

FEBRUARY 2010

ACTING

Prunella Scales

Big Stuff: Reading the Score

February 2

10.30-13.30

Course: A9

A workshop concentrating on performing texts which demand physical and/or vocal size. Please prepare a speech, preferably from a classical text.

• Prunella is one of Britain's best-known and best-loved actresses. She has worked extensively in theatre, film and TV and is a frequent broadcaster.

PARTICIPANTS: £14

Chrys Salt

I Was Brilliant in the Bedroom:

Workshop and Showcase

February 4, 5, 15, 22, March 8, 15, 19, 22

10.30-17.30

PERFORMANCE March 22 at 6.30pm

COURSE: A10

Chrys Salt's Showcase workshop has been a sell-out class at The Actors Centre for a number of years. As a result many members have found representation and developed flourishing careers. Not only does the course address everything you need to know about finding work and refining your marketing package, it culminates in a high quality Showcase which has become increasingly popular with agents and casting personnel.

'This course re-arranged the way I perceived this profession... so much valuable information along with the support in identifying my strong suits. By the time we got to the showcase I thought 'This is already worth-while even if nothing else comes out of it' - but not only did I get new representation (I was lucky to have quite a few offers), I came out energised and focused about driving forward my career with a new headshot and attractive CV.... lo and behold, I just got my first West End job! (Former workshop participant: Noa Bodner).

Bring an audition piece you feel comfortable with, your CV and photograph, pencil and paper, and a 60-word biography on the first day (for details of earlier classes visit www.actorscentreshowcase.com).

• Chrys is an award-winning theatre director and writer. She has written seven books for actors on auditioning (Methuen Monologues for Men and Women) and on the business of acting (Make Acting Work, pub: Methuen Drama). She directs extensively in theatre and sound and has directed many of the country's leading actors.

PARTICIPANTS: £180

CV APPLICATION

Maggie Ollerenshaw and Barbara Thorn

The Best Thing Since Sliced Bread

February 8

10.30-17.30

Course: A11

A uniquely devised workshop on how to discover and project your own star quality. Through a series of exercises we will try to access your unique selling point as an actor, allowing the full force of your personality and charisma to come shining through. It is essential that you come to the workshop able to tell us the favourite role you would like to play, and the person (living, historical or fictional) you most admire.

- Barbara played Inspector Christine Frazer in over 100 episodes of *The Bill*. She has recently been seen in *Trial and Retribution* and the series *Judge John Deed* for the BBC.
- Maggie is mainly known for her TV work, playing Florence Ranby in *The House Of Eliot* and Wavy Mavis in *Open All Hours*. She has also been Associate Director at the Gateway Theatre, Chester, and Guest Director at many other venues.

PARTICIPANTS: £25

Scott Williams

The Three Minimalists

February 8, 9, 10

10.30-17.30

Course: A12

For those who have worked with the Meisner Technique and who wish to explore it in conjunction with the work of Mamet and Pinter. Mamet, who studied with Meisner, has created a gallery of street-wise poets out of his understanding of the technique. Pinter, who has directed major productions of Mamet's work, uses his elliptical language in a similar way to create a rich layering of subconscious behaviour. Both authors are ripe for an acting approach which insists on living truthfully, and in this workshop you will work on scenes from both playwrights.

- Scott is founder of the Impulse Company, which works with actors, writers and directors to create vibrant and dynamic theatre. As a director, his work has been seen all over the world.

PARTICIPANTS: £72

Prunella Scales

How to Get the Laughs with the Words

February 16

10.30-13.30

Course: A13

Please prepare a speech or scene where the humour depends on the text. It would be ideal if the play were written before 1914.

- Prunella is one of Britain's best-known and best-loved actresses. She has worked extensively in theatre, film and TV and is a frequent broadcaster.

PARTICIPANTS: £14

Gari Jones

Pinter

February 24, 25

10.30-17.30

Course: A14

A 2-day workshop looking into the world of Harold Pinter, working on scenes from his plays as well as lesser-known work, dealing with character, atmosphere and, essentially, understanding.

- Gari has created work at theatres in the UK and abroad, as well as a lot of site-specific work. He collaborated with Pinter for many years, directing him, his plays and working alongside him as his Associate, including *Celebration*, *The Room* (Almeida and New York), *The Caretaker* (West End, NT and ETT), *No Mans Land* (NT), *The Dumb Waiter* (Soho), *Sketches* (NT) and *Monologue* (NT and New York).

PARTICIPANTS: £48

Kym Suttle
Why Be Good When You Can Be Brilliant?
February 21
10.30-17.30
Course: A15

This workshop is highly practical and is geared towards actors and directors/choreographers. Taking the somewhat dry-sounding concept of Semiotics, Kym Suttle will teach you what semiotic indicators are so that you can then get up and use them to transform your performance into something inspired and captivating. So many actors end up just playing themselves in different costumes. Sometimes our habitual way of walking, sitting, talking obstructs our ability to create a new and believable character - but all it takes is a seemingly small adjustment to make a huge difference to the way a scene is played. You'll be provided with scenes (unless you bring something you specifically want to work on), and through precise exploration we will discover that the difference between a good performance and a brilliant one is all in the detail.

- Kym Suttle is an actor, director, choreographer and writer whose work has been seen all over the world. He has an MA in Dance Studies and is a specialist in how to make practical and inspirational use of Semiotics in live performance. Kym has had his own Dance Theatre company "A Few Feet Akymbo" and his own theatre company "Post Mortem Prods". He has taught this course in London, Cape Town and the USA.

PARTICIPANTS: £25

LABWORK

Matthew Lloyd
Quaquaquaqu
February 5
10.30-17.30
Course: L5

Lucky's tirade in *Waiting For Godot* is a defining iconic moment in modern drama and one of the greatest challenges ever set for an actor by a playwright. I have devised a way of exploring it and unlocking its myriad resonances that will suit a group of up to 10 actors, male and female – an exercise in ensemble collaboration at the same time as a journey into Beckett's unique theatrical language.

- Matthew is the Artistic Director of the Actors Centre and the Tristan Bates Theatre. Recent freelance work includes *Duet For One* at the Vaudeville Theatre, which transferred from the Almeida Theatre with Juliet Stevenson and Henry Goodman, and Timberlake Wertenbaker's new play *The Line* at the Arcola Theatre. He was previously an Artistic Director at the Royal Exchange Theatre in Manchester, during which period the venue was awarded Theatre of the Year. His productions there included *All's Well that Ends Well*, the award-winning *An Experiment with an Air-Pump*, and *Waiting for Godot* with Richard Wilson. He has also been Associate Director at Hampstead Theatre, where his work included the multi-award-winning *The Fastest Clock in the Universe* by Philip Ridley, *Slavs!* by Tony Kushner, *The Maiden Stone* by Rona Munro and *The Lucky Ones* by Charlotte Eilenberg, which won Olivier and Critics Circle Awards. He has directed over twenty premieres of new plays and his freelance credits include the award-winning *The Pitchfork Disney* at the Bush Theatre, as well as productions for the Almeida, the Theatre Upstairs, Glasgow Citizens, Off-Broadway and Parco Theatre, Tokyo. Other freelance work includes *A Midsummer Night's Dream* (Leicester Haymarket), *A Doll's House* (West Yorkshire Playhouse) and *Hedda Gabler* (West Yorkshire/ Liverpool Playhouse). He is the director and originator of many innovative enterprises in actor training and the creation of new work at the Actors Centre including the Skillset Film Lab, BBC Talent Boost and Ignition.

PARTICIPANTS: £25

Lorne Campbell
The Actor and the New Play
February 5
10.30-17.30
Course: L6

Artistic Director of Greyscale and Creative Fellow of the RSC/Warwick University, Lorne Campbell will lead a one-day workshop looking at the role of the actor in New Writing Development. This workshop will work directly on a new script commissioned by Greyscale and will look practically at what the actor's role within development is and how you can make yourself a dynamic and invaluable tool in the development of scripts and writers.

• Formerly the Associate Director of the Traverse Theatre, Lorne has worked extensively in new writing, developing writers, and directing productions including award-winners such as *Distracted* by Morna Pearson and *Carthage Must Be Destroyed* by Alan Wilkins. Recently Lorne has directed productions for Birmingham Rep, The Traverse, Teatri Polski Bydgoszcz, Oran Mor and The Theatre Royal, Bath.

PARTICIPANTS: £25

Charles Harris
The Mental Game for Acting Success
February 9, 10
10.30-17.30
Course: L7

The best actors develop their mental game as much as their acting skills. I see actors who have excellent technique and yet fall apart at auditions, or are afraid to push themselves forward. Pressure of needing work can lead many actors to fall short, while less skilled actors who can manage their emotional states sail past and get the jobs. Even when a talented actor has got the job, the pressure of the work can inhibit performance or lead to difficulties in collaborating. In this two-day workshop you will learn many powerful exercises to help you develop the mindset you need. You will learn effective psychological techniques for motivating yourself in all situations, controlling and focusing your emotions, discovering inner resources that you already have, working with others and releasing your full creativity. The two days are high-energy and fun. Specially developed for the Actors Centre, they draw on skills I have taught a wide range of actors, writers and directors, with consistently strong results. You will leave energised, motivated and committed to excelling at your craft.

• Charles has been directing, producing and writing for over 20 years, and has won international awards. He has directed TV drama and documentary, theatre and cinema, helped found the Screenwriters Workshop and teaches at the London Film School. He is also a qualified practitioner and trainer of NLP.

PARTICIPANTS: £48

SHAKESPEARE

Luke Dixon
Shakespeare Squad – Much Ado About Nothing
February 2, 9, 16, 23
18.00-21.00
Course: SH5

Four fun sessions exploring a Shakespeare play with a sharing at the end of the final day for friends and colleagues. We will work through scenes and speeches, cast so everyone has meaty things to do (if necessary across gender) and bring the text alive in lightning speed. Ideal for anyone who has never performed Shakespeare to an audience before, those who just love the play, or anyone up for the challenge of mounting a potted version of the play in record time. Bring a copy of *Much Ado About Nothing*.

• Luke is internationally known for both his innovative productions of Shakespeare and his site-specific performances. His productions for theatre nomad, of which he is Artistic Director, have been seen around the world from the Rocky Mountains of America to the plains of Siberia. Luke's 'Good Audition Guides to Shakespeare' are published by Nick Hern Books. www.lukedixon.co.uk.

PARTICIPANTS: £56

Matthew Lloyd

Macbeth

February 11, 12

10.30-17.30

Course: SH6

The purpose of the workshop is twofold: on the one hand, to equip actors for the audition process as it might apply for the many different productions of *Macbeth* that can and will take place across the spectrum of British theatre (open air, traditional, relocated in period or place, site specific, commercial tour etc); on the other hand, to understand and feel at home in the world of the play, one of Shakespeare's darkest and most hair-raising. We will simulate a variety of casting interviews and assess audition technique. We will examine issues of interpretation and contemporary relevance. And, of course, we will do close work on the text – always the actor's fail-safe anchor in Shakespeare. Each actor should look at two roles they might audition for in the play – one larger, one smaller. Prepare a speech or a short scene for each character – there's no need to be off the book.

• Matthew is the Artistic Director of the Actors Centre and the Tristan Bates Theatre. Recent freelance work includes *Duet For One* at the Vaudeville Theatre, which transferred from the Almeida Theatre with Juliet Stevenson and Henry Goodman, and Timberlake Wertenbaker's new play *The Line* at the Arcola Theatre. He was previously an Artistic Director at the Royal Exchange Theatre in Manchester, during which period the venue was awarded Theatre of the Year. His productions there included *All's Well that Ends Well*, the award-winning *An Experiment with an Air-Pump*, and *Waiting for Godot* with Richard Wilson. He has also been Associate Director at Hampstead Theatre, where his work included the multi-award-winning *The Fastest Clock in the Universe* by Philip Ridley, *Slavs!* by Tony Kushner, *The Maiden Stone* by Rona Munro and *The Lucky Ones* by Charlotte Eilenberg, which won Olivier and Critics Circle Awards. He has directed over twenty premieres of new plays and his freelance credits include the award-winning *The Pitchfork Disney* at the Bush Theatre, as well as productions for the Almeida, the Theatre Upstairs, Glasgow Citizens, Off-Broadway and Parco Theatre, Tokyo. Other freelance work includes *A Midsummer Night's Dream* (Leicester Haymarket), *A Doll's House* (West Yorkshire Playhouse) and *Hedda Gabler* (West Yorkshire/ Liverpool Playhouse). He is the director and originator of many innovative enterprises in actor training and the creation of new work including the Skillset Film Lab, BBC Talent Boost and Ignition.

PARTICIPANTS: £48

Bill Homewood

Shakespeare for Actors Who Don't Do Enough of It

February 22

10.30-17.30

Course: SH7

Bill will be looking at a variety of speeches and scenes and Shakespeare's use of rhythm in verse and prose (monologues and duologues), and will give help in selecting audition speeches. Bring *The Complete Works*, a pencil and some paper.

• Bill's many TV credits include *The New Professionals*, *Coronation Street* and *London's Burning*. Theatre credits include Oberon at Regent's Park, Feste at the RSC and Firmin in *The Phantom of the Opera*. Bill also directs theatre and opera in Britain, the USA and France. For further details please visit www.billhomewood.com

PARTICIPANTS: £25

OBSERVERS: £10

Cordelia Monsey
Handling the Verse
February 23
10.30-17.30

Course: SH8

This workshop will concentrate on handling Shakespeare's language. Looking at a variety of extracts, we will explore how to handle the verse with ease, and enable the character to shine through.

• Cordelia has worked with the RSC, the NT and as Peter Hall's Associate Director. She was Trevor Nunn's Associate on *We Happy Few* and Peter Hall's on *Waiting for Godot*, transferring it to the West End in Autumn 2006. She was Associate Director on Peter Hall's *Pygmalion* in his Bath Theatre Royal season, following that with her own production of Athol Fugard's *Victory*. In 2009 she recreated *Pygmalion* for the Hong Kong 2009 Arts Festival, and was Associate on Peter Hall's productions of *The Apple Cart* (Bath) and *Bedroom Farce* (Rose, Kingston). Most recently she was Associate on his *Midsummer Night's Dream* with Judi Dench.

PARTICIPANTS: £25

Jennie Buckman
Classical Surgery
February 27, 28
10.30-17.30

Course: SH9

A group class for those who wish to develop their Shakespeare work. The workshop will aim to improve your presentation, audition technique, characterisation and handling of the verse. Please bring a learnt monologue of no more than 2 minutes. Alternative pieces will also be supplied and audition speeches recommended.

• Jennie has been Head of Acting at RADA since 1986. She was the director of Common Stock Theatre Company for six years. She now writes plays, mostly for BBC Radio. She has recently directed *Richard III* for RADA and an RSC tour for the Complete Works Season.

PARTICIPANTS: £48

OBSERVERS: £20

TV/FILM

Participants can take away a copy of their footage if they bring a VHS or blank DVD to their TV class. (Bring a DVD-RW, +RW for John Melaine's classes, and a DVD-R for all other TV classes.)

Please let the camera operator know that you wish to record your footage before the start of filming. All recording of footage is done during class time, it cannot be transferred to tape or DVD afterwards.

David Tucker
Eighteenth Century Period Drama
February 3
10.30-17.30

Course: TV12

This workshop will concentrate on handling period language, social and political context, manners and etiquette; creating character, balancing the requirements of period with contemporary sensibility; physicality; listening and playing in the moment; and technical proficiency in front of the camera. Focussing on the Eighteenth Century, participants will perform scenes from recent adaptations of Jane Austen (*Pride and Prejudice*, *Sense and Sensibility*). Please submit a CV and photo when you apply and you will receive scenes in advance to learn in preparation for the workshop. This class is for actors who already have some experience of acting for the camera.

• Among David's screen credits are *A Very Peculiar Practice* (BAFTA nomination, Best Series), *A Very Polish Practice* (British Comedy Awards nomination, best single film), *Behaving Badly* (International Emmy Awards nomination, best serial) and *The Gravy Train* (RTS nomination, best series). More recently his directing credits include *Lark Rise to Candleford*, *Dalziel and Pascoe*, *The Last Detective*, *Born and Bred*, *Midsomer Murders*, *Grafters*, *Bramwell*, *Rhinoceros*, *Stanley and the Women* (best serial, Banff International Festival), *Miss Marple* and *EastEnders*. As a theatre director credits include productions for the RSC, Bristol Old Vic and Liverpool Playhouse.

PARTICIPANTS: £44

Sarah Punshon

You Already Know How to Act on TV

February 4

10.30-17.30

Course: TV13

For actors with mainly stage experience, a chance to gain confidence, working with an experienced theatre and TV director to transfer the skills you already have to acting for the camera. We'll work on short scenes with close direction, with the opportunity to discuss particular problems and air concerns. At the end of the session we'll review and assess the scenes we've recorded.

• Sarah Punshon is a freelance theatre and TV director. Since training in 2006 on the BBC Drama Directors Academy she has directed *Eastenders*, *Doctors* and *Emmerdale*. Theatre directing includes productions for Salisbury Playhouse, West Yorkshire Playhouse, New Vic Theatre, Theatre by the Lake, Manchester Library Theatre and Creation Theatre Company. Her short film, *This Way Up* - a UK Film Council/Screen Yorkshire production - premiered at Palm Springs International Short Film Festival in June 2009.

PARTICIPANTS: £44

Noella Smith

If You Think It the Camera Will See It

February 5

10.30-17.30

Course: TV14

In screen acting it is the scenes with NO dialogue that are often the most revealing and the most difficult. This workshop will give actors the opportunity to find out for themselves just how much they can convey on screen without having words to fall back on.

• Noella is a television and film director. Her credits include *Silent Witness*, *The Grand* and films including *Mrs Hartley and the Growth Centre*.

PARTICIPANTS: £44

Paul Annett

Succeeding on TV

February 11

10.30-17.30

Course: TV15

You have an audition for TV, but how do you approach it? You get the job, but how do you pick your way through the minefield of studio and location shooting. You'll be waiting around and the spotlight falls on you and you'll be expected to deliver. You'll probably be shooting your last scene first and the rest in no particular order without rehearsal. In this workshop Paul will inform you of and guide you safely past as many pitfalls as possible in preparation for a successful career in today's world of television.

• Paul Annett has a long and ongoing career in both film and television. His many credits include *Poldark* (BBC), *Hammer House of Horror*, *Widows*, *The Adventures of Sherlock Holmes* starring Jeremy Brett, *The Beast Must Die* starring Peter Cushing and *Byker Grove* where he directed Ant and Dec. More recently has worked almost exclusively as a director and producer on *EastEnders* presenting on the screen some of the most iconic episodes - two filmed entirely in Spain with Barbara Windsor and the late Mike Reid. During the 1990's Paul worked as a writer and director resident in LA for Disney NBC and Columbia.

PARTICIPANTS: £44

Vivienne Cozens

Sharpen Up on Camera

February 14

10.30-17.30

Course: TV16

Take a look at your performance in front of the camera. This one-day workshop will focus on screen acting skills and exercises to sharpen your performance, improve your confidence and build a character that will get you noticed. Ideal for those who haven't acted on screen for a while or for those who simply want to get more experience. We shall mainly work on scenes provided to help you quickly develop ways of shaping a performance and how to move for the camera. Scenes will be recorded, played back and analysed.

• Vivienne is an experienced film and TV director. Her credits include *Emmerdale*, *Fair City*, *EastEnders*, *Brookside* and *Grange Hill*.

PARTICIPANTS: £44

Michael Ferguson

Dynamic Screen Performance

February 19

10.30-17.30

Course: TV17

Screen acting is a vibrant art form which makes demands on the body, challenges the brain and can convey the subtlest thoughts and emotions. This one-day workshop covers all the essential ingredients which contribute to fully-rounded screen performance. Topics include interpretation, characterisation, life-force, focus, interaction, thoughtstream and fragmentation. Plenty of practical work, exercises and two-hander scenes recorded and reviewed. Some speed learning.

• Michael has over 40 years' experience as a director and writer of broadcast television drama, and has produced many well-known programmes, including *EastEnders*, *Casualty* and *The Bill*. In 2002 he established and headed the Film and Television training department at the ArtsEd School of Acting.

PARTICIPANTS: £44

John Melaine

Improve Your Chances

February 22

10.30-17.30

Course: TV18

We will look at the dos and don'ts when casting and auditioning for film, TV and commercials. How can you improve your chances when you never get to see the video played back, never see how the others read for the part, never get feedback from the director and never get the script in time to be off the book? John will guide you on the way to improving your chances of a successful audition.

• John has been running casting sessions for Hubbard Casting for the last ten years, as well as being an actor and director.

PARTICIPANTS: £44

Pratibha Parmar
Romantic Comedy on Screen
February 25, 26
10.30-17.30

Course: TV19

A two-day workshop exploring the craft of acting for the camera through the genre of romance and comedy. We will rehearse and shoot scenes from television and film scripts, and analyse what gives a performance vibrancy in front of the camera. Going through basic terminology for shots and camera moves, participants new to television and film will gain a grounding in acting for the camera.

• Pratibha is a director and producer who started in documentary filmmaking, has since directed short dramas and a feature film. Her credits include *Warrior Marks*, *A Place of Rage*, *Doctors* and her feature film, *Nina's Heavenly Delights*, which was released in 2006.

PARTICIPANTS: £86

Mark Street
Audition Technique for TV and Film
February 27, 28
10.30-17.30

Course: TV20

You will learn how to break down a script by understanding how they are formatted, what the story is, what function your character plays in the scene/story and from there work out the character's objectives, needs and actions. We will discuss how you can best sell yourself and what producers and directors will be looking for as well as how the character breakdowns can help the choices you make in preparation for the audition. We will run mock auditions with playback and feedback and the course will be full of tips on how to utilise the camera to your advantage and how to interpret directions given by the audition panel.

• Mark is a director, writer and acting teacher. He has written and directed a number of stage plays, and won an Edinburgh Fringe First Award for *See Base Of Can* with 104 Theatre Company, which he co-founded. Under his own company, From The Streets Productions, he has produced, directed and written short films, music videos and commercials. He is currently working on his next short film, *Homeless*, developing a feature film with Mighty Dog TV and will release another short film, *Interstitial Time*, early next year.

PARTICIPANTS: £86

TOOLBOX

David Boxer
Seeing and Being Seen
February 1
14:00-18:00

Course: TB4

Acting technique can interfere with authenticity when not based on one's natural state of presence. Presence is the impersonal awareness of being, free of fear and contraction. This class will develop natural concentration and spontaneity. It can be the difference between your acting being alive or dead. Using exercises in awareness we can break through our personal boundaries into an intimacy with character, ourselves, and audience. Please bring a short piece of learnt text.

• David has studied at NIDA and the Jacques Lecoq School in Paris. He has taught Improvisation in several drama schools and his freelance directing includes work with Moving Pictures and many Shakespeare productions.

PARTICIPANTS: £18

Kathleen D'Oré
Learning Lines
February 9, 16
10.30-17.30

Course: TB5

In this two day workshop you will learn simple techniques which will remove the stress of learning lines and the dread of drying up, so that you can put all your energy and talent into delivery. You will also be exercising your right brain, enhancing your creativity and having fun. First, you will learn and practise all the current Memory Techniques, followed by a session devoted to mind mapping plays, scenes and speeches. Bring A4 or larger paper and coloured pens for mind mapping these scripts. By the end of the first day, a monologue for a male and female character will be mind mapped which the class will take home to learn. The second day will be devoted to presenting the monologues and then studying and mind mapping two duologues. The goal of the class is for each student to be able to mind map any speech and learn it, using these Memory Techniques.

- Kate has taken all the memory techniques developed since the ancient Greeks and has adapted them specifically for actors, focusing on the particular difficulties encountered in learning lines.

PARTICIPANTS: £48

Imogen Bain
Laughing and Crying
February 11
10.30-13.00

Course: TB6

Nothing can touch the heart like a genuine laugh, or indeed, a genuine tear. Nothing jars quite like a false laugh or crocodile tears. This class will look at how we laugh and how we cry as individuals; how to laugh or cry realistically and believably at the right point, and how NOT to at the wrong point.

- Imogen has worked in theatre, TV and film with everyone from Dame Judi Dench to Sooty and Sweep via *Little Britain*, *Hedda Gabler*, *The Chuckle Brothers* and most recently she was stone faced as Dame Edna's daughter Valmai. She has recently been seen crying in *Little Dorrit* and *Casualty 1909*. When she isn't acting she is a freelance casting assistant of 30 years' standing.

PARTICIPANTS: £14

RECORDED VOICE

Lara Parmiani
One-to-One Voiceover Sessions
February 10, February 24
10.30-13.30

Course: RV1

Would you like to work in voice-overs but don't know where to start? Are you planning to record a demo but are not sure what kind of material to select? What is it that your voice can really sell? And are you sure you know what this market is really looking for? In these sessions, Lara can give you advice on how to break into the lucrative world of voice-over, where the main sources of work are and how to produce a successful demo with tips on advertising yourself on the internet. 45-minute private sessions. Feel free to bring previous recorded material (CD or tape).

- Lara is a voice-over actress who in 1997 won the Paola Tovaglia Award for best female voice-over artiste. Her international experience includes work for MTV, Discovery, Paramount, Channel 4 and BBC Worldwide.

PARTICIPANTS: £28

Gordon Lamont
Radio Crossdressing
February 12
10.30-17.30

Course: RV5

A one day course looking at how radio offers the actor a greater range of roles including playing against physical type: you really can be 20 stone and play James Bond or age from 14 to 40 to 400 by your craft alone, or play many different roles in the same production - even talking to yourself at times. This will be a practical day calling on the actor's craft and giving plenty of experience in radio drama approaches and techniques. Come prepared to cross some boundaries!

• Gordon is a freelance producer, writer, actor and creative trainer who has directed over 200 radio dramas including Afternoon Play and Drama Workshop. He runs Creative Training and has delivered training and development using Role Play to a wide variety of clients including the BBC and the Arts Council. He is the author of *The Creative Path* and *The Confidence Book*.

PARTICIPANTS: £25

OBSERVERS: £10.00

Lara Parmiani and Guy Michaels
Voiceover for Real – Corporate and Cartoons
February 18
10.30-17.30
Course: RV6

A unique opportunity to work with both an experienced voiceover artist/coach and a voiceover production company, practice with a microphone, listen to your voice played back and learn how to master the voiceover technique. This workshop will look at corporate and cartoon voiceovers.

• Lara is a voiceover actress who in 1997 won the Paola Tovaglia Award for best female voice-over artiste. Her international experience includes work for MTV, Discovery, Paramount, Channel 4 and BBC Worldwide.

• Guy Michaels worked as an actor, director, voice coach and vocal technician before moving to Round Island to run their voiceover department. Round Island was established in 2002 and provides actors with all the marketing tools they need to approach the business.

PARTICIPANTS: £45

VOICE

Frances Parkes
Improve Your Voice by 90%
February 26
10.30-17.30
Course: VC4

Allow your acting to be unimpeded by any unresolved vocal problems. Using the Grotowski technique, the performer is at one with their voice. Grotowski called this the 'inner ripening' of the actor when effort is replaced by release. In soliloquy do you feel that you're swallowing the words? When you're talking upstage do you feel the audience can hear you? Are you happy with the range of notes and the variety of tone in your voice? Do you feel that your vocal energy is being sucked in rather than going out to the audience? This one day workshop will give you the tools to release and develop your voice with a daily voice exercise schedule.

• Frances has worked extensively in film, TV and radio. She lectures at the University of London on Voice and continues to coach actors here and in California in vocal development and dialects. She has been working with vocal techniques first outlined by Grotowski for the last 10 years and his insights influence all her work.

PARTICIPANTS: £25

AUDITION

Sarah Hughes
TV Comedy Castings
February 12
11.00-17.30
Course: PA4

A day for those interested in developing their comic acting both for TV and theatre, with a more intensive look at the differences between the various comedy styles, how to adapt comedy acting to the prevailing trends, and how to develop a sense of timing and confidence in comic performing. We will work on some comic audition pieces, try to define what types of comedy acting might suit participants best, and discuss and analyse some filmed and some text-based scenes. In the afternoon, participants will be filmed in mock auditions and we will then watch back and discuss those scenes in the class.

• Sarah Hughes has been Alan Ayckbourn's casting director for the last 15 years, casting all Alan's productions at the Stephen Joseph Theatre, and for the West End, the National Theatre and in America. She also casts productions for all other directors at the Stephen Joseph Theatre. She has worked part-time in the Entertainment department of the BBC for the last 6 years, where recent shows include *Love Soup*, *Pulling* and *Bewitched*. She also occasionally freelances for other theatres and has cast a number of commercials.

PARTICIPANTS: £44
OBSERVERS: £10

Bill Homewood
The Craft of Auditioning
February 23
10.30-17.30
Course: PA5

The actor should be as at home in the audition space as in the rehearsal room, the studio, on the set or the stage. This workshop will simplify your auditions, by approaching auditioning as a craft in its own right – that is, auditioning for the stage, for television, for film and for commercials, including help with cold readings. Yes – the pieces you bring to perform in the class will be improved, but you will also take away with you a clear, confident technique for all future auditions. Please bring a thoroughly prepared audition of any kind.

• Bill's many TV credits include *The New Professionals*, *Coronation Street* and *London's Burning*. Theatre credits include Oberon at Regent's Park, Feste at the RSC and Firmin in *The Phantom of the Opera*. Bill also directs theatre and opera in Britain, the USA and France. For further details please visit www.billhomewood.com

PARTICIPANTS: £25
OBSERVERS: £10

Gari Jones
Private Audition
February 26
10.30-17.30
Course: PA6

One-hour sessions on delivery, timing, focus and attitude. Bring your own piece and/or something new to experiment with.

• Gari has created work at theatres in the UK and abroad, as well as a lot of site-specific work. He has directed at the Almeida, the National, in the West End, in America, as well as in car-parks, crypts and castles.

PARTICIPANTS: £39

CASTING

Alison King

Bringing a Text to Life: Confident Cold Reading

February 22

10.30-17.30

Course: CA3

Nerves go to pieces when given a text at short notice? See what a difference a day's workshop can make. It will increase your belief in your natural ability and renew and sharpen your acquired skills - whilst focussing on the appropriate technique for the specific medium (TV/Stage/film).

- Alison was a prominent character actor before turning to coaching and directing in the nineties. She has taught at leading drama schools and directed abroad and in the UK.

PARTICIPANTS: £25

PHYSICAL

Martin M. Bartelt

Tell Your Own Story to Be a Better Actor

February 24, 25

10.30-17.30

Course: PH2

Our 'Unique Selling Point' is what we look like, sound like and who we are. You can inform a character through the use of your self. Find the courage to develop your flexibility and try different things. Enjoy being looked at and your story being heard. Our desire to communicate is the origin of our desire to act, so don't act – communicate. When you walk into an audition you cannot know what the casting director/director wants so free yourself of that imperative. All you can offer is your unique qualities that differentiate you from the next actor. It is about PRESENCE. All theatre is physical theatre and physical theatre starts with doing less, not more. The more at ease you are with yourself the more present you are: make yourself independent of internal and external judgements. It's scary, maybe, at first – but it works. Free yourself of pleasing the audience - let them be, just know you are delivering honest goods.

- Martin started as a dancer and since has acted, directed and run a theatre. These days he is Artistic Director of Obviam Est and two international festivals in Switzerland, somehow finding time to train all sorts of professionals in between. He has toured from Ecuador to Belarussia, winning an award in Sarajevo on the way. He is currently working on *Sometimes I Laugh like My Sister*, which he is directing and has co-written with actor Rebecca Peyton, whom he met at the Actors Centre.

PARTICIPANTS: £48

BASIC ACTING

Patricia Doyle

Basic Acting

February 24, 25, 26, March 3, 4, 5

14:00-17:00

Course: BA1

Regain and renew confidence, sharpen skills and concentration and rediscover your acting tools. For new actors, singers and dancers, this course will help you to keep in practice, learn new skills and working methods and enjoy the art of acting. We will begin with various exercises and techniques to help form a positive group dynamic. We will look at a variety of texts which could include Ibsen, Chekhov and Shakespeare, so you can see how approachable they are, and we will look at some suitable audition material for each member of the class.

- Patricia has worked as an actress at the Royal Court, RSC, NT and in TV and film. Theatre productions as director include *Three Sisters*, *Travesties*, *A Doll's House* and *Noises Off*. For Northern Ballet Theatre she directed *Carmen* and *A Streetcar Named Desire* and co-directed *Peter Pan* and *A Midsummer Night's Dream*, which was nominated for an Olivier Award in 2005.

PARTICIPANTS: £80

MUSICAL THEATRE

Gareth Valentine

Musical Theatre Auditions

February 23

10.30-17.30

Course: MT3

As well as looking at how and what to prepare, we will address presentation in general and consider the requirements and expectations of a professional audition panel - what and how we look for candidates to fill roles. Each participant should prepare two contrasting pieces which they will have the opportunity to perform, for which they will receive a personal appraisal. This will be a highly informative and constructive workshop covering all aspects of audition technique in a relaxed and comfortable environment.

- Gareth brings years of experience as a leading West End Musical Supervisor/Musical Director on such popular shows as *Wicked*, *Chicago*, *Cats*, *Miss Saigon* (all West End), *Anything Goes* (NT), *Company* (Donmar) and *Nine* (Donmar), among many others. He was also a panellist on Channel 4's acclaimed show *Musicality*.

PARTICIPANTS: £40