



**FILE 05 · THE STUDY**

# **Schools, Coaches & Studios.**

The honest landscape of NYC actor training — methods, schools, coaches, and how to choose where to study.

**NEPA·PRO TALENT**

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# Train somewhere. Train anywhere. Just train.

*Most working New York actors are taking class right now. Not because they're bad — because the work is a craft, the muscle atrophies, and the room you train in is also the community that casts you. Here's the honest landscape of NYC training in 2026.*

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## THE METHOD-BASED MAJORS

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### **HB Studio**

120 Bank St (West Village) · hbstudio.org · Founded 1945

The grandparent of independent NYC acting schools. Founded by Herbert Berghof and Uta Hagen. Wide range of classes (scene study, technique, voice, on-camera) at relatively accessible prices. No formal admissions — you can audit and enroll. Strong reputation, especially for foundational technique work.

### **Stella Adler Studio of Acting**

31 W 27th St · stellaadler.com

Adler-method-based; emphasis on imagination, script analysis, and the actor as artist. Two-year and three-year conservatory programs, plus part-time and evening classes. Audition-based for conservatories.

### **Lee Strasberg Theatre & Film Institute**

115 E 15th St (Union Square) · strasberg.edu

Method-based, emotional-recall heavy. Two-year conservatory and shorter programs. Audition-based. Has produced a huge range of working actors; the Method gets debated, but the school's rigor is real.

### **Atlantic Acting School**

76 9th Ave (Chelsea) · atlanticactingschool.org · Co-founded by David Mamet

"Practical Aesthetics" technique: Mamet/Macy-derived, action-based, anti-Method. Conservatory, NYU partnership, and evening classes. Audition-based for full programs. Polarizing philosophy — read it, decide if it's for you.

### **Neighborhood Playhouse School of the Theatre**

340 E 54th St (Midtown East) · neighborhoodplayhouse.org

Sanford Meisner's home institution; full Meisner two-year conservatory. The original. Audition-based.

### **William Esper Studio**

261 W 35th St (Garment District) · esperstudio.com

Esper-style Meisner, two-year conservatory and part-time. One of the strongest reputations for Meisner-trained actors in the country. Audition-based for the conservatory.

### **Maggie Flanigan Studio**

153 W 27th St (Chelsea) · maggielflaniganstudio.com

Meisner-based. Two-year conservatory plus shorter programs. Often recommended alongside Esper.

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## OTHER STRONG NYC SCHOOLS

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### **T. Schreiber Studio**

151 W 26th St · t-s.org

Long-running ensemble-based studio. Has a working theater attached, so students perform. Strong on-camera program.

### **The Barrow Group**

520 8th Ave · barrowgroup.org

Pragmatic, accessible technique. Strong on-camera program. Working theater attached. Often cited by working TV/film actors as the place that taught them to film-act.

### **Fred Kareman Studio (Carnegie Hall)**

881 7th Ave (Carnegie Hall) · freddiekareman.com

Kareman lineage of Meisner; Fred Kareman taught a generation of working actors. Run by his successors. Smaller, focused.

### **Wynn Handman Studio**

Various locations / online · wynnhandmanstudio.com

Long-running independent studio focused on monologue work and text. Smaller, more personal.

### **Stonestreet Studios**

121 W 27th St · stonestreetstudios.com

On-camera focused, with a partnership with NYU film school. Practical and project-based.

### **Acting Studio NY (Anthony Abeson)**

250 W 65th St · actingstudiony.com

Long-running, technique-focused. Anthony Abeson teaches a synthesized technique drawn from Meisner, Adler, and the Method.

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## ON-CAMERA & AUDITION TECHNIQUE

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Different from acting class. On-camera classes drill the specific muscle of self-tape and audition technique. If you're booking auditions but not callbacks, this is where to invest.

- The Barrow Group on-camera intensives — workshop-format classes, frequently offered
- Stonestreet Studios — full on-camera focus
- One-on-One NYC — CD workshop format (more on this below)
- Actors Connection — CD workshop format
- Independent on-camera coaches — many work freelance through referrals; ask in any acting class for current names

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## CD WORKSHOPS — USE WITH CAUTION

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“Casting Director Workshops” let you read scenes for working CDs in a one-night class format, typically \$40 - \$75 per session. They're controversial: some industry people consider them

pay-to-be-seen schemes; others find them genuinely useful for getting your face in front of someone.

The honest take: they are not auditions. They are practice and visibility. The CDs cannot, by SAG-AFTRA rules, hire from a paid workshop directly. But they can remember you, and they can call you in later. Use them sparingly, prepare your sides hard, and treat them like real professional encounters — because they are.

- One-on-One NYC — long-running, NYC-focused
- Actors Connection — both NYC and remote sessions
- The Network — agent and CD interactions

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### VOICE, MOVEMENT, DIALECT & SPECIALTY

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Don't neglect the body and voice. Casting can hear and see when you can't move or when you can't support sound.

- Voice teachers — try Liz Caplan, Patricia Fletcher, Andrew Wade for technique; in NYC, the lineage of teachers extends through HB Studio, Juilliard alums, and many independent studios
- Movement — Alexander Technique (try the American Center for the Alexander Technique), Suzuki, Viewpoints, stage combat (NYC stage combat scene is active; SAFD-certified workshops happen regularly)
- Dialect coaching — Patricia Fletcher, Eric Armstrong, and the IDEA dialect archive (free) for self-study; one-on-one for an audition runs \$75 - \$200
- Singing for actors — many of the Broadway voice teachers do book; ask around. Joan Lader has been a long-running standard.

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### HOW TO PICK A SCHOOL

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Audit before you enroll. Most reputable schools allow it. Sit through a class. Notice: does the teacher actually teach, or perform? Are students working on real scenes, or doing exercises indefinitely? Are corrections specific, or vague affirmations? Is there a community in the room?

If you can't afford full conservatory, single classes, evening intensives, and short workshops are how the majority of working actors maintain their training. Consistency matters more than prestige.

*“Spend the first year asking what kind of actor you want to be. Spend the rest of your career becoming her.” — overheard at HB Studio*

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