

the
actors
centre

**DEVELOPING PEOPLE WHO
DARE TO CREATE.**

INNOVATIVE. EMPOWERING. PROFESSIONAL.



SUPPORTED BY:



**WORKSHOP PROGRAMME
APRIL/MAY/JUNE 2018**

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Contents

Professional Development Programme	3
Acting	3
TV & Film	14
Writing	26
Shakespeare	29
Voice & Dialect	32
Recorded Voice	37
Physical	42
Casting & Audition	46
Musical	49
Career & Advice	51
Other in-house opportunities	61
Non-Member Courses	62

The following symbols will help guide you through the programme and select the opportunities available for your membership type and professional development needs.

 = STANDARD MEMBERS  = PREMIUM MEMBERS  = ASSOCIATE MEMBERS

The **Keywords** section serves as a summary to best describe the workshop, but is not finite to the workshop content. Full descriptions and workshop leader biographies are also listed.



Look out for our Book Logo! Any workshops with this logo have an associated book which will be available from Reception. Please ask for more details.



Please also look out for the wide range of FREE workshops and opportunities on offer to Actors Centre members. **PLEASE NOTE:** Any members that book a free workshop place and fail to attend without prior notice will be banned from attending any other free workshop for the duration of their membership. Our tutors generously give up their time to run these classes, and by not attending you are taking a space away from another member. If you are unable to attend, please call our reception as soon as possible.

 **Equity**

 **Actors Centre**

 **Spotlight**

 **Casting Networks**

 **Tristan Bates Theatre**

 **John Thaw Studio**

DARE TO CREATE This logo signifies the workshop is aimed and creating your own work

Professional Development Programme

Please note that all information is correct at the time of going to print but may be subject to change. Our tutors are professional actors and creatives working in the industry and, like our members, their schedules are subject to change depending on work commitments. At times it may be necessary to postpone or cancel workshops, but we will always try to provide participants with a suitable alternative.

For the most up-to-date information on dates, times, tutors and prices, please go to the Actors Centre website or call Reception on 020 3841 6600.

Acting

Stanislavski Reinvestigated  

Seb Harcombe

Tuesday 3, Wednesday 4, Thursday 5, Friday 6 April

10.30-17.30

Course: A227

Keywords: STANISLAVSKI | ACTING EXERCISES | OBJECTIVES & ACTIONS | DEVELOPING CHARACTERS

WHAT IS IT? A short course for actors new to the Stanislavski system or those wanting to reinvestigate it.

HOW WILL IT WORK? In a safe group setting, we will begin with examining the Stanislavski questions and terminology from its source basis, at essence, before it began to develop under the hands of other practitioners and teachers. We will use practical exercises, methods of improvisation and scenes from a varied repertoire to examine objectives, actions, obstacles, tactics, super objectives, stakes, circles of attention and more - with the specific aim of creating understanding and freedom, (rather than confusion and encasement), the ultimate aim of any technique.

WHAT DO YOU GET OUT OF IT? You will leave the course with a fresh understanding of the Stanislavski system and many different strategies and exercises to further develop your engagement with its principles - in any repertoire, stage or screen. This course aims to support an individual's talent and uniqueness, always with the aim of inspiring confidence, depth, pleasure and freedom in their acting.

→ Previously Director of the BA Acting courses at both RADA and Drama Centre, Seb is now a freelance director and acting coach. See web listings for full credits information. Seb is also Artistic Director of the theatre company Secret/Heart, whose remit is to give professional opportunities actors in their foremost years out of UK drama schools. The company has been resident at Southwark Playhouse for the last five summers, garnering more than 12 awards and nominations for their work, including a Peter Brook ensemble award. www.secretheart.org.

PARTICIPANTS: £120

Emotions and Character  

Joy Richardson

Wednesday 4 April

11.00-17.00

Course: A52

Keywords: AUDITIONS | STORYTELLING | CONFIDENCE | PREPARATION | INSTINCT

WHAT IS IT? We will explore the emotional landscape available to you as a performer, helping you to make clear choices with freedom and confidence.

HOW WILL IT WORK? Using games, storytelling and improvisation, we will explore six primary emotions: disgust, anger, fear, surprise, happiness and sadness. No preparation necessary. Just be ready to play.

WHAT WILL YOU GET OUT OF IT? This workshop will help you with auditions, rehearsals and performance. Preparing you to trust your instincts whilst being in the moment.

→ Joy is an actor who has worked extensively in theatre and television. For over 20 years she has delivered acting workshops in the UK and abroad. She has performed in productions for Shakespeare's Globe, The National Theatre, The Royal Shakespeare Theatre Company and in the West End. Directors she has worked with include Peter Hall, Richard Eyre and Katie Mitchell. Joy has performed with Judi Dench, Mark Rylance, and Michael Caine.

PARTICIPANTS: £30

How to Approach a One Person Show  

Catherine Lamb
Tuesday 10 April
10.30-13.30
Course: A256

Keywords: CREATING | ADVICE | Q&A | CAREER | STRATEGY

WHAT IS IT? A workshop exploring the complexities and techniques used when performing a one person show.

HOW WILL IT WORK? Two pieces of text from one person shows will be sent out to all participants to prepare. We will get these up on their feet and work through the different techniques and disciplines needed to bring them to life and keep an audience's attention.

WHAT DO YOU GET OUT OF IT? A practical class in story telling techniques for a one person show.

Confidence that you can hold their attention and an understanding of the different skills needed to carry a show singlehanded.

→ Catherine is an actress and producer. She graduated from Italia Conti's BA Acting course in 2013 with a First Class Degree in Acting. She has worked in theatre, television and radio. Credits include THE CROWN and Russell T Davies' CUCUMBER. She is the founder of Fabricate Theatre and is about to work at Tristan Bates Theatre in Jack Thorne's critically acclaimed, BUNNY. She is also a voice over artist for L'Oréal and gives private one-to-one sessions on drama school audition technique.

PARTICIPANTS: £18

Restore Your Core: Pilates and Movement for Artists  

Christina Morelli
Wednesday 11 April
10.30-13.30
Course: A255

Keywords: STRETCHING | MOVEMENT | CORE STRENGTH | FLEXIBILITY | PRESENCE

A Pilates, stretching, and movement-based workshop to help actors find their core strength, flexibility, and natural movement for a more polished performance on stage and screen. The workshop incorporates breathing exercises, core strengthening, and peripheral awareness movement that will educate professionals on how to alleviate pains and postural damage from long hours on set or in rehearsals, and in turn develop a commanding presence. Students will practice various techniques, in addition to learning exercises they can utilise both at home and at work. No previous dance or movement experience necessary. Please notify the teacher in advance if you have any previous injuries or physical limitations. All fitness levels welcome - wear comfortable clothing that you can move in!

→ Christina Morelli is a creative consultant with a background that encompasses all performing arts. She was awarded an MA in Screenwriting from London Film School, served as the founder/artistic director of a dance studio, holds a certification in mat/reformer Pilates, and works as a writer, producer and educator worldwide.

PARTICIPANTS: £18

Freshly Ground: Acting in New Plays  

Anna Ledwich
Friday 13 April
10.30-17.30
Course: A272

Keywords: MOVEMENT | BREATHE | POSTURE | FREEDOM | APPLICATION TO PERFORMANCE

New plays and new writing are a thriving part of the British theatre ecology. It is a unique thrill and challenge to breathe life into characters and narratives for the first time. But what is the specific role of the actor in this process? Where do the lines of interpreter and dramaturg merge? And how can the process differ to working on established texts with a long performance history? This workshop will aim to explore what that experience can be, through practical work on texts and improvisation. Anna Ledwich has just opened a new play, Acceptance at Hampstead Theatre.

→ Anna Ledwich is a director and writer. She has worked as an Associate Director to Rupert Goold and Richard Eyre on the West End and Broadway. Directing credits include Dry Power (Hampstead Theatre - 2018 Olivier Nomination), Cookies (Theatre Royal Haymarket), Kiss Me (Hampstead/West End), Labyrinth (Hampstead), Four Minutes Twelve Seconds (Hampstead/West End - 2015 Olivier Nomination) The Stick House (Raucaus Collective/Bristol Old Vic), Blue Remembered Hills (Chichester), The Argument and Donny's Brain (both Hampstead), Dream Story (Gate), Lulu (Gate/Headlong), and A Christmas Carol (Chichester). Adaptations include: Beauty And The Beast (Chichester), Dream Story, and Lulu (both Gate). For further information please visit <http://www.annaledwich.com/>

PARTICIPANTS: £30

The Meisner Technique   

Scott Williams

Wednesday 18, Thursday 19, Wednesday 25, Thursday 26, Friday 27 April

10.30-17.30

Course: A11

Keywords: SANFORD MEISNER | METHODOLOGY | TRUTH | INSTINCT | RESPONSIVENESS

WHAT IS IT? Five days that can change your life as an actor.

HOW WILL IT WORK? Using five simple, practical exercises during this intensive course you'll explore the Meisner Technique in depth. Taking you from the start of the process all the way through to working with text, Scott will help you discover that acting is living truthfully under a given set of circumstances.

WHAT DO YOU GET OUT OF IT? You'll walk away with a complete experience of a single approach to the acting process, with a renewed sense of your own ability to 'live truthfully', and with a sense of inspiration at what is possible for you in the world of performance. Please note: on occasion, one of Scott's associates from the Impulse Company may lead a session.

→ Scott is founder of the Impulse Company, working internationally with actors, writers and directors to create vibrant and dynamic theatre.

PARTICIPANTS: £150 / OBSERVERS: £75

Intro to Stand Up Comedy  

DARE TO CREATE

Maria Shehata

Friday 20 April

14.30-17.30

Course: A262

Keywords: CONFIDENCE | SKILLS | PRACTICAL | INSIGHT | INDIVIDUAL

Stand up can be a very intimidating art form, especially if you're not sure where to start. In this introductory course, Maria will break down the different styles, guide you through the joke-writing process, and provide insights into getting started in the world of stand up. At the end you will be encouraged to perform material in a very supportive environment. You will come away with a short set you can start building at open mics, or just to have to add to your skill set.

→ Maria Shehata is a comedian featured on BBC, Channel 5, Comedy Central, and Netflix. Winner of Best Comedian at the Hollywood Festival of New Cinema, Best Comedy at the Miami Web Fest, and shortlisted as one of the Five Best New Performers at 2017 Edinburgh Fringe by The 99 Club.

PARTICIPANTS: £18

Building Characters: From Workshop to Performance   

Sarah Louise Young

Monday 30 April

10.30-17.30

Course: A254

Keywords: SOLO SHOW | CHARACTER | STORY | VOICE | MOVEMENT | IMPROVISATION

WHAT IS IT? A one day workshop on creating distinct and memorable characters, including guidance and advice on making successful solo shows.

HOW WILL IT WORK? In the morning we will focus on finding and creating characters, uncovering them via movement, costume, voice and improvisation. We will look at amplifying existing behaviours and exploring how character work can enhance and influence all areas of performance. In the afternoon we will look at ways to create story and links between these characters, and how our findings might be used in creating solo shows.

WHAT DO YOU GET OUT OF IT? Whether you already have an idea for a character and a show or are simply interested in opening up new aspects of yourself as a performer, this workshop invites you to come and play. Whilst there will be some discussion and theory, most of the day will be spent on your feet and in practice. Observing the group and giving constructive feedback are also a vital part of the event and there will be strong emphasis on creating a supportive and open-minded environment in which to explore.

→ Sarah-Louise is a writer, performer and director. Her critically acclaimed solo character shows (*Cabaret Whore*, *Cabaret Whore Encore!* and *Cabaret Whore More! More! More!*) have toured internationally and she has appeared in the West End with *Julie Madly Deeply*, *Fascinating Aida* and Olivier Award winning improvised musical group, *The Showstoppers!*.

PARTICIPANTS: £30 (Associate members may participate in this workshop)

Improve Your Memory for Rapid Line Learning



Mark Channon

Friday 4 May

10.30-17.30

Course: A249

Keywords: TEXT WORK | CONFIDENCE | PERFORMANCE | DELIVERY | AUDITIONS

WHAT IS IT? Do you often find yourself getting stressed after being handed a script 10 minutes before the audition? How would it feel if you had a process to rapidly learn scenes of dialogue the night before your shoot?

What would it do for you if you could get 'off book' earlier during rehearsals? In this interactive memory seminar, you will learn practical real-world strategies that take the stress out of learning lines in any situation. Play along with some easy to use and highly effective memory strategies with Grand Master of Memory, Mark Channon.

HOW WILL IT WORK? Discover the art of Creative Memorisation (these are the building blocks for a better memory and increased focus). Learn the key skills: Chains and Networks (strategies to rapidly remember words). Put it into practice!

WHAT DO YOU GET OUT OF IT? Strategies to learn lines quickly before an audition, and a simple process to accelerate the time to learn last minute scenes. Gain skills to get 'off book' earlier in rehearsals.

→ Mark Channon is a Memory Coach and the founder of markchannon.com.

PARTICIPANTS: £30

Arthur Miller's Women



Val Doulton

Tuesday 8 May

10.30-13.30

Course: A271

Keywords: TEXT WORK | ANALYSIS | PERFORMANCE | SUBTEXT | CONFIDENCE

Each actor will work on performing scenes from two of Arthur Miller's great plays, 'A View From the Bridge' and 'Broken Glass'. Through working on subtext and language we will explore the world of the plays and acting the people in them in depth. The workshop will enable you to enrich and deepen your acting, knowledge of Arthur Miller, and give you confidence.

→ Val Doulton is an experienced Director and Producer having previously worked at The National Theatre, The Lyric Hammersmith, The Royal Exchange, The Bristol Old Vic, & The Wales Millennium Centre. In 2002 she founded her own performance company, The Live Literature Company www.theliveliteraturecompany.com and has since continued to create, produce, and direct, many successful productions both in the U.K. and internationally. Val has also worked as a teaching director in many of the U.K.'s leading Drama Schools, and runs a Study Abroad for American students in the Summer.

PARTICIPANTS: £18

The Process: The Secret of Truthful Acting



James Bowden

Tuesday 15, Wednesday 16 May

10.30-17.30

Course: A125

Keywords: PERFORMANCE | CHARACTER | EMOTION | SKILLS | CREATE

WHAT IS IT? A two-day workshop designed to help you find a way to consistently create truthful emotions in performance. It is an ABC to approaching a role from page to performance and is suitable for actors of all experience.

HOW WILL IT WORK? Over the two days you will learn exercises and techniques to help you discover how to create a truthful character for performance. The Process is James' own systematic and streamlined approach to the art and craft of creating character designed to keep it simple! As well as using elements from Stanislavski, Meisner and Strasberg, The Process has at its core James' own 'Four Principles' - the secret of truthful acting.

WHAT DO YOU GET OUT OF IT? A step by step approach to creating a complete character for performance. The Process will also give you the keys to maintaining truthful emotions throughout your performance.

→ James appeared in the original West End cast of *The Beautiful Game*, open air Shakespeare, pantomime, repertory theatre, off West End, number one tours, TV and music videos. James has also trained as a teacher and recently he has developed his own approach to the art and craft of acting called 'The Process' which is a fundamental element of the training at The Dorset School of Acting.

PARTICIPANTS: £70

Learning Lines with Confidence  

Brigid Panet

Saturday 19, Sunday 20 May

10.30-17.30

Course: A15

Keywords: MEMORY | STUDY | PERFORMANCE | RELAXATION | AUDITIONS

WHAT IS IT? A two-day workshop designed to combine line-learning techniques with a fresh understanding of how we respond to stressful situations, offering practical ways of gaining new confidence in study, presentation and performance.

HOW WILL IT WORK? Through gentle, safe & enjoyable exercises, finding/releasing our individual habits of physical tensions when under stress, we use techniques of line-learning with speeches & scenes from different plays.

WHAT DO YOU GET OUT OF IT? A new confidence in yourself and your acting, a secure process of relaxation and advice on how to best present yourself in auditions and castings. You will also pick up techniques for learning lines and rediscover the fun of listening and imaginative communication.

→ Brigid trained at Central and worked professionally, acting in theatre and TV for 14 years before starting to teach and direct. Since then Brigid has taught and directed plays in the major English drama schools and around the world. She worked with the NT's Education Department, initiating and directing their first three educational Shakespeare tours in England and Ireland. The second edition of her book *Essential Acting* (published by Routledge) contains the line-learning exercises she has developed in her workshops at the Actors Centre. Brigid donates her fee from the Actors Centre to the international charity, WATERAID.

PARTICIPANTS: £60

Could I Be Stand Up Comedian?   

Ria Lina

Thursday 24 May

10.30-13.30

Course: A268

Keywords: STAND-UP COMEDY | 4TH WALL | POLITICAL CORRECTNESS | VOICE | FEEDBACK

Have you ever wondered if you have what it takes to be a stand up comedian? This course is for actors who are considering venturing into the world of stand up comedy. The course will look at all aspects of the artform including:

What is stand up? The role of the 4th wall. Politics, political correctness - what can we say these days? What is comedy? Can I be funny too? We will also do exercises to help participants start to find their 'voice'. Individual feedback will be given to each participant as to how to go about writing their first 'set'.

→ Ria Lina has been a stand up comic on the public circuit since 2000. She quickly rose through the ranks to win the EMMA Award for Best Comedy/Comedian, both the ceremony and her performance aired on ITV in 2003. A regular national and international headliner, she also has her own monthly cabaret show with her husband in Acton.

PARTICIPANTS: £18

DARE TO CREATE

Becoming a Stand Up Comedian   

Ria Lina

Thursday 24 May

14.30-17.30

Course: A269

Keywords: STAND-UP COMEDY | 4TH WALL | POLITICAL CORRECTNESS | VOICE | FEEDBACK

Your first three minutes as a stand up comedian. Which is where we start to work on individual pieces. This course is for actors who are considering venturing into the world of stand up comedy. The course will look at all aspects of the artform including: What is stand up? The role of the 4th wall. Politics, political correctness - what can we say these days? What is comedy? Can I be funny too? We will also do exercises to help participants start to find their 'voice'. Individual feedback will be given to each participant after presenting their first set. Suitable for those with some experience, and those who have taken part in introduction stand up comedy workshops.

→ Ria Lina has been a stand up comic on the public circuit since 2000. She quickly rose through the ranks to win the EMMA Award for Best Comedy/Comedian, both the ceremony and her performance aired on ITV in 2003. A regular national and international headliner, she also has her own monthly cabaret show with her husband in Acton.

PARTICIPANTS: £18

DARE TO CREATE

Unlocking the Contemporary Monologue

Salvatore Sorce

Sunday 27 May

10.30-17.30

Course: A243

Keywords: MEMORY | STUDY | PERFORMANCE | RELAXATION | AUDITONS

WHAT IS IT? A full day practical workshop giving actors transferrable tools in how to identify the story of a text using inflection, story events, keywords and physicalisation to engage the audience with its journey.

HOW WILL IT WORK? Approaching an unfamiliar monologue can sometimes be challenging. With so much going on in the story, we can wonder where do we start and how do we get to where we want to be? The text will tell you everything you need once you recognise the tools to help you unlock it. This workshop has been designed, by popular demand from Actors Centre students, to offer a structure in how to identify the story in a monologue, clarify how rhythm, pace and inflection can help you connect with the events, and show you how easily key words engage your audience.

WHAT DO YOU GET OUT OF IT? Transferable skills and a practical integration of voice and text to take ownership of a script.

WHAT DO YOU NEED TO BRING? Yourself, your voice, comfortable clothing to get physical in. Text/script will be provided.

→ Salvatore Sorce trained as an actor at the Bristol Old Vic Theatre School. After graduating he worked in professional theatre, radio, TV and voice overs. He worked in Australia for ten years as a presentation skills coach, developing his clients understanding of how to connect to their voices before delivering a presentation. Returning to the UK, he completed his MA in Voice Studies at The Royal Central School of Speech and Drama. He has worked at Royal Central, Royal Welsh and is now a Voice and Accent Lecturer at East 15 School of Acting.

PARTICIPANTS: £30

Caryl Churchill and Maria Irene Fornes

Ross Howard/Anne Adams

Tuesday 29, Wednesday 30 May

18.00-21.00

Course: A267

Keywords: SCENE | PLAYWRIGHTS | CHARACTERS | EXPLORE | EMBODY | PRACTICAL

WHAT IS IT? This will be an exploration, through scene study, of two of the most influential and innovative playwrights of the last century.

HOW WILL IT WORK? Over two successive evenings, and using a variety of scenes and material from the work of Caryl Churchill and Maria Irene Fornes, we will explore their innovations in dramatic form, their visions for the future and their perspectives on men and women. With a wide range of characters to inhabit, actors will have the opportunity to work on both their classic and lesser-known work.

WHAT DO YOU GET OUT OF IT? You will get an increased insight into two pioneering playwrights from either side of the Atlantic and a practical approach to embodying their writing.

→ Ross Howard's work has been seen in London, Cork, Las Vegas, Minneapolis, San Francisco and New York City. In 2008, he received a Playwright Fellowship from the Edward F. Albee Foundation. Anne Adams is a playwright, actor and teacher. Her play STRANGE COUNTRY was shortlisted with the BBC Writersroom in 2017, as well as the recipient of the New Light New Voices award in 2016

PARTICIPANTS: £36

An Intensive Intro to Impro



Dave Bourn

Wednesday 30 May

10.30-17.30

Course: A92

Keywords: IMPROVISATION | SPONTANEITY | CONFIDENCE | TEAMWORK | CREATIVITY

WHAT IS IT? You will learn all the basic principles of improvisation in a day. Also great as a refresher!

HOW WILL IT WORK? This workshop is 100% practical - the only way to learn it is to do it. With Dave Bourn of Sprout Ideas you will spend most of your time in pairs and small groups learning all the 'rules' of improvisation and engaging in exercises to develop the core skills. Ideal for anyone who still has a fear of letting go of a script and stepping into the unknown.

WHAT DO YOU GET OUT OF IT? Improvisation is a great way to explore your creativity, spontaneity, learn to create stories and ideas collectively, as well as develop confidence and your ability to be in the moment.

→ Dave Bourn formed SPROUT IDEAS in 1998, teaching the skills of improvised theatre to actors, the business community and to the wider general public. Dave is currently the resident improvisation tutor at University of West London and the Court Theatre Drama School. He has directed shows by Stephen K Amos, Carey Marx, Felix Dexter and Phil Nichol. He has written for many comedians and sketch shows and also owns The Funny Side comedy club.

PARTICIPANTS: £30

Writing Your Own Monologue



Lily Bevan

Tuesday 12, Wednesday 13 June

18.00-21.00

Course: A212

Keywords: CHARACTER | WRITING EXERCISES | STORY | PERFORMANCE | SKILLS DEVELOPMENT

WHAT IS IT? A short course designed to help you create a unique monologue for performance.

HOW WILL IT WORK? From finding unusual characters and points of view, through story, tone and delivery, Lily will take you through a process to unlock your special inner voices. But not in a scary way. We will create characters which suit you and are engaging and distinct. Split over two evenings the same group will have two three-hour sessions, and some homework, culminating in a group sharing of new monologues.

WHAT DO YOU GET OUT OF IT? The goal of the workshop is to create a new monologue for you to perform, and to be part of a positive group creative process, and give you tools to carry on working in this way.

→ Lily is a writer/performer who trained at RADA. Lily recently co-wrote the acclaimed BBC Radio 4 series *Talking to Strangers* - a series of character monologues - with Sally Phillips. The cast included Emma Thompson, Olivia Coleman & Jessica Hynes. Lily's 2015 solo show *Pheasant Plucker* is being published by Samuel French UK.

PARTICIPANTS: £40 (Associate members may participate in this workshop)

DARE TO CREATE

Confidence Through Drama



Joseph Browder and Alison Lewin

Wednesday 13 June

10.30-17.30

Course: A261

Keywords: PRACTICAL | CONFIDENCE | PERFORMANCE | IMPROVISATION | EXPLORATION

WHAT IS IT? A practical workshop designed to build confidence and challenge the negative mindset of the performer.

HOW WILL IT WORK? Through a series of drama games and exercises we will address body language, image and presentation, and being comfortable in your own skin. Improvisation techniques will be used to facilitate a stress free and fun exploration into creativity.

WHAT DO YOU GET OUT OF IT? Participants will come away with new skills or further develop existing ones, either as an actor, performer or for personal development.

→ Joseph Browder and Alison Lewin graduated from Drama Studio London and went on to work in theatre, television and film. Joseph has a BA in Acting. His thesis NLP is designed to help actors with performance anxieties. Alison has a BA in Management and taught communication skills in further education.

PARTICIPANTS: £30

Tune Up   

Niki Flacks

Monday 18, Tuesday 19, Wednesday 20 June

13.30-17.30

Course: A91

Keywords: JOY | CONFIDENT | TECHNIQUE | VIDEOTAPING | AUDITION

WHAT IS IT? Designed specifically for actors who have previously done the Acting With Passion workshop this is a chance to reinvigorate the connections and revisit the joy.

HOW WILL IT WORK? Actors should come prepared with two well-memorised monologues. You will utilise the skills you have previously learned and gain a deeper, more confident connection to Niki's work. Emphasis will be placed on audition preparation with the third day of videotaping for direct feedback and coaching.

WHAT DO YOU GET OUT OF IT? Greater depth of your personal use of this technique and renewed energy around auditions of all kinds. Please note: you MUST have completed 'Acting With Passion' before taking part in this workshop.

→ Niki Flacks' long and varied career has in recent years taken her unique approach to actors in the UK, Paris, Israel, New York and Berlin. She also directs frequently in England as well as in the US.

PARTICIPANTS: £70 / OBSERVERS: £30.

Why Is That So Funny?  

John Wright

Tuesday 19, Wednesday 20 June

10.30-17.30

Course: A236

Keywords: COMIC-TIMING | PHYSICAL COMEDY | LAUGHTER | PRACTICAL WORK | CONFIDENCE

WHAT IS IT? This is a workshop on comic timing or rather the ways and means of playing an action for comic effect.

HOW WILL IT WORK? We'll look at devices like: slights, reversals, double takes, discoveries, setups, build ups and payoffs, techniques that are endemic in all physical comedy. You'll practice them and apply them in appropriate situations.

WHAT DO YOU GET OUT OF IT? You'll experience your ability to make us laugh through the action you find yourself doing rather than the text you've been given to say. You'll experience the rhythmic diversity of physical comedy and deepen your understanding of what makes people laugh.

→ John Wright is an award-winning international director and a specialist in mask-work. He co-founded Trestle Theatre Company in 1980 and Told by an Idiot in 1990. More recently: *The Summer House* for Fuel, *Dr Faustus* for Third Party Productions (winner of the Peter Brook Award), *The Fragility of X* (winner of The Spirit of the Fringe Award) for Coal, and *Lost in Blue* for Deborah Newbold, (winner of The Summer Hall award). John has worked with Rupert Goold at Chichester on *Macbeth*, and at The Almeida on: *The Last Days of Judas Iscariot*, *American Psycho* and *Medea*. John is currently working on *Me Me Me*, a clown show about narcissism, with Frank Wurtzinger. John was awarded the Greater London Arts award for his contribution to professional training. He has worked at The Royal National Theatre Studio, the RSC Ensemble and The Royal Opera House and at Ecole Philippe Gaulier, when the school was based in London. John has also taught at a variety of drama schools and conservatoires including RADA, RESAD in Madrid, ENSAT in Paris and Theatrehogskolan in Stockholm. John teaches Mask-work and Clown at The Royal Central School of Speech and Drama. His book *Why is that so funny?* (Nick Hern Books) is very popular. His latest book, *Playing the mask: acting without bullshit*, which inspired this course, will be published by Nick Hern Books later this year.

PARTICIPANTS: £60

The Actor as Storyteller: From Audition to Performance  

Lisa Pesca

June 21, 22

11.00-17.00

Course: A182

Keywords: TV & FILM | TECHNIQUE | HOLLYWOOD | AUDITIONING | CAMERA

WHAT IS IT? This workshop will focus primarily on TV and film work - successfully getting the job and doing it. Right now the British wave is a very real part of Hollywood, but even if you have no immediate plans to go to the US, this course will be a rigorous and fun acting workout for those who are committed to learning new ideas and expressing themselves fully in order to achieve artistic and professional success.

HOW WILL IT WORK? Day one will focus on auditioning. You will be sent sides from a current US TV show to work on in advance, then you will come in and audition and we will discuss the work. On day two you will work in pairs and we will look at choices and execution while using a variety of exercises and techniques to expand your exploration. Also there will be a very eye opening on-camera exercise dealing with being present and fully authentic on and off script.

WHAT DO YOU GET OUT OF IT? A supportive, yet challenging two days dedicated to exploring your talent and ability to understand the script and translate that into choices designed to fulfil the demands of the story while staying true to your own authenticity and creating a dynamic performance. You will gain a new approach and set of tools to expand on the work you are already doing. www.lisapescia.com

→ Lisa Pesca is an LA based actress, producer, director and teacher. Her training has been primarily with the late film and theatre director, Milton Katselas at the Beverly Hills Playhouse for the last 25 years. She also studied with Mark Travis (*The Director's Journey*) and co-taught a class for film directors with him at UCLA and AFI. She has taught international students for the last 3 years at TVI in Los Angeles. Besides acting in and directing numerous LA theatre productions, Lisa co-founded the Beverly Hills Playhouse Production Company where she developed and produced over 100 original scripts. She currently is an independent producer and an acting coach while continuing to remain active in her TV, stage and film career. See web listing for full credits information.

PARTICIPANTS: £110

Meisner and Cold-Reading   

Susan Bracken

Monday 25 June

10.30-17.30

Course: A17

Keywords: SKILL | RESPONSE | PERFORMANCE | DELIVERY | AUDITIONS

WHAT IS IT? In this workshop we will look at how the Meisner-trained actor can develop their cold-reading skills.

HOW WILL IT WORK? Participants will develop their cold-reading skills for auditions by learning how to make effective and dynamic choices while still fully engaging with their partner. We will also look at how to deal with an unresponsive casting director and what to do if the reading isn't going well. Scripts will be provided 15 minutes before the workshop starts in order for participants to practise making quick decisions (what's just happened, how do I feel, what do I want?).

WHAT DO YOU GET OUT OF IT? This workshop will provide you with a system of what to do the moment you are handed a script, and how to respond quickly and effectively to redirection.

→ Susan Bracken is an actress and director. She is co-founder of C Company, a Meisner based ensemble that has tested its work in performance over the last eight years on the London stage. She trained in the Meisner Technique at Act One Studios, Chicago.

PARTICIPANTS: £30, OBSERVERS: £15

Method Introduction  

Sam Rumbelow

Thursday 28 June, Friday 29 June

10.30-17.30

Course: A46

Keywords: TECHNIQUE | RELAXATION | EMOTIONAL MEMORY | SENSE MEMORY | CHARACTER

WHAT IS IT? A two-day course introducing the structure and techniques of Lee Strasberg's methodology, commonly known as Method.

HOW WILL IT WORK? Day One will start with a talk and discussion about the structure of Method as part of the actors craft. We will work through first and second technical exercises (basic relaxation and sense memory) with break down and feedback. On Day Two we will move on to Scene Work. We will investigate tools and techniques within the actor's approach, and through working on the text we will break down how and when such techniques and tools come into play. We will also consider the specific habits that you may confront when trying to unlock the greater potential of your work.

WHAT DO YOU GET OUT OF IT? A full introduction and understanding of Method on a practical level with a selection of tools and techniques to take away and practice.

→ Sam Rumbelow brings over 30 years experience in stage, TV and film. As an actor he has worked with Helen Mirren, John Thaw, Bill Paterson and Penelope Wilton amongst others. Sam has extensively taught Method since 2001, teaching many training and established actors, as well coaching for stage & screen.

PARTICIPANTS: £60

Interpreting Text Through Fresh Eyes   

Luke Fredericks

June TBC

10.30-17.30

Course: A270

Keywords: CLASSIC TEXT | CHARACTER | TRUTH & STORY | EXPLORATION | AUDITION

WHAT IS IT? An exploration of interpreting text in unusual and creative ways to maintain the truth and story of the line but seek to find unique and relevant ways to interpret it.

HOW WILL IT WORK? We will explore classic texts to look at the presentation of character before exploring exercises to interpret the character in a new way. This connects to Luke's current work in *The Country Wife*, relocating the characters from 1675 to 1927 and finding new and exciting ways to present Wycherley's Restoration comedy. You will explore the context of a text and how shifting to a new setting can draw exciting new discoveries in the text. We will look at the work of American practitioner Harold Guskin to augment this work.

WHAT DO YOU GET OUT OF IT? A fresh and vibrant way of approaching text that can be taken into your own audition material or rehearsal work. This is about exploration, taking risks with spoken word, challenging perception and increasing awareness that the text should not limit but inspire creativity.

→ Luke has been involved with the development of new musical writing, including *ONE WAY TICKET* (St James Studio), *Double Click* (Hope Theatre - finalist in *MUSICAL BOX* new writing festival) and *THE SUICIDE SHOP* (musical adaptation of Jean Teule novel). He is also been involved with workshops for the new musical *FEELING IN THE MOOD* (Stanhope Productions). Luke formed *Morphic Graffiti* in 2012 with Stewart Charlesworth, working as a Director/Designer team and co-producing productions. Luke has also worked extensively as a professional performer, and trained as an Actor Musician at Rose Bruford College.

PARTICIPANTS: £30 / OBSERVERS: £10.

Acting: Weekly/ Fortnightly/ Monthly

Improvisation – Monthly Workshops  

Charlotte Gittins/Jonah Fazel

Tuesday 24 April, Monday 21 May, Tuesday 19 June

18.30-21.30

Course: A63

Keywords: MONTHLY | IMPROVISATION | PLAY | EXPLORE | CONFIDENCE | CREATIVITY

The ability to think on your feet freely and without fear can allow an actor to reach new levels in performance and in the elemental process of rehearsal. These monthly improvisation workshops allow actors to be more present, to connect to other performers and create work that will even surprise themselves. Not necessarily geared towards comedy, but towards creating truthful scenes that will inspire and re-energise any performer. Allow yourself to play, be free and gain confidence and take these skills to auditions, rehearsals and even your own creative work. These sessions will be run by either tutor.

→ Charlotte is an actress, comedian and writer. A seasoned improviser, she is one of the cast of Chortle Award-nominated show *Austentatious: An Improvised Jane Austen Novel* and improvises regularly as part of the Monkey Toast Players. See web listing for full credits information.

→ Jonah is an experienced theatre maker and comedian who trained at the Central and the Webber Douglas Academy. He has studied clowning under Philippe Gaulier, stand-up comedy under Logan Murray. See web listing for full credits information.

PARTICIPANTS: £18

Working  

Nathan Osgood

Wednesdays 4, 18 April, 2, 23 May, 6, 20 June

18.00-21.00

Course: A49

Keywords: FORTNIGHTLY | AUDITION | SCENE WORK | CHARACTER | RETURNING | PRACTICAL

We all know how good we are when an audition comes during, or just after a period of work. These fortnightly workshops are hands-on and aim to help you stay that sharp. Working on scenes from new American and British plays, hot-seating audition piece characters, improvisation on text and taking quick direction in an audition setting.

→ Nathan's many directing and acting credits include seasons at the National Theatre, Chichester Festival Theatre, the Tricycle, Henry Street Theatre in New York and the films *Velvet Goldmine*, *Sahara*, *Piccadilly Jim* and *Mission Impossible*. He has most recently appeared in *Cool Hand Luke* and *A Life with Joan Rivers*, and can be seen in the recent film *Red Lights* with Sigourney Weaver.

PARTICIPANTS: £18

Meisner Workout   

Kate Maravan

Thursdays 5, 12 April, 10, 24, 31 May, 7, 14, 21, 28 June

14.00-17.00

Thursdays 10, 31 May, 21 June

18.00-21.00

Course: A222

Keywords: WEEKLY | MEISNER | INSTINCT | LISTEN/OBSERVE | SPONTANEITY | MOVEMENT

These drop-in classes are for those who have experience in the Meisner Technique. A chance to continue or refresh the work, whether as an occasional drop-in or a regular workout. The key Meisner exercise **Repetition** encourages a moment-to-moment capacity to listen/observe and respond authentically with an emphasis on staying firmly rooted in the present. Kate has been increasingly incorporating movement into her classes. The more embodied the actor, the easier it is to be present. In these regular sessions you will discover that being embodied enables us to listen fully to ourselves and the other actor, and to enter a state of flow in which spontaneous impulse and responsiveness in the moment are unencumbered.

→ Kate is an actress/writer and teacher. She trained at RADA and has co-written scripts for theatre, the BBC and Channel 4. In 1997 Kate discovered the Meisner Technique and embarked on an on-going practice and exploration of the work. She began teaching in 2000 and now teaches in the UK and internationally.

PARTICIPANTS: £18 / OBSERVERS: £10 (Associate Members may participate in this workshop)

TV & Film**Screen Acting: Self Taping**  **Paul Cawley & Inquisitive Pictures****Tuesday 3 April****10.30-17.30****Course: TV90****Keywords: AUDITIONS | SELF-TAPING | TECHNIQUE | PRACTICAL EXERCISES | CONFIDENCE**

WHAT IS IT? A workshop designed for actors who want to master self-taping, with input from both sides of the camera. This workshop will train you on interpreting a brief, realising the brief, performance, all the tech specs of filming and easy lighting, importing, editing, exporting, sending – and how to let go. It is designed to make you feel more confident about the process so it becomes routine, and you can get (and keep getting) jobs on screen.

HOW WILL IT WORK? You will be provided with a 30-second monologue to learn in advance. In the morning we will give you the know-how to produce the perfect self-tape. The afternoon will be about hands-on practice and building your confidence with the process. Throughout the day you will record several self-tapes which will be reviewed with feedback so you can learn how to avoid the pitfalls. **ALL PARTICIPANTS MUST BRING A FULLY CHARGED SMARTPHONE WITH A VIDEO FACILITY AND A CHARGER/CABLE.**

WHAT DO YOU GET OUT OF IT? You will get to see self-taping in the round, from both a technical and artistic perspective, which will take the fear out of the process. At the end of the workshop you will have made and reviewed self-tapes and will have built the confidence to do it on your own. By practicing the techniques and workflow they will become second nature and you will be able to let go once you press send.

→ Paul is a highly experienced actor whose screen career has recently included work in *McMafia*, *Deep State*, *Peaky Blinders*, *Catastrophe*, *Unforgotten*, *Father Brown*, as well as both series of *The Wrong Mans*. On stage, his most recent work was at The National Theatre, and other work includes appearances at Sheffield Crucible, Hampstead Theatre, two seasons at Chichester, BAC, Southwark Playhouse, Theatre 503, The Gate and The Finborough.

→ Linda Ludwig and James Curle have worked together at Inquisitive Pictures as joint directors since 2011. They have produced and directed many corporate projects, actor showreels, commercials, music videos and drama, including more than 10 short films. Whilst Linda's background lies in news-production for television and in over 7 years of writing experience, James found his way into directing through the editing of commercials. Their most recent film *The Surprise* (2016) and more of their work can be found on the Inquisitive website: www.inquisitivepictures.co.uk

PARTICIPANTS: £65

Developing Screen Acting Technique



Vivienne Cozens

Sunday 8 April

10.30-17.30

Course: TV23

Keywords: FEEDBACK | PRACTICE | PERFORMANCE | IMPROVISATION | TECHNIQUE

WHAT IS IT? A workshop for those who are new to screen acting and those wanting to brush up on their technique.

HOW WILL IT WORK? Participants will learn and understand the disciplines required for film and television performance, working with different shot sizes and close-ups. Using scripts from TV and film as well as improvisation, scenes will be recorded and reviewed with feedback and tips on voice, physicality and overall performance.

WHAT DO YOU GET OUT OF IT? This workshop will build confidence on camera, and develop your ability to make quick decisions to arrive at the best results and give a truthful performance.

→ Vivienne Cozens is a highly experienced director, with many screen credits including *Emmerdale*, *EastEnders*, *Grange Hill*, *Brookside*, *In The Picture*, *City of the Rich*, *Fimbles*, *The Hoobs*, *Fair City*, *Angels* and *Some of My Best Friends*. Vivienne has taught screen acting at ALRA, Bristol Old Vic Theatre School, City Lit and most recently the University of Bedfordshire.

PARTICIPANTS: £55, OBSERVER: £15

A Close-up on Screen Acting



Robert Bierman

Tuesday 17 April

10.30-17.30

Course TV16

Keywords: SCREEN PERFORMANCE | PRACTICAL | SCRIPT WORK | FEEDBACK | SKILLS

WHAT IS IT? These workshops are aimed at Premium members to help improve screen presence when shot in close-up.

HOW WILL IT WORK? By shooting and watching TV and film scripts, actors will see their performance change and improve from take to take. We will spend as much time as possible shooting and reviewing scenes with director's comments, giving actors maximum on-screen time.

WHAT DO YOU GET OUT OF IT? Detailed practice on screen with feedback and advice for improved performance.

→ Robert is an experienced TV and film director. Credits include *Keep the Aspidistra Flying*, *Blonde Bombshell*, *Between the Lines* (BAFTA Winner) and *Waking the Dead* (Emmy Winner).

PARTICIPANTS: £55

Acting on Screen



Caroline Webster

Friday 29 June

10.30-17.30

Course: TV32

Keywords: SCREEN ACTING | TRUTH | TECHNIQUE | CONFIDENCE | ON-SET ETIQUETTE

WHAT IS IT? A workshop that will give you the skills you need to prepare and play a role on screen.

HOW WILL IT WORK? Using scripted scenes from TV/film, Caroline will guide you through understanding the structure of screenplays, and how to make clear dynamic thought-process choices, enabling you to create a truthful and entertaining performance on camera. All scenes will be rehearsed & recorded with a camera operator, and reviewed at the end of the day.

WHAT DO YOU GET OUT OF IT? A clear method for approaching screenplays that you can apply to auditions and professional work on screen, that will help you stand out from the crowd and feel confident.

→ Caroline began her career as an actress working extensively in theatre and television and became a familiar face when she appeared in four series of BBC1's *Casualty*. She is currently a freelance director & photographer and has written and directed number of half hour films for Dramatic Media and Tara Television.

PARTICIPANTS: £55 / OBSERVERS £15

Screen Acting: From Audition to Set  

Paul Cawley & Inquisitive Pictures

Friday 20 April

10.00-17.30

Course: TV91

Keywords: ETIQUETTE | UNDERSTANDING | DIRECTION | CONFIDENCE | PRACTICAL

WHAT IS IT? A workshop designed for actors who want to ace auditions every time and work effectively on set – with input from both sides of the camera. Work will include: getting into the mind of a casting director; audition etiquette, the things no one tells you, and how to deal with a recall. Once you're on set: how to deal with the directors 'advice', how to behave on set, understanding who the crew are, understanding their language, how to avoid pitfalls, how to make the most of the experience and how to be remembered for the right reasons.

HOW WILL IT WORK? You will be provided with a short scene to learn in advance. In the morning we will master auditions via role-play, breaking them down into different stages. We will film mock-auditions and review them with feedback, so you can discuss where you want to improve. In the afternoon we will look at working on set and you will find out what to expect on a typical filming day. We will use role-play to understand how to interpret direction and always make it useful for your performance.

WHAT DO YOU GET OUT OF IT? By having both sides of the camera represented you will get key insights into the audition and on-set process, allowing you to understand and enjoy your next audition and screen job more. Through role-play you will build confidence so you can take the fear out of the process.

→ Paul is a highly experienced actor whose screen career has recently included work in *McMafia*, *Deep State*, *Peaky Blinders*, *Catastrophe*, *Unforgotten*, *Father Brown*, as well as both series of *The Wrong Mans*. On stage, his most recent work was at The National Theatre, and other work includes appearances at Sheffield Crucible, Hampstead Theatre, two seasons at Chichester, BAC, Southwark Playhouse, Theatre 503, The Gate and The Finborough, as well as appearances in the West End. He has taught at The Actors Centre, Mountview, City Lit, Italia Conti and The Drama Studio. Since 2005 he has been one of the Equity/Skillset Careers Advisors, and has held workshops, and advised groups and individuals all over the country.

→ Linda Ludwig and James Curle have worked together at Inquisitive Pictures as joint directors since 2011. They have produced and directed many corporate projects, actor showreels, commercials, music videos and drama, including more than 10 short films. Whilst Linda's background lies in news-production for television and in over 7 years of writing experience, James found his way into directing through the editing of commercials. Their most recent film *The Surprise* (2016) and more of their work can be found on the Inquisitive website: www.inquisitivepictures.co.uk

PARTICIPANTS: £65

Speak Softly - Think Loud 

Laurence Moody

Wednesday 25, Thursday 26 April

10.30-17.30

Course: TV50

Keywords: SCREEN ACTING | TRUTH | EMOTION | PERSONALITY | ENERGY | SKILLS

WHAT IS IT? A workshop designed to develop your ability to deliver a convincing and truthful performance on camera that combines intimacy with energy.

HOW WILL IT WORK? Over two days, Laurence will work through monologues of your choosing and duologues of his choosing taken from current TV and film drama. These will be rehearsed, filmed and reviewed in class, with the emphasis on time on-camera.

WHAT DO YOU GET OUT OF IT? You will discover a fresh way of approaching screen acting to bring your personality and uniqueness to the screen, ensuring you make the strongest possible impression on an audience.

→ Laurence is one of the country's most experienced TV directors with over 300 hours of drama credits. See web listing for further credits information.

PARTICIPANTS: £110

Advanced TV Presenting



Kathryn Wolfe
Sunday 29 April
10.30-17.30
Course: XIP2

Keywords: PRESENTING | CAMERA | ADVANCED | AUDITION | TECHNIQUES | SKILLS

This one-day course is intended to give you advanced TV presenting experience in a variety of genres; it is aimed at audition technique and assumes basic TV presenting skills. All recordings will be played back with feedback. Before the course please prepare the following typical audition tasks:

1. Think what you can offer a producer/production. What have you been doing recently? What TV presenting experience do you have? What kinds of programmes would you like to present? Why choose you? Be prepared to ad lib to time on any of the above for 1 minute.
2. Write a 30 second piece to camera on a topic of your choice, and memorise it thoroughly eg. fashion, travel, film review, music review (30 secs = about 90 words). Deliver to camera.
3. You will be reading autocue, and you will be given hard copies of the scripts on the day. If you need glasses/contact lenses please bring them.
4. Please prepare EITHER a two-minute demo OR a two-minute 'make'. For the demo bring a product of your choice, such as jewellery, beauty product or gadget and give a 2 minute demo to camera in the style of QVC shopping channel. The 'make' is for children's programmes, bring your own props. Rehearse it to time. If you do not feel that shopping channels or children's are for you, you can do another task eg interviewing. Recommended reading: 'So You Want to be a TV Presenter?' by Kathryn Wolfe, published by Nick Hern Books, and 'The TV Presenter's Career Handbook' by Kathryn Wolfe, published by Focal Press. Please bring a notebook/pad and pen. Unedited recordings of your work will be sent to you after the course.

→ Kathryn's experience includes over 25 years as a TV director on mainstream broadcast programmes at BBC and ITV; she's taught hundreds of aspiring presenters and launched countless careers through her company Pukka Presenting.

See www.pukkapresenting.co.uk for success stories and further information.

PARTICIPANTS: £175

Acting for Film



Tom Shkolnik
Monday 7, Tuesday 8, Wednesday 9, Thursday 10, Friday 11, Monday 14, Tuesday 15 May
18.00-21.30
Course: TV94

Keywords: SCREEN ACTING | INTUITION | IMAGINATION | CINEMATIC | PHYSICAL | IMPROVISATION

WHAT IS IT? A two week intensive course exploring the creation of screen performances with a uniquely cinematic quality.

HOW WILL IT WORK? Working from a single script, each participant will explore their character through a series of improvisations. At the end of the explorations we will film scenes in the studio, articulating ways of bringing the freedom found in the improvisations to the filming process.

WHAT DO YOU GET OUT OF IT? Ways by which you could go deeper into your screen work, rehearse in a more physical, imaginative and intuitive way, and find freedom and courage in front of the camera.

→ Tom Shkolnik made his feature debut in 2012 with *The Comedian* for which he was nominated for the Sutherland Award and the Best British Newcomer at the London Film Festival. Tom trained at Drama Centre London and has taught screen acting at LAMDA, Drama Centre and CISPA (Copenhagen).

PARTICIPANTS: £200

The Five Golden Rules of Acting



Vincent Riotta

Tuesday 8, Thursday 10 May

10.30-17.30

Course: TV106

Keywords: SCREEN ACTING | ANALYSIS | REPETITION | PERFORMANCE | ADAPTING

WHAT IS IT? A two day course using the five golden rules of acting, which are at the basis of all acting techniques.

HOW WILL IT WORK? We will analyse each rule in detail, apply them to pre-chosen scenes, work on the scenes and then shoot them at the end of the second day.

WHAT DO YOU GET OUT OF IT? There are no short cuts, you have to work at them, repeat them, use them thoroughly, but if you do, students have realised that they are able to apply them to any role or audition, because they know they have the basis of any scene or role covered, and this provides them with the security to express their personality and creativity.

Associate members are invited to observe this workshop.

→ Vincent Riotta has lived and worked in the UK, USA, Italy. After training at RADA and with Larry Moss in L.A, Vincent ran his own acting class on Hollywood Blvd for three years. He has continued acting workshops at various academies all over Italy and held workshops in the UK.

PARTICIPANTS: £85, OBSERVERS: £30

What Do TV Directors Want?



Amanda Boyle

Tuesday 8 May

10.00-16.30

Course: TV53

Keywords: SCREEN ACTING | TRUTH | WORK UNDER PRESSURE | PERFORMANCE | VERSATILITY

WHAT IS IT? Television today often works with impossible schedules and hardly any rehearsal. This workshop will look at how to make that a strength, as we unpick how to find truthful performances within those constraints and how to be prepared but open. We'll explore how to listen and give variety when your director is rushed, working with late scripts and trying not to hurt your feelings.

HOW WILL IT WORK? Participants will be given scripts in advance. Those scenes will be filmed on a phone. Camera and lighting is important to Amanda but the focus here is on performance not pieces of kit or watching takes back, however 'camera' issues like blocking will be covered. You will get one to one direction from Amanda throughout the day, as well as the chance to observe others as she works with them, and the opportunity to ask questions.

WHAT DO YOU GET OUT OF IT? Amanda wants you to leave with a checklist of techniques to take to and then forget on set, a sense of what makes you unique and a no nonsense idea of the pressures everyone is under in telly. She'll reveal her own personal approach to directing and address the issues raised in casting, rehearsals and shooting. Ultimately Amanda wants to help you be prepared, professional and present on set.

→ Amanda is a director working in Film, TV and commercials, and is currently in the late stages of development on her BFI funded first feature. See www.amandaboylefilms.com or web listings for full credits information.

PARTICIPANTS: £40

Screen Acting – Be Real and Believable



Daniel Dresner

Wednesday 9 & Friday 11 May

10.30-17.30

Course: TV11

Keywords: SCREEN PERFORMANCE | PRACTICAL | CONFIDENCE | ON SET PREPARATION

WHAT IS IT? A two-day workshop designed to give you the skills and tools to be real and believable on screen every time. Help the viewer believe it because you do.

HOW WILL IT WORK? On the first day you will work on a prepared script and be directed. Everyone is involved in a constructive environment. You are then filmed doing exercises on thinking and believing. Homework is given to prepare for the second day when you will be filmed doing a prepared inner monologue. Then more exercises where you meet your character. This is then incorporated into your initial scene. Filmed work will be reviewed as we go.

WHAT DO YOU GET OUT OF IT? Through observing your progress both during and at the end of the workshop, using all the learned skills and tools, you will build confidence and be able to deliver real, believable and honest screen life.

→ Daniel studied at the Lee Strasberg Theatre Institute in NYC and works as a coach, teacher & actor. His recent credits include playing *George W Bush* for Channel 4, internet TV series, pilot sitcoms, radio stories, *Mercenaries* for ABC, *Sixty Six* for Working Title, various commercials and a training video series for the NHS.

PARTICIPANTS: £75 / OBSERVERS: £30

Awareness In Your Acting – On Camera



David Corbett

Tuesday 15 & Thursday 17 May

11.00-18.00

Course: TV11

Keywords: TECHNIQUES | CHARACTER | TENSION | RELAXATION | POSITIVITY | STRENGTH | AUDITIONS

WHAT IS IT? A workshop to help rid the actor of ego, the self that watches the self. You will learn techniques to: get rid of tension by focussing on what you want; listen and respond truthfully; know who and where your character is and to get what your character wants in the scene; focus on what you can give.

HOW WILL IT WORK? Actors will receive scene sides in advance to prepare for this workshop. David will give a brief introduction to the exercises of mind, body and breathing to enable actors to start scenes with a calm, focussed clarity. Each actor will do specific relaxation exercises before their scene is filmed. The scene will be played back and specifically coached for the second recording.

WHAT DO YOU GET OUT OF IT? A set of relaxation and focus exercises for mind and body that help focus positivity and inner strength as an artist. You will be enabled to get what you want in your auditions and your work as an actor, knowing your character and that you are simply part of a story telling process

→ David Corbett is a working actor and drama teacher. He trained at the Lee Strasberg Theatre Institute in New York City for three years. He lived and worked in LA for seven years, acting in film, television and theatre. David writes and directs short films and comedy sketch shows. He has chalked up over 50 TV commercials. David's most recent TV credits include WPC 56 and Doctors. David teaches acting and audition technique to all ages of students. He leads a comedy improv class, for actors to develop new writing and is presently writing his own TV comedy series.

PARTICIPANTS: £110

Acting on Screen: Less is More  

Carolyn Pickles

Friday 18 May

10.30-17.30

Course: TV72

Keywords: TRUTH | SHOWING & TELLING | SCREEN ACTING | STORYTELLER | NARRATIVE

WHAT IS IT? A workshop that will show you how to access the presence and simplicity of truthful screen acting.

HOW WILL IT WORK? We will start by doing exercises designed to free oneself from nerves and the tendency to 'overwork'. Then we will extend those techniques to work on monologues and duologues. The class will look at the journey from the initial preparation at home, to the rehearsal, and onto filming by a camera operator. The scenes will be played back at the end of the session, and feedback encouraged.

WHAT WILL YOU GET OUT OF IT? A method of accessing the simple truth of the character whilst in studio conditions; understanding the arc of a scene and how that translates in performance

→ Carolyn read Drama at Manchester University alongside three seasons with the National Youth Theatre. She began in Rep, then worked at the National Theatre and the RSC before embarking on a long screen career. From Polanski's *Tess of the D'Urbervilles* to *Harry Potter and the Deathly Hallows*, her most recent TV work includes three series of *Broadchurch*.

PARTICIPANTS: £55

Screen Acting: Acting With No Words  

Finlay Robertson

Wednesday 23 May

10.30-17.30

Course: TV108

Keywords: TRUTH | SHOWING & TELLING | SCREEN ACTING | STORYTELLER | NARRATIVE

WHAT IS IT? Too often we focus on acting only when we have lines and switch off when the other actor is talking. If the best acting comes when an audience can see change and discovery, then the ability of a performer to show this without speaking is the mark of a good actor.

HOW WILL IT WORK? We will use a variety of exercises to focus on how we can listen to and engage with the other actor when we have no dialogue. We will learn the difference between "showing" and "telling", explore the idea of screen acting being "less is more" and understand how the reaction shot is often the most important in film and television

WHAT WILL YOU GET OUT OF IT? An insight into how much potential you have as a storyteller when the script gives you no words. A practical guide to making those moments compelling and truthful. The capacity to communicate narrative and show your character's journey without using the text of a script.

→ Finlay Robertson is an experienced actor and writer who has appeared onstage at The Royal Court, Park Theatre and most recently in *The Merchant Of Venice* at The Almeida. In 2012 The Old Vic took his one person-play *Strong Arm* to the Edinburgh Fringe. On screen he's appeared as regular series roles in *Body Farm* (BBC One) and *Life Begins* (ITV), as well as leading guest roles in shows such as *Scott & Bailey*, *New Tricks*, *Doc Martin*, *Taggart*, *Persuasion* and the iconic *Blink* episode of *Dr Who*. He's also played leading roles in several independent British films, as well popping up in as dozens of commercials in the UK and abroad - including nationwide campaigns for *Sainsburys*, *Doritos* and *Halifax*. On radio he's an experienced voiceover artist and has narrated several high profile audiobooks, including the Pat Barker *Noonday* trilogy.

PARTICIPANTS: £55

Action on Action – Exploring Screen Acting  

Clifford Milner

Friday 1 June

10.30-17.30

Course: TV34

Keywords: STRATEGY | PRACTICE | PERFORMANCE | CONFIDENCE | TECHNIQUE

WHAT IS IT? Acting for the camera, beginners to advanced, looking at strategies for dealing with little or no rehearsal in film and TV. It can be a surprise to actors whose training is rooted in theatre traditions that there are often no rehearsals in TV and film, and any rehearsals that do take place are usually for technical reasons.

HOW WILL IT WORK? Using contemporary TV/film scripts the workshop will deal with the three key questions you need to ask for every scene and associated choices in regard to your relationship with the camera. We will look at what works, what doesn't, how much freedom you have and the old chestnut, is less really more?

WHAT DO YOU GET OUT OF IT? The ability to bring specifics, and therefore clarity to your performance on screen. The acquisition of a camera savvy technique, in order to create compelling, watchable performances.

→ Clifford trained as an actor at Webber Douglas and worked extensively in TV. He trained as a director at GITIS the Russian Academy of Dramatic Art in Moscow, Skillset, BBC and DGGB and has directed at Watford Palace, Oldham Coliseum and The Lowry, Salford. He has directed several short films screened at BAFTA, the Budapest Film festival (Busho) and the BBC TV serial Doctors. Clifford has directed and taught acting for both stage and screen at several leading UK drama schools. He is Senior Acting Tutor in Rec Med at Birmingham Conservatoire. See web listing for full credits information.

PARTICIPANTS: £55

Methods of Backstory  

Jesse Quinones

Monday 4, Tuesday 5, Wednesday 6, Thursday 7 June

10.30-17.30

Course: TV109

Keywords: TECHNIQUE | PERFORMANCE | SCREEN | CHARACTER | IMPROVISATION

WHAT IS IT? A four day workshop for actors and aspiring film directors exploring numerous techniques to enable actors to build backstory grounded in truth for screen performance.

HOW WILL IT WORK? Using several performance based exercises, Jesse Quinones will take you through a series of innovative acting exercises, all of which will be filmed, that will strengthen your screen performance. Drawing on hybrid techniques blending fiction, investigative documentary, journalism, and the practice of constellations, this four- day workshop will involve an immersive experience that will provide the participants with numerous ways in which to build back story, connect with the characters they will inhabit, and strengthen their technique to work in film and or tv.

WHAT DO YOU GET OUT OF IT? The course will enable participants to harness the necessary skills to perform in front of the camera, to convert the techniques they have already acquired for screen and to enter the world of film and television with confidence. Specific areas that will be emphasised include:

*Building a character arc that will not be broken by a non-linear shoot *Staying Present and in Character regardless of the scale of the shoot *How to explore the impact size of the frame will have on performance *How to stay present and consistent with multiple takes. *Using improvisation as a means of building backstory

*The addition of systemic constellations, now widely used in the creative practices, will be of particular support to actors, both in and out of role, helping them to explore blocks, deepen connection to self and others while offering surprising opportunities for intensive probing and exploration of character. Constellations can be viewed as a 'whole system approach' which explores each person's place in the wider, interconnected group or system. As such it can help actors identify their character's place in the whole, their dynamics and relationship to others, while also surfacing and clarifying underlying themes and issues in the script, all of which serve to deepen and strengthen performance.

The workshop is as useful for directors as it is for film actors.

→ Jesse is a writer/director from Miami who has lived in London since 2000. He is drawn to telling stories on either side of the Atlantic. In March 2013 he completed his feature film Calloused Hands, which starred Andre Royo (The Wire), Daisy Haggard (Showtime's Episodes), and Hans Howes (There Will Be Blood). His most recent feature film is 'Cagefighter', a London set fight movie, along with a feature documentary about former Boxing Champion Glenn McCrory. Jesse regularly teaches performers, writers and directors, and has taught at various institutions across the UK including MET Film School, London Metropolitan University, Brighton Film School, Advanced Studies in England, the Actors Centre, Act Up, Spread the Word, Anna Fiorentini Stage & Screen School, and the D & B School of Performing Arts. For more information please visit his website <http://www.jessequinones.com>.

PARTICIPANTS: £220

Starting Out in Screen Acting  

Martin Denham

Monday 4, Tuesday 5 June

10.30-17.30

Course: TV27

Keywords: SCREEN PERFORMANCE | ON SET ETIQUETTE | TECHNIQUE | FOCUS | TRUTH

WHAT IS IT? A workshop that offers a collaborative and supportive introduction to screen acting from a professional director, for those with little or no experience.

HOW WILL IT WORK? We will initially rehearse some characters to find performances that work for camera, and then work on set to fine tune the performance and block the action for camera, looking at hitting your marks for camera focus and lighting set-ups. We will also look at the mechanics of the repeat performance – getting the shots on camera does not only include multiple takes to get the right performance but also different shot sizes/angles on the scene. There is pressure on the actor to perform the same each and every time and we will look at how to maintain focus whilst at the mercy of the technical equipment. During the workshop scenes will be shot, reviewed & fed-back on.

WHAT DO YOU GET OUT OF IT? A clear overview of how screen production works for the actor, in addition to the etiquette, processes and terms used on set, and why Film/TV production is done the way it is.

→ Martin is a director, producer and scriptwriter. His short film *Close To Heaven* was an official selection for the Cornwall Film Festival 2013, and was produced in association with Directors UK and ARRI. One of Martin's previous films *Dear Mr Cameron*, screened at the British Urban Film Festival 2012, and was accepted into the London Metropolitan Archives as a work of historical importance. See web listing for full credits information.

PARTICIPANTS: £110

Screen Audition, Rehearsal and Performance  

Robert Knights

Wednesday 27, Friday 29 June

18.00-21.00 Wednesday, 10.30-20.00 Friday

Course: TV14

Keywords: SCREEN PERFORMANCE | PRACTICAL | SCRIPT WORK | FEEDBACK | SKILLS

WHAT IS IT? A chance to work at The Audition, The Rehearsal, and The Shoot, and discover what a director is looking for in you.

HOW WILL IT WORK? The aim, over three sessions, is for you to learn to look quickly for the clues in a completely new scene before an Audition. We will explore how to perform your way of doing it, how to recognise what the director is looking for, and taking on the director's notes. These auditions will be filmed for feedback and discussion. We will then film these scenes completely, looking at different shot sizes – wide shots and close-ups – and explore what the actor does in silence. The scenes will be reviewed so that you can see what you are doing absolutely right, and where some mannerisms may be getting in the way. Lastly, we will talk about the pressures of filming, and how an actor can be confident in front of a crew and team when meeting for the first time.

WHAT DO YOU GET OUT OF IT? You will know what to expect on a film shoot, and, with this practice and confidence, you will get it right. These three sessions, over two days, are for you to ask any question you want, as often as you want, and show how you can improve by understanding the whole process.

→ Before becoming a TV and film director Robert was an AD at Bristol Old Vic and Royal Court. For his screen work he won an international Emmy for *Porterhouse Blue* and has been BAFTA-nominated 3 times. Some of his credits include *The Dawning*, *Tender is the Night*, *Mosley*, *Double Vision*, *The Glittering Prizes*, *Inspector Morse*, *The Bill* and *Monarch of the Glen*. He has directed Sir Anthony Hopkins, Dame Helen Mirren, Sir David Jason, Dawn French and Kim Cattrall.

PARTICIPANTS: £110.

The Telegenic Actor  

Terry Iland

Thursday 28 June

10.30-17.30

Course: TV18

Keywords: PERFORMANCE | SELF-PRESERVATION | CHARACTER | TRUTH | ENGAGE

WHAT IS IT? This workshop will look at different approaches to performing on film and television.

HOW WILL IT WORK? We will look at your relationship with the camera, how to get the best from the director, new ways of “seeing” the role, self-preservation, you and the character, creating interest, engaging the viewer, building your role, uncovering the truth of the situation and the screenplay – how to read the lines and between them.

WHAT DO YOU GET OUT OF IT? An all-round understanding of practical and technical performance for screen.

→ Terry has directed hundreds of hours of television on many continuing drama series in the UK. Credits include *Casualty*, *The Bill*, *Down to Earth*, *Dream Team*, *Grange Hill*, *EastEnders*, *Expert Witness*, *Heartbeat* and over 150 episodes of *BBC Doctors*.

Terry (who originally trained as an actor at Drama Centre London) divides his time between writing and directing.

PARTICIPANTS: £55

Acting on Screen   

Caroline Webster

Friday 29 June

10.30-17.30

Course: TV32

Keywords: SCREEN ACTING | TRUTH | TECHNIQUE | CONFIDENCE | ON-SET ETIQUETTE

WHAT IS IT? A workshop that will give you the skills you need to prepare and play a role on screen.

HOW WILL IT WORK? Using scripted scenes from TV/film, Caroline will guide you through understanding the structure of screenplays, and how to make clear dynamic thought-process choices, enabling you to create a truthful and entertaining performance on camera. All scenes will be rehearsed & recorded with a camera operator, and reviewed at the end of the day.

WHAT DO YOU GET OUT OF IT? A clear method for approaching screenplays that you can apply to auditions and professional work on screen, that will help you stand out from the crowd and feel confident.

→ Caroline began her career as an actress working extensively in theatre and television and became a familiar face when she appeared in four series of BBC1’s *Casualty*. She is currently a freelance director & photographer and has written and directed number of half hour films for Dramatic Media and Tara Television.

PARTICIPANTS: £55 / OBSERVERS £15

TV & Film: Weekly/ Fortnightly/ Monthly

TV & FILM: WEEKLY/ FORTNIGHTLY/ MONTHLY

Screen Acting: Keeping Continuity and Understanding the Editing Process



Inquisitive Pictures – Linda Ludwig and James Curle

Mondays 9 April, 14 May, 11 June

10.30-17.30

Course: TV96

Keywords: CONTINUITY | PERFORMANCE | EDITING | AWARENESS | TECHNIQUES | REVIEW & FEEDBACK

WHAT IS IT? What if your best take ends up on the cutting room floor because you picked up your cup with the wrong hand? Continuity can seem terribly difficult. How could you make sure to always do EXACTLY the same thing and yet offer something DIFFERENT in every take? This workshop is designed to get into the mind of the editor and explain the paradox once and for all. This monthly drop-in will give you the chance to practise continuity regularly and effectively – without destroying your performance in the process.

HOW WILL IT WORK? You will be sent a short scene to learn in advance. In the morning, we will talk about your experiences and frustrations with keeping continuity. You will learn about the editing process and what an editor is looking for in a performance, where they can cut and where they can't. We will also look at common pitfalls such as drinking and eating and other 'special' cases. Then we rehearse the scene. The afternoon is all about practice. We will be filming and playing back a scene with difficult continuity, and you will learn how to make it work and find the fun in it – whilst still offering new things in your performance.

WHAT DO YOU GET OUT OF IT? You will be able to truly understand the editor's mind and learn about the things an actor should be aware of when shooting that can help or hinder the editing process. Filming and playback will enable you to gain confidence with continuity. At the end of the day, you will understand how to combine the two paradoxical elements of 'doing the same' and 'doing it differently' and you will be able to apply this knowledge and practice in the future. If you want to build on your skills more, come regularly and use this space to practise – to make sure that your best take always ends up in the film.

→ Linda Ludwig and James Curle have worked together at Inquisitive Pictures as joint directors since 2011. They have produced and directed many corporate projects, actor showreels, commercials, music videos and drama, including more than 10 short films.

PARTICIPANTS: £55

Audition Practice on Camera



John Melaine

Tuesdays from 10 April

14.30-17.30

Course: TV1

Keywords: WEEKLY | AUDITION | SCREEN ACTING | PRACTICE | REFRESH | PRACTICAL

Weekly on-camera workshops to learn, practise and review TV and film auditioning and sightreading skills. Practice makes perfect – but practise between auditions, not during them when a mistake can lose you work. Please bring a DVD RW.

→ John has first-hand experience of the casting process on both sides of the camera. For 20 years John has, on behalf of Hubbard Casting, auditioned and directed thousands of actors whilst running casting sessions for TV, film and commercials. He has combined this experience with his 30 years of professional acting work to refine and teach the solutions to the problems faced by actors during the audition process.

PARTICIPANTS: £20 / OBSERVERS: £10

Putting in the Hours  

Various Tutors

Thursdays

13.30-15.30 or 15.45-17.45

Course: TV48

Keywords: WEEKLY | SCREEN PERFORMANCE | CONFIDENCE | CREATE | SHARE | DISCUSS | PRACTICAL

In order to excel in any field of human endeavour it's necessary to accumulate about 10,000 hours of practice. That's what they say and it's probably true. There's no doubt that commitment and opportunity produce superior skill, but where can trained but actors get an opportunity to put in ten, let alone ten thousand hours of experience in front of a camera? These innovative weekly workshops are specifically designed to help members improve their screen skills and to gain experience and confidence. During these record-and-review sessions, participants will film short sequences and discuss the playback with an experienced director or tutor. Each session is run to a slightly different format, dependent on the director, actor or casting director who is running it. This is not a drop-in workshop. Scripts will be emailed to participants the day before each session and because each workshop is limited to four participants, a high standard of pre-learning, punctuality and commitment is essential. Please book by 2pm on the Tuesday before in order for prep to be sent out in good time.

→ These workshops will be led by a small team of tutors including Daniel Dresner, Akbar Kurtha, Gill Wilkinson, Camilla Laxton, Laurence Mitchell, Suzy Catliff, David Corbett and Nirpal Bhogal. Please check individual dates on the website for tutor biographies.

PARTICIPANTS: £18

Own Your Sh♥t! (for Screen Acting): Acting is Simple, Confidence is Key  

Ewa Kolodziejska

TBC

10.30-17.30

Course: TV78

Keywords: WEEKLY SCREEN ACTING | PREPARATION | SCENE WORK | PRACTICAL | TECHNIQUES

This weekly practical workshop will explore screen acting in a quick and accessible way. You will get to experience Ewa's Own Your Sh♥t! technique first hand, before the book is out, and see your work off and on camera! The work will merge Ewa's training and experience in both life coaching and actor training, with focus on relaxation and imagination, enabling actors to own their own craft and improve their work practically on a regular and safe basis. In class, work will focus on self and 'character', listening and responding in the moment (2nd Circle) and homework (1st Circle) in equal measure. A commitment to work in class and on your own at home will ensure that you learn all you need to be a fulfilled working actor.

→ Ewa is an international acting coach and theatre director. She teaches using a plethora of acting practitioners, but she specialises in Uta Hagen, Stanislavski, screen acting and audition technique. She trained as an actress at Arts Ed, LAMDA and RADA. In 2010, she completed her MA in Actor Training and Coaching at RCSSD. She also works as a visiting lecturer at LAMDA, Central, Rose Bruford and London Film Academy amongst others. Her current research practise lies in 21st century life coaching, concentrating on the science of success and the importance of self-belief. For more information visit www.actingcoachewa.com.

PARTICIPANTS: £45

Writing**Screenwriting for Actors**   

Nirpal Bhogal

Tuesday 10, Wednesday 11 April

10.30-17.30

Course: WR5

Keywords: SCREENPLAYS | WRITING EXERCISES | STRUCTURE | CHARACTER | MOTIVATION

WHAT IS IT? A workshop that, over two sessions, teaches the basic principles of screenwriting including story structure, character building, world building, thematic structure and formatting.

HOW WILL IT WORK? This intensive course will begin on Day 1 by going through the various beats and structures common to film and television that will enable you to flesh out your ideas into a workable beat-sheet. Day 2 will consist of refining that beat-sheet into a rough outline with the afternoon left to discuss how you can keep focused and motivated.

WHAT DO I GET OUT OF IT? A beat-sheet, a rough outline and the tools you need to turn your idea into reality.

→ Nirpal directed the first block of series 4 of *Misfits*. See web listings for full credits information. Nirpal is currently developing a TV series with Working Title and is in post-production of his second feature film while developing his third.

PARTICIPANTS: £60 (Associate Members may participate in this workshop)

DARE TO CREATE**Beginning Playwriting: The 10 Minute Play**   

Lydia Parker

Saturday 5 May

10.30-17.30

Course: WR20

Keywords: CAREER | DEVELOPMENT | PRACTICAL | CHARACTER | EXERCISES

How many times have you seen a play and thought “Actually, I could write better dialogue than this” or “I have a great idea for a play, I just don’t know where to begin”? If there is a playwright inside of you itching to get out, then this is the course for you. Actors often make the best playwrights because they are natural storytellers, have a great ear for believable dialogue, and the imagination to create a world on stage. This one day course will guide actors into writing their first piece ready for the short play circuit where there are lots of opportunities for emerging playwrights.

Participants will develop their own short play whilst learning the basics of playwriting through exercises and discussing the work of established playwrights. The course will focus on the structure of storytelling, writing dialogue, character development and dynamics. Writer/Actors will be able to hear their work read aloud by their class mates. By the end of the day each participant will have a first draft of a ten minute play which may be further developed into a longer work or be submitted to short play festivals. It is useful if participants come armed with an idea for a short play but are also welcome to be inspired through the in class exercises.

→ Lydia Parker is artistic director of Over Here Theatre Company which produced *ObamAmerica*, a festival of new American short plays at Theatre503. Directing work includes *Dolphins and Sharks*, and *Our American Cousin* at the Finborough Theatre and many short plays for *Little Pieces of Gold*. Her plays *American Dream* and *Gringo* were produced at the Union Theatre and New Wimbledon Studio. She has also had work performed at the Old Red Lion, Canal Café, Leicester Square Theatre and was longlisted for the Old Vic 12.

PARTICIPANTS: £30 (Associate Members may participate in this workshop)

DARE TO CREATE

Write Your Own Role



DARE TO CREATE

Lydia Parker

Sunday 20 May

10.30-17.30

Course: WR21

Keywords: CAREER | DEVELOPMENT | PRACTICAL | CHARACTER | EXERCISES

Are you tired of waiting around for the perfect role in a play to show off your talents? Why not write your own play or one person show? Many actors have found success in writing their own one person show, such as Cush Jumbo and Phoebe Waller-Bridge or have turned to playwriting after a career in acting such as Harold Pinter, April DeAngelis and Patrick Marber. This one day course will guide actors into writing their first multi character or one person play. Participants will develop their own play whilst learning the basics of playwriting through exercises and discussing the work of established playwrights. The course will focus on the structure of storytelling, writing dialogue, character development and dynamics. Writer/Actors will be able to hear their work read aloud by their class mates and/or read their own work for feedback. By the end of the day each participant will have made a start on a full length play with an outline, character description and some dialogue. It is useful if participants come armed with an idea for a play or one person show with some samples of dialogue and a draft of an outline or synopsis.

→ See above for tutor biography.

PARTICIPANTS: £30 (Associate Members may participate in this workshop)

Story Development: from Acting to Writing



DARE TO CREATE

Greg Mosse

Saturday 16, 30 June

14.00-17.00

Course: WR19

Keywords: SCREENPLAYS | WRITING EXERCISES | STRUCTURE | CHARACTER | MOTIVATION

The two most important questions you want your audience to ask themselves are 'what' and 'why'. 'Why is this happening?' and 'What's going to happen next?' It follows that the work of the actor in devised pieces and the work of the writer with a blank page are similar - to get the audience to focus intelligently on what the characters are saying and doing, without knowing 'what' or 'why'. It is 'story development' that will give them the answers they are looking for ...

These two workshops will be a led by Greg Mosse, the director of the Criterion New Writing program, assisted by his lead actor, Felix Mosse (The Book of Mormon, Love Me Tender, Les Mis, Rocky Horror Show). They will include improvisation, story outlining, scene writing and a discussion of general principles of story development, including working alone and working collaboratively (for example, in a writers' room).

→ Greg Mosse graduated in Drama and English from Goldsmiths College, University of London. Previously an interpreter and teacher, he was originator and program leader for MA Creative Writing at West Dean College while curating and teaching the Southbank Centre Creative Writing School. He now leads Criterion New Writing - an on-stage script and story development program in the West End. Alongside, he works as story consultant for novels and plays and is a prolific theatre writer with, more recently, his own production company.

PARTICIPANTS: £36 (Associate Members may participate in this workshop)

Writing: Weekly/ Fortnightly/ Monthly

Monthly Writers Drop-in **P S A**

Stewart Permutt

Fridays 27 April, 25 May, 29 June

18.30-21.30

Course: WR1

Keywords: MONTHLY | SCRIPT WRITING | CREATE | SHARE | DISCUSS | SUPPORT

These sessions are aimed at anyone who has work they would like to be read for group feedback or who just simply want to come and observe or discuss an idea. The aim is to encourage, stimulate and support writers through a workshop approach. This is a chance to hear your work aloud and discuss problems and ideas with the group. Previous participants have won the prestigious Verity Bargate Award, the Off Cut Festival at The Old Red Lion and had productions at Edinburgh Festival. Rehearsed readings of completed works are often shown in the TBT. The Actors Centre supports the Writers Group in a variety of ways including opportunities to undertake an annual play reading, involvement in the monthly green room programme and input into the film courses.

→ Stewart is a playwright, teacher and actor. He has given writing workshops for Channel 4, The Bankside Globe and Morley College. His play *Real Babies Don't Cry* won an Edinburgh Fringe First. His play *Unsuspecting Susan* starring Celia Imrie played at The Kings Head, off-Broadway and Stuttgart. *Singular Women* starring Lesley Joseph played at Edinburgh, The Kings Head, a National Tour and Perth, Australia. *Many Roads To Paradise* with the late Miriam Karlin was produced at The Finborough and Jermyn Street Theatres.

PARTICIPANTS: £10, OBSERVER: FREE

Shakespeare**Shakespeare's Code: Verse, Prose and Rhyme**  

Emily Jenkins

Monday 21, Tuesday 22, Wednesday 23 May

14:30-17:30

Course: SH70

Keywords: TEXT | VERSE | CHARACTER | EMOTION | PROSE | RHYME

WHAT IS IT? A series of three text-centred workshops looking at the shifts in Shakespeare's writing within and between verse, prose, and rhyme, and how this can inform our understanding of a character's emotional world moment by moment.

HOW WILL IT WORK? Over three afternoons we will look at the different clues Shakespeare leaves to help us to understand the emotional world of his characters. The three workshops will each concentrate on a particular element of his writing – VERSE; PROSE; RHYME.

WHAT WILL YOU GET OUT OF IT? A clearer understanding of how form and rhythm inform the emotional and psychological journeys of Shakespeare's characters, and the chance to explore this practically through scenes and monologues.

→ Emily Jenkins spent 5 years as Head of the prestigious Poel Event, an organisation providing free Shakespeare training to professional actors on stage at the National Theatre. As a Shakespeare consultant and coach she works for Shakespeare's Globe Theatre. She was trained and mentored by Giles Block (Head of Text at Shakespeare's Globe Theatre) and her productions for the Globe include *The Tempest* (Dir. Jeremy Herrin); *A Midsummer Night's Dream* (Dir. Dominic Dromgoole); and *King Lear* (Dir. Bill Buckhurst). Other productions include *Romeo and Juliet* for the Ambassadors Theatre, West End; and *The Tempest* for the Royal & Derngate. Emily is also an award-winning playwright and director. Her most recent play COOKIES was on at the Theatre Royal Haymarket, and she is currently under commission for Paines Plough.

PARTICIPANTS: £55**Tension Levels Through Physical Characterisation Techniques**  

Ariella Eshed

Friday 8 June

10:30-13:30

Course: A258

Keywords: CHARACTERISATION | TEXT | TENSION LEVELS | MONOLOGUE | TOOLS

WHAT IS IT? Tension levels is highly effective tool to work on characterisation developed by Jacques Lecoq and taught and used by many practitioners in the UK and internationally. It can help when working on Physical Characterisation Techniques (PCT) provide a useful and fun set of tools for exploring text, characters and situations.

HOW WILL IT WORK? During the workshop we will go through each of the seven tension levels and see how to use them in real life as well as in theatre work in a precise and creative way in various styles of acting. In the last part you can use a monologue to explore the effect on text work.

WHAT WILL YOU GET OUT OF IT? This is an excellent opportunity to acquire a techniques for independent work for auditions and performance. Tension level can help you to find more versatility in your work and to find more physicality in your work. Previous participant feedback: 'It was a fantastic way to approach the text - really enjoyable'

→ Ariella Eshed is a director and a teacher. She has taught Physical Characterisation Techniques for many years both in the UK and internationally. She is also the artistic director of Tik-sho-ret Theatre Company (www.tik-sho-ret.co.uk). Ariella's directing credits include *Under the skin* (Old Red Lion, Camden fringe, WAW festival), *5 Kilo Sugar* (Edinburgh Festival, Tristan Bates Theatre, Brighton Festival), *New Writing from Israel* (TBT), *Married to the Game* (Theatre 503), *Yerma* (Corbett Theatre), *The Bald Prima Donna* (New Players Theatre), *The Mythical Melting Pot* (King's Head), *A Public Kind of Privacy* (Brighton Festival, White Bear), *Ya'akobi and Leidental* (Oval House, New End, Soho Theatre), *Crocodile Seeking Refuge* (Lyric Hammersmith). Previous feedback from her workshops: 'Gives an employable fun set of tools to work with to discover and develop characters.'

PARTICIPANTS: £18

Confronting Classical and Shakespearean Monologue



Michael Fitzgerald

Monday 18 June

10:30-17:30

Course: SH69

Keywords: TEXT | FEEDBACK | CONFIDENCE | VERSE-SPEAKING | PERSPECTIVE

WHAT IS IT? A workshop aiming to give clarity, deeper understanding, and strength of presentation to the performance of your monologue and also to address any fears and issues relating to the text and the performing of it.

HOW WILL IT WORK? Michael will work, with help from participants' feedback, to boost your understanding of your monologue, opening up possibilities and increasing confidence in performance. Please bring a Shakespeare or classical monologue, preferably memorised.

WHAT WILL YOU GET OUT OF IT? You will have a stronger and clearer attack on your monologue, uncluttered by the confusions sometimes surrounding verse-speaking. You will also have an increased sense of confidence and enjoyment with a greater perspective of the style of each text. In short, you will feel that your monologue fits you "like a glove", and you it! And working in the group will allow feedback from your fellows which should mean that one can learn both from performing and from watching and responding to others.

→ Michael has over 40 years' experience as an actor. Recent TV work includes MAIGRET'S DEAD MAN, WHITECHAPEL, NEW TRICKS, MIDSOMER MURDERS, BORGIA(CANAL+ series), and DOCTOR WHO. Other TV appearances include PRIME SUSPECT 2, THE RUTH RENDALL MYSTERIES, EDGE OF DARKNESS, THE MARRIAGE OF REASON AND SQUALOR, and A WANTED MAN. In film his most recent appearance was in Isabel Coixet's THE BOOKSHOP. Other films include LOVE ACTUALLY, CHARLOTTE GRAY, WILDE, HEART OF DARKNESS, and DROWNING BY NUMBERS. He appeared in THE MADNESS OF GEORGE III, and THE INVENTION OF LOVE for the National Theatre, Jean Anouilh's BECKET and DONKEY'S YEARS in the West End, was for two years a member of the YOUNG VIC, and for four seasons, was a member of the RSC (including playing William Shakespeare in THE SWAN DOWN GLOVES at the opening of the Barbican Theatre.)

PARTICIPANTS: £30, OBSERVER: £10

Shakespeare: Weekly/ Fortnightly/ Monthly

Shakespeak   

Various Tutors

Wednesday 25 April, Thursdays 24 May, 28 June

18:00-21:00

Course: SH66

Keywords: MONTHLY | ACTING THE CLASSICS | TECHNIQUE | RHETORIC | STAGE AND SCREEN

This is a closed workshop for members of Shakespeak. An open workshop will be held on Thursday 11 January to invite new members to the group.

Shakespeak is the Actors Centre's group focussed on the groundbreaking and ongoing investigation of what it takes to speak and hear Shakespeare's text in a rapidly changing world. The workshops could look at, for instance: What is good (and bad) speaking of Shakespeare? How we convey the verse to today's audiences while honouring the qualities of the writing? What is "technique" in the speaking of Shakespeare? How do we work with multi-culturalism and Shakespeare? How do we integrate rhetoric? What demands do working on screen make? Other issues will of course arise as the Laboratory develops. Tutors have included Giles Taylor, Ariella Eshed, Tom Latter, Bryn Holding, Kimberley Sykes, Toby Deacon, Josh Roche, Russell Bolam, Emily Jenkins, and Tama Matheson.

→ The tutor and subject of the workshop will be shared with participants at a later stage.

PARTICIPANTS: £10

Voice & Dialect**Accent Tools: The Kit List**  

Louise Jones
 Tuesday 17 April
 10.30-13.30
 Course: VC35

Keywords: BUILDING ACCENTS | SOLO WORK | VOWEL SOUNDS | TECHNIQUES

WHAT IS IT? An accent workshop that focuses on how to understand the vowel sounds of any accent.

HOW WILL IT WORK? Using methods from the Rowles and Sharpe 'How to do Accents' system you will learn how to use the kit list. The kit list is a group of words that represent the vowel sounds found in spoken English. Paying close attention to these words, you will learn about the vowels for any accent.

WHAT DO YOU GET OUT OF IT? The techniques will serve you for any accent you come across in the future.

→ Louise received her MA in Voice Studies from RCSSD. After graduating she returned as a visiting lecturer. Louise also teaches at the Performance Preparation Academy in Guildford and has worked with performers from Greenwich and Lewisham Young People's Theatre, Tara Arts, Outfox productions and students from Arts Ed. Most recently, Louise worked with Clean Break Theatre.

PARTICIPANTS: £18

The Play's The Thing – Rehearsing with an American Accent  

Terry Besson
 Thursday 19 April OR Wednesday 27 June
 10.30-17.30
 Course: VC2

Keywords: AMERICAN ACCENT | DELIVERY | SPEECH | TEXT | REHEARSING

WHAT IS IT? A day-long workshop, reading a selection of scenes in a General American accent.

HOW WILL IT WORK? Learn how to maintain an authentic General American accent; looking at how the accent affects style, rhythm and changes in flow, where the power lies, the subtle changes of speed and tone, the energy of the piece, the characters and finding & using the correct muscularity and breath strength. Please bring your own copies of any scripts you want to work on or we can work on a scene from any of the following: *Twelve Angry Men* (Rose), *Speed The Plow*, *Glengarry Glen Ross* (Mamet), *All My Sons*, *Death of A Salesman* (Miller) and *The Safe Sex Trilogy* (Fierstein). Some photocopied scenes will be available. Example CDs will be available for an extra cost.

WHAT DO YOU GET OUT OF IT? Learn how to maintain an authentic general American accent throughout the rehearsal process and through to performance, solidifying your accent usage.

→ Terry is one of the country's leading accent and dialect specialists, with over 30 years' experience. He has worked on such diverse projects as the films *Awaydays*, *Clubbed*, *Welcome to the Punch*, *Captain Phillips*, *Get Lucky*, *TUPAC*, *Hotel Taliban*, and the TV series *Poirot*, *Privates* and *Garrow's Law*. He is currently voice consultant at London Zoo!

PARTICIPANTS: £30

Vocal Extremes



Yvonne Morley
Monday 23 April
10.30-17.30
Course: VC42

Keywords: EMOTIONS | TECHNIQUE | STAGE & SCREEN | EXPLORATION | SKILLS DEVELOPMENT

WHAT IS IT? A practical workshop for actors, voice artists and performers, ideally with some pre-existing voice training. The day will be spent steadily building skills and techniques for authentic delivery of screaming, shouting, sustaining emotionally-heightened text and the more challenging aspects of voice work that occur on stage, screen and in the studio.

HOW WILL IT WORK? Yvonne will work through essential skills to develop a heightened support for the voice. The day will progress from the essential groundwork to more and more demanding skills. At any point participants can choose to observe if previous voice training isn't sufficient to participate in every aspect. The day will also include how to do a "cool down" - an often neglected aspect. Handouts will be provided.

WHAT DO YOU GET OUT OF IT? You will learn an approach designed to keep you safe while delivering work that looks and sounds like the real thing - without damaging your voice.

→ Yvonne has worked as a voice and vocal coach for over thirty years. She has taught in several drama schools including LAMDA where she was Head of Voice. She is an associate with the RSC, NT and Shakespeare's Globe. Other work includes West End productions, BBC, various independent TV companies, voiceover and radio. She also works with artists suffering from vocal fitness and health issues.

PARTICIPANTS: £30 / OBSERVERS: £15

Building the Actor's Resonant Voice



Salvatore Sorce
Sunday 13 May
10.30-17.30
Course: VC50

Keywords: PHYSICAL APPROACH | VOICE | TEXT | CONNECTING | STAGE PRESENCE

WHAT IS IT? A full day practical workshop using a physical approach to engage you with your voice, your text and connect these with your audience.

HOW WILL IT WORK? As actors we love to feel that resonant connection, and be present, with our voices. But how often do we feel like we are pushing, instead of really connecting to, the text and the space? Or try to sound like we think an actor should? This one-day workshop explores the physical skills of voice work through finding you in your body, your breath and your natural resonant tone, and how we engage that unique individual sound via the text to the audience.

WHAT DO YOU GET OUT OF IT? A practical application of breath, tone and resonance to strengthen the voice and create a dynamic vocal stage presence.

WHAT DO YOU NEED TO BRING? Yourself, your voice, comfortable clothing to get physical in. N.B. Text/script will be provided.

→ Salvatore Sorce trained as an actor at the Bristol Old Vic Theatre School. After graduating he worked in professional theatre, radio, TV and voice overs. He worked in Australia for ten years as a presentation skills coach, developing his clients understanding of how to connect to their voices before delivering a presentation. Returning to the UK, he completed his MA in Voice Studies at The Royal Central School of Speech and Drama. He has worked at Royal Central, Royal Welsh and is now a Voice and Accent Lecturer at East 15 School of Acting.

PARTICIPANTS: £30

The Play's The Thing – Rehearsing with an RP Accent  

Terry Besson

Wednesday 23 May

10.30-17.30

Course: VC6

Keywords: ACCENT | DELIVERY | SPEECH | RP | TEXT WORK | REHEARSING

WHAT IS IT? A day-long workshop to help you learn how to maintain an authentic RP accent.

HOW WILL IT WORK? We will look at how the accent affects style, rhythm and changes in flow, where the power lies, the subtle changes of speed and tone, the energy of the piece and of the characters and finding and using the correct muscularity and breath strength for the accent. Please bring your own copies of any of the following scripts and know your way around them: any Noel Coward or Oscar Wilde, *Equus*, *Amadeus* (Peter Shaffer), *The Secret Rapture* (David Hare). Some photocopied scenes will also be available. Please also bring any speeches or scenes that you would like to look at. Example CDs will be available for an extra cost.

WHAT DO YOU GET OUT OF IT? This workshop will put accent work into practice over a sustained period, and show you how to find clues from the text to develop accent and character.

→ Terry is one of the country's leading accent and dialect specialists, with over 30 years' experience. He has worked on such diverse projects as the films *Awaydays*, *Clubbed*, *Welcome to the Punch*, *Captain Phillips*, *Get Lucky*, *TUPAC*, *Hotel Taliban*, and the TV series *Poirot*, *Privates* and *Garrow's Law*. He is currently voice consultant at London Zoo!

PARTICIPANTS: £30

Talk Like a New Yorker  

Salvatore Sorce

Sunday 10 June

10.30-13.30

Course: VC51

Keywords: PHYSICAL APPROACH | BODY, BREATH AND VOICE | EXPLORATION | NEW TECHNIQUES

WHAT IS IT? A half day practical workshop to help you identify the key sound changes that you need to get into the New York accent.

HOW WILL IT WORK? The New York accent is often mistaken for a generalised sound. Plays and parts need specificity. In the course of this workshop we will explain the oral posture or setting of the New York accent, how it differs from General American, explore the physical rhythm of the accent, and use key practice sentences to help you connect this understanding into a script.

WHAT DO YOU GET OUT OF IT? A practical opportunity to develop your understanding of this very specific accent and receive 1-2-1 feedback.

WHAT DO YOU NEED TO BRING? Yourself, your voice, comfortable clothing to get physical in. Text/script will be provided.

→ Salvatore Sorce trained as an actor at the Bristol Old Vic Theatre School. After graduating he worked in professional theatre, radio, TV and voice overs. He worked in Australia for ten years as a presentation skills coach, developing his clients understanding of how to connect to their voices before delivering a presentation. Returning to the UK, he completed his MA in Voice Studies at The Royal Central School of Speech and Drama. He has worked at Royal Central, Royal Welsh and is now a Voice and Accent Lecturer at East 15 School of Acting.

PARTICIPANTS: £20

Speaking like the South: Tennessee Accent  

Salvatore Sorce

Sunday 10 June

14.30-17.30

Course: VC52

Keywords: PHYSICAL APPROACH | BODY, BREATH AND VOICE | EXPLORATION | NEW TECHNIQUES

WHAT IS IT? A half day practical workshop to help you identify the key sound changes that you need to get into the mid-South accent.

HOW WILL IT WORK? The Southern US accent is often mistaken for a generalised sound. Plays and parts need specificity. In the course of this workshop we will explain the oral posture or setting of the Tennessee accent, how it differs from General American and the 'deep South', explore the physical rhythm of the accent, and use key practice sentences to help you connect this understanding into a script.

WHAT DO YOU GET OUT OF IT? A practical opportunity to develop your understanding of this very specific accent and receive 1-2-1 feedback.

WHAT DO YOU NEED TO BRING? Yourself, your voice, comfortable clothing to get physical in. Text/script will be provided.

→ Salvatore Sorce trained as an actor at the Bristol Old Vic Theatre School. After graduating he worked in professional theatre, radio, TV and voice overs. He worked in Australia for ten years as a presentation skills coach, developing his clients understanding of how to connect to their voices before delivering a presentation. Returning to the UK, he completed his MA in Voice Studies at The Royal Central School of Speech and Drama. He has worked at Royal Central, Royal Welsh and is now a Voice and Accent Lecturer at East 15 School of Acting.

PARTICIPANTS: £20

Fitzmaurice Voicework Technique: A Whole Body Approach to Your Voice  

Michaela Bartoskova

Sunday 24 June

10.30-17.30

Course: VC30

Keywords: PHYSICAL APPROACH | BODY, BREATH AND VOICE | EXPLORATION | NEW TECHNIQUES

WHAT IS IT? Fitzmaurice Voicework® technique is a physical approach to vocal training. It combines classic voice training methods with variations of body work including yoga, bioenergetics, and Reichian bodywork. This work aims to support actors, singers, performers or anyone to develop their voice to communicate with greater authenticity.

HOW WILL IT WORK? The aim is to discover our vocal potential through movement and stillness. This workshop gives you an opportunity to explore your limitless vocal possibility in depth as we use simple movements that encourage the flow of energy to open our breath and untangle knots in our body, mind and voice. Integrating physical experience and mental focus, the work develops vibrant voices that communicate intention and feeling without excess effort. We start with relaxation that is followed by series of specific positions in which we explore breath, sound and voice itself.

WHAT DO YOU GET OUT OF IT? By the end of this workshop you should be able to use this highly effective vocal and physical warm-up as part of your training routine & have an understanding of the dynamics between body, breath, voice & develop a deeper connection with your text. (Please bring a bottle of water, a yoga mat, comfortable clothes to wear and a prepared text such as a monologue, poem or song.)

→ Michaela is a Voice / Movement Coach and Creative Director who focuses on developing vocal skills through movement. She is a Voice Coach at the Met Film School at Ealing Studios and a Movement Director of To Move with Voice project that integrates specific yoga positions with contemporary vocal techniques; in addition to running her private studio practice and other vocal projects. Michaela trained with Catherine Fitzmaurice, the Founder of Fitzmaurice Voicework® at the Royal Central School of Speech & Drama.

PARTICIPANTS: £30

Voice & Dialect: Weekly/ Fortnightly/ Monthly

VOICE & DIALECT: WEEKLY/ MONTHLY

Weekly Accent Clinic P S A

Terry Besson

Saturdays

10.30-13.30

Course: D1

Keywords: WEEKLY 1-2-1 | ACCENTS | SPEECH | VOCAL PRACTICE

WHAT IS IT? Private, half-hour clinics. Please advise Reception which accent you would like to work on.

HOW WILL IT WORK? Terry will take you through the main points of the accent using: phonetic notes on the accent being studied; exercises to retrain the muscles of articulation and the breathing, rhythm and flow of that accent.

WHAT DO YOU GET OUT OF IT? With work and application, you will gain the ability to use and sustain an accent you were not born with, as if a native, through a rehearsal period and into performance. Example CDs may be available for an extra cost.

→ See *The Play's the Thing – Rehearsing with an American Accent* for tutor biography.

PARTICIPANTS: £25 for a 30 minute session, £45 for an hour session. Please call reception to book an hour session. (Associate Members may participate in this workshop)

Vocal Surgery P S A

Caryll Ziegler

Tuesday 29 March

10.30-13.30

Course: V2

Keywords: VOCAL PRACTICE | SKILLS | BODY | TECHNIQUE | ARTICULATION

Half-hour, private sessions for voice problems including speech faults and poor articulation and placement for native and non-native English speakers. Caryll also specialises in English usage, pronunciation, phonetics, etiquette and behaviour from Shakespeare to contemporary playwrights. Caryll can also work with you on simple vocal control through anatomical knowledge, relaxation, release and imagination. Using the body naturally, your vocal instrument becomes flexible and exciting. You will also pick up tips for your own personal vocal/articulation warm-up. Please bring any pieces that you would like to work on, including audition pieces and let the Bookings Office know in advance if you have any specific requests. Accent work can be covered, including classical RP of the 30s-60s.

→ Caryll was taught Shakespeare by John Dover Wilson, founder of the Arden Shakespeare. She worked in rep with Joan Littlewood, including West End Musical *'Fings Aint What They Used to Be*, and other modern and musical hall musicals. A founding Principal at ALRA. She was Head of Voice at Webber Douglas from 1997-2006. She has worked on Channel 4's *Faking It* and her clients have included Tom Mison, Minnie Driver, Donna Air, John Hefernan, Thomas Craig, Nigel Lindsay, Hari Dhillon and Stockard Channing.

PARTICIPANTS: £25 for a 30 minute session, £45 for an hour session. Please call reception to book an hour session.

Recorded Voice**Voiceover: The Home Studio Revolution**  

Guy Michaels

Monday 30 April

10.30-13.30

Course: RV17

Keywords: EQUIPMENT | SOFTWARE | ENVIRONMENT | HOME RECORDING | KNOWLEDGE

WHAT IS IT? In a little over a decade, the Voiceover landscape has been re-drawn. No longer the closed-shop it once was, today's exciting and potentially lucrative VO world is waiting for you to get stuck in! But so many new potential voiceover artists make huge and costly errors in setting up their 'home-studios'. Pro-audio and UK voiceover expert, Guy Michaels, will help you make the right decisions on equipment, software, optimising your recording environment (cupboard under the stairs!) and making the best recordings for very little cost.

HOW WILL IT WORK? Guy will lead you through the essentials of home recording, whether it be for 'audition/self-tape' purposes or for delivering the final polished product to the client. Having run the Voiceover Kickstart training programme for actors and voiceovers worldwide and with 18 years of corporate VO experience, he's witnessed all the mistakes so you don't have to. What software should you be using? What processes should you learn and apply to your recordings? How much should you spend on a microphone? How can you effectively treat and improve the acoustics of your recording environment – even if that is the corner of your bedroom? All of this and much more will be covered.

WHAT DO YOU GET OUT OF IT? Apart from saving you hundreds of pounds and hours, you'll be in a position to make the right decisions, no matter what your budget. You'll be able to improve your recording quality and boost your hit-rate when auditioning for Voiceover work. You'll also have a far greater and much needed understanding of the typical voiceover studio and the technical requirements/knowledge every actor needs.

→ Guy Michaels is one of the most successful UK coaches in Voiceover and recording techniques. As a regular on panels for The Voiceover Network, VOX and Voices.com and having worked as a tutor for RADA, Mountview, The Actors Centre, GSA and other leading drama training establishments, Guy confidently combines a creative approach, technical knowledge and up to the minute industry experience. Originally coming from a theatre background (trained at Mountview in the nineties) he has worked in Voiceover as a Corporate Specialist (the bread and butter of most VOs) for over 18 years. See web listing for full credits information or visit www.voice-reel.com.

PARTICIPANTS: £18

Commercial Voiceover Crash Course



Ruth Gibson & Katie Lyons

Tuesday 1 May

10.30-13.30

Course: RV15

Keywords: VOICEOVER TECHNIQUES | SKILLS | VOCAL DEVELOPMENT | CAREER | PRESENTATION

WHAT IS IT? A jam-packed access level workshop for actors wanting to move into Commercial Voiceover, or actors with limited voiceover experience wanting to expand their knowledge and skills before committing to a voice reel.

HOW WILL IT WORK? Using practical exercises in an informal small group session, the workshop will help you understand your voice quality, cover agents and voice reels, give you a stash of studio techniques, and help you feel comfortable and prepared for when you work with a client.

WHAT DO YOU GET OUT OF IT? An awareness of your voice and where you fit into the market, an understanding of the voiceover industry and the skills required to confidently record or improve your voice reel before you commit to an expensive reel recording.

→ Katie and Ruth set up Reel Voices London to deliver bespoke Voice Reels for actors. They have provided industry-ready workshops and directed voice reels in drama schools and Universities. www.reelvoiceslondon.co.uk.

→ Katie is an actress, voiceover artist and writer. She has voiced numerous adverts, video games and documentaries. Katie facilitates numerous workshops and clients include the Future Film Festival (BFI), BBC Blast, Oval House Theatre and Goldsmiths University of London. See web listing for full credits information.

→ Ruth is an actress and voiceover artist. She was featured on the BBC Culture Show, famous voices and in the Readers Digest. She is most well known as the voice of EE Mobile Phones and has recorded numerous adverts for TV and radio, including Ariel washing powder, Look Magazine, British Airways and in-house work for American Express, HSBC, Cooperative Bank and The Times. Ruth voices Little My in the feature film Moomins on the Riviera and plays Sabrina Gleivissig in video game The Witcher. Ruth's work as an actress includes productions at the National Theatre, RSC with Alan Ayckbourn as well as the BBC and Channel 4. In 2009 she won a MEN best actress award.

PARTICIPANTS: £25

The Self-Direction Toolkit for Voiceover



Guy Michaels

Monday 14 May

14.30-17.30

Course: RV16

Keywords: CHARACTER | CHOICES | FLEXIBILITY | TECHNICAL ASPECTS | EXERCISES | SUCCESS RATE

WHAT IS IT? A workshop focussing on the need for actors recording voiceover (both in pro-studio and in home-studio environments) to be ultimately flexible in reads and bring seemingly dull or uninspiring text to life! With so much pressure to submit auditions for voiceover or to interpret overly-brief 'briefs' on VO work, the more tools and options you have, the better. In VO sessions, you'll not always receive particularly helpful direction so being armed with a 'self-direction toolkit' gives you and the client many possibilities for each take.

HOW WILL IT WORK? With access to hundreds of real VO scripts, you'll be led through a series of exercises designed to go beyond the natural instinctive read. We'll be reading, listening and reviewing the effectiveness of these techniques whilst at the same time you'll have plenty of opportunity to quiz Guy about the technical aspects and increasing your success rate.

WHAT DO YOU GET OUT OF IT? Accessing these techniques will boost your confidence and go a long way to making you feel ready to tackle the voiceover world head-on.

→ Guy Michaels is one of the most successful UK coaches in Voiceover and recording techniques. As a regular on panels for The Voiceover Network, VOX and Voices.com and having worked as a tutor for RADA, Mountview, The Actors Centre, GSA and other leading drama training establishments, Guy confidently combines a creative approach, technical knowledge and up to the minute industry experience. Originally coming from a theatre background (trained at Mountview in the nineties) he has worked in Voiceover as a Corporate Specialist (the bread and butter of most VOs) for over 18 years. See web listing for full credits information or visit www.voice-reel.com.

PARTICIPANTS: £18

Assembling a Reel for Video Games  

Peter Warnock

Friday 25 May

10.30-17.30

Course: RV19

Keywords: VOICEOVER | MIC TECHNIQUE | TAKING DIRECTION | SHOUTING | INDUSTRY ADVICE

WHAT IS IT? Ever wanted to enter the voiceover video games industry but not sure where to start? This workshop will give you the tools you need to prepare for recording your games reel and for working in this exciting, high-opportunity world.

HOW WILL IT WORK? Using practical exercises and exciting equipment including a gun and Rode mic, this workshop is tailored to the group's needs and aims. We will warm-up to build vocal support through your range before beginning to learn a daily vocal routine to strengthen your voice. We will work through a range of game scripts and genres, and you will learn to take quick direction, and also use the limited but specific direction a game script provides. We will focus on mic technique clarity and being believable. Finally you will learn how to retract and shout safely – in the games world you may be required to do this for two hours in a session. Think about three characters and accents from the video games world you could play realistically and what your inner beast sounds like, ie the joker, mad scientist, boffin, superhero. Watch some Destiny Gameplay and Lara Croft to get to know the medium.

WHAT DO YOU GET OUT OF IT? Develop solid mic technique and focus on supporting the voice while playing with accents and characters. Be confident reading a games script and responding to client direction. Have the tools to build a shout regime and grunt safely without damaging your voice. Receive advice and marketing tools to help you break into this exciting industry.

→ Peter Warnock is an actor, voiceover artist and highly technical voice and acting coach. He has an MA in voice and singing, has been a working actor for over 20 years and is an ambassador for Equity. Acting work includes the RSC, Royal Opera House, Abbey Theatre Dublin, over 200 hours of episodic TV and numerous commercials. Over the past 15 years he has recorded more than 10,000 voices for radio, including eight characters on the hit video game Witcher 3. As a teacher Peter has worked at LAMDA, ALRA, BSA and the Actors Centre and runs his own training company, The Voice Zone. Peter also engineers at Just Voices Agency and very recently finished working as technical voice and acting support with Warner Brothers on a new video game. For further information visit www.thevoicezone.co.uk

PARTICIPANTS: £35

Audio Books  

Peter Warnock

Sunday 27 May

10.30-17.30

Course: RV18

Keywords: MIC TECHNIQUE | NARRATION | VOICE | CHARACTER | ENERGY | INDUSTRY ADVICE

WHAT IS IT? A one-day, incredibly practical workshop exploring the audio book industry, giving actors the information, skills and experience they simply must have when planning to record for the audio book world.

HOW WILL IT WORK? Exploring a range of genres including non-fiction, fiction, fantasy, comic novels and literary classics, you will gain experience working on the microphone, developing both the narrator's voice and building a believable range of voice qualities and ages for speaking characters. Discover where you might fit in the audio book world, as well as what is expected of you both in the studio setting and when recording and editing at home. Choosing from any genre, bring one or two of your favourite books you'd like to work on the microphone.

WHAT DO YOU GET OUT OF IT? Through the workshop you will build a toolkit for approaching performing an audio book as well as a clear, daily routine to build your voice range and vocal fitness for longer audio book reads. Plenty of mic time to practise serving the text through accurate pitch, pace and tone while keeping it natural with a constant vocal energy and volume. Build your readability through a range of book styles and genres. Develop a solid technique for working on the mic, reading ahead as you perform, and effective script analysis. Explore an approach to audio book characters, through shaping your mouth and changing your physical posture, so that you are able to alternate between characters and narration quickly and easily.

→ See tutor biography above.

PARTICIPANTS: £35

Step Up to the Microphone  

Peter Warnock

Tuesday 19, Wednesday 30 May

10.30-17.30

Course: RV8

Keywords: PRESENTING | CAREER ADVICE | SELF-TAPING | TECHNIQUE | FEEDBACK

WHAT IS IT? A two-day industry led, hands-on voice-over workshop to help you learn how to use your voice effectively, find a natural read style and get professional, honest feedback.

HOW WILL IT WORK? Limited to eight actors and using professional studio equipment, Laban and numerous physical exercises, Peter Warnock will take you through what goes on a voice reel and all you need to know about the UK voice-over industry. You will also build and develop microphone technique; practice commercial, documentary, narrative and conversational reads; explore radio drama reels and get a greater understanding of your own voice and its capabilities. Participants will be sent some prep in advance of the workshop.

WHAT DO YOU GET OUT OF IT? You will get a good insight into the industry and understand the different voice qualities needed on a showreel. You will learn good mic technique and studio etiquette and go away with the confidence and tools to practice/analyse reads and styles before you spend lots of money on a poorly thought out reel.

→ See tutor biography above.

PARTICIPANTS: £110

Cartoon Voices  

Tom Clarke-Hill

Wednesday 6 June

13.00-16.00

Course: RV6

Keywords: ANIMATION | CHARACTER VOICES | VOICEOVER | Q&A | CASTING

WHAT IS IT? A workshop for aspiring and working actors and voice artists interested in stretching their vocal range to encompass the skills needed for animation work.

HOW WILL IT WORK? Through vocal placement techniques, character development and mock voice session/audition scenarios, Tom Clarke-Hill will help you find the wacky and wonderful vocal places you can go to squeak like a mouse or growl like a grizzly!

WHAT DO I GET OUT OF IT? A realistic look as to whether cartoon voicing is for you. Tools to consistently find your character's voice placement and a fun filled afternoon releasing your inner child ... or demon!

→ California native Tom Clarke-Hill is an actor and voiceover artist residing in the UK since 1993. See web listing for full credits information. Tom will be facilitating the workshop from his CD/booklet, *Cartoon Voices*.

PARTICIPANTS: £30

Make a Radio Play in a Day  

Gordon Lamont

Tuesday 12 June

11.00-18.00

Course: RV2

Keywords: RADIO | INTENSIVE | MIC TECHNIQUE | CHARACTERS | SHOWREELS | CV

WHAT IS IT? Immerse yourself in acting for radio and produce finished scenes or even whole mini dramas from scratch with experienced radio director Gordon Lamont.

HOW WILL IT WORK? Whatever your experience, this intensive one-day workshop will take you through the basics using BBC scripts and the opportunity to create your own dramas. You'll learn about mic technique, handling scripts, internal monologue and more. Most importantly, you'll discover how to bring characters to life for the ear, putting it all into practice using broadcast standard equipment. The final part of the session covers CVs, Showreels, contacts and tips for getting work – and creating your own opportunities.

WHAT DO YOU GET OUT OF IT? You'll come away with a wealth of inside knowledge and Gordon will be able to email your recordings to you if requested.

→ Gordon is a freelance writer and director of audio, video & online material. Formerly with BBC Learning, he has produced over 200 programmes, including *Afternoon Play* and was part of the BAFTA winning team for *Off by Heart* (BBC). Recent work includes *Hands on History* (BBC) & the *Tate Movie Project* (BBC, Aardman, Tate Galleries).

PARTICIPANTS: £40

DARE TO CREATE

I've Been Meaning to Make a Voicereel  **Marina Caldarone****Wednesday 13 June****14.00-17.00****Course: RV10****Keywords: VOICEOVERS | FLEXIBILITY | HOW TO | PRACTICAL | CAREER ADVICE**

WHAT IS IT? An interactive workshop to help you understand what the perfect mix of material should be for a voice-reel, how the various companies make the reels, how the voice clips (also called mega-mixes) work in relation to that reel and their role in getting your voice out there.

HOW WILL IT WORK? Using real scripts from the audio industry - largely commercials and documentaries - Marina will demystify the business of typecasting your own voice, which is at the heart of the best material selection.

WHAT DO YOU GET OUT OF IT? Knowledge is Power! You will know why versatility isn't that useful, yet what we mean by 'vocal flexibility', how there are at least 7 different sounds within your 'own voice', why you don't need copyright on any material recorded, how to go about choosing the appropriate reel-making company for you, and what to expect from them, how to target voiceover agents, what needs to go on the Spotlight clip, why animation is an entirely other market, the potential pitfalls of choosing drama that isn't audio friendly, why you may not need to include a novel excerpt, and many other nuggets of wisdom that come from having made voice-reels for the last 15 years. You will need to bring a one-minute piece of narrative fiction, for which you think your natural voice is perfect casting. Marina offers a free recording track to anyone who has done a workshop with her if making their reel with Crying Out Loud.

→ Marina is a freelance theatre and radio drama director, actively involved in actor training for the last 25 years and is Drama Director for Crying Out Loud, a voiceover CD Production Company. She also compiles collections for Nick Hern Books, Methuen/A&C Black and is the co-author of the best-selling *Actions – An Actor's Thesaurus*.

PARTICIPANTS: £18

Physical**Alexander Technique for Actors**  

Sara Khorooosi

Friday 6, 13, 20, 27 April, 4 May

17.45-18.45

Course: PH13

Keywords: MOVEMENT | BREATH | POSTURE | FREEDOM | APPLICATION TO PERFORMANCE

WHAT IS IT? A 5-week course designed to introduce you to the core principles of FM Alexander's discoveries and show you how to apply them to your craft.

HOW WILL IT WORK? We will explore key concepts and practices: freedom, expansion into thought, movement and action; natural breathing differentiating between diaphragmatic and abdominal breathing; how to recover equilibrium when under stress; conscious use of neuroplasticity; psycho-physical presence; authenticity in performance.

WHAT DO YOU GET OUT OF IT? You will learn practical techniques that you can begin to apply immediately. You will also with the help of the Teacher experience what it is like to have more freedom of choice, to move with greater ease and to find the space in which your own creativity can emerge. **Participants must attend all sessions.**

→ Sara is an Alexander Technique Teacher currently teaching at the Westminster Alexander Centre. She has a performance background so has a very keen interest in the application of the Technique to performance to deliver continuing development within the profession. Her experience also involves live on-stage teaching at Brighton Festival, working with dancers at Rose Bruford University, and musicians from the Royal Academy and College of Music London.

PARTICIPANTS: £45

Alexander Technique: An Intro  

Sara Khorooosi

Wednesday 11 April

14.00-17.00

Course: PH30

Keywords: MOVEMENT | BREATH | POSTURE | FREEDOM | APPLICATION TO PERFORMANCE

WHAT IS IT? A half-day workshop designed to introduce you to the core principles of FM Alexander's discoveries and show you how to apply them to your craft.

HOW WILL IT WORK? We will explore key concepts and practices: freedom, expansion into thought, movement and action; natural breathing differentiating between diaphragmatic and abdominal breathing; how to recover equilibrium when under stress; conscious use of neuroplasticity; psycho-physical presence; authenticity in performance.

WHAT DO YOU GET OUT OF IT? You will learn practical techniques that you can begin to apply immediately. You will also, with the help of the teacher, experience what it is like to have more freedom of choice, to move with greater ease and to find the space in which your own creativity can emerge.

→ See above for tutor biography.

PARTICIPANTS: £18

Putting Your Back Into It  

Dick McCaw

Monday 16 April

14.30-17.30

Course: PH40

Keywords: PRACTICAL | CHARACTER | MOVEMENT | BODY | SPINE

WHAT IS IT? A workshop for any actor interested about their spine. The workshop will be taught by a Feldenkrais practitioner with over ten years of practice, and someone who has been involved in performer training for nearly thirty years.

HOW WILL IT WORK? In this practical workshop participants will engage in a series of movement lessons to help them understand the nature and function of their spine.

WHAT DO YOU GET OUT OF IT? Participants should leave with a greater understanding of how their vertically-arrayed spine is at the heart of any and every movement – their own, and that of their characters. They may also develop a curiosity about how their body structure works and why.

→ Dick McCaw was co-founder of the Actors Touring Company in 1978 and of the Medieval Players in 1981. Between 1993 and 2001 he was Director of the International Workshop Festival for whom he curated 9 festivals featuring major figures in the performing arts (documentations of some of the workshops can be accessed through the Exeter Digital Archive). Since 2002 he has been an independent researcher and senior lecturer at Royal Holloway, University of London. He has edited two books, *With an Eye for Movement* (on Warren Lamb's development of Rudolph Laban's movement theories) for Brechin Books (2005) and *The Laban Sourcebook* for Routledge (2011) and is now working on a book on Mikhail Bakhtin and Russian Theatre. He is a qualified Feldenkrais practitioner.

PARTICIPANTS: £18

Introduction to Lecoq Technique  

Matthew Coulton

Sunday 13 May

10.30-17.30

Course: PH18

Keywords: PHYSICAL MOVEMENT | LECOQ | EMOTIONS | BODY | COMMUNICATE | PERFORM

WHAT IS IT? A workshop which gives a basic introduction to physical theatre and the methods of Jacques Lecoq.

HOW WILL IT WORK? Drawing on his training and experience Matthew will guide you through foundation Lecoq exercises which encourage performers to access and portray emotions via their physical movement.

WHAT DO YOU GET OUT OF IT? A better awareness of your own body and its power and ability to communicate and perform.

→ Matthew trained and performed with the National Youth Theatre and graduated from Central's BA (Hons) Acting - Collaborative and Devised Theatre course. His credits include a central role in *Goosebumps Alive* (Tom Saloman, The Vaults), *The Magic Flute* (Simon McBurney, Complicité/ENO), *JM Barrie's Peter Pan* (Ian Forrest, Theatre by the Lake), *Boat* (Max Barton, PigDog), *Trench* (Isabel Sharman, The Pleasance), *Vacant Possession* and *Your Toys* (Nicola Blackwell, Slot Machine Theatre), and voice-overs for BBC Radio 4 and the World Service.

PARTICIPANTS: £30

Presence and Posture  

Victoria Worsley

Sunday 27 May

10.30-17.30

Course: PH22

Keywords: METHOD | AWARENESS | EXERCISES | IMMEDIATE | EXPLORE

WHAT IS IT? Presence is that elusive quality that every actor wants. It is that vitality and immediacy that makes people want to watch them: 'What will they do next?'. Underneath questions about 'presence' are questions about 'posture'. Not just standing up straight, but the realisation that how a person stands, moves, gestures is inseparable from the question of who we think they are and whether we are interested enough to watch them. This is a workshop to explore those questions.

HOW WILL IT WORK? This will be a physical workshop, but we will need to slow down, get detailed and be precise: it is often small differences in how we are and what we do that make all the difference to presence. We will use the Feldenkrais Method to do that, as 'Awareness Through Movement' lessons offer the opportunity to feel what we are actually doing better in precise ways and to learn something new. We will frame it with some games and exercises to see how we are doing and what we are learning.

WHAT DO YOU GET OUT OF IT? A day to see and feel what it is to be really present, vital and immediate on stage (or camera); to let go of some of what you do that gets in the way; to get clearer about what makes you watchable.

→ Please see above for tutor biography.

PARTICIPANTS: £30

Stage Combat Intensive  

Keith Wallis

Saturday 16, Sunday 17 June

10.30-17.30

Course: PH43

Keywords: STAGE COMBAT | FUNDAMENTALS | STYLE | STAGECRAFT | CHOREOGRAPHY | TECHNIQUE

Join us for this weekend intensive course in unarmed stage combat. You'll learn all the basics, from simple slaps and punches, to falls, grabs, throws and a wide range of different stage fighting techniques. Along with all the fundamentals, you'll also have the opportunity to explore different styles of choreography and stagecraft, how to adapt your fight performance to varying venues, and how to stay safe and injury-free during extended production tours and runs. We'll also be focusing on the importance of retaining and performing choreography in a short time frame, vital for when you have limited rehearsal time in the industry.

There will be a strong emphasis on the ability to 'act the fight', and you will have the opportunity to perform extended choreography within the context of a scene. This course is ideal for actors who are new to the world of stage combat, or are simply looking to brush up on technique, and refine their skills further. Those wishing to participate are requested to bring suitable loose clothing for movement work, appropriate trainers or dance shoes, and plenty of bottled water. → Keith holds a unique degree in stage combat & specialist performance skills, as well as qualifications with two of the British fight academies. For over a decade he has worked as a fight choreographer for theatre, film & opera, and has taught at some of the UK's most prestigious acting schools.

PARTICIPANTS: £65

Physical: Weekly/ Fortnightly/ Monthly

Yoga   

Clare O'Sullivan

Fridays

13.30-14.30

Course: PH35

Keywords: STRESS RELIEF | AWARENESS | CONCENTRATION | RELAXATION | HEADSPACE

A nourishing flow yoga class to unravel tension and free the body and mind.

You will move through a 50 minute sequence of breath and fluid movement specifically designed for creatives to find space for growth and connection.

Whether you want to simply stretch it out or find some headspace along the way, all levels are welcome!

Please bring own mat, or request in advance if you need one provided.

PARTICIPANTS: £6, Non-Members: £8

Casting & Audition

Self Taping: How to Get the Best Result

Suzy Catliff

Saturday 14 April

10.00-13.00

Course: CA47

Keywords: SELF-TAPE | FEEDBACK AND REVIEW | RELAXED | TECHNIQUE | POTENTIAL

WHAT IS IT? A practical workshop looking at self taping and discussing the best way to go about it.

HOW WILL IT WORK? A few days before the workshop you will be sent a scene from a TV or film script with a brief for you to self-tape and upload. Suzy will then review and note your self tapes and, as a group, you will watch them and discuss the challenges and pitfalls. All Suzy's workshops are run in a relaxed, supportive and positive environment allowing you to share and learn from everyone within the group as well as from Suzy's feedback and notes.

WHAT DO YOU GET OUT OF IT? This workshop offers opportunity to practise this increasingly used technique and learn some simple dos & don'ts to increase potential & allow your work to be seen in a more positive & professional light.

Due to the necessary preparation time needed, the deadline for booking for this workshop will be 2pm on Saturday 9 APRIL

→ Suzy works as a Casting Director and is a member of the CDG. Suzy has worked extensively as a lecturer in casting for various UK and US film schools and co-wrote *The Casting Handbook*. Suzy is also a theatre director, and is a founding member of Lucky Stuff Productions. See web listing for further credits information or visit www.suzycatliff.co.uk.

PARTICIPANTS: £30

The Casting Lab Workshop for TV

Suzy Catliff

Sunday 15 April

10.30-17.30

Course: CA31

Keywords: CASTING DIRECTOR | FEEDBACK AND REVIEW | CONFIDENCE | SCREEN WORK | POTENTIAL

WHAT IS IT? A workshop designed to help you make the most out of a TV casting with an experienced TV Casting Director.

HOW WILL IT WORK? You will be sent a scene to prepare a couple of days prior to the workshop. You will then experience a real time (mock) TV casting session and film the scenes. The second part of the session will be an 'in camera' session, watching back your work - a unique glimpse into the world of casting - in a relaxed and supportive environment and be able to critique your own work alongside immediate feedback and notes from Suzy.

WHAT DO YOU GET OUT OF IT? This workshop offers a unique opportunity to see how you come across on camera and an opportunity to practise your screen technique and try out new ideas. Get practical and immediate feedback on your work and how you come across on screen from a Casting Director.

→ Suzy works as a Casting Director and is a member of the CDG. Suzy has worked extensively as a lecturer in casting for various UK and US film schools and co-wrote *The Casting Handbook*. Suzy is also a theatre director, and is a founding member of Lucky Stuff Productions. See web listing for further credits information or visit www.suzycatliff.co.uk.

PARTICIPANTS: £55

Audition Scripts for Camera  

Matthew Truesmith

Thursday 31 May

10.30-17.30

Course: CA94

Keywords: DRAMATIC RELAIISM | CHARACTER | SCREEN TECHNIQUE | AUDITION/CASTINGS

WHAT IS IT? A one-day workshop, that takes a realistic and pragmatic approach to help the actor successfully navigate scripts for taped auditions.

HOW WILL IT WORK? The group will have access to a range of scripts, real ones that have been used for prior taped auditions. In the morning we will focus on learning effective approaches to breaking down a script, using your knowledge and skills as an actor to help you understand how to translate that into preparation for a good taped audition. In the afternoon we will put these strategies into practice, with filming, so you can see how you come across on tape and we can pinpoint where you may need to further improve. We will be able to hone in on the key areas of a text, so that you can make confident and secure acting choices. You don't need to prepare any scripts in advance for this workshop. Instead we will focus on acquiring techniques to help you to work within a pressurised timeframe.

WHAT DO YOU GET OUT OF IT? A practical approach to audition script work that enables the actor to seek out the relevant and most playable material by understanding the script from the writers' perspective. You will be introduced to methods that empower the actor to make the best use of their preparation time for TV and film auditions. You'll learn how to pick up any script, know what you are doing and learn what it takes to deliver a high quality audition.

→ Matthew Truesmith has supported actors with audition tapes for several years and his work has covered stage, TV and film. He has worked as a script consultant on a number of projects and coached many actors through the rigours of the audition process. Matthew trained as an actor at LAMDA and later moved to directing - cutting his teeth as an assistant at the RSC. Over the years he's worked with acclaimed Russian director Karma Ginkas, spent time with William Esper in New York, took classes at The Moscow Arts Theatre and performed alongside the actor Brian Cox in Orson Welles "Heart of Darkness" for Fiona Banner. Before returning to freelance work he was the head of the postgraduate acting course at Mountview Academy of Theatre Arts; gaining recognition for developing innovative teaching and learning methods.

PARTICIPANTS: £35

TV Commercial Workout   

John Guerrasio

Sunday 3 June

12.00-17.00

Course: CA64

Keywords: CASTINGS | TIPS | PLAYBACK | AUDUTIONS | CAMERA | CONFIDENCE

WHAT IS IT? This workout will give you the lowdown on how commercial castings really work and give you practical tips on how to master, enjoy and win commercial auditions. It will also help to improve your relationships with agents, casting directors and scene partners. It is suitable for actors of all levels of experience.

HOW WILL IT WORK? We will spend five intensive hours working on actual commercial scripts. You will perform on camera several times, watch playbacks and receive individual coaching. You will work in a variety of styles – serious, comic, scripted, improvisational. You will act alone, with partners or in a group.

WHAT DO YOU GET OUT OF IT? Your confidence and skill will grow as you learn how to be comfortable on camera while selling the product and yourself. You will learn how to project authority, humour and charm. Most importantly you will learn how to get the edge on the competition and win the job.

PARTICIPANTS: £45, OBSERVER: £15

Casting & Audition: Weekly/ Fortnightly/ Monthly

CASTING & AUDITION: WEEKLY/ FORTNIGHTLY / MONTHLY

Audition Doctor  **Tilly Blackwood****Mondays 23 April, 21 May, 18 June****10.30-13.30****Course: PA1****Keywords: FORTNIGHTLY 1-2-1 | AUDITION | SKILLS DEVELOPMENT | BESPOKE | CONFIDENCE**

Audition Doctor is a fortnightly fixture and a must for all your audition concerns. These totally unpressurised, 45-minute private surgeries are a focused, pro-active way to hone your auditioning skills and pieces. This bespoke method of working will focus on your individual needs in order to nail your next job. Bring a piece to work on and be prepared to re-ignite your confidence and find a fresh approach to your work.

→ Tilly is an actress who has worked extensively in theatre including the National Theatre, the RSC and West End, where she gave her Helena to Dawn French's Bottom in *A Midsummer Night's Dream*. Her TV credits are numerous, including *Stella* and her stint as the resident "It Girl", Lady Candida de Dennison Bender in *Absolutely Fabulous*. For more information visit www.auditiondoctor.co.uk.

PARTICIPANTS: £34**Audition Doctor Group Workshop**  **Tilly Blackwood****Mondays 9 April, 7 May, 4 June****10.30-13.30****Course: PA2****Keywords: MONTHLY | AUDITION | SKILLS DEVELOPMENT | BESPOKE | CONFIDENCE**

The Audition Doctor Group Workshop is a monthly fixture and a 'must go to' for all your audition concerns. These sessions are a focused, pro-active way to hone your auditioning skills and pieces, and observe the processes used by others to rehearse. This group method of working will focus both on individual needs, and skills which everyone can utilise, in order to nail the next job. Bring a piece to work on and be prepared to re-ignite your confidence and find a fresh approach to your work. Tilly has also taught Audition Bootcamp and Audition Masterclass courses at The Actors Centre.

→ Tilly is an actress who has worked extensively in theatre including the National Theatre, the RSC and West End, where she gave her Helena to Dawn French's Bottom in *A Midsummer Night's Dream*. Her TV credits are numerous, including *Stella* and her stint as the resident "It Girl", Lady Candida de Dennison Bender in *Absolutely Fabulous*. For more information visit www.auditiondoctor.co.uk.

PARTICIPANTS: £18

Musical**Take It To The Stage**   

Michael Hill

Friday 18 May

10.30-17.30

Course: MT25

Keywords: VOICE | VOCAL DELIVERY | BESPOKE | ONE-TO-ONE | DYNAMIC

Together with colleagues from a variety of performance disciplines, you will enjoy a fun, dynamic workshop, covering all the sounds the human voice can make, in a healthy way. Whether you wish to nail those high notes, better project and protect your voice, deliver a more compelling vocal delivery in a monologue, or even do heavy rock screams, this workshop will help you achieve your goals. You will then have the opportunity to perform what you've learned in front of the group that afternoon. You will receive bespoke, one-to-one coaching on your performance piece during the day, ensuring you are ready to take it to the stage by the end of the workshop!

→ Michael Hill is a London-based voice coach, singer and freelance BBC broadcaster, with a particular interest in voice science and its practical applications for expressive speaking and singing. His vocal coaching has embraced a wide range of different performers and styles – from teaching singing and accents to TV actors, coaching West End singers, helping lawyers with public speaking and even training international metalcore bands to grunt safely on tour!

PARTICIPANTS: £40 (Associate Members may participate in this workshop)

From Pop to Opera – How to Sing in Different Styles   

Michael Hill

Friday 25 May

10.30-17.30

Course: MT24

Keywords: TECHNIQUE | VOCAL VERSATILITY | AUDITION | MUSICAL STYLES | TOOLKIT

WHAT IS IT? Using the science-based and practical method of Complete Vocal Technique, this fun and intensive session will expand your vocal versatility, showing you the key technical, acoustic and stylistic elements required to sing in a range of genres. If you're looking to get the right sound for a singing audition – this is the course for you!

HOW WILL IT WORK? Combining group work and solo lessons, this course will demystify the features of different musical styles and give you practical ways to find the sounds in your own voice. You will learn:

- How a change of sound colour can be the difference between Musical Theatre and Classical
- How to add vocal effects for rock music
- How to perform vocal 'riffs' and 'runs' for RnB

WHAT DO YOU GET OUT OF IT? You will leave the course with a new toolkit of ways to make vocal choices and build a muscle memory of different vocal styles giving you the confidence to apply for a range of singing roles.

→ Michael Hill is a London-based voice coach, singer and freelance BBC broadcaster, with a particular interest in voice science and its practical applications for expressive speaking and singing. His vocal coaching has embraced a wide range of different performers and styles – from teaching singing and accents to TV actors, coaching West End singers, helping lawyers with public speaking and even training international metalcore bands to grunt safely on tour!

PARTICIPANTS: £40 (Associate Members may participate in this workshop)

Musical Theatre Audition Technique Masterclass   

Danielle Tarento
Thursday 14 June
14.30-17.30
Course: MT23

Keywords: VOICE | PREPARATION | CONFIDENCE | PRESENTATION | EXPERIENCE

WHAT IS IT? A masterclass with award-winning producer and casting director Danielle Tarento to brush up on your technique for musical theatre auditions

HOW WILL IT WORK? You will be asked to prepare 2 contrasting contemporary US MT songs that show off your voice. We may work on one or both. You will sing, then we will work on the song to get you more audition-ready. You can choose songs that are tried and tested that you want to brush up on or something new to see if it's a good choice for you.

WHAT DO YOU GET OUT OF IT? Confidence to be your best self in an audition and know that you are presenting yourself and the material in the best possible way.

→ Danielle is a freelance multi award-winning producer and casting director. She co-founded the Menier Chocolate Factory in 2004. Recently she has been most recognised for her work at Southwark Playhouse including the European première of Rodgers & Hammerstein's *Allegro*, *Grey Gardens*, *Grand Hotel*, the European première of Pasek & Paul's *Dogfight*, *Parade* and the multi award-winning *Titanic*, which heads out on its first UK and Ireland tour in 2018.

PARTICIPANTS: £25 / OBSERVERS: £10

Musical: Weekly/ Fortnightly/ Monthly

Weekly Singing Coaching   

Heather Weir
Mondays
18:00-21:00
Course: P4

Keywords: WEEKLY 1-2-1 | SINGING | SKILLS | TECHNIQUE | ALL LEVELS

Private, 45-minute coaching sessions for all stages of development of the actor who needs to sing. Exercises for the individual warm-up, working from the song text, preparation of audition material and how to interpret musical direction your way.

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

PARTICIPANTS: £34 (Associate Members may participate in this workshop)

Career & Advice

Career Advice Surgery  

Paul Cawley

Tuesday 10 April

10.30-13.30

Course: AD87

Keywords: CAREER | ADVICE | PROGRESS | UNDERSTANDING

WHAT IS IT? A group session providing career advice and information on the industry, for both newcomers and those already working.

HOW WILL IT WORK? Paul will provide a firm basis of information on furthering your career, but the majority of the session will be led by questions submitted from participants- either over email in advance, anonymously on the day, or asked in the room.

WHAT DO YOU GET OUT OF IT? This is a chance to find the answers to any questions you have on progressing your career- and also importantly understand that you are not alone in asking them. There are no stupid questions, and people at all stages of their careers are welcome. This is an opportunity to take charge of your career and get a firmer understanding of the industry.

→ Paul is a highly experienced actor whose screen career has recently included work in *McMafia*, *Deep State*, *Peaky Blinders*, *Catastrophe*, *Unforgotten*, *Father Brown*, as well as both series of *The Wrong Mans*. On stage, his most recent work was at The National Theatre, and other work includes appearances at Sheffield Crucible, Hampstead Theatre, two seasons at Chichester, BAC, Southwark Playhouse, Theatre 503, The Gate and The Finborough, as well as appearances in the West End. He has taught at The Actors Centre, Mountview, City Lit, Italia Conti and The Drama Studio. Since 2005 he has been one of the Equity/Skillsset Careers Advisors, and has held workshops, and advised groups and individuals all over the country.

PARTICIPANTS: £18

Ivana Chubbuck Q&A   

Ivana Chubbuck

Wednesday 11 April

13.00-14.00

Course: CA93

Keywords: Q&A | TECHNIQUE | ACTING | CAREER | COACH

Join Ivana Chubbuck for a Q&A and discussion at the Actors Centre. Drawing on her 30 year-plus career, Ivana will answer questions on the profession of acting, techniques, and her extensive career as Hollywood's premier acting coach. Credit cannot be used to purchase tickets for this talk.

→ Ivana Chubbuck, Hollywood's premier acting coach, has worked with a long list of A-list actors: Brad Pitt, Charlize Theron, Travis Fimmel, Sylvester Stalone, Jared Leto, Halle Berry, James Franco and Jake Gyllenhaal – just to name a few. After working with her and using her cutting-edge acting technique, they been able to create highly successful careers and garner awards, including Oscars, Emmys, Tonys, Baftas, Geminis and Golden Globes. During her 30 year-plus career, Ivana has worked one-on-one with more than 100 Hollywood stars, directors and writers.

For more info about Ivana: www.ivanachubbuck.com or Chubbuckeurope@hotmail.com

PARTICIPANTS: £10

Thinking of Starting a Theatre Company?   

DARE TO CREATE

Catherine Lamb

Wednesday 11 April

10.30-13.30

Course: AD84

Keywords: [CREATING](#) | [ADVICE](#) | [Q&A](#) | [CAREER](#) | [STRATEGY](#)

WHAT IS IT? A workshop designed to equip you with all the information you need to start a theatre company and begin creating and producing your own work.

HOW WILL IT WORK? Catherine Lamb will start with a short introductory talk covering the initial steps you need to take to set up a company as well as outlining the various different routes you can take. The floor will then be open for questions specific to whatever your different ventures are.

WHAT DO YOU GET OUT OF IT? An understanding of how you can get started and the various options you have, how you get a play from page to stage as well as the team of people you will need to make up your company, and the different ways you can gain funding and approach theatres.

→ Catherine is an actress and producer. She graduated from Italia Conti's BA Acting course in 2013 with a First Class Degree in Acting. She has worked in theatre, television and radio. Credits include THE CROWN and Russell T Davies' CUCUMBER. She is founder of Fabricate Theatre and their 5 star production of Jack Thorne's BUNNY has recently run at The Tristan Bates. She is also a voice over artist for L'Oréal and gives private one-to-one sessions on drama school audition technique.

PARTICIPANTS: £18 (Associate Members may participate in this workshop)

How Do Co-Operative Actors' Agents Work?   

Panel TBC

Tuesday 17 April

18.30-20.30

Course: AD91

Keywords: [CAREER](#) | [ADVICE](#) | [AGENCY](#) | [EXPERIENCE](#)

WHAT IS IT? An open panel with representatives of Co-Operative Acting Agencies.

HOW WILL IT WORK? You'll hear how a Co-Operative agency works; how it is different from a regular agent, what it is like to be an actor and agent and what co-operatives are looking for in members. You will also have an opportunity to ask questions of experienced Co-Operative agents from the CPMA (Co-operative Personal Management Association).

WHAT DO YOU GET OUT OF IT? Find out how a Co-Op Agency works and whether it is right for you.

→ This workshop will be led by members of the Co-Operative Personal Management Association.

PARTICIPANTS: £FREE (Associate Members may participate in this workshop)





Equity: Making the Most of your Membership  

Stephen Rice

Monday 30 April

14.30-17.00

Course: AD43

Keywords: EQUITY MEMBERSHIP | BENEFITS | SERVICES | ADVICE | Q&A

WHAT IS IT? A session with Equity to help you make sure you know how to get the best out of Equity membership.

HOW WILL IT WORK? An open session giving an overview and Q&A about the support available that comes with an Equity card and how to access the individual and collective benefits. If you are already a member, or not yet a member, come and find out more about what the union offers and make sure you are not missing out.

WHAT DO YOU GET OUT OF IT? Some proper information straight from the horse's mouth that may help you during your career. This session will be led by Stephen Rice from Equity's Communications and Membership Department.

→ Equity is the UK Trade Union representing performers and creative team practitioners from across the entire spectrum of arts and entertainment and negotiates their minimum terms and conditions of employment throughout UK entertainment. Equity provides a wide range of services for our members, including job information, pension scheme, insurance, medical help and others. www.equity.org.uk

PARTICIPANTS: £FREE

Creating Your Own Web Series   

Alys Metcalf and Roxy Dunn

Thursday 10 May

18.30-20.30

Course: AD90

Keywords: CREATING WORK | ADVICE | CAREER | EXPERIENCE | BUDGET

A workshop to ignite and inspire anyone interested in creating their own online comedy or drama web-series. From coming up with an initial original idea, finding your niche, to the logistics of curating a creative team and the key to creating a snappy, memorable videos on a reasonable budget - you'll learn the tricks to help get things started.

How will it work? We'll discuss how to develop the key concept of your web series, we'll explore some examples of success stories and then you'll be set a series of small tasks within the workshop to get you off to a running start.

→ Alys Metcalf & Roxy Dunn are a producing team and comedy duo. They recently came Runner Up in the Funny Women / Comedy Central UK shorts award for their web-series HABITS. The two are both actors and writers and run Viscera Theatre, which produced five star sell-out hit In Tents And Purposes (SOHO Theatre/UK Tour). They currently have two TV projects in development.

PARTICIPANTS: £15 (Associate Members may participate in this workshop)

DARE TO CREATE

Career Marketing Strategy Intensive



Phil Shaw
Friday 11 May
10.30-17.30
Course: AD77

Keywords: CONFIDENCE | PROMOTION | TECHNIQUES | PLANNING | OBJECTIVE

WHAT IS IT? An action-packed day of practical, in-depth and interactive participation about taking your career marketing to the next level.

HOW WILL IT WORK? We will cover film/TV sight reading, theatre auditions, casting directors, agents, administrative tools (photographers/headshots, resume, letter writing, networking, website, show reel, voice over, internet resources), analysing and promoting your unique selling point (USP), and diverse approaches to marketing psychology.

WHAT DO YOU GET OUT OF IT? Greater confidence in implementing a goal plan and marketing strategy that incorporates cutting edge techniques to raise your industry visibility and generate casting prospects. Resourceful thinking produces positive results!

→ Phil trained as an actor at The Webber Douglas Academy and has worked in the theatre, film and TV industry for over 25 years. He was also an agent with ICM (now ITG) and has independently cast commercials for JWT, Great Guns and Ridley Scott Associates. His casting credits include – Marguerite Duras’ Days in the Trees with Corin Redgrave and Rachel Kempson (BBC Radio 4), People Are Living There and The Chalk Garden with Constance Cummings (Kings Head); The Turn of the Screw (UK No 1 Tour); The Last Post with Gael Garcia Bernal (BAFTA nominated; Grand Prize – Berlin Film Festival), Romans 12:20 (Grand Jury Prize, ARPA Los Angeles), Deckies (Channel 4); casting consultant on Leo Media Group’s Love & Virtue and UK casting on the feature Italian Movies. For a full biography, please visit the website.

PARTICIPANTS: £30

Introduction to Motion Capture



John Dower & Oliver Hollis-Leick
Friday 18 May
18.30-20.30
Course: CA95

Keywords: MOTION & PERFORMANCE CAPTURE | DIGITAL PRODUCTION | Q&A | ANIMATION

WHAT IS IT? A Presentation by The Co-Founders of www.themocapvaults.com Oliver Hollis-Leick & John Dower, explaining the different elements involved in working as a performer in Motion and Performance Capture. Widespread in Video games, Motion Capture is now being used increasingly in Films that employ Digital Production (Avatar, The Jungle Book), Animation for Television (C4’s Kiss Me Now) and VR. There are studios worldwide, increasing opportunities to move into this field, and ever more need for actors who understand the requirements of working in the medium.

HOW WILL IT WORK? After a short presentation, there will be an opportunity for a question and answer session.

WHAT DO YOU GET OUT OF IT? An understanding of the medium, the specific requirements to consider in order to get work, working with animators, how the casting process works, and where to go for further training.

→ John is a Director with over twenty five years experience in Film, Television and Video Games. He started out as an actor himself, then studied at the Northern Film School in Leeds and the Polish National Film School in Lodz. Since graduating with several award-winning films, John has directed a number of short films, Television Drama episodes including “Wolfblood”, “EastEnders” and “Casualty” for the BBC and most recently on several video games titles including the Microsoft & Lionhead “Milo & Kate” project and the James Bond video game, “007 legends” with Activision/Eurocom.

→ Oliver is a long standing veteran in the performance capture world with over fifteen years experience on almost 100 video game and movie titles. Oliver studied acting at The Bristol Old Vic Theatre School from 2006-09. He also trained in gymnastics and martial arts. His roles include Iron Man, Ant Man, Agent 47, The Hulk, Master Chief, Spiderman, James Bond and many more. He has worked at studios in the UK, Finland, Sweden, Germany, Russia and the USA for clients that include Microsoft, Sony, Activision, Warner Bros, Universal Pictures, Gorilla, and numerous other esteemed publishers and developers. In addition to his mocap work, Oliver also has voice acting credits on numerous noteworthy projects, as well as acting on both stage and screen. Oliver also directs motion capture shoots, acts as Mocap consultant to several high profile clients, holds Mocap workshops for actors, and is a contributor to Moviescope magazine and Cracked.com.

PARTICIPANTS: £15 (Associate members may participate in this workshop)



How to Book the Job!

Anthony Meindl

Tuesday 22 May

10.30-12.30

Course: AD42



Keywords: CREATIVITY | PASSION | EMPOWERING | HOLLYWOOD | DISCUSSION | POTENTIAL

WHAT IS IT? In this FREE workshop Anthony will introduce you to his highly successful approach, offering a new, exciting and completely original way of working that's creating the next generation of Hollywood stars.

HOW WILL IT WORK? Through discussion, demonstration and Q&A Anthony will reignite your creativity, passion and potential, and show you how acting can be simple: fun, easy, empowering.

WHAT DO YOU GET OUT OF IT? Discover how to go places in your work you never thought possible, up your callback ratio, and do what we're all ultimately here for: Book the Job! All the questions you have about the business in Hollywood answered!

→ Anthony Meindl is an award-winning writer/director/producer and artistic director of Anthony Meindl's Actor Workshop (AMAW) with studios in Los Angeles, New York, London, Vancouver, and Sydney. AMAW was honored by Backstage four years in a row and named the Best Acting Studio in Los Angeles (Best Scene Study and Best Cold Read). Meindl is a guest teacher at David Lynch's Masters in Film Program and is known for teaching the new generation of Hollywood stars, such as Golden Globe Nominee Shailene Woodley (Divergent), Alex Daddario (True Detective, San Andreas), Ruby Rose (Orange Is the New Black), Rick Cosnett (Quantico, The Flash), and many others.

PARTICIPANTS: £FREE

Mindfulness for Performers



Tessa Berkelmans

Friday 25 May

10.30-13.30

Course: AD86

Keywords: WELL-BEING | VISUALISATION | SUPPORT | CONNECT | PERFORMANCE

Do you feel overwhelmed within the performing arts? Do you feel you are running around without the opportunity to truly connect with yourself? Perhaps you feel you are not good enough? During this workshop we'll be exploring the idea of mindfulness in your working life as a performer. How can you set up a practice for yourself so that you feel more aligned? Through practical exercises, moments of visualisation and reflection you will feel that you are no longer alone and that you are more than enough to achieve anything you desire. PerformanceMagic is a holistic approach to your life as a performer and helps you to connect with your authentic self, make your practice more efficient and help you align your stage persona with your true self. All you need to do is be open and trust. Bring a text you have prepared to work on, either a monologue or lyric, water, a notepad and pen and comfortable clothing.

→ Tessa Berkelmans is a musical theatre performer. After graduating from her Masters at the Royal Conservatoire of Scotland she's been exploring the field of mindfulness which has brought her to set up her business: PerformanceMagic.

PARTICIPANTS: £18

To Be or Not To Be... On Top of Your Tax Affairs



Ajay Jassal

Tuesday 29 May

14.00-16.30

Course: AD58



Keywords: TAX | EXPENSES | NATIONAL INSURANCE | SELF ASSESSMENT | ADVICE | Q&A

WHAT IS IT? This interactive seminar will cover accounting, finance and tax advice.

HOW WILL IT WORK? The seminar will cover the following: how to save tax by claiming legitimate expenses; tax and NI for the self-employed; self-assessment; record keeping; capital allowances; new penalty regime; incorporation. You will have the opportunity to raise questions throughout, or have a one-to-one chat at the end if preferred.

WHAT DO YOU GET OUT OF IT? An opportunity to listen and pose questions to the experts, getting expert advice on your accounting and tax affairs.

→ Ajay Jassal is a Tax manager at HW Fisher & Company Chartered Accountants and has been looking after the accounts and tax affairs of individuals and owner managed businesses in the creative industries for over 15 years.

PARTICIPANTS: £FREE (Associate members may participate in this workshop)

From Surviving to Thriving



Andrew Piper

Wednesday 30 May

14.00-17.30

Course: AD58

Keywords: SUCCESS | PSYCHOLOGY | HAPPINESS | OBSTACLES | ADVICE | TOOLS | AUDITION

Using the science of happiness to flourish in your life and career. Too often we assume that success will make us happy: if I get that dream job, then I will be happy! But the science of positive psychology tells us that it's the other way around: happier people are more likely to be successful. And the good news is: a big chunk of our happiness is under our control.

Using evidence-based techniques, we'll explore how to make the most of what's great in your life, and how to overcome obstacles to get more of the things you want in your life.

This workshop will take you on a deep dive into what makes you happy, and give you some tools to develop more of it in your life, so that you can walk into the audition room, theatre, or studio feeling happy, confident, and ready to create some magic. This workshop isn't about what's wrong with you; it's about what's right!

→ Andrew is an actor, voiceover, and positive existential coach. He trained at Bristol Old Vic Theatre School in 2002 and, after a burn-out experience some years ago, studied for an MSc in Applied Positive Psychology (the science of happiness, psychological well-being, and optimal human functioning) from the University of East London. As part of this, he researched how actors' relationship with their craft affects well-being and career satisfaction.

PARTICIPANTS: £FREE (Associate members may participate in this workshop)

On The Road with Paines Plough



DARE TO CREATE

James Grieve

Wednesday 11 June

18.30-20.30

Course: AD88

Keywords: PRACTICAL | CAREER | INFORMATION | PRODUCING | COMPANIES

An informal conversation with Joint Artistic Director of Paines Plough James Grieve exploring new writing and touring. James will offer an insight into Paines Plough's work and ideology, and his own working practise. How does it differ preparing for an audition or rehearsal process for a new play as opposed to a classic? What demands does touring place on actors, and how do you prepare? The session will be open to attendees to ask questions throughout, so topics can include whatever you like, from producing your own show in Edinburgh to tips on how to get seen and get cast in new play.

→ James is Joint Artistic Director of Paines Plough, the UK's national theatre of new plays. Since 2010, Paines Plough has produced more than 40 world premieres on tour to over 200 places across the UK and internationally. In 2014 they launched Roundabout, the world's first pop-up plug-and-play theatre to tour new plays to underserved places. For Paines Plough James has directed new plays by writers including Elinor Cook, Anna Jordan, Brad Birch, Sarah McDonald-Hughes, Mike Bartlett, James Graham, Kate Tempest, Tom Wells, Marie Jones, Penelope Skinner and Nick Payne. His freelance work includes the new musical THE ASSASSINATION OF KATIE HOPKINS for Theatr Clwyd, a new production of LES MISERABLES for Wermland Opera in Sweden and Brian Friel's TRANSLATIONS which won Best Production at the UK Theatre Awards 2014. James was formerly co-founder and Artistic Director of nabokov and Associate Director of The Bush Theatre.

PARTICIPANTS: £15 (Associate members may participate in this workshop)

Mindfulness and Meditation for the Creative Life



Megan Latham
Thursday 14 June
10.30-13.30
Course: AD85

Keywords: WELL-BEING | CAREER | SUPPORT | PRACTICAL | LIFESTYLE

Mindfulness and Meditation for the Creative Life is a half-day workshop aimed at both complete beginners and those with some experience of meditation.

We will start the session with the basics of getting comfortable with the process of meditation and learning which approaches best suit you. Once the fundamentals are demystified, we'll move into some guided meditation techniques that address the particular demands of life as an actor or in other creative fields.

You'll leave the session deeply relaxed and grounded, with a toolbox of skills you can take into everyday life to support you through the challenges of the creative lifestyle, and give focus to your personal goals.

→ Megan is an actor, writer, and comedian who began practising daily meditation several years ago. Seeing the profound changes it made to her life and wellbeing, she decided to undergo CThA-accredited training as a Meditation & Mindfulness instructor so that she could share the transformational benefits with others. She now teaches to all kinds of people, across community, private, and corporate settings. Megan's approach is straightforward and positive, focusing on making meditation accessible for everyone.

PARTICIPANTS: £18 (Associate Members may participate in this workshop)

Edinburgh Fringe – Mastering the Festival



Steven Atkinson
Thursday 14 June
18.30-20.30
Course: AD89

DARE TO CREATE

Keywords: PRODUCING | ADVICE | CAREER | EXPERIENCE

WHAT IS IT? A group session led by HighTide's co-founder and Edinburgh Fringe veteran Steven Atkinson discussing all aspects of performing at the Edinburgh Festival.

HOW WILL IT WORK? Steven will discuss his experiences of working at the Edinburgh Festival for more than ten years through a discussion of his shows, including the Fringe First winners Lidless (Underbelly) and Educating Ronnie (Assembly). You will have the chance to ask questions throughout and Steven will tailor answers for actors, writers, directors and producers.

WHAT DO YOU GET OUT OF IT? Steven will help you to make the most out of the brilliant and challenging largest arts festival in the world, and help you to get your work seen and transferred.

→ Steven Atkinson is the co-founder and Artistic Director of the acclaimed new writing theatre company HighTide. He has recently produced productions with many of the world's great theatres, including in London the National Theatre, Young Vic, Bush, Soho, Royal Court, Old Vic and Arcola, and across the UK at the Manchester Royal Exchange, Theatre Royal Bath and Live Theatre Newcastle. He has produced productions at all the major Edinburgh Fringe venues: the Traverse, Summerhall, Underbelly, Pleasance and Assembly.

PARTICIPANTS: £15 (Associate Members may participate in this workshop)

Producing: Where Do I Start?



Katy Lipson
Friday 22 June
10.30-13.30
Course: AD29

Keywords: PITCH | FUNDRAISE | MARKETING | PRODUCE | FESTIVALS | BUDGETING

WHAT IS IT? This session is your chance to get an overview of how to pitch, fundraise and market a show, either as a dedicated producer or an actor, director or writer looking to produce your own show.

HOW WILL IT WORK? The workshop is aimed at producers and artists keen to explore more about producing, or who are considering self-producing. It will include sections on the different kinds of venues and opportunities available for producers in London and at arts festivals; sections on marketing, budgeting and fundraising for a production; dos and don'ts of pitching and working with venues; and a discussion section with an opportunity to ask questions about your own projects.

WHAT DO YOU GET OUT OF IT? An insight into the role and responsibilities of producing theatre, and practical techniques for assembling and managing a production

→ Katy Lipson has most recently worked as lead producer on the UK Premiere of *The Addams Family* musical (UK Tour and Singapore), as well as transfers of the new musical *YANK!* (Charing Cross Theatre) and 50th Anniversary production of *HAIR* (The Vaults) which both began life at Manchester's Hope Mill Theatre where she is resident producer and co-artistic Director. In February 2018, *HAIR* won the Best Musical Revival award at the WhatsOnStage Awards.

PARTICIPANTS: £15

Moving Your Career Forward



Lisa Pescia
Saturday 23 June
11.00-17.00
Course: AD63

Keywords: Q&A | TECHNIQUE | ACTING | CAREER | COACH

WHAT IS IT? What actions are you taking to move your career forward? Do you think there's more you can do, but not sure what that is? There's always more we can do! Are you still feeling the passion you had when you started this journey? In this one day workshop we'll look at refining a career concept that motivates you to action, and then explore how to deal with obstacles to your goals and purposes. Instead of waiting for the phone to ring, we will look at how you can create your own path. We will also work on understanding your casting and possibilities for more work. Plus, for those of you considering a trip to LA, there will be plenty of nuts and bolts advice about visas, agents, casting directors, LA theatre and more.

HOW WILL IT WORK? You will want to bring something to take notes on - notebook or laptop. Be prepared to reignite your dream and passion about why you wanted to be an actor in the first place. You will start with refining those ideas and then discuss actions and practicalities to make them a reality. There will also be a casting exercise and plenty of Q&A time throughout

WHAT DO YOU GET OUT OF IT? Knowledge and permission to take charge of your career as a leader and artist from where you are right now in your life. Leaving this workshop you will have a greater clarity and passion of purpose on where you're headed and how to get there. Plus, you get the perspective and extensive knowledge of someone who has been, and currently is, working as an actor in the trenches of LA. www.lisapescia.com You will find a great deal of support and networking connections that last long after the workshop is done.

→ Lisa Pescia is an LA based actress, producer, director and teacher. Her training has been primarily with the late film and theatre director, Milton Katselas at the Beverly Hills Playhouse for the last 25 years. She also studied with Mark Travis (*The Director's Journey*) and co-taught a class for film directors with him at UCLA and AFI. She has taught international students for the last 3 years at TVI in Los Angeles. Besides acting in and directing numerous LA theatre productions, Lisa co-founded the Beverly Hills Playhouse Production Company where she developed and produced over 100 original scripts. She currently is an independent producer and an acting coach while continuing to remain active in her TV, stage and film career. See web listing for full credits information.

PARTICIPANTS: £40

Making a Career Plan**Darren Bransford****Monday 25 June****10.30-17.30****Course: AD19****Keywords:** GOALS & TARGETS | GENERATING WORK | BRANDING | THE BUSINESS OF ACTING

WHAT IS IT? Whether you're just starting out in the industry, returning after a break, or looking to revamp your career, every actor needs a plan. This workshop will help you make that plan, and set realistic targets to help keep you on track.

HOW WILL IT WORK? Areas of focus include: Your profile (CV, Spotlight, Headshots and Showreel); identifying and removing obstacles; brand and image (including casting types and first impressions); generating work; building your network; online presence and The Business of Acting. Participants will be set an exercise/questionnaire to complete in advance.

WHAT DO YOU GET OUT OF IT?: This Career Guidance workshop will help you design a 12-month plan with realistic and achievable targets, whilst identifying and removing the obstacles and limitations you have been setting yourself. Working in a small group enables actors to not only form their own plan, but to learn from those being set by others.

→ Darren began working as a screen acting coach in 2004 and has tutored at universities, film schools, stage schools and performing arts colleges across the UK and Channel Islands. As a private coach, Darren works with both newcomers and established TV actors and celebrities. Many of his career guidance clients who have started the process as complete newcomers to the industry have gone on to secure agent representation, produce internationally screened film projects and book acting work in film, theatre and high profile TV productions.

PARTICIPANTS: £30

Career & Advice: Weekly/ Fortnightly/ Monthly**Understanding Your Branding – One-to-One Sessions**  

Darren R L Gordon

Mondays 16 April, 14 May, 11 June

10.30-17.30

Course: AD2

Keywords: 1-2-1 | SELF MARKETING | BRANDING | CAREER | PLANNING | STRATEGY

WHAT IS IT? As an actor you are a product and like any good product you need a marketing strategy, branding and packaging. These 1-1, 45-minute sessions are an opportunity to discuss your personal branding and how effective it is.

HOW WILL IT WORK? We will look at your existing marketing material including any of the following: CV, headshot, showreel, covering letters, personal website, Spotlight, Casting Call Pro and performance piece (monologue of no more than three minutes in length).

WHAT DO YOU GET OUT OF IT? Darren will work through as much of your material as possible looking for the consistency of the message your brand is sending out. He will help you identify ways that your brand can be strengthened and fine-tune your marketing strategy.

→ For the last 15 years Darren R L Gordon has been helping actors develop a career in TV, film and theatre. For the last seven years he has run his own company which trains actors and produces small-scale theatre and a variety of film-based productions. He has also delivered workshops for Channel 4, the BBC and a number of theatre venues across the country. He has worked with many actors at all ages and levels of experience and has helped them progress their technique, understanding, contacts, range and abilities. Over the last few years he has had particular success in helping actors identify what they have to offer and how that is best marketed to the industry and as a result, has created his Branding and Networking Workshops.

PARTICIPANTS: £34

Other in-house opportunities

GREEN ROOM PROGRAMME

The Actors Centre's Green Room (café and bar) is an ideal space for a performance such as storytelling, cabaret and solo work. We are keen for actors and other artists to use this space at no cost to develop their work and provide opportunities to present both scratch performances and fully developed pieces. Members will get priority consideration and booking. For further information please contact 020 3841 6612 or email operations@actorscentre.co.uk

TRISTAN BATES THEATRE

The TBT, part of the Actors Centre, offers great benefits for members. These include concession-rate discount tickets for all productions over a packed year-round season, half price opportunities for showcase hires, and a week's work of priority programming in supported slots every season for shows by members. www.tristanbatestheatre.co.uk

Supported Companies

We are also hosting, supporting and collaborating with the following groups:

THE WRITERS GROUP

We support the Writers Group in a variety of ways including opportunities to undertake an annual play reading, involvement in the monthly green room programme and input into film projects, along with the potential to create short 'response' pieces to main-house shows in the Tristan Bates Theatre. The Writers Group meets on the last Friday of every month at 6.30pm, costs £10 and is facilitated by playwright Stewart Permutt.

THE POETRY GROUP

Performing poetry is the perfect way to develop your craft as an actor, improve your sight reading skills and engage with language in its most brilliant and varied forms - extending the range of your voice as well as your imagination. The Poetry Group (Rhyme&Reason) is a company of actors, meeting on a regular basis to develop their skills in live reading, and forming a professional ensemble that will tailor selections of work for special events, fundraisers and one-off gigs.

THE ACTORS SCREEN COLLECTIVE (ASC)

In October 2009, a group of actors, prompted by a love of films and the desire to achieve the highest calibre of screen acting, decided to create a company of professionals, determined to develop both their artistic and technical abilities for screen. Long time television director and producer Michael Ferguson gave his unwavering support and invaluable guidance to this vision and the ASC was born. With the support of the AC, the group meet to exchange ideas, create characters and improvise. A major focus of the ASC's work is to reinvigorate the creative relationship between all the people involved in bringing film to life. New and established writers, directors and editors are enthusiastic about the aims of the group and contribute their time and skill to this endeavour. We aspire to be a valuable resource for all those working in the industry.

ACTORS RE-CHOIRED

Vivacious, versatile and vocal! A choir for hire in the heart of the West End – for television, theatre and corporate projects. Supported by the Actors Centre, Actors Re-Choiired meet every Friday. www.actorsrechoired.com

AMERICAN ACTORS UK

We are an organisation of professional North American actors who are each affiliated with at least one industry union and are legally eligible for work in the UK as well as in the US or Canada. We are an invaluable resource to casting directors on both sides of the pond, and act as a central hub of activity for our members by organizing regular industry and social events tailored to North American Actors. www.americanactorsuk.com

SHAKESPEAK

Join the Shakespeak Collective to delve into the world of the Bard's language through various workshops.



SUMMER SEASON

We are thrilled to be welcoming Love Me Now to the Tristan Bates in April, the debut from Michelle Barnette which explores the toxicity of casual dating and the grey area between love and sex, consent and compliance, yes and no.

Alongside this we will be showing The Garden, a hilarious retelling of the Garden of Eden story, and Lucid, an unexpected and insightful journey into the subconscious.

Following on from these shows, we have the European Premiere of The Gulf, an honest account of the challenges faced in relationships, regardless of sexuality. This is followed in June by San Domino, the story of men sentenced to confinement for degeneracy, based on Mussolini's persecution of homosexuals.

To mark the 70th year since the ground-breaking Declaration of Human Rights, Kali Theatre bring you War Plays, a two-week festival of staged readings and panel discussions.

Alongside our main programme, we continue to grow our showcase nights of bold and exciting new work, with Character Solos, and Greenwood Scratch, a collection of young creative companies showcasing new work.

The John Thaw Initiative returns, focussing on the theme of Mental Health. Celebrating actors who are creating their own work, the John Thaw Initiative allows actors to present work-in-progress theatre, with the audience actively involved in their development.

Don't forget, as Actor Centre members you get concessionary rate tickets for all TBT performances, subject to availability.

We look forward to seeing you all here soon!

Non-Member Courses

Get Into Acting

Saturday 7, Sunday 8, Saturday 14, Sunday 15, Saturday 28, Sunday 29 April

Saturday 5, Sunday 6 May

Have you ever dreamt of becoming an actor? If so, our Get Into Acting course is perfect for those who are both inquisitive and serious about a future career in acting. This course is for anyone who is interested in becoming an actor. The course acts as a taster of drama school training, a broad and basic introduction to the craft of acting and acting as a profession. Get Into Acting is aimed at those currently outside the industry. It course runs regularly throughout the year - each course lasting a month, running over 4 weekends. Content includes key elements of actor training including voice, movement, character, scene and text work (classical and contemporary), improvisation and audition technique. The course is taught in a way that aims to replicate closely the professional rehearsal room and the self-discipline, creative risk-taking and professional work ethic involved in being a professional actor. All workshops will be taught by tutors from the Actors Centre's regular programme for professional actors.

Visit www.actorscentre.co.uk for details on how to apply or contact reception@actorscentre.co.uk.

PARTICIPANTS: £500

Get Into TV Presenting with Kathryn Wolfe

Saturday 2, Sunday 3 June

Whether you're aiming to present mainstream TV or niche channels, present online or websites, or shoot your own YouTube videos, the possibilities for presenters are endless. This two-day course will give you the tools to work across different presenting mediums and sharpen your skills for a career in front of the camera. The Actors Centre is renowned for presenter training with professionals from hits such as BBC's *Strictly Come Dancing* and top West End shows attending recent courses. Get professional training and understand industry expectations before you risk public failure! This popular course will give you the confidence to audition for a wide variety of TV presenting jobs and present your own videos. It is highly practical with plenty of opportunities to record pieces to camera, covering talking to camera, speaking to time, interviewing guests, being interviewed, reading Autocue, walking and talking, vox pops and shopping channels. It includes how to find a TV presenting job and how to market yourself as a presenter. You will be given the unedited recordings of your work after the course.

→ Kathryn Wolfe is Course Leader TV Production and Senior Lecturer Media Performance at University of Bedfordshire, and author of *So You Want to be a TV Presenter?* Nick Hern Books (2010) and *The TV Presenter's Career Handbook* Focal Press (2014). Kathryn's experience includes over 25 years as a TV director on mainstream broadcast programmes at BBC and ITV; she has taught hundreds of aspiring presenters and launched countless careers through her company Pukka Presenting. See www.pukkapresenting.co.uk for success stories and further information.

PARTICIPANTS: £300

Get Into Screen Acting

Monday 9, Tuesday 10, Wednesday 11, Thursday 12, Friday 13 April 10.30-17.30

Monday 11, Tuesday 12, Wednesday 13, Thursday 14, Friday 15 June 10.30-17.30

This is a five-day course for newcomers to the profession offering an exciting, dynamic and creative introduction to acting and auditioning for camera. You will gain experience of the technical demands of acting on film, explore the differences between stage and screen acting and develop techniques that will help you produce powerful on-screen performances. Working in a small group we will look at camera shots, characterisation, hitting marks, technical jargon, close-ups, movement and continuity. You will have maximum time on-screen to develop your technique and performance in a supportive environment with feedback and guidance from the workshop tutors and the rest of the group. On the final day you will explore the casting process for TV and film, looking at auditioning on camera, presentation, technique, taking direction, confidence and dealing with nerves. We will also discuss casting types and branding and you will get the chance to try out 'mock-auditions' followed by feedback, advice and a casting Q&A. You will also have the opportunity to look at what happens next! Through entertaining and informative discussions you will find out how the Actors Centre can help you develop as performers, followed by a career advice session and Q&A. At the end of the course your footage will be forwarded to you.

PARTICIPANTS: £400

Drama School Audition Intensive

Sunday 22 April

This masterclass offers invaluable grounding in the vital skills needed to succeed in the Drama School Audition process. It is an opportunity to polish your speeches to the highest standard, as well as to gain tips and techniques to remain relaxed and confident in the audition situation, to understand how it works, and to know how to prepare for it and how to best present yourself.

Participants should bring at least one two-minute completely memorised speech. You may wish to bring two – one classical and one contemporary, and that will be accommodated.

PARTICIPANTS: £60

How to book

- **Online:** www.actorscentre.co.uk
- **Telephone:** 020 3841 6601 / 020 3841 6602
- **In person:** at reception during regular opening hours

Please bear in mind that Reception can be very busy. We deal with urgent bookings as quickly as possible. However, if you have not heard from Reception within 3 working days, please contact us again.

For full details of our bookings and refund policies please refer to the terms and conditions of membership to which you agreed on application.

They can also be found on our website: <https://www.actorscentre.co.uk/membership/terms-conditions>

Renewing your Membership

To access our Professional Development Programme you must be an active member of the Actors Centre. There are also a number of opportunities for non-members, please see pages:

<http://actorscentre.co.uk/membership>

<http://actorscentre.co.uk/non-members>

Renewing your membership is easy. Simply drop by and renew at Reception or call 020 3841 6601 or 020 3841 6602 and renew over the phone. If you pay to renew before your membership expires you will get £10 discounted off the cost of your membership!

Recommend a Member

Remember, any member who gets one a friend (who has never been a member before) to join the Actors Centre will get their next annual membership for £45.

Get two friends to join the Actors Centre within the same membership period, and we will give you your next membership completely for FREE.

Please ask reception for more details.

Keep us updated

If any of your personal details change, please do let us know as soon as possible so you don't miss any exciting opportunities. Please send your details to reception@actorscentre.co.uk.

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