

New York City's



THE 2015 COLLEGE AUDITION WORKSHOP  
Student & Parent Handbook



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# The College Audition Workshop at a Glance

## OVERVIEW

BAA's College Audition Workshop is designed to assist high school juniors and seniors who plan to audition for collegiate and conservatory performing arts programs. Choosing material for your college audition material and going through the senior year audition process can be both exciting and daunting for performers and their parents! How do you get into top colleges and conservatories that will springboard your professional career? The College Audition Workshop is specifically designed to take the guess work out of the entire process for you. In this three day intensive, we will cover everything from the application process, pre-screen videos, financial aid resources, song and monologue selection, audition technique, the selection of your final list of colleges to include on your audition journey, senior year timeline calendar and expectations, and the best protocol for thank yous and follow-up. With the direction of the BAA Staff, you will choose audition material that highlights your individuality and performance strengths, while meeting the preferences and requirements of your top choice schools. The Workshop will conclude with a "Mock Audition", where you will present your audition songs and/or monologues in a panel setting and receive individual feedback!

## THE 2015 COLLEGE AUDITION WORKSHOP WILL BE RUN BY:

**Bob Cline** (PACE University, Top NYC Casting Director)

**Jennifer Johns** (NYU, BAA's Artistic Director)

**Jeff Shade** (Juilliard, Montclair, Marymount Manhattan, Boston Conservatory, BAA's Dance Director)

## DURING OUR TIME TOGETHER WE WILL . . .

- Discuss a variety of Musical Theatre and Theatre Programs and develop a list of schools that you may be interested in auditioning for based on academic and artistic credentials.
- Walk you through the process of initial college tours and visits, applications, pre-screen videos, auditions, admissions and program director correspondence and follow up, financial aid, final decisions and more!
- Assist you with developing a timeline, or senior year calendar with all pertinent upcoming dates
- Choose the material that is right for you and your upcoming college auditions. We'll assist you with finding material that shows the panel who you are, what you can offer to their program and allows them to see your true potential as a potential student at their institution.
- Introduce you to a large pool of new 2015 plays and potential monologue material in a "Weed through Read Through"
- Coach both your chosen, prepared material and explore new song and monologue repertoire. Our goal is to help you showcase yourself at your very best, with the college admission panel's "checklist" in mind! Are you an engaging storyteller who can successfully share the Who, What, When, Where, Why, and How of your material? Are you skillful technician who knows how to best showcase your comfortable vocal and physical range? Are you a unique and creative individual and performing artist? Is there something new you can bring to the piece that we have never seen before? Why is it that you are you speaking or singing these words, now? What would you like to be sure the college admissions panel knows about you by the time you have left the room?

## ON THE LAST DAY OF THE WORKSHOP WE WILL . . .

- Engage in a Q&A with a panel of current students and recent grads of the Top Performing Arts Schools
- Workshop the material we've worked on in a Final "College Audition Presentation" in front of a panel of Your Workshop Directors and Special Guest College Admissions
- At the end of your College Audition Workshop experience, you will leave with a list of at least ten to twelve schools to target on your college audition journey. Our goal is to give you a very realistic idea of which schools to pursue as a likely "perfect fit" as well as the schools that should remain on your list as you continue to "reach" for your ultimate career goals and ideal collegiate experience!

## IMPORTANT PREPARATION

**VERY IMPORTANT:** To ensure that you get the most out of your College Audition Workshop experience, it is **VERY IMPORTANT** that you e-mail the following to information to [jjohns@broadwayartistsalliance.org](mailto:jjohns@broadwayartistsalliance.org) before **Saturday, AUGUST 1st.**

### Student Fact Sheet

(Included in this handbook) In order to get the absolute best experience on all levels from the workshop, I want to get a clearer picture of who you are and what is most important to you in picking a school. This sheet will help me to compile a dossier of Colleges and University's that may be a potential fit for you to have in hand for Day One of the workshop!

### Performance Clips

I would love to see and hear what you do best! If Bob Cline and I have not seen you in class at BAA this Summer or quite recently, please email me with any performance clips that you're proud of! Whether it's singing the National Anthem for a football game, performing in your high school musical or videos of your monologue auditions for BAA – We'd love to see as much as you have so that we can get a sense of what will sound best for your vocal and performance type.

### Monologue and Song Selection

Please send your "student advisor" a list of the monologues and songs (if applying for musical theatre programs) that you are considering **before July 1<sup>st</sup>**, so that we can give you feedback about if you're on the right track!

### Finalized selections

(those that you will have memorized and plan to work on during the College Workshop) should be emailed directly to me **on or before August 1<sup>st</sup>**. You will get the very most out of your workshop experience if you fully utilize your summer weeks to prepare, even before your time in NYC with us! We will help you along, with feedback every step of the way!

## IMPORTANT DEADLINES

- June 29th, 2015**                      Group rate expires at the **Courtyard Marriott Hotel!**  
(Book your room before this date in order to receive the discounted group rate)
- July 1<sup>st</sup>, 2015**                      Deadline to **complete online forms** and to submit your headshot, resume and Song/Monologue choices for approval.
- July 12<sup>th</sup>, 2014**                      A detailed program schedule will be emailed to you provided your online forms are complete
- August 1<sup>st</sup>, 2015**                      Deadline to submit your Student Fact Sheet, performance videos, and finalized song and monologue choices to Jennifer Johns at [jjohns@broadwayartistsalliance.org](mailto:jjohns@broadwayartistsalliance.org)

## COLLEGE WORKSHOP PREPARATION CHECKLIST

- Student **AND** parent reads this Handbook cover to cover
- Complete online summer forms (released to students in mid June)
- Submit song and monologue choices and your headshot and resume to your **student advisor**
- Schedule optional Private Coachings with the BAA Staff before your intensive to help you prepare your best material. Additional College Audition Prep Coachings and Pre-Screen Filming can also be scheduled to follow your intensive.
- Memorize and rehearse your songs and/or monologues
- Send Student Fact Sheet, performance videos, and finalized songs and/or monologues to Jennifer Johns
- Finalize travel/hotel accommodations
- Get headshots and resumes printed and assembled (5 total)
- Pack for your trip!

# ADDITIONAL HELPFUL INFORMATION

- We strongly recommend that you do **NOT** make long distance travel plans on the first or last day of BAA.
- Because students in the College Audition Workshop must accomplish a great deal in a short period of time, we ask them to be present every day for the full day. Do not make personal/industry plans that will interfere with class time.
- New York City tends to be very hot in July and August, and the air can be quite humid. You can expect high temperatures between 80°F and 90°F each day.
- A friendly reminder: parents and friends are not permitted to attend the final Mock College Audition.
- If you would like to find a roommate for your time in New York City, we recommend posting a notice on our Facebook page. Because our wall gets quite a lot of traffic, we recommend posting/searching notices daily.

# Important Summer Program Information at a Glance

## ALL BAA SUMMER PROGRAMS TAKE PLACE AT:

Ripley Grier Studios

520 Eighth Avenue, 16<sup>th</sup> and 17<sup>th</sup> Floors

(Located between 36<sup>th</sup> and 37<sup>th</sup> Streets)

New York, NY 10018

## BAA COLLEGE WORKSHOP

**Dates:** Wednesday, August 12<sup>th</sup>- Friday, August 14<sup>th</sup>

**Start Times/End Times:**

	Start	End
Wednesday, August 12 <sup>th</sup>	11:00 AM	6:00PM
Thursday, August 13 <sup>th</sup>	11:00 AM	6:00PM
Friday, August 14 <sup>th</sup>	11:00 AM	6:00PM

**# of Headshots Needed on DAY ONE: 5**

**BAA Group Hotel Available for Booking:** Courtyard Marriott

**Mock Audition Day:** Friday closed showcase for Students, College Admissions Panel and BAA Staff only.

# WHAT TO BRING

The more prepared you are for the workshop, the more you will get out of your three jam-packed days! Below is a list of required materials. For your songs and monologues you must bring **THREE COPIES** of each “approved” song or monologue. Each song or monologue should be clearly labeled with your name. All of the material that you are intending to present **MUST BE MEMORIZED**.

## MUSICAL THEATRE AUDITION CANDIDATES

- Two Contrasting Songs – One Ballad, One Up-tempo. One of these songs must be written before 1965. **THEY MUST BE MEMORIZED**
- One or Two Monologue(s) – **MUST BE MEMORIZED**
- Two Additional Contrasting Songs that you think might be good material for you but that you have not worked on yet, or perhaps have worked on but are not yet memorized
- Headshot and Resume (5 Copies)
- List of any additional colleges that you might be interested in (outside of what you originally listed on your Student Fact Sheet)
- Comfortable Clothes to dance in and proper footwear. Women are not required to bring heeled character shoes or tap shoes but certainly can if you are a strong dancer and have them readily available.
- Two outfits that you feel very comfortable in and feel like they show off who you are, for your Mock Audition Day. These outfits do not necessarily have to be “dressy”, but should be neat and tidy and should really feel like YOU!

## ACTING AUDITION CANDIDATES

- Three Monologues from Published Plays: Two Contemporary, One Classical (Shakespeare Or Pre-1900) – **THEY MUST BE MEMORIZED**
- One or Two Song(s) – Optional, but **MUST BE MEMORIZED**
- Two Additional Contrasting Monologues that you think might be good material for you but that you have not worked on yet, or perhaps have worked on but are not yet memorized
- Headshot and Resume (5 Copies)

- List of any additional colleges that you might be interested in (outside of what you originally listed on your Student Fact Sheet)
- Comfortable Clothes to dance in and proper footwear
- Two outfits that you feel very comfortable in and feel like they show off who you are, for your Mock Audition Day. These outfits do not necessarily have to be “dressy”, but should be neat and tidy and should really feel like **YOU!**

## OTHER SUGGESTED ITEMS

- Notebook, pens, pencils, and highlighters
- Small digital or tape recording device for music rehearsals. (Please note that students are **NOT** permitted to use cell phones during class time, so they may **NOT** use their cell phones as recording devices.)
- Small hand towel for rehearsals
- Water bottle (Broadway Artists Alliance water bottles are also available on-site)
- Spending money for BAA & NYC souvenirs, additional meals, and snack machines\*
- A camera to take pictures during your free time
- Reading material/activities for down time
- Toiletries and essentials for your hotel stay
- Portable alarm clock for your hotel stay

## A FEW WORDS ABOUT LUNCH

Each student will have the option of purchasing a catered lunch for their summer intensive. If you do not choose to purchase the catered lunch, you **MUST** bring your lunch with you at the beginning of the day. Please note that the items in your bag lunch must be non-perishable as we will not have refrigeration available, nor will there be a microwave or oven available to heat your lunch items. Students will not be allowed to leave the studio premises at any time during the day; however, there is a café with limited options available at Ripley Grier Studios.

If you do choose to order the catered lunch, you are in for a treat! Our caterers bring a wonderful selection of buffet style items each day, which may include hot and cold sandwiches, salads, pasta, hamburgers, hot dogs, veggie burgers, macaroni and cheese, fruit, cookies, etc. There will always be a vegetarian option and catered lunch items are generally safe for students with nut and shellfish allergies (any items that do contain these allergens will be separated and clearly marked). That being said, if your student has severe or unusual allergies that he or she is not able to self-monitor, or is an unusually picky eater, it may be best for you to forgo the catered lunch option and pack a lunch daily.

In the rare situation that a student feels that there is not something appropriate for them to eat among the catered items on a given day, or if a student intended to bring their own lunch but forgot it, **PLEASE**

let a BAA staff member know as soon as possible. It's very important that every student eats lunch to keep their energy up and we will make sure we get something for you!

We kindly ask that parents or friends do **NOT** bring lunch to students; however, if you need to do so in an emergency situation, please bring it to the BAA on site office - clearly labeled with the student's first and last name - and leave it with a staff member.

To help us ensure that we order the appropriate amount of food, please plan to purchase the catered lunch at least two weeks prior to the start of your Workshop or before August 1st. If you need to make a last minute purchase for any reason, please bring a check made out to Broadway Artists Alliance or the exact amount in cash on the first day, as we may not be able to give change.

# Song Selection Guidelines

When choosing the songs you will prepare for BAA's College Workshop, it's a good idea to bear in mind the following:

- You should love singing the pieces you choose. We want to enjoy your performances and that starts with **YOU** enjoying your performances!
- The fact that you are a young performer is a tremendous asset in the professional world, and you should choose songs that highlight your youth instead of trying to hide it. Make sure the songs you choose are roles you could logistically play right now, or that make sense for a young person to be singing.
- For the Mock College Audition, and for college auditions in general, we do not recommend choosing songs with excessive profanity. The content of your songs should also be appropriate for your age.
- We do not recommend choosing songs that are overly associated with a famous performer. For example "Don't Rain on My Parade" is a wonderful song, but so many people associate it with Barbara Streisand and Lea Michele that you will have a very difficult time making it your own.
- Give some thought to whether or not your song choices might be overdone. In general, you should avoid songs from shows like Les Miserables, Phantom of the Opera, Wicked, Thoroughly Modern Millie, etc., because material from these shows is well known and often performed. BAA doesn't have a "No Sing" list but we like to assist you in selecting unique material that will get your college admission panel's attention. If you love a song from a well-known show, try to find something similar in style instead!
- Enjoy researching new material! It is part of your job as a performer to become familiar with as many musicals as possible. This knowledge will serve you well in auditions and performances since you will have an advantage over other performers who are not as educated. So take some time to explore cast recordings and sound tracks. Very often, you can listen to songs by searching for them on You Tube, iTunes, amazon.com, etc.!
- Learn your music and lyrics by heart! It's difficult to work on song interpretation if you're still struggling to remember the material. You should also know what show your song is from and who wrote it. If at all possible, you should see or read the show your song comes from.

# Monologue Selection Guidelines

When choosing the songs you will prepare for BAA, it's a good idea to bear in mind the following:

- Go to a bookstore or search online for plays and monologue books that suit your age-range, personality, and appearance. Try skimming monologue books for playwrights and characters that interest you, then looking at the actual plays to find material that is not as well known.
- Performers age 18 and older should be able to find monologues from published plays.
- Look for monologues that live in the moment, rather than monologues that recall the past. There are, of course, exceptions to this rule, but overall, hearing about the present is more captivating than hearing about the past.
- Look for a monologue that is approximately 1 minute in length. Make sure you read out loud and act through a monologue to get a true sense of its performance time. Something that may appear to take no more than 30 seconds often takes one minute or longer when you include pauses and blocking!
- Make sure it is something that is age/content appropriate and that shows your personality.
- Don't choose a monologue with shocking or offensive material. It's better to catch your audience's attention with your skillful interpretation of a monologue rather than shocking them with inappropriate content. You want the audience to focus on your performance and not the content!
- Memorize your monologue(s)!!! You should also know the title of the piece, the playwright, and the title of the play from which it came (if applicable). Whenever possible, you should read the full play that your monologue comes from.
- Have more than one monologue in your repertoire. Just as a singer needs to keep many songs in his/her book (belt, legit, comic, contemporary, etc.), an actor should have several monologues that would be appropriate for different types of auditions. Think in terms of Comedic/Dramatic, and Classical (i.e. Shakespeare, Sophocles, Moliere)/Semi-Classical (i.e. Ibsen, Wilde)/Contemporary (1900 and beyond).
- Don't rule out a funny monologue because you think it'll get more respect than a serious one. Some of the best performances we've seen have been from comedic monologues. If you're funny, you have a special talent- show it off! That's entertainment!

# Headshot & Resume Preparation Guidelines

Your headshot and resume are your “calling card” as an actor. Here are a few guidelines to ensure that your headshot and resume offer the most professional and accurate representation of who you are to the colleges and universities you will be auditioning for.

## HEADSHOT GUIDELINES

### **Your headshot should be exactly 8”x10”**

(not 5x7, 7x9, or 8.5x11!). Please note: 8x10 is *smaller* than a regular piece of printer paper. Please do not use postcards or composite cards.

### **Most performers today have headshots taken in color**

as opposed to the black and white headshots that *used* to be accepted in the industry. Many actors choose to put their name at the bottom of their headshot, which helps people to know who you are without having to turn the picture over to read your resume.

### **Your headshot should be a clear picture of your face and it should look like you!**

As much as possible, you want to match your headshot. If you have short brown hair in your picture, you should have short brown hair in real life. If you wear your glasses in your headshot, you should wear your glasses when you audition.

### **Your eyes are the most communicative feature in your headshot.**

They should be engaged and expressive, giving us a glimpse into your character and personality. It’s great if your headshot makes you look friendly and easy to work with. If you are most comfortable with a non-smiling shot, you should still have a “twinkle in your eyes.”

### **It’s best to wear simple, brightly colored clothing in your headshot.**

Your outfit should be age-appropriate with a flattering neckline, and it should be somewhat neutral (i.e. don’t wear clothing that is overly detailed or trendy). It’s best to avoid t-shirts with words or distracting designs, formal/semi-formal dresses, bathing suits and large jewelry pieces.

**Ideally, your headshot should be a professional photograph** taken by a headshot photographer who is accustomed to working with performers. If this is not possible, you may use a school photo or a snapshot, but it must be a high resolution shot that can be resized to 8”x10”. Your headshot should **NOT** be a picture of you playing a particular role.

### **Your makeup should be minimal and applied by a professional makeup artist who understands headshot lighting.**

Many headshot photographers have a makeup artist with whom they like to work. The fee for this artist may be included in the price of your session, or it may be extra.

While most headshots are retouched before they are printed, **it's important** to have this work done by a professional who will use digital corrections sparingly and appropriately. Retouching may be done by your headshot photographer, your reproduction lab, or a third party that specializes in this kind of graphic work.

**Many young performers have to get braces at some point, so there is no need to hide that fact.**

Go ahead and show them in your headshot if your braces are going to be on for the near foreseeable future.

## GETTING YOUR HEADSHOTS PRINTED

Once you have chosen the 8"x10" photo you will be using, it is your job as an actor to always have copies of it available. It's fastest to take it to a reproduction lab, such as [www.reproductions.com](http://www.reproductions.com). There, a digital image or negative is created from your headshot. That image allows you to print as many copies as you need and want to pay for. Young actors usually begin with 50-100 copies; actors 18 and older should print 250-500 copies.

**Your headshot should be reproduced using a high-resolution file and should be printed on high quality photo paper.** Reproduction labs may offer a variety of paper weights and gloss levels, but a good rule of thumb is to get standard weight photo paper in a semi-matte (may also be called a semi-gloss depending on the lab). Most reproduction labs accept either a hard copy or an e-mailed digital file, and will give you the option of adding a border or your name to the headshot. They will often provide retouching services or enlarge smaller photos to 8"x10" for you for an extra charge.

## RESUME GUIDELINES

- A resume is a summary of your accomplishments. **It should never be more than one 8"x10" page long and should be printed on regular printer paper.** Your resume should be well organized and easy to read; it should **NOT** be covered in distracting colors or graphics.
- **Your name should always be at the top of your resume in boldface type.** If you are a member of a performing arts union (AEA, SAG-AFTRA, AGVA, EMC, etc.), list it at the top of your resume. **Also at the top of your resume, you should include your contact number and/or your agent's information (if you have one) and your email address. Make sure to never list your home address on a resume; casting directors don't need it for audition purposes, and for your privacy, it should not be included.**
- It is customary to include your height, eye color, and hair color. Some performers also include their weight.
- **If you are under the age of 18, you should list your date of birth.** This is not necessary if you are over the age of 18.
- **You should NOT put an age range on your resume.** It's better to let industry decide this information for themselves.
- **The body of your resume should be sorted into three columns.** The left column should tell us the show you were in, the middle column your role, and the right column the theater or producing organization for which you performed. If you are listing a film credit, you may place either the production house (i.e. Universal Pictures) or the director's name where the name of the theater would be. Please make sure to sort your resume by Theatre, Film, TV, Commercials, etc. – don't place everything all together.
- Training, Awards/Honors, Education, and Special Skills should be listed beneath your credits. If you have not had experience in one of these categories, it is not necessary to include it on your resume.
- The Special Skills section is an important and intriguing category on a young person's resume. It gives the auditors insight into who you are and the skills that you possess- whether they are performance related or not. Can you do an impression or whistle? Do you know how to play an instrument or speak a foreign language? Are you a fantastic soccer player or cookie baker? Your Special Skills section is the place to list these abilities! Just be ready to demonstrate any of your skills as industry may ask you to do something you have listed!
- **Your headshot and resume should be NEATLY attached, back-to-back. You may do this using staples or glue, or you may print your resume on the back of your headshot.** If you choose to print your resumes directly onto the back of your headshots, be sure that you do so in small quantities so that you don't waste headshots if you have to update your resume. If you do not print your resume directly on your photos, please be sure that you remember to trim the paper you print on to exactly the 8 X 10" size of your resume. Your resume paper should not be larger than the 8 X 10" headshot itself. It is easy to format your word document to 8 X 10" and make quick two cuts on the bottom and right hand side of your resume paper.

*(The following two pages contain two sample resumes that you may use as a template for creating or editing your own resume.)*

**BETTY BROADWAY**  
**(212) 555-5555**  
**BETTY@ILOVEBROADWAY.COM**

Height: 5'1"    Weight: 120 lbs.    Hair: Red    Eyes: Green    D.O.B: 9/13/1998

**Stage**

George M! 42 <sup>nd</sup> Street	Josie Cohan Peggy Sawyer	Clarkstown Summer Theatre Seaside Music Theater
Grease	Marty	Suffern High School
Guys and Dolls	General Cartwright	Suffern High School
The Odd Couple: (Female Version)	Florence Unger	Suffern High School
The Haunting of Hathaway House	Mildred Hathaway	Antrim Playhouse
Remembering the Magic:	Mrs. Potts	Suffern Auditorium
A <i>V.O.I.C.E.S.</i> Disney Revue	Featured Dancer	Clarkstown Summer Theatre
Carousel	Carrie Pipperridge	Suffern High School
Crazy for You	Bonnie	Clarkstown Summer Theatre
Fiddler on the Roof	Townsperson	Suffern High School
Enter Laughing	Mother	Suffern High School

**Concerts/ Recitals (optional)**

The Nutcracker Featured Dancer Suffern Performing Arts  
BC/EFA: Broadway Rocks! Featured Singer LaMama, Etc. (NYC)  
BC/EFA: Broadway Rocks! Featured Singer Wagner College

**Honors (optional)**

Helen Hayes nomination for Carousel (Outstanding Duet Performance)  
Suffern High School Theatre Award

**Performance Training**

Vocal Training (Celeste Simone, Nyack/NYC, NY)  
Shakespearian Training (Gail Kellstrom, Katonah, NY)  
Singing for Musical Theatre (Dr. Stanley Ralph, SUNY Rockland Community College)  
Acting Through Song (The Dance Loft, Suffern, NY)

**Dance Training**

Jazz: 9 years of training- Alena Gerst, Wagner College, Staten Island, NY  
Tap: 6 years of training- Justin Boccitto, NYC, NY; The Dance Loft, Suffern, NY; Vicki's Dance Studio, New City, NY  
Ballet: 11 years of training- Vicki's Dance Studio, New City, NY

**Special Skills**

Clarinet, French, Horseback riding, Swimming, American Sign Language, Public speaking, Ability to read music, Basic Piano and Guitar, Clucking like a chicken, bakes a great chocolate chip cookie, great with younger children, Kristin Chenoweth impression

# Steven Silverscreen

SAG -AFTRA/ AEA

Height: 5'11"  
Weight: 180 lbs.  
Hair: Blonde  
Eyes: Green

Actingland Talent Co.  
Tel: 212-555-1234  
Parent Cell: (917)-555-5555  
Birth date: 7/12/1995

## Film

Flight of the Eagle	Charlie (Supporting)	Dir. James Cameron
Freedom	Lt. Snider (Lead)	Moving Images
Clouds Outside the City	Aaron (Lead)	Moving Images
Brain Dead	Dr. Zombie (Lead)	Freeform Art Co.
Ski & Skate	Michael Z.	Film Productions, LLC.
The Magic Lantern	Puck	Magic Lantern, LLC

## Television

Wonderpets	Black Sheep	Nickelodeon TV
Sad Clowns	Guest Star	Liberty Television
Puddle Jumpers (Pilot)	Principal	AGP Media, LLC.
Car Wash Series	Series Regular	Inside-Up Prods.

## Theatre

The Comedy of Errors	Aegeon	Theater Under the Stars
King Lear	Edmund	St. Mary's High School
The Tragedy of Macbeth	Duncan	St. Mary's High School

## Commercial

National, Regional, and International commercial experience, List available upon request

## Education

Pursuing a BFA in Acting- University of Michigan Class of 2018 (Incoming Freshman)  
Broadway Artists Alliance of NYC Advanced Summer Intensive 2012 - Acting Major

## Training

Acting: Jeff Torro (Scene Study), Alice Kaczinski (Film & TV)  
Voice: Kyle Grant  
Master Classes: Joe Langworth, Bob Cline, Kyle Dean Massey, Sutton Foster, Chris Sieber, Bridget Berger, Megan Hilty, Laura Osnes, Pat Goodwin, Tyrick Wiltez Jones

## Specials Skills

Surfing, Volleyball, Basketball, Hockey, Golf, Swimming, Water Skiing, Snow Skiing,  
Rollerblading, Juggling, Motor Cross, Some French, Basic Guitar, Knife Throwing, Drag Racing, Avid Comic Book  
Reader, Straight A Student, Quick Study, Valid Passport

# BAA Recommended Headshot Photographers in NYC

Here is a list of a few headshot photographers in the New York area. These are just a few options, and many more can be found by visiting [www.reproductions.com](http://www.reproductions.com)! When selecting a photographer, feel free to contact and meet a few before committing yourself to one. Your photographer should be someone whose images speak to you and whose personality fits with yours. Remember, you want to be comfortable and collaborative with the person who will be taking your photograph! *It is certainly not required for you to use one of these photographers, this is just a starting place for reference.*

## Low Price Range (\$150 - \$500)

- **Bill Strong**, [www.billstrongphotography.com](http://www.billstrongphotography.com)  
Regular Charge: \$295-495  
Discount: \$40-150 off on Group Packages
- **Karol DuClos**, [www.karolduclos.com](http://www.karolduclos.com)  
Regular Charge: \$500-750  
Discount: 50% off (\$250-375)
- **SK Headshots**, [www.skheadshots.com](http://www.skheadshots.com)  
Regular Charge: \$450  
Discount: \$100 off. (\$350)
- **Jeffrey Hornstein Photography** [www.jeffreyhornstein.com](http://www.jeffreyhornstein.com)  
Regular Charge: \$275  
Discount: Please contact for BAA discount options

## Middle Price Range (\$500 - \$700)

- **Philip Kessler**, [www.philipkesslerphotography.com](http://www.philipkesslerphotography.com)  
Regular Charge: \$500  
Discount: \$100 off. \$25-50 off Hair/Makeup
- **Dave Cross, (recommended by agents)** [www.davecrossphotography.com](http://www.davecrossphotography.com)  
Regular Charge: \$525-695
- **Blanche Mackey**, [www.blanchemackey.com](http://www.blanchemackey.com)  
Regular Charge: \$650 (adults), \$425 (16 and Under)  
Discount: \$100 off Adults (\$550), \$50 off 16 and Under (\$375)
- **BluFace Photography**, [www.bluefacephotography.com](http://www.bluefacephotography.com)  
Regular Charge: \$395-995  
Discount: 10% off (\$335.50-895.50)
- **Chris Macke**, [www.mackephotography.com](http://www.mackephotography.com) (18 and older please)  
Regular Charge: \$645  
Discount: \$100 off (\$545)
- **Richard Blinkoff**, [www.richardblinkoff.com](http://www.richardblinkoff.com)
- **Laura Rose Photography**, [www.laurarose.com](http://www.laurarose.com)
- **Trevor Oswalt**, [www.trevoroswalt.com](http://www.trevoroswalt.com)  
Regular Charge: \$695  
Discount: \$100 off. (\$595)

## High Price Range (\$700 and Up)

- **Hoebermann Studio**, [www.hoebermannstudio.com](http://www.hoebermannstudio.com)  
Regular Charge: \$750-\$875  
Discount: additional \$75) Ask for Kristen

## Websites

### Do you have your own actor website?

We like: [www.stagedoor designs.com](http://www.stagedoor designs.com)

Also, [www.myVirtualHeadshot.com](http://www.myVirtualHeadshot.com) is a great and inexpensive way to get online.

# BAA Refund/Cancellation Policy

For all Broadway Artists Alliance (BAA) workshops and intensives, the required \$300 deposit and applicable fees are strictly non-refundable. The remaining balance amount is refundable if a written request for cancellation is received by Broadway Artists Alliance 30 (thirty) days prior to the start of the program. Due to the extensive preparation required for all workshops and intensives, BAA cannot offer refunds for cancellations made within 30 (thirty) days of these programs. If a student is unable to attend a workshop or intensive, the \$300 deposit may be credited for future use provided a written request for cancellation is received at least 7 (seven) days prior to the start of a program.

One Day Master Class tuition and applicable fees are strictly non-refundable. If a student is unable to attend a One Day Master Class, the tuition may be credited for future use provided a written request for cancellation is received at least 7 (seven) days prior to the start of the One Day Master Class.

BAA Pro Series tuition and applicable fees are strictly non-refundable and tuition cannot be pro-rated based on the student's attendance. If a student is unable to attend the entire BAA Pro Series, the tuition may be credited for future use provided a written request for cancellation is received at least 7 (seven) days prior to the start of the Series.

If a student fails to attend any BAA workshop, intensive, One Day Master Class, or series, and does not give 7 (seven) days notice, they must provide one of the following to be eligible to receive a credit: 1.) A doctor's note citing a serious illness or medical emergency, 2.) Documentation of paid performance employment, 3.) Written proof of unforeseen travel issues (snow, cancelled flight, Act of God, etc.). If a student is unable to provide one of these items, BAA cannot offer a credit for cancelled enrollment in any program, One Day Master Class, or series. Broadway Artists Alliance reserves the right to cancel any program or class if less than 6 paid students have registered or if external factors might endanger participant safety (severe weather, Act of God, etc.). In the rare event that this occurs, BAA will offer a full tuition refund for all participants.

Credits may be used for any New York City BAA programs to which a student has been accepted. All credits will expire one year from the date on which they are issued. There are some items for which credits may not be used, which include but may not be limited to: tuition for BAA programs outside of New York City, tuition for programs hosted by BAA in conjunction with another entity, private coaching fees, yearly application fees, processing fees, housing, and merchandise. Credits are strictly non-transferable.

All \$25 application fees are strictly **non-refundable**.