

MARCH 2010

ACTING

Deepak Verma

The Breath of a Character

March 6

10.00-13.00

Course: A16

The main body of this experiential workshop will focus upon improvising and physicalising scene and monologue work. We will start by understanding and enhancing the actor's own energetic potential through yogic breath-work. Participants will learn about their own personal energetic characterisation and then move on to concentrating upon the workings of the character the actor is aiming to portray. This is a holistic approach to the acting process and as a starting point takes into account the current state (both physical and mental) of the main tool used for the acting process, namely the actor him or herself. The workshop includes a yogic chakra cleanse, pranayama (breath exercises), improvised scene work, self-development and visualisation. Please wear loose clothing (trousers required) and do not eat up to an hour beforehand.

• Deepak is well known for his TV work including *Eastenders*, *White Teeth*, *River City* and *Holby City*. He is also a playwright and runs an independent production company, Pukkanasha Films.

PARTICIPANTS: £14

Rikki Beadle-Blair

Selling Yourself

March 7, 14, 21, 28

12.00-17.30

Course: A17

Showbusiness, art - it's not about what you know or who you know, it's about who knows you. 'Selling Yourself' is a four week crash course in identifying your brand as an artist and a person and making the most of it. Communicating, connecting, capitalising, moving forward, taking off, and breaking through. It's all within your reach and within your control. An offshoot of the hugely successful 'In the Room' course, this self-contained module is open to all. Please be prepared to commit to all three classes. Turn up, be heard and be seen.

• Best known for writing and directing the channel 4 series *Metrosexuality*, Rikki Beadle-Blair wrote the screenplay for the feature film *Stonewall*, as well as several short films for the BBC and Channel 4. He has won several awards including the Sony award, Outfest's most outstanding screenwriting award and best short at Soho shorts. He has also worked extensively as a playwright.

PARTICIPANTS: £80

Scott Williams

The Meisner Technique

March 8, 9, 10, 15, 16, 17

10.30-17.30

Course: A18

An introduction to the famous Meisner Technique as it is taught at the Neighbourhood Playhouse in New York, whose alumni include Robert Duval, Sidney Pollack and David Mamet. This offshoot of Stanislavsky's method, created by Sanford Meisner, uses three basic exercises to get at the core definition of acting: 'acting is living truthfully under a given set of circumstances'.

• 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: £135

OBSERVERS: £60

Niki Flacks
Tune Up
March 11, 12
13.30-17.30

COURSE: A19

These classes are suitable for anyone who has done either Courageous Acting or Acting with Passion. If you would like to fine-tune your emotional instrument then this class is for you. Please bring a prepared monologue and scene. Enrolment is strictly limited to those who have worked with Niki previously.

• Daring and unflinching in her commitment to helping actors fuel their work with emotional power, Niki (actor, director, teacher) has a dedicated following in both America and the UK.

PARTICIPANTS: £32

OBSERVERS: £14

ADVANCED

Fenella Woolgar
The Actor's Instinct
March 12

10.30-17.30

Course: A20

How to use your instinct and imagination in a heavily 'action'-based rehearsal process. Whilst head homework is important, if you intellectualise too much you may complicate the job of acting. We will look at a dual approach – from Instinct to Pragmatism and back. Please bring a scene or monologue you wish to work on. There is no need to have learnt it.

• Fenella has recently worked for the National, the Royal Court, Shared Experience and the Royal Exchange. Her film work includes *Bright Young Things*, *Vera Drake*, *Stage Beauty*, *Wah Wah*, *St Trinian's* and two films for Woody Allen. Television includes *He Knew He Was Right*, *Jekyll*, *Eroica*, *People Like Us*, *Freezing*, *Doctor Who* and most recently, *Poirot*.

PARTICIPANTS: £25

Oleg Mirochnikov
Fantastic Realism – Instant Acting

March 20, 21

10.30-17.30

Course: A21

This highly intensive and challenging workshop focuses on the development of the actor's sense of the immediate, of spontaneity and the belief in the self-created theatrical environment through varied 'justification exercises' and physical and 'provocative' improvisations. All exercises take their inspiration from the acting technique developed by the great 20th century Russian director Evgeni Vakhtangov. This technique is called 'fantastic realism' and presents a practical synthesis of the acting methodologies of the two revolutionary masters of the Russian theatre - Stanislavsky and Meyerhold. Suitable for actors of all levels and backgrounds.

• Oleg Mirochnikov is a London-based Russian theatre director and acting coach who has worked extensively throughout Europe and the UK. He has been researching the Vakhtangov technique since 2006 and recently worked on a fully staged theatre production based on his research.

PARTICIPANTS: £48

Clare Davidson

20th Century Classics – *Betrayal* and *Cat on a Hot Tin Roof*

March 25, 26

10.30-17.30

Course: A22

Through work on the text this two-day workshop will take Harold Pinter's and Tennessee Williams' plays and explore the profound stylistic differences between them. As foremost 20th-century playwrights these two literary giants epitomise the vocal rhythm of their different cultures through their writing. Read both plays and come with a working knowledge of two speeches, one from each play. These will be worked on in class, as well as the reading of chosen scenes, taking *Betrayal* on first day and *Cat on a Hot Tin Roof* on the second. Do not worry about using a southern accent for *Cat on a Hot Tin Roof*, unless it comes easily to you. There will be time allocated on the second day to compare and contrast both plays.

• Clare Davidson trained as an actress at LAMDA, and has directed for the last 40 years. Her credits include *Little Eyolf* and *Miss Julie* in London's West End, *Waiting for Godot* and *Candida* Off-Broadway, *A Doll's House* in Holland and *Hedda Gabler* in Norway. She has coached many actors including Brian Cox, Pierce Brosnan, Francesca Annis and Orlando Bloom.

PARTICIPANTS: £48

David Boxer

An Introduction to Comedy Technique

March 26

14.00-18.00

Course: A23

From master and servant, to situation comedy, from status transactions and one-up-man-ship to Punch and Judy, and from Chaplin to *Fawlty Towers*, there is a common overturning of the power mode involved in making comedy. This workshop will establish a simple technique that will help comedy playing and improvisation. We will also explore your own innate potential for comedy as well as understanding what makes people laugh.

• 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: £14

LABWORK

Nick Bagnall

No Matter. Try Again. Fail Again. Fail Better - Samuel Beckett

March 1, 2, 3

10.30-17.30

Course: L8

This workshop will explore the works of Samuel Beckett over three days. We will excavate his most complex, seemingly inaccessible pieces for TV, radio and the stage. We will use *Footfalls* and *A Piece of Monologue* as a starting point and aim to show extracts in an informal presentation on the final day.

• 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

Kevin Tomlinson

Create Your Own Show – Making It Reality

March 4, 11, 18, 23, 25, 30

10.30-17.30

Course: L9

Have you ever felt like creating your own piece of theatre, but didn't know how to go about it? Do you have an idea for a show but need time, space and a guiding hand to develop it? Would you like to try your hand at making your own piece of theatre, but have a real battle with your inner critic? Well this is the workshop for you! Whether it's a solo show, two hander, for a cast of 3 or more, or a full blown musical this workshop will look at how to take an idea, develop it and turn it into a fully formed piece of theatre. At the end of the course two performances will take place at the Actors Centre, with each of the participants showing 10 minutes of their work to an audience. This may be a fully formed piece of theatre (with a clear beginning, middle and end) or just a 10 minute section of a longer piece of theatre you are keen to develop. The first 3 sessions will look at generating and honing ideas, the final three will look at editing and rehearsing the pieces that each writer creates. You can choose whether to perform in your own piece of theatre or not and may be invited to perform in other writers' pieces too. During the workshops, various helpful writing and acting exercises will be undertaken. These will include: the writing of monologues and dialogues, acting in different theatrical styles, the various creation of mystery and tension on stage and the use of costumes, set, lighting, metaphors and symbolism on stage.

- Kevin is one of the UK's leading teachers of improvisation and mask work, having taught workshops all over the world, most notably for the British Council, National Theatre and his own Kepow Theatre Company. He has worked with the legendary Keith Johnstone (author of *Impro*) and most recently starred in Keith's absurdist play *Damien*, directed by Keith himself. In 2010, his solo improvisation show *Seven Ages of Man* is to be seen around the world, having recently returned from the 2009 Edinburgh Festival (where it sold out and received 5 star reviews).

PARTICIPANTS: £135

Bob Griffiths

Befriending the Inner Critic

March 27, 28

10.30-17.30

Course: L10

All performers face external criticism for their work. Sometimes we also have to deal with inner voices that can block us from achieving our potential. Learn how to deal with inner voices and self-limiting beliefs, both personal and professional. Using games and exercises in a safe environment we will master some straightforward techniques enabling you to express your true power as a performer. Please bring along a 2-minute memorised speech.

- Bob is a coach and author and has been working with performers for over 20 years. Clients include the RSC, the Actors Centre in Sydney and the National Institute of Dramatic Art in Australia.

PARTICIPANTS: £48

Tricia Hitchcock

The Colour Model – Working with Behavioural Styles

March 29, 30

10.30-17.30

Course: L11

Learn a technique that uses a colour code to understand behaviours. It can underpin your character work and support you as a life skill, becoming a clear tool for you to use as little or as much as you need. Are you a strong Red? Is Green your guiding style? What percentage of your overall behaviour is defined by Blue? How big is your dollop of yellow? As actors we strive towards being the character. But how? That's the fun and the challenge that makes acting an Art. Blending the colour-behaviours gives you a process to follow that takes away your own idiosyncrasies and allows you to fully embrace those of the character. It triggers your instinctive creativity and responses. It gives you a head start in how to use your own emotional history to

best effect. It provides clearly defined choices producing entirely different results. As a life skill, understanding the behaviours will improve your impact in auditions and first meetings. It will take the stress out of 'difficult' relationships, and it will throw light on why one person is so 'easy' to work with, and why another may be our worst nightmare.

- Tricia Hitchcock trained as an actor at the Bristol Old Vic Theatre School. She has worked in theatre, television and radio. She works as a teacher and trainer, and has extensive experience in the corporate sector. She is delighted to be able to bring learning from the corporate environment back to actors to provide a tool that works brilliantly in character development, that helps us get the best out of auditions and castings, and that works as a life skill to enlighten our relationships.

PARTICIPANTS: £48

SHAKESPEARE

Alex Hassell

The Factory's Approach to Shakespeare

March 10

10.30-17.30

Course: SH10

In this session we will explore The Factory's approach to Shakespeare and structured improvisation, as seen in their celebrated underground productions of *Hamlet* and *The Seagull*. Using Act 1 Scene 3 of *Hamlet* and any verse speeches brought along we will examine how the verse structure can lead you to make unexpected and more inspired choices whilst avoiding the usual traps met when working on such famous texts. We will also see how exploring the thoughts of the characters in your own words and relating them to your own experiences can lend a greater sense of authenticity, truthfulness, and emotional connection. All exploration will be done on its feet and out loud, but a pencil, a copy of the scene, and a speech in iambic pentameter will be required. The work is very focused and passionate, but non analytical, instinctive and exciting.

- Alex is Artistic Director of The Factory and as an actor with the company has played Hamlet, Claudius, The Ghost, and about a dozen other parts in their roving *Hamlet* production, Oberon and Flute in their one-off *A Midsummer Night's Dream*, and The Writer (a.k.a Trigorin) in their improvised version of *The Seagull*. Outside of The Factory he has played major roles for the BBC, ITV, at Shakespeare's Globe Theatre, Hampstead Theatre, The Lincoln Centre on Broadway, and for the RSC. He played Caliban, Ferdinand, and Gonzalo in Tim Carroll's three-hander production of *The Tempest* with Mark Rylance in his final season as Artistic Director of Shakespeare's Globe Theatre.

PARTICIPANTS: £25

William Trotter

Liberating Shakespeare's Verse

March 16, 17

10.30-17.30

Course: SH11

There's a lot that's intimidating about working in Shakespeare - iambic pentameter, antithesis, imagery, etc. This workshop will work with these things in an entirely practical way, starting with vocal warm-ups then moving from these into language and verse: this progression from voice into text will help you to unlock your vocal creativity and help you to discover rich choices and possibilities. The work will be focussed on Shakespeare, but can be applied to other text. Please bring a couple of Shakespeare speeches of different kinds: you need to have some contact with them, but you don't have to be off the book.

- William has worked on voice for shows at the Arcola, BAC, Riverside, Lyric Studio, Menier and others. He has taught at ArtsEd, Central, Drama Centre, East 15, LAMDA, etc. He is on the training sub-committee of the British Voice Association.

PARTICIPANTS: £48

Janet Suzman
Making Friends with Shakespeare
March 18
10.30-13.30

Course: SH12

For those who lack confidence with Shakespeare, this workshop will unravel the clues in his rich and wonderful text, banish the fear and fill you with enthusiasm. Please bring along a Shakespearean monologue, or a scene prepared between two of you if you prefer.

• Janet cut her acting teeth on Peter Hall's quartercentenary RSC season in 1963/4 - *The Wars of the Roses*. She stayed on with the RSC and played many heroines, including Cleopatra, Portia and Rosalind. She was Oscar-nominated for *Nicholas and Alexandra* and worked alongside John Cusack in the film, *Max*.

PARTICIPANTS: £14

OBSERVERS: £7

Joe Hill-Gibbins
A Midsummer Night's Dream
March 29, 30, 31
10.30-17.30

Course: SH4

This intensive three day workshop will explore Shakespeare's dark, sensual and mischievous comedy. Through fun, practical exercises on the characters, scenes, and the world of the play, this workshop aims to discover ways of bringing *A Midsummer Night's Dream* alive for a contemporary audience. The workshop is suitable for open, inquisitive actors with any level of experience playing Shakespeare.

• Joe Hill-Gibbins is an Associate Director at the Young Vic. His recent work includes *The Girlfriend Experience* (Royal Court and Young Vic) and *Uncle Vanya* (Young Vic).

PARTICIPANTS: £72

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 Melainey'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.

Sarah Punshon
You Already Know How to Act on TV

March 5
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

Nicholas Prosser
Screen Performance
March 6, 7
10.30-17.30

Course: TV22

This will be a highly practical and hands-on workshop. Scenes will be rehearsed, recorded and reviewed with playback analysis. In the workshops we will cover preparation, confidence, script analysis, character profile, rehearsal, stage directions, understanding jargon, shot descriptions, text accuracy, camera techniques, eye lines, masking, voice pitch, intonation, timing, energy, movement, continuity, properties, who's who, shoot procedure and discipline. Scenes will be provided.

• Nicholas is a very experienced director with more than 400 television drama credits in broadcast series and serials, including *The Bill*, *Thief Takers*, *House of Elliott* and *Family Affairs*. He has additional Producer and Director credits on *EastEnders*, *Emmerdale* and *Brookside*, and has mentored new directors on all three of these programmes.

PARTICIPANTS: £86

David Tucker
Nineteenth Century Period Drama
March 12
10.30-17.30

Course: TV23

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; technical proficiency in front of the camera. Focussing on the Nineteenth Century participants will perform scenes from adaptations of Dickens (*Little Dorrit*), Trollope (*He Knew He Was Right*) and Flora Thompson (*Lark Rise to Candleford*). 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 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

Laurence Moody
Screen Acting 'In the Zone'
March 13, 14
10.30-17.30

Course: TV24

This course covers the essentials of film and TV acting, for those with some experience in these media, who are looking to be "in the zone"; that is, produce authentic and truthful screen performances. Monologues and short scenes will be videotaped for analysis. Examples from feature films and TV series will be used to illustrate points. Participants will be required to learn monologues and short scenes in advance.

• Laurence was the originating director of *Taggart*, *Boon* and *Soldier Soldier*. Other credits include *Chancer*, *Bad Girls*, *Footballers' Wives*, *Ultimate Force* and most recently, *Waterloo Road*.

PARTICIPANTS: £86

ADVANCED

Clare Davidson
Filming for the First Time
March 15
10.30-17.30
Course: TV25

A one-day workshop for actors with no experience of working on a film set. Clare will discuss terms and abbreviations which are constantly used and that you will be expected to know. Bring a short, learnt, monologue (no more than 2 minutes in length) which can be used for filming. We will work on your chosen text, so that you have a clear distinction between theatre acting and film acting and will master the ability to handle both disciplines. She will provide a technique for preparing for a 'take', enabling you to stay relaxed and focused while waiting, surrounded by noise and unexpected activity. This day will be a challenging and rewarding experience.

• Clare trained as an actress and has directed for the last 40 years. Her credits include *Little Eyolf* and *Miss Julie* in London's West End, *Waiting for Godot* and *Candida* Off-Broadway, *A Doll's House* in Holland and *Hedda Gabler* in Norway. She has coached many actors including Brian Cox, Pierce Brosnan, Francesca Annis and Orlando Bloom.

PARTICIPANTS: £44

John Melaine
Improve Your Chances
March 22
10.30-17.30
Course: TV27

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

OBSERVERS: £10

Chrys Salt
Your Showreel – A Tool for Success
March 23
10.30-13.30
Course: TV28

Wondering where to begin? Unhappy with your showreel? Chrys will tailor each session to suit your needs, offering honest criticism, advice and support. We'll look at low cost examples, advice on your casting profile, filming scenes from scratch, the marketplace and how to use your showreel as a tool for success. Bring your current show reel and/or relevant clips from work on screen on CD (however bad you think they are!). Private hour-long sessions.

• 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: £30

TOOLBOX

Marina Caldarone

Actioning

March 26

10.30-13.30

Course: TB7

'If you want to act, or act better, Actions will take you a long way on the journey to excellence' - Terry Johnson. Actors need actions. They cannot act moods. They need to be doing something with every line. They need active verbs. They need an aim to achieve, and an action selected to help achieve that aim. Marina Caldarone, co-author with Maggie Lloyd Williams of the best selling *Actions – The Actors' Thesaurus* will lead a workshop which demystifies the process of Actioning the text, and refines the process for those who have studied it at basic level at Drama School.

- Marina is a freelance theatre and radio drama director who has been actively involved in actor training for the last 25 years. She is Drama Director for Crying Out Loud, a Voice-Over CD production company and lectures on contemporary and Elizabethan theatre. She also compiles monologue and duologue collections for Nick Hern Books and Methuen/A&C Black.

PARTICIPANTS: £14

RECORDED VOICE

Lara Parmiani

One-to-One Voiceover Sessions

March 3, March 31

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 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

Lara Parmiani and Guy Michaels

Voiceover for Real - Commercials

March 9

10.30-17.30

Course: RV7

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 voice over technique. This workshop will look at commercial voiceovers.

- 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.

- 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

Anne Walsh

Confidently Speaking – Accurate Clear Speech for Actors

March 20

10.30-17.30

Course: VC5

Do you have an international or national English accent and want to know how to soften it? Are you a native English speaker, who's been told you are a good actor, but your speech needs work? Have you been to drama school, hated speech and phonetics, but feel a bit 'rusty'? Didn't train formally, but working professionally and would like to fill-in some of the gaps? Not sure if you should attempt to eliminate your accent, or just improve it? Then this workshop is for you. It will introduce you to the toolkit you need to make your speech more accurate and clear. Find out which consonants and vowels you need to improve through simple diagnostic exercises. Look at how you can work to eliminate speech faults through the right corrective muscular behaviours. Use the simple, but effective speech exercises and drills to improve your clarity and accuracy in pronunciation. Improve your speech patterns; and learn more about the neutral English accent and RP.

• Anne Walsh is a voice, speech and vocal communications coach and has worked in some of England's leading drama schools, including Drama Centre and Central. Her film, theatre and TV work includes dialogue assistant on Steven Spielberg's *Munich* and dialect consultant on *The No. 1 Ladies' Detective Agency*. Theatre credits include *Kebab* at the Royal Court, *The French Lieutenant's Woman* (national tour), and *Waking the Dead* (BBC1). She was voice and confidence coach to Bianca Gascoigne on BBC3's *Make My Body Younger* (2009).

PARTICIPANTS: £25

Yvonne Morley

Building Character Voices

March 24

10.30-17.30

Course: VC6

This practical workshop explores safe ways of manipulating our voice. Perhaps we want to know how to analyse in detail and then reproduce the voice of a famous person from a recording. Perhaps we want to invent and then create voices from scratch for animation, computer games or to demonstrate a wide range of options for a voice reel. Perhaps we want to learn more about our vocal instrument and tap into the hidden potentials inside. Whether we want to work in entertaining extremes or to explore subtle changes that serve screen or stage roles with authenticity, this workshop will provide the actor with a working method.

• Yvonne has worked as a voice teacher and vocal coach for over twenty years. She has taught in several drama schools including LAMDA where she was Head of Voice. Other work includes West End productions, BBC, various independent TV companies, voiceover and radio. She often works with artists suffering from vocal fitness and health issues.

PARTICIPANTS: £25

ADVANCED

AUDITION

Gari Jones
Private Audition
March 8

10.30-17.30

Course: PA7

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

Jeremy Stockwell
The Edge and How to Get It
March 8

10.30-17.30

Course: PA8

In these days of competitive casting, the actor with the edge is more likely to succeed. Auditioning with confidence, intelligence, good grounding and ease will give you great advantage over the competition. On stage or screen, or at audition, by engaging wholeheartedly and honestly, with no ego-driven anxiety you are much more likely to show yourself at your personal and professional best. The one thing you can bring to any casting director that no one else can bring is you. And yes, YOU are good enough!

This one day intensive course offers firm foundations of communication and acting. Bring a speech, an open mind and leave everything else at the door.

• Jeremy Stockwell recently featured as a judge and mentor in *The Speaker* on BBC2. See www.bbc.co.uk/speaker. He is an acting coach in TV and film and has worked extensively at the BBC, RADA and the National Theatre. For contact and information visit

www.jeremystockwell.co.uk

PARTICIPANTS: £25

Sarah Hughes
The Spaces Between Words
March 19

11.00-14.00

Course: PA9

There seem to be fewer and fewer lines of dialogue in TV drama scripts these days, and many actors are searching for 'stillness' and for convincing reactions, even though the emphasis in acting seems to be very much on the things that we say rather than on the ways we react. In this workshop we will look at how best to maximise our chances of getting a part by looking at our audition technique during the places where we don't speak, and will work on how to 'do less' without the feeling that we are disappearing entirely. We will also discuss how to avoid the temptation to have 'a face for every thought'! Please note there will be some preparatory work for this class so please do make sure you have your instructions in good time.

• 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 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: £25

Sarah Hughes

TV Costume Drama – The Challenge of Naturalism

March 19

14.30-17.30

Course: PA10

The continuing popularity of TV costume drama might make some of us feel that we are prepared for period work in theatre but would like to look at the challenges of delivering this type of dialogue in TV, given the demands of naturalism in film and TV work. In this workshop we will look at auditions for costume drama and how we might best prepare, research and dress for them, how to feel comfortable delivering heightened dialogue naturalistically and how to feel relaxed while wearing a bonnet on horseback. Please note there will be some preparatory work for this class so please do make sure you have your instructions in good time.

• 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: £25

CASTING

Janie Frazer

Casting Q&A

March 24

14.00-16.00

Course: CA4

An introductory talk followed by a Q&A session on TV casting.

• For most of her professional life Janie worked as a casting director for ITV Productions, the programme-making division of ITV. She is now working freelance. Janie's career in casting has covered all the genres of single drama, drama series, continuing drama, factual drama, comedy drama, situation comedy, single comedy and sketch comedy. Amongst the many productions she has cast are *Spaced*, the cult comedy series with Simon Pegg, *Coronation Street*, Britain's longest-running soap, and *Blue Murder*, the detective series starring Caroline Quentin.

PARTICIPANTS: £14

MUSICAL THEATRE

Tim McArthur

Performing Musical Theatre

March 25, 26

10.30-17.30

Course: MT4

A two-day workshop exploring short extracts from musicals combining text and song. We will focus on character, physicality and emotional journeys through songs. The workshop will end with an informal presentation of work.

• Tim McArthur's current directing credits include *Maurice*, *Oscars World* and assistant director on *Silence!* (ATS). Other recent directing work includes *Casanova* (Kings Head), *Blink*, *Bathouse* (ATS), *Obama On My Mind* (Hen and Chickens) and *Seduction* (NYC).

PARTICIPANTS: £68

Mary Hammond
Integration of Acting and Singing
March 29
10.30-17.30
Course: MT5

A practical workshop that is designed to integrate the disciplines of acting and singing, bringing an individuality through performance. This workshop is for all levels, singers who can act and actors who can sing. Please bring two prepared songs in any style that you can improvise with.

• Mary Hammond is a vocal advisor for Cameron Mackintosh, The Really Useful Group, the National Theatre, the RSC, The Chocolate Factory, repertory theatres and recording companies. She has worked on 29 West End Musicals, is constantly involved in new musical theatre and new musical writing, and works on many TV shows.

PARTICIPANTS: £35

ADVICE

Paul Cawley
CV and Self-Marketing
March 24
14.00-17.00
Course: AD2

This workshop identifies the importance of good self-marketing, how to identify your strengths and how to use various media effectively. All students will receive an appraisal of their CV and Photo, both from their fellow students and from the tutor. Topics covered will include: a 'good' CV; what is the right photo?; how to write a covering letter; the importance of accurate information; Spotlight; networking; how to be your own agent. All participants must bring a copy of their current photo and CV.

• Paul Cawley has been a professional actor for over twenty years. He has worked at the National Theatre, Chichester Festival Theatre, and made several West End appearances in work ranging from Greek tragedy to modern comedy. Since 2005 he has been one of the three Skillset/Equity Careers Advisors, delivering one-to-one careers advice, and holding group workshops all over the UK.

PARTICIPANTS: £14