS, BEST ON-CAMERA CLASS, BEST DIALECT CLASS, & BEST TEEN CLASS in NYC (2014, 2015, & 2016)."

President and CEO Twentieth Century Fox (1989 to 1993) and Former Vice President, International Television at Columbia Pictures, Strauss Zelnick...

"Ted Bardy is the best acting teacher and best acting coach in New York."

Time Out New York magazine...

"BEST ACTING CLASS IN NEW YORK."

Bobby Moresco, Academy Award Winner, co-producer of "Million Dollar Baby" (winner of 4 Academy Awards), producer/co-writer "Crash" (winner of 3 Academy Awards)...

"Ted Bardy is a terrific teacher and The Ted Bardy Studio is a great place to learn the craft of acting."

Lee Rudnick, former V.P., Columbia Pictures Television...

"An amazingly gifted teacher... Ted Bardy's students always get very, very serious consideration. They've got it. They've just got it."

Michael Lombardi, "Rescue Me", "The Last Knights" (w/ Morgan Freeman, Clive Owen)...

"The most important acting school in New York City."

Show Business Weekly...

"Ted Bardy is an expert on the details that can make each audition count... Actors who have a need for speed should definitely get in touch with Ted Bardy at The Ted Bardy Studio where he teaches a three-phase accelerated Meisner program."

Michael Sergio, Emmy award winner, director of "Under Hellgate Bridge" with Jonathan LaPaglia, Frank Vincent, Vincent Pastore, and Dominic Chianese...

"I've worked with the best actors, I've worked with the best acting teachers. Ted Bardy is the best at both."

Dave Schwensen, Author of the definitive book on stand-up comedy, "How to be a Working Comic"...

"For the beginning comic, or working professional, if you want to learn to act, and I mean really act, Ted Bardy is the guy to see."

Nelson Denis, Award winning director of "Vote for Me" with Malik Yoba...

"I studied with Ted Bardy and I hire actors from The Ted Bardy Studio. Why? Because they are the best trained and Ted Bardy is the best acting teacher currently teaching in the New York area."

Gustavo Asensi, Gold Cleo award winner, creative director, commercial & film director, listed in "Who's Who in America"...

"Now everybody in New York can learn from the best actor I ever worked with. His name is Ted Bardy."

Studio Rules and Guidelines

Please read carefully!

These rules are necessary for us to get the most out of the work we will be doing. Only by taking the classes and workshops seriously will you feel yourself progressing. **The Studio is not for everyone.**

- Studio members are expected to conduct themselves in a professional manner at all times. No gum chewing, no hats, casual attire is ok, feet off chairs, be attentive during class.
- **Contact the Studio by email (preferred) if you are going to be late or absent.** If you are working on a scene, your scene partner must also be informed. Contact a class member to find out what you have missed. You will, in effect, have dismissed yourself from the Studio if you incur too many unexcused absences or late arrivals.
- **Safety! Students are not permitted to strike or grab other students, throw objects (including chairs), or commit any other uncontrolled violent acts at any time. No dangerous, potentially dangerous, or illegal items or props may be brought into the Studio. Do not use any props (including cell phones) for scenes and/or independent activities that have monetary or sentimental value; they may be damaged or destroyed. Students who damage/destroy any Studio property, even unintentionally, will pay for repair/replacement of said property.**
- **Chatter is to be kept to a minimum. No comments, unless requested by the instructor, are to be made during class.** Intelligent questions are encouraged. The instructor will not tolerate disrespectful debate, in the form of argument, from any student. Please keep your ego in check.
- The Studio must be kept clean. No eating during class. Beverages (preferably with lids) are permitted. Please dispose of all trash when you leave. Let's respect our work environment.
- No taping or electronic recording of classes/workshops is permitted.
- You must arrive prepared with writing utensils and notebooks.
- Please be aware of other classes, rehearsals, coaching sessions etc., in the Studio. Try to be considerate of our neighbors and keep the hallways quiet. Loitering, or sitting on the floor, in the hallways outside the studio is not permitted.
- Rehearsals are required. Rehearsals must be given the same importance as the weekly classes/workshops. Therefore, the same rules of decorum, punctuality etc., apply.
- During emergencies (e.g., weather, etc.), call 917.968.4800 to see if classes/workshops have been cancelled, however, if New York City schools are closed, we are also closed.
- If you come to the Studio or participate in any Studio-related activities under the influence of any recreational mood-altering substance (including alcohol), you will be expelled. If you are displaying eccentric behavior, you will be questioned about said behavior. Being unique is wonderful – as long as it does not interfere with our work.
- **30 DAYS NOTICE IS REQUIRED if you intend to drop out of the program or take a leave of absence, otherwise payment will be owed for that month.**
- The Ted Bardy Studio reserves the right to dismiss any student at any time, and is not required to give a reason for dismissal. In cases of outrageous misconduct the student will be immediately dismissed and expelled from all classes and/or workshops, and barred from all future Studio related activities. Students/Studio Members who are dismissed will not be refunded any tuition.

There are no credits, refunds, free 'make up's, or pro-rates (some months contain 9-10 classes, others 6-7) —all payments are non-refundable. Add-on/Make-up classes are \$50 (if space is available). Inquiries about credits, pro-rates, refunds, etc., will be ignored.

WELCOME...

The Ted Bardy Studio offers a unique accelerated 3-phase program in the Meisner technique. The Meisner technique (also known as the Sanford Meisner approach) is based upon the teachings of Sanford Meisner, a founding member of the Group Theatre. The Group Theatre, which existed from 1931 to 1940, was the most influential acting company in American history. The Group acting style was based upon the system developed by the legendary Russian actor-theoretician Constantin Stanislavski. Along with Sanford Meisner, the Group included other American acting icons such as Stella Adler, Lee Strasberg, Bobby Lewis, Harold Clurman, and Elia Kazan. Members of the Group, and their disciples, have trained some of the most influential actors and teachers of the late twentieth century. A short list of actors trained in the Sanford Meisner approach includes: Robert Duval, Joanne Woodward, Steve McQueen, Kim Delaney, James Caan, Kathy Bates, James Franco, Diane Keaton, Jeff Goldblum, and Illeana Douglas.

At The Ted Bardy Studio, small, intimate classes allow for personalized instruction. The multilevel structure gives beginning actors a chance to see where their work will lead; more advanced actors constantly re-enforce the basic foundation skills they have already learned.

This is a rigorous course of study designed for a select group of extremely motivated individuals who desire to work as professionals. Unless you are applying for the Studio's Young Performers Acting Program, applicants must be at least 18 years old, have a high school diploma (or equivalency), and be proficient in written and spoken English. **Students are considered for admission into the Studio program after a probationary period of one full calendar month.** At the end of the probationary month students will be contacted only if they have been accepted into the program. If not contacted, then the Studio has determined that participation in the Studio program will not be beneficial to the applicant at this time. **If you are not invited back, please do not attempt to contact Mr. Bardy, or any faculty members at their personal contact numbers.** You may, however, email us if you think there has been an error. If an error has been made we will make more attempts to contact you via the contact information you have given us. Please remember there are no free 'make up' classes, no credits, and no refunds—all payments are non-refundable.

Ted Bardy (when not instructing) personally supervises, observes, and evaluates all student work in all classes and workshops. **In order to maintain work of the highest quality, continued study at the Studio is by invitation only; selected students will be invited back during the Summer Break and also during the Winter Break.** Students invited back to continue their studies will be contacted by email during the break. It is the student's responsibility to inform the Studio of any changes in contact information. Please remember that "talent" has nothing to do with whether or not a student is invited back. **If you are not invited back, please do not attempt to contact Mr. Bardy, or any faculty members at their personal contact numbers.** You may, however email the studio at tedbardy@tedbardy.com if you think there has been an error. If an error has been made we will make more attempts to contact you via the contact information you have given us. If you are invited to continue your studies at the Studio, please contact us ASAP and let us know if you wish to accept our invitation. If we do not hear from you within 3 days of our invitation, we will assume you do not wish to continue your studies at the Studio at this time, and your spot will be forfeited. Students not invited to continue their studies at the Studio during the Summer or Winter Break may re-apply after a period of 6 months has elapsed. Entrance into Phase II and Phase III (the ongoing Advanced Workshop) is also by invitation only.

Students are required to work on their craft outside of class. At least 2 rehearsals per week are mandatory. As you progress more deeply into the work more rehearsal time will be required. The length of time it takes the student to attain the level of skill required for work in the professional arena is entirely dependent upon the individual student; those who rehearse with the greatest frequency and work the hardest make the fastest progress.

THE 3-PHASE PROGRAM OF STUDY...

Phase I starts off with the fundamental Meisner exercise called, “**the repetition exercise.**” The “**reality of doing**” is the foundation principle in the Meisner approach and this fundamental exercise trains actors in the habit of really listening, getting the attention off themselves, leaving themselves vulnerable, and really responding truthfully to their partners’ behavior. Next we introduce “**the independent activity**”—a physically difficult task that the actors must really try to complete for a meaningful, imaginary reason, within a specific time limit. In the Meisner approach great emphasis is placed upon strengthening the actor’s imagination. The actor is learning a technique that will allow him or her to “**live (and do –really do!) truthfully under imaginary circumstances.**” The actor is not required to become a neurotic, nor is the actor required to dredge up horrible, real events from the past. Whether your character is experiencing the height of joy, or the depths of despair, the bottom line is: **acting should be fun!** Use of the imagination ensures this. The repetition exercise, coupled with the independent activity and a few other elements, eventually leads to a complex structured improvisation in which actors work off each other’s behavior in a truthful, unanticipated moment-to-moment way. The habits that are being developed through the exercises are applied periodically to actual scene work. Occasionally scene work is presented in a theater environment to an invited audience of Studio Members and supportive friends and family. These informal theater presentations, in front of an unfamiliar audience, are designed to accustom the actor to the demands of the real world and make sure the habits and skills being learned in class are actually being applied. Phase I ends with the introduction of “**emotional preparation**” by way of “**the alone exercise.**”

Phase II continues to build upon the work from Phase I. It should be stressed that this work is designed in a very systematic, step-by-step fashion. We are trying to develop a habitual way of working. The instructor arranges semi-private meetings with students new to Phase II to discuss and explain the technique of “**emotional preparation.**” Emotional preparation is the tool the actor uses to generate a truthful, emotional life. It is how the actor connects him/herself emotionally to the prior circumstances. Once again, actors are reminded that in Meisner’s work great emphasis is placed upon the creative use of the imagination to generate emotion. Emotional preparation now adds a whole new dimension to the work. This aspect of the work is the most challenging and also the most exciting. The improvisations are now filled with emotional life. The technique, which now includes the emotional aspect, is once again applied to scene work. Phase II culminates with the addition of “**relationship**” to the structured improvisations. A presentation of scene work for the Studio staff determines which students are ready to move on to Phase III.

Phase III, also known as The Advanced Workshop, completes the actor’s training. (Working professionals and actors who have completed their training at other facilities are also considered for admission to Phase III/The Advanced Workshop.) Phase III focuses on application of technique. Actors in Phase III/The Advanced Workshop now understand more fully why all the exercises from Phase I and Phase II, including the first basic repetition exercise, are so important. Advanced drills and exercises are continued in Phase III to keep the actor’s instrument limber. Application of technique is explored through work on more challenging advanced scenes utilizing props, costumes, make-up, impediments, dialects, etc. A specific method of rehearsal is employed that is rooted in the structured improvisations studied in Phase I and Phase II. Selected advanced scenes, once brought to performance standards, are presented in a theater environment for the general public. At the instructor’s discretion, serious preparation for work in the “real world” will begin, including auditioning. The Phase III student will acquire not only a clear and practical Meisner-based **audition technique**, but also a specific approach to: **film and TV work (on-camera), script analysis and interpretation, cold readings, and character work.** Mr. Bardy evaluates all student work and determines when, and if, a student’s training in the Meisner Program at the Studio has been completed. At this point, the student is given permission to indicate on resumes, and for the purposes of employment, that they have completed the Meisner Program at The Ted Bardy Studio. The student may also request, and, at the discretion of the Studio, receive, a “certificate of completion.”

THE ADVANCED WORKSHOP...

The Advanced Workshop, for actors enrolled in the 3-phase Meisner program at The Ted Bardy Studio, functions as the third and final phase of training. Mr. Bardy evaluates all student work and determines when, and if, the student can consider his/her training in the Meisner Program at The Ted Bardy Studio completed. At this point, the student is given permission to indicate on resumes, and for the purposes of employment, that they have completed the Meisner Program at The Ted Bardy Studio. The student may also request, and, at the discretion of the Studio, receive, a “certificate of completion.”

Some Studio Members, after completing the 3-phase program of study, may choose to continue honing their craft as members of The Advanced Workshop. **The Advanced Workshop**, in its role as an ongoing workshop, offers **The Performance Lab**: an exhilarating environment in which active and former Members of the Studio, and advanced actors and working professionals of the highest caliber from outside the Studio, can feel safe enough to risk failure and therefore challenge themselves, keep limber, and grow as artists.

PROFESSIONAL WORKSHOPS...

Professional Workshop Productions (an offshoot of **The Advanced Workshop**) are presented for agents, casting directors, managers, and others involved in the employment of the actor. Actors participating in these productions must not view them as “pay to be seen” events. The industry professionals attending are there to offer their perspective (and occasionally their constructive input) on the work presented.

Professional Business Workshops are presented to educate the actor about the business aspect of the profession. Actors must market themselves. You can make a living as an actor! Members of the industry provide actors with marketing tools and specific marketing strategies.

Speech & Diction, Dialects, Vocal Production, Movement, and other Workshops of benefit to the actor are also offered throughout the year. It is absolutely essential for an actor to be understood and heard. Facility with a variety of dialects allows the actor to play a greater variety of roles. Study of movement is not only important for character work; it can also help unlock great reserves of emotion.

SHOWCASES, FILMS, PROFESSIONAL PRODUCTIONS, DEVELOPMENT...

Associate Members of the Studio, which includes writers, directors, producers, and other industry professionals, can also participate and contribute to Advanced Workshop activities. With Mr. Bardy’s permission, Advanced Workshop Members and Associate Members may develop and produce their own projects. Plays, one-man/woman shows, television productions, independent films etc. will be considered for development. The detailed role of The Ted Bardy Studio in the development of these projects will be discussed in advance. With Mr. Bardy’s permission, selected Advanced Workshop Members may choose to self-produce a professional showcase of their work. These presentations will be conducted in the Studio’s showcase theater with an audience that is open to the public. The details of Mr. Bardy’s role in such showcase productions will be discussed in advance. Professional work in productions that grow out of projects developed in the Studio may be available. Our goal is to produce projects and cast them exclusively from the talented, well-trained pool of Ted Bardy Studio Members.

FACULTY

Ted Bardy, owner and director of The Ted Bardy Studio, Inc., has studied all the major acting techniques with some of the greatest teachers of our time. He has sculpted a practical, clear and specific way of working for today's actor that is based upon his own experiences. He has worked with such stars as Mira Sorvino, Sarah Michelle Gellar, Antonio Fargas, Lauren Holly, and Academy Award winner F. Murray Abraham. Mr. Bardy has also worked behind the camera as Director, Producer and Casting Director. Ted Bardy (when not instructing) personally supervises, observes, and evaluates all student work in all classes and workshops.



TEACHING ASSOCIATES



Glen Vincent, teaching associate, brings over 18 years experience as actor, teacher/coach, director and producer to The Ted Bardy Studio. Mr. Vincent, an expert in his method of teaching the Sanford Meisner Technique, has worked with talent from the Major Hollywood Studios. He has first-hand knowledge of Mr. Meisner's work, and also draws upon his experience at The Actors Studio (during the tenure of Harold Clurman and Lee Strasberg).

Gordon Jacoby, Ph.D. is a legendary instructor of speech, diction, and dialects. With an M.A. in Speech Science and a Ph.D. in Theatre, Dr. Jacoby was THE teacher serious actors (especially Meisner trained actors) sought out during the late 80's and 90's. Actors he has worked with include: Nicolas Cage, Joan Plowright, Danny Glover, Anjelica Huston, Bob Hoskins, and Olympia Dukakis. Studio films include: "Avalon", "Enemies: A Love Story", and "The Cotton Club." He has worked with many other major stars and on many other major Studio films. The Ted Bardy Studio is proud to offer serious actors the opportunity to work with this legendary teacher.





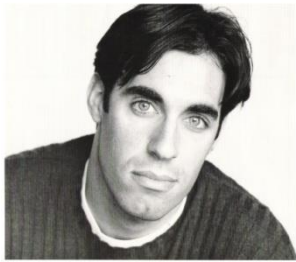
Elizabeth Mozer, Movement Director and Teacher, has taught “Movement for the Actor” for numerous theatre companies and acting schools, including: the Judith Shakespeare Company (NYC), Stella Adler Conservatory of Acting, and American Musical and Dramatic Academy. As an actress she trained with Tim Phillips, the William Esper Studio, National Shakespeare Co., H.B. Studio, and Michael Howard Studios, and has a B.A. in Dance from SUNY College at Brockport. She has trained in a variety of movement-oriented techniques including Suzuki and Viewpoints. She is currently Artistic Director for the movement-based New York theatre company, “Theatre in the Flesh.”

Her revolutionary course “The Physics of Acting™” is one of the specialized professional workshops offered at The Ted Bardy Studio:

The Physics of Acting™ - students will explore the essential tools and develop the necessary skills for the physical craft of acting. Class work will focus on increasing physical and sensory awareness, freeing the body of habitual patterns, and accessing the emotions that reside in the body. Students will augment their ability to experience, create, and express their inner lives physically, truthfully, and specifically. They will learn and individualize a series of warm-up exercises aiding in character metamorphosis. They will work with internal and external images, along with other sources to craft acting choices that are tension-free, dynamic, and transformative. All class work is applied to text.

physics – the science that deals with motion, matter, and energy, and their interactions

Ms. Mozer also has extensive experience in the field of on-camera commercials. She has appeared in over 80 commercials during the last twenty years. She is currently sharing her vast knowledge of the commercial world in her on-camera commercial classes. Students learn the many essentials of the commercial business - from the initial casting call to work on the set - along with learning the craft of auditioning and acting on-camera. Students work with commercial text on-camera each week. Student work is filmed and viewed utilizing The Ted Bardy Studio’s 50 inch hi-def state of the art television/monitor and hi-def digital camera in a non-competitive and non-stressful environment.



Greg Parente holds the title of Director of The Young Performers Acting Program at the Ted Bardy Studio. Mr. Parente has been nationally recognized as winner of the “Outstanding Professional High School Acting Teacher of the Year” award by The Blackboard Awards Nominating committee. Frank McCourt (author of the Pulitzer Prize winning book and film *Angela’s Ashes*) personally presented him the coveted award. Mr. Parente is also on the faculty of the famed Professional Performing

Arts School in New York City.

Alumni include: Alicia Keys, Britney Spears, Claire Danes, Jesse Eisenberg, and countless others. Many of Greg’s current students can be seen in starring roles on television: *Gossip Girl*, *Days of Our Lives*, *Guiding Light*. Others, among them Connor Paolo, Addison Timlin, and Victor Rasuk, have starred in the films: *World Trade Center*, *Mystic River*, *Alexander*, *Lords of Dogtown*, *Derailed*, *Raising Victor Vargas*, and many others. On Broadway, his students have appeared in *Les Miserables*, *The Lion King*, *Oklahoma*, *Nine*, *Grey Gardens*, *Coast of Utopia*, *Pillowman*, *Gypsy*, and many other Broadway Hits.

Greg is also Co-Founder and Artistic Director of The Strain Theatre Company, a company geared towards cultivating and developing young talent. The Company, comprised of present and former students of Mr. Parente, is quickly becoming a powerful force in the downtown theatre scene. Mr. Parente holds an MFA in Acting from the prestigious Asolo Conservatory at Florida State University and furthered his training under the direct guidance of Ted Bardy at The Ted Bardy Studio.

Stuart Samuels, Ph.D. is a world-renowned film historian, producer, director, writer, and teacher. Production and directing credits include: “Midnight Movies,” (based on his book) selected for various film festivals, including the Cannes Film Festival in 2005, “Urban Wild: New York, Paris, Tokyo, Toronto” for Discovery Channel (Canada) in 2002, and “Visions of Light: The Art of Cinematography” for PBS in 1993, which won numerous awards, including Best Documentary, New York Film Critics Award. Dr. Samuels is the author of the book Midnight Movies, a look at the most famous cult films of the 1970s. From 1967 to 1981 he was Professor of Popular Culture and History at the University of Pennsylvania. Now with The Ted Bardy Studio, he is currently teaching “Re-contextualizing Life as an Actor: Re-defining the Space inside your Head.”

***Schedule of Fees January 2017**

(Interview is usually required. Enrollment permitted at discretion of instructor.)

= PHASE 1 & 2 TECHNIQUE CLASSES MONTHLY PAYMENT =

\$480/month, two evening classes/week, pre-paid monthly

\$260/month, one class/week, pre-paid monthly –Young Performer’s Acting Program (Permission required).

\$380/month, two afternoon classes/week, pre-paid monthly

\$280/month, one class/week, pre-paid monthly –Only Tuesday or Thursday DAY class (Permission required).

- **The monthly payment must be made in full by the last class of the preceding month.** For example, payment for the month of February is due on, or before, the last class in January. Unless otherwise arranged, payments will be made during class hours by check, cash, credit/debit card, or via PayPal through the Studio Website. **Late payments will be subject to a \$35.00 late fee.** Students attending classes once-a-week are taught by Teaching Associates. Students with schedule conflicts may enroll in classes taught by Ted Bardy and a Teaching Associate. In these situations permission will be required, and the fee will be the same as it is for classes instructed by Ted Bardy.

Students enrolled in monthly classes may add on additional classes, or make-up a missed class, at a pro-rate of \$50/class. Fee must be paid prior to start of class.

=PHASE 3/ADVANCED WORKSHOP=

(Includes **The Performance Lab** which requires a 2 month commitment)

\$480/month, two classes per week, pre-paid monthly – Instructor Ted Bardy (Audition may be required).

\$280/month, one class/week, pre-paid monthly – (only offered when two workshops/week not available).

\$80.00 for one Advanced Workshop

- **Only workshops may be attended at the single rate.** Offered at the discretion of the instructor and if space is available. Payment for a single Advanced Workshop must be made in cash prior to the commencement of the workshop. **Please email us at tedbardy@tedbardy.com if you wish to attend a workshop. “Drop-ins” are discouraged.** Interview required for first-timers.

Fees for Special Professional Workshops will vary according to the Workshop. These fees will be posted when the Workshop schedule is determined.

*A CUSTOMIZED CURRICULUM IS AVAILABLE FOR WORKING PROFESSIONALS WITH UNUSUAL NEEDS.
PLEASE ARRANGE A MEETING WITH TED BARDY.*

= Fees: Private One-On-One Coaching January 2017 =

*Payment must be made in **cash** prior to the commencement of the coaching session.*

The minimum coaching time is one hour.

With Ted Bardy: \$150.00/hour.

With Faculty Member: \$120.00/hour.

On-Camera coaching with Ted Bardy: \$175.00/hour.

(Skype coaching via internet is also available at prices above. Package rates may be available.)

- **To cancel a private coaching session, a minimum of 24 hours notice must be given to the instructor; otherwise the student is responsible for the full coaching fee for the scheduled session.** If you are going to be late for a private coaching session you must call the instructor before ½ the session time has elapsed, otherwise the session will be considered cancelled without notice. In such cases the instructor is not obliged to wait for you and you will be responsible for the full coaching fee for the scheduled session. **No exceptions.** It is the responsibility of the student to give the instructor proper notice. Messages left at the message center are not a guarantee of notification.

**All fees paid are non-refundable. No credits will be issued for missed classes/workshops. You are required to pay for all classes/workshops, including missed classes/workshops.*

Free 'Make-ups' are NOT permitted for missed classes or workshops (Exception: unless you are in the Phase-3 class and special arrangement has been made with the Studio). You may 'make-up' a missed class or workshop by attending an acting technique class or, if available, an alternate workshop from the one you are normally enrolled in (at Studio's discretion). The fee for attending a 'make-up' technique class is \$50. Valid reasons for missing a class or workshop include personal emergency, professional obligation, or some other very significant occurrence. The permission to make-up a missed class or workshop will be at the discretion of the Studio and/or instructor and if space is available.

There is a \$35.00 returned check fee. If a student has a check returned more than once, then all future payments must be in cash.

There are no pro-rated fees due to holiday closings, schedule conflicts, or any other reasons what so ever. The regular fees will apply.

The Ted Bardy Studio reserves the right to dismiss any student at any time, and is not required to give a reason for dismissal. In cases of outrageous misconduct the student will be immediately dismissed and expelled from all classes and/or workshops, and barred from all future Studio related activities. Students/Studio Members who are dismissed will not be refunded any tuition.

AT LEAST 30 DAYS NOTICE IS REQUIRED for withdrawal, permanent or temporary, otherwise the student will be responsible for a one-month payment.

No credits will be issued for missed classes or workshops. All payments are non-refundable.

Inquiries about credits, pro-rates, refunds, etc., will be ignored.

TED BARDY

A C T I N G S T U D I O

(212) 725-7575 (Studio Line & 24-Hour Message Center)
www.tedbardy.com

CLASS AND WORKSHOP SCHEDULE (AS OF JANUARY 2017)

You are required to arrive on time! Entering the Studio while work is in progress is disruptive. Call the 24-hour message center (above), and your partner, if you are going to be late or absent. In the unlikely event that you arrive late, please enter the workspace quietly when the door is open and there is a lull in activity. If you are late or absent, it is your responsibility to contact a classmate and find out what you have missed. Consult the “Rules and Guidelines” page in the Information Packet for important information regarding lateness and absenteeism.

Check the Studio Website to find out if, and when, additional classes and special workshops are added to this schedule. Ted Bardy (when not instructing) personally supervises, observes, and evaluates all student work in all classes and workshops.

MONDAY	ADVANCED WORKSHOP (Phase III/ audition req.)	6:15 PM – 10:00 PM
TUESDAY TUESDAY	TECHNIQUE CLASS (Phase I & II) TECHNIQUE CLASS (Phase I & II)	6:45 PM – 10:00 PM 3:00 PM – 6:00 PM
WEDNESDAY	ADVANCED WORKSHOP (Phase III/ audition req.)	6:15 PM – 10:00 PM
THURSDAY THURSDAY	TECHNIQUE CLASS (Phase I & II) TECHNIQUE CLASS (Phase I & II)	6:45 PM – 10:00 PM 3:00 PM – 6:00 PM
SATURDAY	TECHNIQUE CLASS (Phase I & II)	3:00 PM – 5:30 PM

PHYSICS OF ACTING (MOVEMENT/RELAXATION/CHARACTER) DATES/TIMES: TBA
SPEECH, DIALECTS, VOCAL PRODUCTION DATES/TIMES: TBA

ALL CLASSES HELD AT THE TED BARDY STUDIO: 939 8th Avenue, Ste. #506
(between 55th and 56th Streets)

SCHOOL CALENDAR 2016--2017

(There will be NO classes on the following dates. Schedule is subject to change. Please check with your instructor.)

THANKSGIVING --Thursday November 24th
*OFFICIAL WINTER BREAK --Thursday, December 22nd through Monday, January 2nd,
(Students invited back to resume studies will do so on Tuesday January 3rd, 2017)

*Continued study at the Studio is by invitation only. Please consult the “Welcome” section (page 3) of the Information Packet for more information.

INSTEAD OF THE REGULAR CLASS SCHEDULE, THERE WILL BE A 6-WEEK INTENSIVE DURING THE SUMMER. DATES/TIMES TBA.

Reading List

PLEASE REMEMBER THESE BOOKS ARE SUPPLEMENTARY TO YOUR TRAINING. YOUR STUDIES AT THE STUDIO MUST REMAIN THE PRIMARY SOURCE OF INSTRUCTION.

Sanford Meisner On Acting By Sanford Meisner	Required. Start reading immediately.
Zen in the Art of Archery By Eugen Herrigel	Required before entrance into Phase II.
Method —Or Madness? By Robert Lewis A fun read. the actor —and lots of fun to read.	Required before entrance into Phase II. Anything by Robert Lewis will be of great value to
The Great Acting Teachers and Their Methods By Richard Brestoff	Suggested. Provides a very general overview of some of the more popular acting techniques.
True and False: Heresy and Common Sense for the Actor By David Mamet	Suggested. After you read this book you may wonder why on earth I put it on my reading list! Those of you who have seen Mamet’s interview in the documentary, “Sanford Meisner: The Theatre’s Best Kept Secret”, will know why. Mamet studied with Meisner.
A Practical Handbook for the Actor By Melissa Bruder, David Mamet, et al.	Suggested. Read “True and False” first (in which Mamet pretty much scoffs at all acting techniques). Then read this acting technique (!) book by Mamet. Remnants of the Meisner technique are very much apparent. It’s zany but he’s still a genius.
The Sanford Meisner Approach: Workbooks 1 thru 4 By Larry Silverberg	Suggested. Am I the only New York Meisner teacher not afraid to recommend Larry’s 4 books!? Good for reference. Don’t forget these books are supplemental. The Studio’s accelerated 3-phase Meisner Program differs from the program laid out in this series of books and my book & DVD are coming soon!
Real Life Drama: The Group Theatre and America By Wendy Smith	Required by Phase III. The definitive book on The Group Theatre.
Any of the books by Michael Chekhov	Suggested. One of Stanislavsky’s protégés. Chekhov was a strong influence on Meisner.
The Intent to Live: Achieving Your True Potential As An Actor. By Larry Moss	Suggested. A bit eclectic. It’s a good idea to read this book during Phase III of the Studio Program
Any of the many books by and about Konstantin Stanislavski (sometimes spelled Constantine Stanislavsky).	



(212) 725-7575 (Studio Line & 24-Hour Message Center)

www.tedbardy.com

Today's Date: _____

REGISTRATION INFORMATION

("Your phone number" listed below will be used on the Studio Contact Sheet.)

Name _____ Your Phone Number(s) _____

Address _____ In Case of Emergency: Name _____

_____ Emergency Phone Number(s) _____

E-mail (print clearly!) _____ Unions (if any) _____

Agent/Manager/Rep (if any): _____ How did you find out about the Studio? _____

Who is responsible for tuition payments? Print Name/Tel# _____

(This section is optional)

Do you have any prior acting training or experience? Why do you wish to take this class (goals)?
Anything else I should know about you? Etc., etc. You may continue on other side of page.

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No credits, free "make-ups", or pro-rates will be issued for missed classes or workshops. All payments are non-refundable.

AT LEAST 30 DAYS NOTICE IS REQUIRED for withdrawal, permanent or temporary, otherwise the student will be responsible for a one-month payment. All statements, activities, events, disclosures, etc., that you witness, hear, or participate in while attending, or observing, any and all classes/workshops at the Studio shall remain private and not disclosed, in any way shape or form, to the Public; the Public being any non-studio member. No recording devices of any kind are permitted in the Studio, including but not limited to, digital imaging devices and audio recorders.

VIOLATION OF ANY OF THE ABOVE MAY RESULT IN EXPULSION AND/OR POSSIBLE LEGAL ACTION(S).

Signature: _____ Date: _____