

JULY PROGRAMME 2009

ACTING

The creative development you're looking for may lie in a way of working or in a kind of material. You may need someone to shake you up or someone to get you rooted. We try to offer as much variety as possible, from sound practical advice to profound engagement with key texts and methodologies.

Sam Rumbelow

Introductory Method

July 2, 3

10.30-17.30

Course: A14

The Actors Studio empowered the talents of Marlon Brando, Al Pacino and Robert De Niro with an acting technique. The job of an actor is to reveal the life of another human being. Method is about meeting that task. This introduction class covers the foundation of this comprehensive technique. Over the two days you will cover the areas of relaxation, sensory work and their application in a scene. (A short pre-talk will take place at the Actors Centre on June 29th, 10:30-11:30. Details can be supplied if you cannot attend this meeting).

• Sam brings over 24 years experience in stage, TV and film. As an actor he has worked with, amongst others, Helen Mirren, John Thaw, Bill Paterson and Penelope Wilton. As one of London's foremost Method teachers Sam has worked with many leading actors and coached for stage and screen.

PARTICIPANTS: £48

Scott Williams

Three Minimalists

July 6, 7, 8

10.30-17.30

Course: A15

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

Ian Masters
Flat on My Farce
July 14

10.30-17.30

Course: A16

A course for actors wishing to enhance their comedic play-acting skills, those with little experience of acting in comedies and those who feel they haven't got a funny bone in their bodies. We will work on extracts from various comedies, looking at movement, delivery, comedy 'business', feeding and timing. Scripts will be provided, but also bring along one short comic piece (monologue or duologue).

- Having spent the first half of his career as an actor, imbetween directing productions Ian still continues to act, particularly in radio where he has been in over one hundred and fifty productions for BBC Radio 4. He has worked for Ray Cooney and Alan Ayckbourn and has directed many of their plays. He has worked extensively at the Mill Theatre, Sonning where he most recently directed Robin Hawdon's *A Night in Provence*. He has also directed many pantomimes, most recently *Cinderella* at the Opera House, Manchester.

PARTICIPANTS: £25

Ben Thomas
iAct

July 16

10.30-17.30

Course: A17

An intensive day's workshop to develop, challenge and excite the Actor in you. You're an Actor. That's good. How good? Not sure? Need more? Want to explore and go further? Bring a learnt speech ... and a sense of adventure. Dare you!

- As a director Ben works on both classical and modern texts in theatres, workshops and drama schools, in venues from the Royal National Theatre to the Hackney Empire. He has had an extensive acting career on stage, TV, radio and film (including awards from BAFTA and the TMA for his Shakespearean roles). Ben is also a regular director/producer for The Other Company and has been Artistic Director of Talawa Theatre Company.

PARTICIPANTS: £25

Kym Suttle
Why Be Good When You Can Be Brilliant?

July 23

10.30-17.30

Course: A18

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

Nick Bagnall

The Work of Samuel Beckett

July 29, 30, 31

10.30-17.30

Course: A19

After his successful workshop on Joe Orton, Nick Bagnall will lead a 3-day workshop on the work of Samuel Beckett. He will use as a starting point his plays for radio and and explore how these works can be adapted for the stage.

• Nick’s directing credits include *Promises and Lies* at Birmingham Rep, *The Electric Hills* at Liverpool Everyman and *Entertaining Mr Sloane* at the Trafalgar Studios with Imelda Staunton and Matthew Horne. As an actor Nick has worked at the Manchester Royal Exchange, West Yorkshire Playhouse, Sheffield Crucible, the Barbican, the RSC and the National Theatre. His many screen acting credits include *Holby City*, *Casualty*, *Coronation Street* and *Atonement*.

PARTICIPANTS: £72

LABWORK

These workshops provide unique opportunities to explore the craft of acting in a spirit of artistic experiment and to engage with the making of new work.

Maria Aberg

Kasimir and Karoline by Odon von Horvath – Script workshop

July 22, 14.00-17.30

July 24, 10.30-17.30

Course: L3

A chance to explore this little-known Austrian classic set in a 1930s German fairground. How do you tackle Horvath’s language? Does it require a different acting style? How do you play stereotypical characters without lapsing into cliché? How do you deal with scenes that are only two sentences long? This exploratory workshop will investigate Horvath’s brilliantly dark and grotesque play, and will allow you to develop your own ideas of how to perform this type of work.

• Maria Aberg spent two years working in the literary department at the Royal Court, before taking part in the NT Studio’s Directors Course, and moving on to direct her own work both in the UK and abroad. Her recent work includes *State of Emergency* by Falk Richter at the Gate Theatre, *Die Kaperer* at the Staatstheater Mainz in Germany, *Days of Significance* by Roy Williams for the RSC at the Tricycle in London and Stratford-upon-Avon (and upcoming tour in autumn 09), and *Crime and Punishment* by Mark Ravenhill for the National Theatre. Other work includes *Alaska* for the Royal Court, *Gustav III* for the National Theatre of Sweden, and *Stallerhof* for the Southwark Playhouse. She was nominated for the Arts Foundation Directing Award 2009.

PARTICIPANTS: £37

SHAKESPEARE

Shakespeare provides the greatest challenges for the actor, but also the best way to recharge your batteries. This section makes him accessible in exciting new ways as well as offering tried and tested expertise to put you in charge of the verse.

Dick Tucky
Playing Shakespeare

July 9
10.30-17.30

Course: SH4

We will work on a number of scenes and speeches to explore the pleasure and problems of acting Shakespeare.

• Dick has directed many classical productions in regional theatres and has taught/directed Shakespeare at the Bristol Old Vic Theatre School, at Central and at the Guildford School of Acting.

PARTICIPANTS: £25

Peter Searles
Making the Language Your Own

July 16, 17
10.30-17.30

Course: SH5

In this introductory workshop we will work in groups, pairs and solo on selected speeches and scenes from Romeo and Juliet. Peter will lead participants through a series of tried and tested games and exercises that focus on the language, its structure, its images, meaning, and the way language gives the clues to the acting choices. It is only by connecting sensuously with the language and making it our own, that we can enter the imagination of the characters and bring the text truly to life.

• Peter is an actor, writer, director and prolific workshop facilitator. Over the past ten years he has gained a reputation as one of the country's foremost stand-up storytellers – touring his repertoire of one-man shows all over the world. He has written for TV (BBC1, BBC2), Radio 4 and the theatre (the Bush, 7.84 England and the NYT). His workshop credits include 12 years for the National Theatre and 7 years for the ESC including a specially devised series of Shakespeare workshops for a university tour of the USA.

PARTICIPANTS: £48

Paul Goodwin
Voice and Verse-ness

July 21
10.30-17.30

Course: SH6

What gives verse its verse-ness, its quality? What tools does the actor need? Where and how do intellect, poetical rigour, sense and meaning become something more embodied. This practical voice and text session will look at structure, rhythm, imagery, thought, breath, tone, articulation, language and explore verse-ness in speaking Shakespeare. This is an advanced workshop.

• Paul has an MA in Voice Studies from the Central School of Speech and Drama, and is currently on a Professional Development Placement in Text and Voice at the Royal Shakespeare Company. Prior to the RSC Paul tutored at RADA and Central and was Voice and Text coach on Ibsen's *When We Dead Awaken* directed by Josette Bushell-Mingo. Prior to becoming a voice and text person Paul spent over twenty years as an actor.

PARTICIPANTS: £25

ADVANCED

David Wylde

Getting on with Shakespeare

July 22, 23

10.30-17.30

Course: SH7

With Shakespeare, the more you do, the better it gets and the greater the pleasure. If you have experience of Shakespeare and want to increase your interest and understanding, this workshop is for you. We will work on a wide selection of monologues and duologues, and please feel free to bring along pieces of your own choosing. You are also welcome to apply in pairs and do a scene together. Let the bookings office know in advance if you have anything specific you would like to study.

• David has been working for many years as a director and drama school tutor in Classical text. He is on the board of the Haymarket Theatre, Basingstoke and leads the campaign to save the Redgrave Theatre in Farnham.

PARTICIPANTS: £48

TV/FILM

Classes designed to meet an expanding demand for all levels of training, from practical help in the casting process to in-depth work in front of the camera.

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 Melaineys 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.

Vivienne Cozens

Understanding the Camera

July 4, 5

10.30-17.30

Course: TV12

A workshop for those with a little screen experience who want to gain more confidence in front of the camera. We shall look at performance techniques for soap operas, single camera and multi-camera drama, continuity, how to develop a performance in different shot sizes through to the close up. Scenes will be rehearsed, filmed and analysed.

Participants will be sent scripts in advance, so please include your playing-age on application. Open to newcomers and those who have worked with Vivienne previously and want to get more practice in front of the camera.

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

PARTICIPANTS: £86

OBSERVERS: £20

Michael Ferguson

Dynamic Screen Performance

July 10

10.30-17.30

Course: TV13

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. Last year he devised and directed three short films produced at the Actors Centre under the generic title Pictures at Large.

PARTICIPANTS: £44

Maggie Ollerenshaw and Barbara Thorn

Acting for Real

July 13, 14

10.30-17.30

Course: TV14

This workshop shows how to deliver a script on camera with spontaneity, confidence and believability. We will improvise scenes on film looking at what works when you are at ease and what techniques you need to develop. There will be overnight learning of a simple script and on day 2 the scene will be explored through improvisation and filmed.

• Barbara played Inspector Christine Frazer in over 100 episodes of *The Bill*. She has most 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: £86

David Penn

The Close-Up

July 15, 16, 17

10.30-17.30

Course: TV15

A workshop for more experienced actors interested in developing a clearer understanding of the camera's interest in you. We'll explore the essence of working in front of a camera rather than on stage. Please bring a VHS tape and a one-minute duologue (another actor will read in the other character off-camera). Only apply if you have not taken this workshop before.

• David's directing credits include *Coronation Street*, *The Bill*, *Casualty* and *Dream Team*.

PARTICIPANTS: £115

ADVANCED

John Melainey

Improve Your Chances

July 20

10.30-17.30

Course: TV16

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. Please bring a DVD RW if you want to take away footage of this class.

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

PARTICIPANTS: £44

OBSERVERS: £10

Chrys Salt

How to Make a Showreel

July 23

10.30-17.30

TV17

If you want to be seen on screen, you need to be seen working on screen - but what if you have few screen credits or none at all? This course explores how to construct a 'selling' showreel from scratch with low cost examples, advice on your casting profile, creating scenes and how to use your showreel as a tool for success. Bring a notebook, pencil, a piece you feel comfortable with, and any examples of your screen work on DVD, however bad you think it is.

• Chrys is an award-winning 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) and has directed many of the country's leading actors.

PARTICIPANTS: £25

Patrick Tucker

The Secrets of Screen Acting

Do you wince when you watch yourself on screen? 'It looks like I'm pulling faces' or, still worse, 'That was boring'. You can, of course, always blame the director, but screen acting is not what it seems. It is not how we behave in real life. It is a unique craft and needs a lot of practise to overcome such hurdles as 'how to reveal your true feelings' or 'which voice level to use for different shots'. Learn the *Secrets of Screen Acting* (as in Patrick's book) working on scenes from familiar TV dramas, to enable you to put these techniques into practice.

Patrick Tucker

Module 1

July 27

10.30-13.30

Course: TV18

This Introduction will explain the craft and technique of screen acting, including cheating, voice levels, and reactions, and show DVD clips illustrating all these modes of acting.

• Patrick Tucker has been directing theatre since 1968, and for the screen since 1978.

Theatre highlights include directing musical comedies in Korea in Korean, much Rep work and founding the Original Shakespeare Company, which performed its unique productions all over the world. For the screen, highlights include many episodes of *Brookside* and *Casualty*, and a feature film still mired in DVD Purgatory. He is the author of *Secrets of Screen Acting*, *Secrets of Acting Shakespeare* and *The Actor's Survival Handbook* (with Christine Ozanne).

PARTICIPANTS: £17.50

Patrick Tucker

Module 2

July 28, 29, 30

10.30-17.30

Course: TV19

The 3-day workshop for a group of 15 gives the participants an opportunity to put the skills from Module 1 into practice on camera, using films such as *Closer* and *Match Point*. We will also make the connections between the lessons learned in the workshop and auditions and casting sessions. Each participant must bring in a 10 x 8 head shot, and one 'favourite' snapshot or photo of themselves. Participation in Module 1, either now or in the past, is a prerequisite.

• Patrick Tucker has been directing theatre since 1968, and for the screen since 1978.

Theatre highlights include directing musical comedies in Korea in Korean, much Rep work and founding the Original Shakespeare Company, which performed its unique productions all over the world. For the screen, highlights include many episodes of *Brookside* and *Casualty*, and a feature film still mired in DVD Purgatory. He is the author of *Secrets of Screen Acting*, *Secrets of Acting Shakespeare* and *The Actor's Survival Handbook* (with Christine Ozanne).

PARTICIPANTS: £120

TOOLBOX

Quick-fix sessions to keep the actor's creative instruments in mint condition.

Robert Bowman

NLP and the Actor – Monthly Sessions

July 18

10.30-17.00

Course: TB4

Actors Centre members have found NLP extremely useful in their acting and there is a real desire to do more. With this in mind, we will now be running monthly ***NLP and the Actor*** sessions. The day will be structured in such a way that fundamental techniques of NLP are covered as well as personal 'issues' being worked on in session. They will be tailored in such a way that you can plan to do the following month or come and go as

you want to. The number of sessions you do is entirely up to you. Please bring a prepared speech and if you have any specific 'issues' you'd like to work on relating to your acting/career then please let the Actors Centre know at least three days before the class. These classes are open to those with experience of NLP, limited experience or no experience. Please be on time, latecomers will not be admitted.

- Robert Bowman is Joint Artistic Director of Living Pictures Productions. He is a director, actor and acting teacher. He has worked in over 30 professional productions as an actor and has directed for the Bristol Old Vic, Bath Theatre Royal, Sherman Cymru and Living Pictures Productions. His training in NLP has been with Richard Bandler, Paul McKenna, Michael Neill and Ian McDermott. He is a master practitioner in NLP.

PARTICIPANTS: £25

Trudy Lewis

Bothmer Gymnastics – An Art of Movement

July 18

14.00-16.00

Course: TB5

Bothmer Gymnastics is a series of exercises based on space and gravity.

The particularity of these exercises is characterised by the use of the three dimensions, width, depth and height. It is through the use of these that the practice of Bothmer exercises enables us to rediscover space as a reality we can both feel and use to our greatest advantage. By awakening and developing, within ourselves, the qualities particular to each plane, we empower and strengthen the source of our true potential. Invaluable tools are to be acquired from this poetic art of movement which invites us to explore our being with a physical awareness of how depth, width and height interact with each other and how these forces at play influence our everyday lives. Underlining the magnificent adventure of being human, this work is biographical and invites us to observe, understand and change, through our own consciousness, the way in which we engage ourselves in the world. NB. Please wear comfortable clothing you can move easily in and light footwear.

- Trudy trained at The Arts Educational, later studying mime with Ella Jarosowicz in Paris and afterwards attending the Actors Studio there. After completing her 4 year training in Bothmer Gymnastics, both in France and Great Britain, she began teaching actors and performers in London and Paris.

PARTICIPANTS: £12.50

Rachel Geaves

The Feldenkrais Method

July 19

10.30-16.30

Course: TB6

An insightful and enlightening experience, the Feldenkrais Method will educate your mind and body in a new technique, bringing about improved movement and all-round awareness. Over the course of the day we will look at breathing, balance, stature, lightness and freedom of the use of the self. The teaching is done through touch and movement relating to anatomy and the use of the body on stage and in everyday life.

- Rachel studied with Dr Feldenkrais and has taught for over 30 years at institutions such as RADA, Guildford School of Acting and triyoga. She has been involved in Tai Chi for many years which is a strong influence on her approach and she is also a trained Alexander Technique teacher.

PARTICIPANTS: £25

Pascal Langdale

Introduction to the Embodiment Technique

July 25 July 28

10.30-17.30 10.30-17.30

Course: TB7 Course: TB8

Embodiment Technique draws on theories and discoveries found in the relatively new psychological discipline of Nonverbal Behaviour and Communication. The technique's principles are easy to grasp, practical to use, and stimulate creativity and imagination. It is an inspiring acting tool that easily complements other methods, giving you a more holistic approach to creating a character. These two workshops will introduce new methods that will instantly help to add depth to any scene and a new level of truth to any character. Sessions will include some basic improvisation and applying the technique to text, and you'll leave with tools you can use right away. This is an acting class that involves some physical movement, so come dressed in clothes you can move around in. You can also bring any short piece of text you might like included in the work. More info on Embodiment Technique can be found at <http://web.me.com/motivesinmovement>

• Pascal originally trained as a dancer, passing through the Royal Ballet School and Elmhurst Theatre School, learning a wide range of disciplines such as Classical Ballet, Jazz Tap, Singing and Flamenco. He worked as a professional dancer for a short time before winning a place at RADA. Since graduating in 1996, he has worked extensively in TV, film, theatre, voice and commercials all over the world.

PARTICIPANTS: £25

RECORDED VOICE

Workshops geared to the special craft required in a key area of employment and artistic opportunity.

Lara Parmiani

One-to-One Voiceover Sessions

July 8, 22

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

Tom Clarke-Hill

Cartoon Voices

July 20

11.30-14.30

Course: RV3

In this introduction to cartoon voices, actors will learn first hand about the opportunities available in this specific area of voiceover work. Following a Q&A session, participants will have the opportunity to try out various cartoon voices, leading into a practical mock casting session.

- Tom is an actor and voice-over artist. He has worked in film and television and his extensive voice-over work includes cartoon, video games, commercials and infomercials. As a professional musician he has worked with Frank Sinatra, Bob Hope and Dolly Parton. For further information visit www.clarke-hill.com.

PARTICIPANTS: £25

VOICE

Joan Melton

Speaking and Singing with the Same Voice

July 10

10.30-17.30

Course: VC3

Too often, performers are conditioned to think they have a 'speaking voice' and a 'singing voice'. Yet, in fact, the voice we use to speak, laugh, cry, shout, scream, yawn, and call out, is the same voice we use to sing. Joan brings together the contrasting worlds of singing and acting training in an approach that is non-threatening, physically energizing, vocally freeing, and infinitely practical. You will experience a greater sense of ease and confidence, and gain a clearer understanding of what it means to have a technique you can trust. This is a one-day introductory course, divided into two sessions. Session 1 will focus on the foundation of technique: alignment, breathing, range, resonance, articulation and communication, and uses Laban, yoga, Pilates and dance to explore the whole physical/vocal instrument. Session 2 will synthesize earlier work as it introduces specific techniques for laughing, crying, screaming, and other extended voice use, and concludes with opportunities for individual coaching. Please wear loose, comfortable clothing that will allow you to move easily, and have sheet music available for songs that require accompaniment.

- Joan teaches internationally at leading drama and music schools including the Manhattan School of Music and the Central School of Speech and Drama. Joan has been a performer, vocal coach and/or musical director on productions in virtually all media, from daytime television to musical theatre, from new music premiers to panoramic theatre in Central Park. She is a published author and composer, a specialist in 20th Century vocal music, and a Master Teacher of the Fitzmaurice approach to theatre voice training. Her most recent book is called *Singing in Musical Theatre: The Training of Singers and Actors* (Allworth 2007).

PARTICIPANTS: £25

AUDITION

Sarah Hughes
TV Comedy Castings

July 13

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

Matthew Lloyd
Audition Surgery

July 21

10.30-17.30

Course: PA5

One-to-one hour-long sessions on general audition technique. Bring a copy of one or two speeches you'd like to work on.

- Matthew is the Artistic Director of the Actors Centre. 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. Recent freelance work includes *Measure for Measure*, *A Midsummer Night's Dream* (Leicester Haymarket), *A Doll's House* (West Yorkshire Playhouse) and *Hedda Gabler* (West Yorkshire/ Liverpool Playhouse). His production of *Duet For One* at the Almeida Theatre with Juliet Stevenson and Henry Goodman has recently transferred to the West End.

PARTICIPANTS: £39

Sarah Esdaile

The Audition

July 21

10.30-17.30

Course: PA6

A look at the whole process of auditioning: from build up anxiety, through preparation and the meeting itself. This will be a confidence building examination of the whole process and how to get the most from the experience. Please read *The Crucible* and bring a copy with you.

- Sarah recently joined forces with Rachel Kavanaugh to co-direct *His Dark Materials* (Birmingham Repertory Theatre/West Yorkshire Playhouse co-production and tour). Other recent credits include *Drowning on Dry Land* (Salisbury Playhouse), *The Horse Marines* (Theatre Royal Plymouth), *Life X 3* (The Watermill Theatre, Newbury), *James and the Giant Peach* (Bolton Octagon), *Lysistrata* (Arcola Theatre), *Pictures of Clay* (Royal Exchange), *Coyote On A Fence* (Royal Exchange and Duchess Theatre, West End) and Nicky Silver's *The Maiden's Prayer* (Bush Theatre).

PARTICIPANTS: £25

Alison King

Audition Confidence

July 23

10.30-17.30

Course: PA7

Are you having a crisis of confidence in your ability to sight-read for a TV casting? Is it affecting the interview itself? Brush up your skills in a one-day workshop; or if you've just left drama school come and learn the basics of cold reading - all degrees of ability are welcome

- Alison has taught Cold Reading at Webber Douglas and other leading drama schools for over fourteen years, as well as directing occasionally. Before that she worked as an actor in theatre, TV and film.

PARTICIPANTS: £25

CASTING

Emma Style

Understanding Auditions

July 8

14.00-18.00

Course: CA5

This is an intimate workshop for a group of actors who will work on text for television and film auditions. Please bring a couple of scenes from an audition you have already attended which the class can explore together. The auditions will be filmed and reviewed.

- Emma Style has been casting since 1984, after training as a Stage Manager at the Central School of Speech and Drama. She has worked with a variety of directors, from Les Blair and Philip Ridley to Franco Zeffirelli. Credits include *Scenes of a Sexual Nature*, *Tea with Mussolini*, *Mansfield Park*, *Prime Suspect V* and *Our Friends in the North*.

PARTICIPANTS: £25

Wendy Spon

Question and Answer

July 24

10.30-12.30

CA6

An excellent opportunity to ask questions of one of our leading casting directors.

• Wendy is currently Head of Casting at the National Theatre, She has also cast for companies including the Young Vic, English Touring Theatre, the Almeida and ACT Productions and was Head of Casting for talkbackTHAMES Studios.

PARTICIPANTS: £12.50

MUSICAL THEATRE

Sessions that allow you to push your singing talent in new directions or give you the workout you need to sustain high standards of technique.

Emma Evans and Heather Weir

The Dance Call

July 23, 30

18.30-21.30

Course: MT3

Actor/Singers auditioning for musicals are often horrified to find they have to dance first, before being recalled to sing or read. This course will help you prepare for that call and the demands of dancing, singing and acting at the same time. Vocal and physical technique will be learnt through preparing two routines per session, in different styles to performance level. It is essential that you dress appropriately to move freely.

• Emma trained at Elmhurst Ballet School. Her choreographic credits include *West Side Story* and *Cabaret* in Malta, *Noel and Gertie* at the Latchmere Theatre and *A Christmas Carol* and *Grimms* at Trafalgar Studios.

• Heather is a freelance MD, actor and singer, and a teacher of voice and sung voice in drama schools.

PARTICIPANTS: £42

ADVICE

Mark Carr

Pain Free Tax Surgery

July 29

14.00-17.00

Course: AD2

Individual free advice and information from qualified certified accountants. Bookkeeping advice, both computerised and manual. How to keep and store your accounting records. Taking the right steps for your tax affairs. What role should the VAT man play in your life? The Pain Free Tax Surgery does not allow for detailed study of individual records and the advice given cannot therefore be comprehensive. Half-hour sessions. If you book an appointment and fail to attend, or do not cancel by noon the previous working day, you will be charged £10.

• Mark Carr and Co. are chartered certified accountants and registered auditors specialising in the entertainment industry.

PARTICIPANTS: £FREE