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**DEVELOPING PEOPLE WHO
DARE TO CREATE.**

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WORKSHOP PROGRAMME
JAN/ FEB/ MAR 2019

TRISTAN
BATES
THEATRE

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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



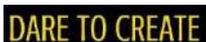
Casting Networks



Tristan Bates Theatre



John Thaw Studio



This logo highlights workshops aimed at creating your own work

Professional Development Programme

Don't forget about all the offers included in your membership:

- 10% off at the Actors Centre bar
- Use of our John Thaw Initiative to showcase your work-in-progress shows
- Access to our ever-growing perks scheme
- Discount tickets to all shows at the Tristan Bates Theatre and in the John Thaw Studio
- Early-bird access to exclusive events including our OFF THE RECORD series, our annual CASTATHON and AGENTATHON

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 tutor.

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

Breath Work for Character, Creativity and Confidence



Anthony Clegg

Friday 11 January

14.30-17.30

Course: A276

Keywords: CONFIDENCE | CHARACTER | EMOTIONAL FREEDOM | TECHNIQUES | IMPROVISATION

WHAT IS IT? A way of getting under the skin of character development using breath and movement as tools to activate emotional freedom, creativity and to build performance confidence.

HOW WILL IT WORK? We will explore the relationship between the way you breathe and the chain reaction of feelings and sensations created using specific breathing techniques, improvisation, movement and script.

This is a fun half day workshop designed to free up and create more depth to your acting process. Some exercises have an intensity designed to increase overall awareness both as an actor and in life. Please wear comfortable clothing and prepare a short piece to work with.

WHAT DO YOU GET OUT OF IT? Techniques of tuning into the power, control and freedom you have in your work and beyond, as well as the ability to be and stay in the moment. Ways of coping with the stress and anxiety of performing.

→ Anthony has over thirty years of experience as an actor, having performed roles at the National Theatre, Almeida Theatre, Regents Park, Palladium, Chichester Festival Theatre, Hull Truck, as well as many other west end and highly respected regional theatres. He has also appeared in film and television productions and most recently studied ancient and modern breathing techniques with one of the worlds leading breath work coaches in Mexico and the USA.

PARTICIPANTS: £18

Acting with Passion   

Nikki Flacks

Wednesday 16, Thursday 17, Friday 18, Saturday 19 January
13.30-17.30 (14.30-18.30 on Friday 18 January)

Course: A28

Keywords: AUDITIONS | MIND | BODY | EMOTIONS | MONOLOGUE | CONFIDENCE

WHAT IS IT? There is nothing more exhilarating than feeling totally alive onstage in every moment. Can you count on this feeling every time you act? At auditions? First preview? Take after take? Acting with Passion is unlike any acting workshop you've ever done. After only four very intense sessions you'll unlock all of the talent you know you possess and find yourself acting with the joy and ease that often seems out of reach.

HOW WILL IT WORK? Niki Flacks' unique work is based on the mind/body concept that our emotions are trapped in subtle muscular tensions that cause us to feel tight onstage. Instead of "being in the moment" we find our heads taking over with non-stop critiques and we are consumed with effort to "make things happen". How many times have you left a rehearsal knowing you are working too hard, pushing feelings, intellectualising like mad and totally unable to do anything about it? Give yourself a gift, sign up for Acting with Passion and bring along two monologues securely memorised. Open to newcomers and those who have worked with Niki previously.

WHAT DO YOU GET OUT OF IT? You leave the workshop with a set of physical and vocal cues that give you the confidence, even under pressure, to be fully alive 'in the moment'. Many actors have described it as 'magic' - finally giving you 'emotions on cue.'. (Please note that Standard Members may only observe this workshop in the first instance.)

→ 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: £80 / OBSERVER: £40 Tune-Up   

Nikki Flacks

Monday 21, Tuesday 22, Wednesday 23 January
13.30-17.30

Course: A91

Keywords: MONOLOGUE | AUDITION | FEEDBACK | COACHING | TECHNIQUE

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.

→ See above for tutor biography.

PARTICIPANTS: £80 / OBSERVER: £30

Action and Impulse: Freedom and Specificity  

Simon Trinder

Friday 25 January
10.30-17.30

Course: A247

Keywords: SELF-AWARENESS | INTRODUCTION | APPROACH | TRUTHFUL DIALOGUE

WHAT IS IT? A workshop that will teach you a simple, repeatable approach to taking your attention off yourself, truly change the other person and create unbelievably truthful dialogue.

HOW WILL IT WORK? The session will begin with an introduction to international theatre director Mike Alfreds' approach to text using genuinely useful actioning and objectives on short duologues. We will then move on to losing our self-awareness while exploring where the impulse to speak actually comes from. The hugely popular workshop is guaranteed to be fun, energised and packed with practical skills.

WHAT DO YOU GET OUT OF IT? A clear, practicable, economic approach to making any scene your own and releasing you into playing fully and boldly in the moment.

→ Simon is a longstanding member of the RSC with 14 productions under his belt in Stratford, the West End and abroad. Other theatre work includes seasons at Shakespeare's Globe, Royal Court, Hampstead Theatre and Young Vic. He recently played regular roles in ITV's supernatural thriller *Midwinter Of The Spirit* and BBC's smash hit series *Ordinary Lies* season 2. Other TV credits include *The Hollow Crown* series and *Wolfblood*.

PARTICIPANTS: £35

Want to Try Stand-Up Comedy?   

Bentley Browning
Monday 28 January
10.30-17.30

Course: A6

Keywords: IMPROVISATION | COMEDY THEORY | BEGINNER | CONFIDENCE

WHAT IS IT? A workshop for the total beginner who has never done stand-up comedy.

HOW WILL IT WORK? We will explore a variety of great impro exercises designed to ease you into doing stand-up. We will also discuss and explore a mixture of comedy theory and practice — including joke techniques the professionals use. You will discover the comedy inside you and get the opportunity to perform your first 5-minute routine.

WHAT DO YOU GET OUT OF IT? You will take away the tools to write and develop your routine and start performing in comedy gigs on the open mic circuit. You will have left your comfort zone and greatly increased your confidence for public speaking.

→ Bentley runs the Comedy Novices courses and his workshops have featured on BBC 1 Breakfast, BBC 1 The One Show, Russell Howard's Good News, BBC2 Radio 4, 5 live, The Evening Standard and The Sun on Sunday. He is also a stand-up comic and comic actor. Recent credits include Posh Pawnbrokers, Health Freaks (Channel 4), This Morning, Odd One In, Loaded TV, Sex - The Sitcom (all for ITV), Double Take (BBC2), Freakishly Normal (BBC3) and Louie Spence's Showbusiness (Sky1). As a stand-up he has appeared on the same bill as Jason Manford, Andi Osho and Richard Blackwood.

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

Improve Your Memory for Rapid Line Learning  

Mark Channon
Thursday 31 January
10.30-17.30

Course: A249

Keywords: AUDITION | OFF-BOOK | MEMORY | STRATEGY | REHEARSALS

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. After creating the quiz show Monkhouse's Memory Masters for the BBC, he became one of the first Grand Masters of Memory in the world. Mark is the author of several books including; The Memory Workbook and Improve Your Memory: Sharpen Focus and Improve Performance. Mark originally trained as an actor working for over 15 years in London's West End, the National Theatre, The Traverse as well as many roles on TV.

PARTICIPANTS: £30

Decisions in Rehearsal  

Joe Harmston

Tuesday 5 February

09.45-16.00

Course: A293

Keywords: DECISIONS | SCENES | EXPLORE | QUESTIONS | REHEARSAL PROCESS

The business of rehearsal is exploring questions – who, what, why, when, where? – and making decisions about how to answer them. The clarity and simplicity of the decisions made by actors (and directors, designers, and most importantly writers) fundamentally affects everything that is conveyed to the audience. Joe Harmston has spent 25 years directing plays (often with the writer present) and this workshop will explore the process of making and assessing decisions throughout the rehearsal process. Please bring a short piece of text you are familiar with. Joe will also use some scenes from his current productions.

→ Joe Harmston began directing plays 1993 since when he has created over 100 productions in the UK (West End, No 1 Touring and fringe), USA, Europe and the Far East. He has specialised in new writing, working with writers like Harold Pinter, David Hare, Ronald Harwood, and Alan Ayckbourn among many others. He has been Associate Director at Chichester Festival Theatre and The Belgrade in Coventry and Artistic Director of The Agatha Christie Theatre Company and Tour de Force Productions as well as being Associate to Peter Hall and Trevor Nunn. He is also a writer, producer and director of the legal charity, The Kalisher Trust.

PARTICIPANTS: £30

Act Without Acting   

Daniel Ben – Zenou & Alice Bird

Wednesday 6, Thursday 7, Friday 8 February

10.30-17.30

Course: A295

Keywords: PLAYWRIGHTS | TEXTS | MEISNER | STRASBERG | COMMUNICATING | LISTENING

WHAT IS IT? A continuation of the Simplicity workshop taught at the Actors Centre for many years by the renowned teacher Bathsheba Garnett who trained with Strasberg, Meisner, Hagen and Adler. Dan and Alice who trained with Garnett for 24 years collectively bring this powerful and effective teaching back to the Actors Centre.

HOW WILL IT WORK? We hand pick scenes from great playwright's for actors to work on in pairs. We develop the ability to truthfully communicate with each other using the writers words without imposing, interpreting or 'acting'. We guise actors to access in themselves the deeper, richer layers and subtle nuances underneath the surface of these great texts.

WHAT DO YOU GET OUT OF IT? A life-long way of working that gets as close as possible to the truth of what the writer intended. A way of communicating, listening and being fully present and available in order to discover true aliveness in scenes.

→ Daniel Benzenou has just finished filming an 8 part biblical drama for the history channel and can be seen in the current season of Channel 4's No Offence. He has worked extensively as an actors primarily on screen with Working Title, BBC, Netflix, ITV, Sky TV and Channel 4. Daniel also works in animated films, computer games (motion capture) and voice-overs. He has directed two sold-out theatre productions

→ Critically acclaimed actress Alice Bird recently won three best actress awards for lead roles in her three latest feature films. She also creates her own work and in the new year will be re-staging her recent one woman show. Her short film premiered at Toronto International Film Festival and her feature at Raindance.

PARTICIPANTS: £115 (Associate members may participate in this workshop)

The World of the Monologue

Chris New

Monday 11 February

10.30-17.30

Course: A9

Keywords: MONOLOGUE | AUDITION | TECHNIQUE | CONFLICT | OBSERVATION

WHAT IS IT? A workshop designed to make monologues dramatic worlds in which an actor can lose her/himself.

HOW WILL IT WORK? Dealing with classic monologue challenges – creating drama and conflict on your own, building an imagined world from only the words on the page, and how to feel totally comfortable flying solo – the workshop will be a process of presentation and observation. Participants should bring a learned monologue (approx. 2-3 mins) to present – classical or modern.

WHAT DO YOU GET OUT OF IT? This workshop is great for building audition material and/or creating a richer inner world using techniques that will filter through all your work.

→ Chris trained as an actor at RADA. Graduating in 2006, he landed his first professional role starring in the West End revival of Martin Sherman's *Bent*, for which he was nominated as Best Newcomer at the Evening Standard Theatre Awards. He then went on to lead companies at the NT, the RSC, the Young Vic, Sadler's Wells and Manchester Royal Exchange.

PARTICIPANTS: £30

Playfulness, Spontaneity and Physical Comedy

Kasia Zaremba-Byrne

Tuesday 12, Wednesday 13, Thursday 14 February

10.30-16.30

Course: A150

Keywords: PLAYFUL | SPONTANEOUS | FEARLESS | CONFIDENCE | PHYSICALITY

WHAT IS IT? A three-day workshop that will help you to discover how to be playful, spontaneous and fearless on stage. You will explore how to have a greater confidence, how to be funny, open and perhaps vulnerable even though the audience is laughing..

HOW WILL IT WORK? The work stems from Lecoq, Pagneux and Gaulier teaching and will require you to explore and develop your understanding through your body rather than with your mind. The understanding of this practice comes through your physicality and through seeing what the audience finds funny or ridiculous.

WHAT DO YOU GET OUT OF IT? Most importantly you will be able to see what makes an audience respond to you. I try to create openings for experience where you decide what to do with it. You will also begin to understand that spontaneity and playfulness is a skill and it can be learned. You will gain confidence to employ this new way of looking at yourself in your own work.

→ Kasia Zaremba-Byrne works as a movement director for NIE, an international company based in UK and Norway. Kasia trained extensively with Monika Pagneux and with Phillippe Gaulier. She has taught movement and physical theatre at RADA, Rose Bruford, The Bridge Training Theatre Company and The State Theatre School in Prague. Kasia is a programme director for the MA and the BA in Physical Theatre at St Mary University Twickenham.

PARTICIPANTS: £95

Practical and Physical Skills for Staging and Performing a One-Person Show

Peter Bramley

Thursday 28 February, Friday 1 March

10.30-17.30

Course: A292

Keywords: LECOQ | SOLO WORK | STORYTELLING | CHARACTERS | MIME | TOOLKIT

WHAT IS IT? A two day workshop developing practical skills for staging and performing solo work, focusing specifically on the use of space, the body and the audience.

HOW WILL IT WORK? This work will draw from the teachings of Jacques Lecoq, who believed that for an actor in an empty space anything and everything is possible. Based on techniques developed by Pants on Fire, this work will embrace the endless possibilities of theatre and storytelling. You will consider the use of space and scale, allowing you to create 'worlds'. You will discover how one person can embody multiple characters which interact with each other with vivid precision. And you will explore how to create imagery through mime, prop manipulation and the body: A car chase, an explosion. You will also develop an understanding of the need to invest in the telling of a story in order to draw an audience into the world you have created and to make them care.

WHAT DO YOU GET OUT OF IT? This work will widen your perception of the endless possibilities of solo performance and inspire ideas for creating and exploring new work. You may already have an idea for a solo show, but need inspiration in how to stage it. You will leave this workshop with a 'tool kit' of skills and techniques for creating, staging and performing your own solo work. You will be able to create a vivid theatrical world without the need for set, costume, or other actors!

→ Peter Bramley is the Artistic Director and founder of multi award winning theatre company Pants on Fire (www.pantsonfiretheatre.com) He trained with Jacques Lecoq in Paris and has an MA in Theatre Practices. He was Head of Movement at Rose Bruford College for 12 years and has taught workshops internationally, including Yale University (USA), The Moscow Arts Theatre School (Russia), Soulpepper Theatre Company (Toronto, Canada,) DAMU (Prague, Czech Republic) and Institut Teatre Barcelona (Spain)

PARTICIPANTS: £60

The Work of Harold Pinter

Gari Jones

Monday 4 March

10.30-17.30

Course: A278

Keywords: HAROLD PINTER | TEXTS | CHARACTER | CONTEMPORARY | ACTION

WHAT IS IT? A unique day working on texts from Harold Pinter.

HOW WILL IT WORK? We will work on scenes from a number of Pinter's plays, known and lesser known, dealing with character, action and atmosphere.

WHAT DO YOU GET OUT OF IT? An understanding and insight into Pinter's world and how his characters function. Also recognising how his work has influenced contemporary writing.

→ Gari Jones is a director and writer with over twenty years' experience, whose work has been seen at the National Theatre, the Almeida, the Old Vic, the Young Vic, the Tricycle, in the West End and on Broadway, as well as many other theatres and drama schools, both in the UK and abroad. His work has toured extensively throughout the UK and internationally and he has written a large number of plays and adaptations. He had a long collaboration with Harold Pinter, working alongside him as his Associate, and then going on to direct many of his plays in the UK and Internationally.

PARTICIPANTS: £30

Why Is That So Funny?   

John Wright

Thursday 7, Friday 8 March

10.30-17.30

Course: A236

Keywords: COMIC TIMING | DEVICES | PHYSICAL COMEDY | ACTION | TEXT

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. 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. He also taught at many drama schools and conservatoires including RADA, RESAD in Madrid, ENSAT in Paris and Theatrehogskolan in Stockholm.

PARTICIPANTS: £60 / OBSERVERS: £20

Playing the Detective   

Malcolm Davies and Paul Bourne

Friday 8 March

10.30-13.30

Course: A289

Keywords: DETECTIVE | CRIME | INTERACTIVE | INTERVIEWS | AUTHENTICITY

Presented by two retired senior Detectives, this is a unique opportunity to get into the mindset of a Detective when investigating crime in order to assist actors when playing Police roles and give their performances authenticity. Using their wealth of experience in the Police and, as Directors of Cops on Film & TV, they will present an interactive 3 hours walking participants through crime scenes, arrests and interviews.

→ Malcolm Davies and Paul Bourne were both Detectives in the Metropolitan Police and have a huge amount of experience in high profile investigations. Upon retiring in 2012 Malcolm became an actor and Paul a writer. They identified that there was a serious lack of experienced Police advisors in the entertainment industry and set up Cops on Film & TV. They work closely with scriptwriters, Producers, Directors and Actors to ensure realism in Police methodology and Procedure. Last year they worked on Bancroft from script to shoot and they are currently working with Tall Story Pictures and ITV on three new Police Dramas.

PARTICIPANTS: £25 (Associate members may participate in this workshop)

Expanding the Emotional Range of the Actor

Jon and Jay East
Monday 11 March
14.30-17.30

Course: A290

Keywords: EMOTIONAL SPECTRUM | TECHNIQUE | Q&A | RADIX | BIOENERGETICS

This non-text based experiential rather than cognitive workshop, focusing upon expanding the emotional spectrum of the actor, borrows various techniques from body-oriented personal growth modalities, such as Radix and Bioenergetics. We shall be looking at the concept of 'emotional armouring' and engaging in exercises to (a) heighten the participants' awareness of how it can limit their 'authenticity' on stage and in front of the camera, and (b) suggest ways to loosen this armour and facilitate a greater range. Participants can choose to be either barefoot or in socks, but will need to wear loose, non-restrictive clothing, (such as jogging bottoms etc. No skirts, dresses or kilts). Also, they should bring some water to drink and a cushion to sit upon during certain sections of the workshop. They will also need to switch off their mobile phones for the duration of the workshop. Within the 3 hours, we anticipate between 2 to 2.5 hours of experiential work, (incorporating a 10 minute tea break), followed by a feedback and Q&A session

→ Jon East is a BAFTA winning director with over 30 years experience in the international film & television industry in various roles, including film editing, story-boarding, writing & story-lining, producing, executive producing and commissioning for the BBC. A versatile director, he has worked successfully in many different genres and has directed international talent such as Paul Giamatti, Sandra Oh, William Hurt, Shirley MacLaine, Maggie Smith, Scott Foley, Molly Parker, Rowan Atkinson, Lennie James, Parker Posey, Hugh Bonneville and David Harewood. Recent and notable productions include KILLING EVE, LOST IN SPACE, THE LAST KINGDOM and DOWNTON ABBEY.

→ Formally a State Registered Nurse, Jay East is a Certified Transactional Analyst (CTA) with Psychotherapy speciality, working therapeutically with clients as a UKCP Registered Psychotherapist since 2004. She has additional training in Screen Acting, Counselling, Supervision, Somatic Trauma Therapy, Embodied Relational Therapy, Radix, Couples Therapy and Group facilitation. She has co-conducted the 'Expanding the Emotional Range of the Actor' workshops with her husband Jon East since the couple first devised the format in early 2016.

PARTICIPANTS: £30

The Process: The Secret of Truthful Acting

James Bowden
Wednesday 13, Thursday 14 March
10.30-17.30
Course: A125

Keywords: TRUTH | EMOTIONS | CHARACTER | STANISLAVSKI | MEISNER | STRASBERG

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 graduated from Rose Bruford in 1994 and has worked regularly as an actor in theatre and TV. His career has been diverse, appearing 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. Most recently James shadowed the renowned acting coach, Mel Churcher, who works with the likes of Luc Besson, Daniel Craig and Angelina Jolie, on a short course on acting for the screen at Pinewood Studios.

PARTICIPANTS: £75

An Intensive Intro to Impro

Dave Bourn
Friday 15 March
10.30-17.30
Course: A92

Keywords: IMPROVISATION | PRACTICAL | FUN | SPONTANEITY | CREATE | CONFIDENCE

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. You don’t have to be funny to improvise but you will have fun! 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. This session will be the ideal stepping stone to an improv performance course coming soon.

→ 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, the last of which was also nominated for the Perrier Award. He has written for many comedians and sketch shows and also owns The Funny Side comedy club.

PARTICIPANTS: £30

The Meisner Technique

Scott Williams
Wednesday 20, Thursday 21, Wednesday 27, Thursday 28 February, Friday 1 March
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

Meisner and Cold-Reading

Susan Bracken
Monday 25 March
10.30-17.30
Course: A17

Keywords: EMOTIONAL SPECTRUM | TECHNIQUE | Q&A | RADIX | BIOENERGETICS

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

Tuesday 26, Wednesday 27 March

10.30-17.30

Course: A46

Keywords: LEE STRASBERG | METHOD | FEEDBACK | CHARACTER | INTRODUCTION

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. Through the use of a simple scene, the techniques learned on day one are brought into play with the scene and character. 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. You will have the means to expand your methodology by bringing into play particular tools of Lee Strasberg which address Relaxation/Sense Memory/Emotional Memory.

→ 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. As a Method teacher Sam has worked with many established actors and coached for stage and screen. As actor, director and teacher he brings the means to evaluate an actor's instrument on both a professional and artistic level, unlocking real sustained means to their work. Sam has extensively taught Method since 2001, teaching many training and establishing actors, as well as coaching for stage & screen.

PARTICIPANTS: £60

Making Multi-Lingual Work

Helen Tennison

Thursday 28 March

10.30-17.30

Course: A291

Keywords: MULTI-LINGUAL | IMPROVISATION | IDENTITY | PLAY | LANGUAGE

WHAT IS IT? A one day workshop for anyone who speaks a language in addition to English and wants to play with that language creatively. London is multi-lingual - let's celebrate that! Using devising processes, we explore the creative advantages of speaking more than one language- and how more than one language work together to make brilliant theatre.

HOW WILL IT WORK? Inspired by years of touring different countries and teaching students of many nationalities, I am excited by a theatre that juxtaposes languages. We will use exercises and improvisations developed through my years of directing devised theatre to identify the rhythms and melodies inherent in the languages we have in the room. We will then explore how different languages are embodied and how much meaning is communicated through the words of a language we don't know. Finally we'll put this work into short, celebratory scenes.

WHAT DO YOU GET OUT OF IT? A sense of how different languages can work together to create theatre and an understanding of the creative power of your first, (or second) language.

→ Helen Tennison is a Director, Theatre Maker and Educator, her career began in devised physical theatre and has taken her to the Middle East, Australia, the US and most of Europe, including five years based in Denmark. Helen teaches devising with her company Theatre Foundry, Viewpoints at Fourth Monkey, has just directed a devised dystopia for East 15 and from 2015-2017 was Artistic Director Two Year Acting Course at Drama Studio London. With the Belgrade Theatre she ran numerous outreach projects including work with young refugees. Helen was recently Artist in Residence at the University of South Florida where she directed Ravens, a devised multimedia piece about women and race in American history, Titus Andronicus and The Crucible. Other directing includes work for Dubrovnik's Midsummer Scene, The Arcola, Sprint Festival, Shakespeare's Globe and Creation Theatre. Further information <http://htennison.wixsite.com/helentennison>.

PARTICIPANTS: £30

Create Your Own Play in a Day with Verbatim Theatre



Alyce Potter
Friday 29 March
10.30-17.30
Course: A294

Keywords: VERBATIM | DRAMATIC | STORY | MONOLOGUE | TECHNIQUE | INTERVIEW

WHAT IS IT? Verbatim theatre is a form of documentary theatre which is based on the spoken words of real people. In its strictest form we use the recorded interviews exclusively by using the recorded delivery technique. In this one day workshop you will learn how to create a dramatic piece of theatre for the stage.

HOW WILL IT WORK? We will begin with learning about the unique style of Verbatim Theatre. Learn how to interview with ease, edit with virtue, and share with an audience. There will be group work, writing and interviews shared from one another to help create your play in a day. Please come to the workshop with a pre-recorded interview – information on this will be sent out nearer the time.

WHAT DO YOU GET OUT OF IT? You will know how to interview and edit with key direction on how to keep a story detailed and clear. Verbatim theatre will be a skill that you can add to your spotlight cv as you will be learning how to use the recorded delivery technique. You will have a monologue that can be the start of your first original play that you can go onto develop further after our workshop. There will be a physical warm up at the start of the workshop. Please bring your mobile, or recorded device with headphones.

→ Alyce is a verbatim play write who has toured over the country with Spur of The Moment. Alyce has ran workshops and projects within the community and in drama schools to create verbatim theatre.

PARTICIPANTS: £30

acting: weekly/fortnightly/monthly

Improvisation – Monthly Workshops



Charlotte Gittins/Jonah Fazel
Tuesdays 15 January, 19 February, 19 March
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 9, 6 February, 6 March

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.

PARTICIPANTS: £18

Stanislavski Drop In  

Seb Harcombe

Saturdays 12, 26 January, 9, 23 February, 9, 23 March

14.30-17.30

Course: A281

Keywords: STANISLAVSKI | SCENE | ADVANCED | PRACTICE | FORTNIGHTLY

WHAT IS IT? A fortnightly class working with exercises and scenes based on the Stanislavski acting system. Suitable for previous attendees of the 'Stanislavski Reinvestigated' workshops at the Actor's Centre or those with a good foundation in the technique wanting further exploration. We advise observing your first class if you are not too familiar with Stanislavski's techniques.

HOW WILL IT WORK? Each class will explore a different exercise from the Stanislavski system and explore a scene from relevant material. It is also possible to work on specific pieces or roles requested by the participants - although this would require prior notification.

WHAT DO YOU GET OUT OF IT? A deeper and more advanced understanding and practice of the Stanislavski acting system.

→ Previously Director of the BA Acting courses at both RADA and Drama Centre, Seb is now a freelance director and acting coach. After beginning his career in theatre as a student at RADA, he worked as an actor for 15 years, playing leading roles at the National Theatre, RSC and many of the UK's most prestigious theatres and companies before becoming a teacher. Seb is also Artistic Director of the theatre company Secret/Heart, whose remit is to give professional opportunities to actors in their foremost years out of UK drama schools.

PARTICIPANTS: £18

There's No Such Thing as Character  

Chris New

Saturdays 12, 19, 26 January, 2, 9, 16, 23 February, 2, 9, 16, 23, 30 March

10.30-13.00

Course: A176

Keywords: METHOD | CONFIDENCE | AUDITION | VOICE | MIND | WEEKLY | CHARACTER | MASK

WHAT IS IT? A startling and fresh viewpoint on acting and how to do it. Evolved from Chris New's experience as a working actor this weekly class cuts through the myths and mysticisms that surround acting and delivers a clear, concise process which you can rely on.

HOW WILL IT WORK? Beginning with the simplest principles of what acting is, each class will work to craft your method, solidify within you a technique and create confidence and relaxation in your work - confidence that you can rely on in every audition and on every film set or stage. Each week will be a mixture of 'no prep' exercises and prepared work all designed to encourage you to remove the mask of character and, instead, have the confidence to trust what is already within you.

WHAT DO YOU GET OUT OF IT? Through a discipline of process and a clear understanding of why acting works, each participant will learn to trust what is within themselves and speak with a clear voice and mind. Ultimately, this weekly workshop aims to nurture your confidence in you.

→ Chris trained as an actor at RADA. Graduating in 2006, he landed his first professional role starring in the West End revival of Martin Sherman's *Bent*, for which he was nominated as Best Newcomer at the Evening Standard Theatre Awards. He then went on to lead companies at the NT, the RSC, the Young Vic, Sadler's Wells and Manchester Royal Exchange, returning to the West End in 2009 to play Joe Orton in *Prick Up Your Ears*.

PARTICIPANTS: £18

Meisner Workout   

Kate Maravan

Mondays, 7, 14, 21, 28 January, 4, 11, 18, 25 February, 4, 11, 18, 25 March
14.00-17.00

Mondays 14, 28 January, 11, 25 February, 11, 25 March
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)

Poetry Group  

Peter Kenny and Catherine Harvey

Wednesday 16, 30 January

14.00-17.00

Course: A8

Keywords: PERFORMANCE | STORYTELLING | VERSE | VOICE | EMSEMBLE

Performing poetry is the perfect way to develop your craft as an actor, improving your sight reading skills, your connection with verse texts, and finding your own unique voice within the poem by engaging with language in its most brilliant and varied forms, and extending the range of your voice as well as your imagination. The Poetry Group will be 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. This workshop is not suitable for those wishing to read their own poetry. All participants are asked to bring two copies of a published poem, on the theme of writers, writing and the creative process. Potential new members are invited to take part in the dates above. If asked to join as a full member following these sessions, participants will then be rehearsing for a showing at the Actors Centre on Wednesday 24 April.

Rehearsal dates for Poetry Group Members:

13 February

27 February

13 March

27 March

→Catherine is a regular reader on Radio 4's Poetry Please, as well other arts programmes, including Words and Music, With Great Pleasure, The Verb and Night Waves.

→Peter is an actor with over 25 years experience working in theatre, audio and radio. Whilst with the BBC Radio Drama Company he made many poetry recordings for programmes such as Kaleidoscope and Woman's Hour along with a series of programmes on war poetry and poetry between the wars.

PARTICIPANTS: £15

tv & film

A Close-Up on Screen Acting P

Bob Bierman

Wednesday 9 January

10.30-17.30

Course: TV16

Keywords: CLOSE-UP | SHOOTING | REVIEWING | FEEDBACK | ADVICE | DEVELOP

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, resulting in developed skills and 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: £65

Inner Action - Camera Audition P S

Myles Horgan

Tuesday 15 January

10.30-13.30

Course: CA54

Keywords: IMPROVISATION | CLASSICAL | CONTEMPORARY | ANALYSIS | CONFIDENCE

WHAT IS IT? This workshop will introduce a camera technique that shows subtext in natural performance as preferred by industry castings.

HOW WILL IT WORK? Using recording equipment and playback, each participants will be given a brief and filmed. A series of theory (Chekhov) and simple exercises will be practised and then the audition is re-filmed, so a marked improvement can be noted by each actor.

WHAT DO YOU GET OUT OF IT? A consistent repeatable technique to fit a number of casting requirements in the industry as it stands today.

→ Myles Horgan is an acting tutor at St Mary's University, Bird College and the Associate Lecturer at The International School of Screen Acting, London. He holds a Masters Degree in actor training and coaching from the Royal Central School of Speech and Drama. He is also an award-winning actor, director and producer with 20 years' experience. Director and writer credits include Paddy (Best Animation Galway Film Festival 1996) and Stinky Neptune (Best Short, Galway Film Festival 1998). His film and TV acting credits include The Wind that Shakes the Barley (Palme d'Or 2006), directed by Ken Loach, and Custard's Last Stand Up (BAFTA 2001).

PARTICIPANTS: £25

Practical Aesthetics for Screen Acting

Lee Lomas

Tuesday 22 January

18.30-21.30

Course: TV115

Keywords: TECHNIQUE | AUTHENTIC | CAMERA | PRACTICAL AESTHETICS | GROUP WORK

WHAT IS IT? An introduction to David Mamet's Practical Aesthetics technique and how this technique can be applied to acting on camera. A simple but very effective technique that allows the actor to prepare a scene quickly in an industry that is demanding efficiency more than ever.

HOW WILL IT WORK? Actors will be introduced to the technique, they will then rehearse in pairs before performing on camera, ending with analysis of performance at the end of class.

WHAT DO YOU GET OUT OF IT? Lee will give suggestions on Casting Brackets throughout the class, not in the conventional "type cast" way but a deeper sense of who the actor is, what they do naturally that splits them apart from everybody else and how they can draw on their own truth to create authentic performances.

→ Lee has been working in television since he was 16 years old, his first credit was in C4's *Shameless*. He has just finished filming as a semi-reg in *Hollyoaks* and will appear in the new series of *Cold Feet* in early 2019. He has produced over 10 theatre productions through his company, 1956 Entertainment, with two pieces of his own original writing set for the stage in 2019.

PARTICIPANTS: £25

Screen Acting – Be Real and Believable

Daniel Dresner

Wednesday 23, Friday 25 January

10.30-17.30

Wednesday 20, Friday 22 March

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: £110 / OBSERVERS: £30

Stage to Screen: Adjusting Your Performance for the Camera

Marvin Karon

Monday 28, Tuesday 29 January

10.30-17.30

Course: TV56

Keywords: IMPROVISATION | CLASSICAL | CONTEMPORARY | ANALYSIS | CONFIDENCE

WHAT IS IT? A two-day workshop designed to help actors whose training and experience is mostly stage-related make the transition to acting effectively in front of the camera.

HOW WILL IT WORK? Part theory, part improvisation, part practical exercises, the workshop will mainly focus on shooting of classic and contemporary film and television scenes which will then be broken down and analysed to provide participants with the basics that are essential to working imaginatively, authentically and successfully in front of a camera.

WHAT DO YOU GET OUT OF IT? Four major concepts as well as a dozen other smaller, very concrete ideas that you will be able to draw on the next time you get an audition for a film or TV role - and the confidence in knowing you have a very specific set of tools to help make the adjustments necessary to work effectively given the different demands acting for the camera places on the artist.

→ Marvin Karon is a graduate of the National Theatre School of Canada, the University of Toronto's Faculty of Education and Ontario Institute for Studies In Education. Equally at home in front of a camera or the classroom, he played the recurring role of Headmaster Killerby in the YTV series *The Zack Files*, a program on which he also served as acting coach. He has appeared in work for the CBC, CTV, Global, Showcase, TVO, CBS, HBO and NBC in projects such as *Knight Rider*, *Paradise Falls*, *The Newsroom*, *This Is Wonderland*, *Degrassi: The Next Generation*, *Rookie Blue* as well as feature films such as *Charlie Bartlett*, *The Rocker* and *Blindness*.

PARTICIPANTS: £110

Performing on Soap - How Serial Drama Works and What to Expect After Casting

Ian Bevitt

Wednesday 30 January

10.00-17.00

Course: TV116

Keywords: SOAP | INTERACTIVE | REHEARSAL | DRAMA | DEMANDS | TIMEFRAME

WHAT IS IT? An interactive session dealing with the many demands and fast pace of serial drama. A how-to guide for actors cast in a British soap.

HOW WILL IT WORK? BAFTA-winning TV director Ian Bevitt hosts a workshop to outline exactly what happens when you are cast in a show like *Coronation Street*. What is expected of you? What about rehearsal? How can you prepare to jump on a fast-moving train? Working in small groups, scenes will be brought to life in the kind of timeframe used in serial drama.

WHAT DO YOU GET OUT OF IT? You will learn how to work fast and smart, to cope with the many demands of the genre. How to prepare for working with iconic actors in iconic settings without being overawed, and how best to perform to suit the show, but get yourself noticed. How to cope with working with several different directors at once, and deal with the super-fast process of soap.

→ Ian Bevitt is a BAFTA and RTS-winning drama director. He has directed around 500 episodes of *Coronation Street* and *Emmerdale*, as well as prime time drama, comedy and children's drama for ITV, BBC and C4. He has also led and taken part in hundreds of castings.

PARTICIPANTS: £75

Screen Audition, Rehearsal and Performance

Robert Knights

Monday 11 (14.30-17.30), Tuesday 12 (10.30-20.00) February

Course: TV144

Keywords: CLOSE-UP | DIRECTOR | EDITING | SCREEN ACTING | CAMERA | FILM EDITOR

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? Working in small groups, 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. Group size is capped at 6, to give participants optimum time on screen and time with the tutor.

→ 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. He teaches at East 15, BOVTS, RWCMD. For more info visit IMDb.

PARTICIPANTS: £220

The Camera Loves You

Suri Krishnamma

Wednesday 13 February

10.30-17.30

Course: TV19

Keywords: ACT ON CAMERA | TAKING DIRECTION | TECHNICAL UNDERSTANDING | TECHNIQUE

WHAT IS IT? This workshop will lead actors through the nuts and bolts of performing on camera, helping to give insight into key questions such as: what are the specific requirements of a screen actor? How do you stay 'in the moment' when filming out of sequence? What effect should shot size have on your performance? What impact does building a scene in 'cuts' versus single, developing shots have on the actor? How to work with or without marks, and does continuity really matter?

HOW WILL IT WORK? This workshop will start with an introduction to the distinct expectations of the screen actor. This will be followed by the rehearsal, shooting and debriefing of selected scenes. Actors will be expected to learn a scene given to them before the start of the workshop which they will then perform in pairs, on camera, with a debrief to follow at the end of the workshop.

WHAT DO YOU GET OUT OF IT? You will gain practical experience of rehearsing, shooting and debriefing scenes. You will be able to examine choices made during work on a scene under the guidance of an experienced professional film and television director, and in close to real world conditions. This will include help in identifying the meaning of a scene, giving options as to how to stage that meaning, and an insight into how the scene may end up being photographed. The discussion will examine what impact a director's choices have on performance and help gain a better understanding of how to take direction (and what to do if you are given bad direction), how to change a performance quickly and effectively without rehearsal – and perhaps along the way learn a little of the on-set protocol. Learning how to act more effectively for the camera is not difficult for a good actor but perhaps sometimes needs demystifying. Everything we learn we learn by doing and creating scenarios that deliver experience is what this workshop is all about.

→ Suri Krishnamma is an award-winning director with more than 30 years' experience. Credits include BBC dramas *A Respectable Trade*, *The Cazalets* and *Waking the Dead* as well as feature films *A Man of No Importance*, *New Year's Day* and *Locked In*. Industry recognition includes BAFTA nominations and other awards. Most recently, he directed *Bad Karma* with Ray Liotta and *Dark Tourist* starring Melanie Griffith. Also a writer, Suri has a number of new projects in development.

PARTICIPANTS: £65

Action on Action - Exploring Screen Acting

Clifford Milner

Wednesday 30 January

10.30-17.30

Course: TV34

Keywords: FREEDOM | CLARITY | TECHNIQUE | REHEARSAL | BEGINNER | ADVANCED

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: £65

Screen Acting: Self Taping

Linda Ludwig & James Curle

Friday 15 February

10.30-17.30

Course: TV110

Keywords: CONTINUITY | EDITING PROCESS | PRACTICAL EXERCISES | PLAYBACK | PRACTICE

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 are award-winning joint directors and have worked together at Inquisitive Pictures since 2011. They have produced and directed drama, actor showreels, commercials and music videos. Their festival film "Man of the Hour" won "Best Short Film" at the Cannes Film Festival 2018, American Pavilion Emerging Filmmaker Showcase. They are now in development for two TV shows, a comedy series pilot and a debut feature film.

PARTICIPANTS: £65

Screen Acting — Acting with no Words



Finlay Robertson

Monday 18 February

10.30-17.30

Course: TV108

Keywords: ENGAGE | SCREEN ACTING | REACTION | SHOWING & TELLING

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 DO 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

PARTICIPANTS: £55

The Telegenic Actor



Terry Iland

Wednesday 20 February

10.30-17.30

Course: TV18

Keywords: ENGAGE | SCREEN ACTING | REACTION | SHOWING & TELLING

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

The Five Golden Rules of Acting

Vincent Riotta

Tuesday 26, Wednesday 27, Thursday 28 February

10.30-17.30

Course: TV106

Keywords: ENGAGE | SCREEN ACTING | REACTION | SHOWING & TELLING

WHAT IS IT? A THREE day course learning about and putting into practise 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 third day. Exercises will also be used to demonstrate the essential need of each rule in any given acting role.

WHAT DO YOU GET OUT OF IT? These rules are not superficial or gimmicky, they require practise and to be applied specifically and with clarity. Once learnt properly, they can be applied to any acting situation; whether it be for an audition or for roles in tv, film or theatre. They will provide you with the security of knowing you have a solid and secure foundation; they are the five pillars underpinning your creativity.

Course participants are often surprised by how these rules release their imagination and personality, which is all and everything we have to offer as artists.

→ 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: £165 / OBSERVER: 75

Screen Acting: Self Taping

Paul Cawley, Linda Ludwig & James Curle

Thursday 7 March

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's screen career has recently included work in McMafia, Deep State, Father Brown, Peaky Blinders, Catastrophe, Casualty, Unforgotten, as well as both series of The Wrong Mans. On stage his work includes appearances at the NT, Sheffield Crucible, Hampstead Theatre, 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 and The Drama Studio and he has been one of the three Equity/Skillset Careers Advisors since 2005

→ See above for tutor biographies.

PARTICIPANTS: £65

Developing Screen Acting Technique

Vivienne Cozens

Sunday 10 March

10.30-17.30

Course: TV23

Keywords: FEEDBACK | TV & FILM | PERFORMANCE | TECHNIQUE | SCENES

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. Scripts will be sent out in advance to be learned.

→ Vivienne Cozens is a highly experienced director, with many screen credits including *Emmerdale*, *EastEnders*, *Grange Hill*, *Brookside*, *In The Picture*, *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 Italia Conti the University of Bedfordshire.

PARTICIPANTS: £55 / OBSERVER: £15

Screen Acting: Performing Your Best in Showreels and on Set

Linda Ludwig & James Curle

Monday 11 March

10.30-17.30

Course: TV92

Keywords: CONFIDENCE | CAMERA | TECHNIQUE | TECHNICAL | SHOWREEL | Q&A

WHAT IS IT? What if your confidence dips when it really matters? Screen acting involves working in a fast-paced high-pressure environment, so knowing how to work within that is essential to giving a great performance. Build confidence in a mock set environment and break through your insecurities once the camera starts rolling and the boom tickles your forehead. Learn how to work with direction and how to keep raising the character stakes with every take to perform at your best when it matters.

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 any nerves or worries you feel when working on set. You will learn about the technical side and what's going on while you're getting ready to perform, including keywords and language and how to filter the noise from what's useful to you. You will learn what a director expects from an actor on set. In the afternoon we will rehearse, shoot and review a scene. At the end of the day we will discuss good set practice and what to bear in mind for showreels. There will also be time for a Q&A.

WHAT DO YOU GET OUT OF IT? You will be fully prepared to deliver your best performance, so you work confidently on set and/or on a showreel day. You will learn to improve your on screen performance. You will find out what matters to the director and crew, how to make their lives easier and common crew practice and language which will build your confidence and take your mind off the technicalities of filming. You will develop strategies for doing your job whilst others do theirs, so you can work together and perform at your best - and shine when the pressure is on.

→ See above for tutor biographies.

PARTICIPANTS: £65

Starting Out in Screen Acting

Martin Denham

Thursday 14 March

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? Film and TV allows an actor greater freedom to create a more nuanced performance so we will initially rehearse some characters to find performances that work for camera. We will 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 and 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 and reviewed with feedback.

WHAT DO YOU GET OUT OF IT? A clear overview of how film/TV production works for you the actor. A general understanding of screen performance 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 latest short film 'Othello', a film noir adaptation of Shakespeare's classic play won 'best film inspired by Shakespeare' at the Shakespeare Film Festival in September 2018. Martin recently set up the production company GO BIG Pictures with a focus towards social impact storytelling for positive change and is currently developing several projects which will start production in 2019. Martin is a champion for class diversity in the film industry and a member of Directors UK. See web listing for full credits information.

PARTICIPANTS: £55

Methods of Backstory

Jesse Quinones

Monday 18, Tuesday 19 March,

10.30-17.30

Course: TV109

Keywords: STORYTELLERS | SCREEN | TECHNIQUE | IMMERSIVE | BACKSTORY | CHARACTER

WHAT IS IT? A two day workshop for actors and film directors exploring numerous techniques to enable storytellers 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, and journalism, this two- 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 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.

PARTICIPANTS: £125 / OBSERVERS: £30

On Set  

Jordan Beswick

Saturday 23, Sunday 24 March

10.30-17.30

Course: TV31

Keywords: PREPARATION | FOCUS | FLEXIBLE | IMAGINATION | EXPERIENCE | CHARACTER

WHAT IS IT? A fun and energising two-day workshop designed to help you prepare for the mental, physical, emotional and technical demands of working on a TV or film set.

HOW WILL IT WORK? From breaking down the text, through rehearsal and filming, Jordan Beswick will take you through the preparatory process that has helped actors maximise their on set experience for decades. Knowing who you are, where you are, and what you are dealing with 'in character' whilst simultaneously hitting your marks, dealing with green screen, imagining specific worlds off camera, sight lines, sound levels, continuity, etc. is key.

WHAT DO YOU GET OUT OF IT? The goal of the workshop is to become an actor who is focused, flexible, has a fertile imagination and is able to multi-task

→ Jordan began coaching actors 20 years ago at the Lee Strasberg Theatre Institute in New York, focusing on audition, acting for film & TV and script analysis. He has also taught at Andrea Magder's Film Workshop & Laboratory in North Carolina, Studio VO/VF in Paris and the Institut für Schauspiel Film und Fernsehberufe in Berlin. Jordan is a member of the Casting Society of America (CSA) and worked with renowned casting directors including Douglas Aibel, Georgianne Walken and Sheila Jaffe on an array of award-winning films including Dead Man Walking, Little Odessa, The Yards, Signs and Forty Shades of Blue before going solo and casting several more award-winners including Getting To Know You and Urbania. Jordan has directed short films and plays in LA, New York, Paris and Berlin. His own plays have been performed in many countries including the UK, the USA and France. As an actor, Jordan trained with Michael Moriarty, Sandy Dennis, Shelley Winters, Sally Kirkland and Martin Landau among many others.

PARTICIPANTS: £85

Advance Your Screen Acting  

Caroline Webster

Monday 25, Tuesday 26, Wednesday 27 March

10.30-17.30

Course: TV114

Keywords: CAMERA | DEVELOP | CONFIDENCE | TECHNIQUE | AUDITION PREPARATION | SCRIPT

Advance Your Screen Acting is a three-day course that will be delivered by Caroline Webster, a tutor and director who specializes in training actors for the screen. She currently works at East 15 Acting School, and has seen some of her students secure leading roles for Warner and Netflix series. This workshop is aimed at actors who are looking to increase their skills in front of the camera, or who need to develop more confidence and ease with screen performance. The course will cover script breakdown and audition preparation, improving screen technique, embodying character and successful self-taping.

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

PARTICIPANTS: £165

tv & film: weekly/fortnightly/monthly

Putting in the Hours

Various Tutors

Thursdays from 10 January

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: £20

Audition Practice on Camera

John Melaine

Tuesdays 8, 22 January, 12, 19 February, 5, 19 March

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 camera SD card.

→ 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

Professional Screen Actor's Workshop

Various Tutors

Fridays fortnightly from 11 January

10.30-13.30

Course: TV111

Keywords: SCREEN | TECHNIQUE | SCRIPTS | FEEDBACK | COLD-READING | FOOTAGE

WHAT IS IT? Run by working directors, coaches and actors, it is a fortnightly high level workshop designed to develop professional working actor's screen technique.

HOW WILL IT WORK? Actors are asked to provide their own scripts- either pieces they are working on, or pieces they are interested in. If other participants are required in the scene, these scripts can be photocopied by the centre. Members will meet in the green room at 10am to decide which scripts to use. Participants should bring their own scripts, either a two or three hander, or you can choose from a selection provided by the centre. You will work through your scripts on camera, with direction and feedback from the tutor and other members and the chance to review your footage. You will also develop your cold-reading ability, while working on each other's scripts.

WHAT DO YOU GET OUT OF IT? Through regular sessions and working closely with fellow actors you will develop your performances and confidence on screen in a safe space.

→ These workshops will be led by a small team of tutors, including Daniel Dresner, David Corbett and Tim Newton.

PARTICIPANTS: £25

writing

A Beginners Guide to Writing Treatments

Rex Obano

Sunday 3 February

10.30-17.30

Course: WR22

Keywords: CHARACTER | DIALOGUE | IMPROVISATION | EXERCISES | DISCUSSION | WRITING

WHAT IS IT? This workshop considers the treatment (or the outline, proposal/one pager etc) for film, television and radio, and how to write and rewrite one.

HOW WILL IT WORK? The first part of the workshop we will explore treatments: what treatments are for, the types of treatment, who reads them, how to write one and how to pitch your project in meetings. The second part will discuss, with examples, treatments and outlines, the basic principles and the crucial areas of treatment writing, such as the importance of the inner story and the exploration of treatment style and language.

WHAT DO YOU GET OUT OF IT? For anyone one starting in the industry this workshop will provide an insight into the steps needed to get a project from idea through to treatment and commission. The participant will not only be prepared for the writing treatments but what is expected from the writer from the producers of radio, television and film.

→ Rex is a freelance writer for theatre, television, radio and film. He has a M.A. in Feature Film Screenwriting from Royal Holloway, University of London.

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

Continuing Playwriting - Writing Dialogue

Lydia Parker

Monday 11 February

10.30-17.30

Course: WR27

Keywords: CHARACTER | DIALOGUE | IMPROVISATION | EXERCISES | DISCUSSION | WRITING

You have a great idea for a play, you've sorted out your plotting and characters, but how do you write believable and interesting dialogue? Actors have an advantage over other playwrights as you often have a great ear for how people speak. But is that enough? This one day course will focus purely on writing great dialogue that will jump off the page and bring your characters to life. Through writing exercises, improvisation and discussing examples of work by established playwrights, this course will guide you into confidently creating truthful dialogue for your characters. We will look at inhabiting your characters, differentiating their various voices, writing concisely and rewriting.

→ Lydia Parker is artistic director of Over Here Theatre Company which produced ObamAmerica, a festival of new American short plays at Theatre503. Her directing work includes Dolphins and Sharks, and Our American Cousin at the Finborough Theatre as well as many plays for Little Pieces of Gold.

PARTICIPANTS: £32.50 (Associate members can participate in this workshop)

Beginning Playwriting - The Ten Minute Play

Lydia Parker

Thursday 21 March

10.30-17.30

Course: WR20



Keywords: SHORT PLAY | STORYTELLING | CHARACTER | EXERCISES | DEVELOPMENT

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.

→See above for tutor biography.

PARTICIPANTS: £32.50 (Associate members can participate in this workshop)

Writing: weekly/fortnightly/monthly

Monthly Writers Drop-in



Stewart Permutt

Fridays 25 January, 22 February, 29 March

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. His play *A DARK NIGHT IN DALSTON* was voted as one of the top five most popular plays at The Park 90

PARTICIPANTS: £10, OBSERVER: FREE

shakespeare

The First Folio and Finding Your Voice in Shakespeare

Helen Tennison
Friday 22 March
10.30-17.30
Course: SH73

Keywords: VOICE | CREATIVITY | BODY | EMOTION | GRAMMAR | PUNCTUATION | FEEDBACK

WHAT IS IT? A one day workshop focusing on an authentic and unique connection to your voice and individual creativity within Shakespeare's language.

HOW WILL IT WORK? We'll begin with exercises developed over my years of professional practice that work at a deep level to connect voice, body, emotion and presence. From there we will move into Shakespearian text, using the original First Folio spelling, punctuation and grammar. Modern editions of Shakespeare have been edited to 'correct' the grammar. The grammar of the First Folio unlocks new potentials, is intuitive and very actor friendly. The day culminates by bringing your voice, presence and individual connection into performance with the text.

WHAT DO YOU GET OUT OF IT? Personal feedback. Exercises you can take a way and work with. A deeper connection to your voice and performance presence. A new understanding of verse speaking and a supportive environment in which to explore your potential. Please wear suitable clothing to move around in!

→ Helen Tennison is a Director, Theatre Maker and Educator. Directing includes work for Shakespeare's Globe, Oxford Playhouse, The Arcola, Southwark Playhouse and Women at RADA. Shakespeare Direction includes Twelfth Night Vienna's English Theatre, Hamlet Dubrovnik's Midsummer Scene, Measure for Measure, The Tempest Rosemary Branch, Antony and Cleopatra Creation Theatre, Titus Andronicus University of South Florida. Her production of A Midsummer Night's Dream transfers to the Bermuda Festival this January. She is currently directing Pericles for Fourth Monkey. Helen teaches Shakespeare: Text in Performance (MA) at Goldsmiths University, from 2015-2017 she was Artistic Director Two Year Acting Course at Drama Studio London. Further information

<http://htennison.wixsite.com/helentennison>.

PARTICIPANTS: £30

shakespeare: weekly/fortnightly/monthly

Shakespeak

February: TBC, March: Michael Gould
Thursdays 21 February, 21 March
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 in July 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.

→ Charlie is a stage director specializing in new writing, political theatre and new British musicals. Her projects in development include; The Wicker Husband by Darren Clark (music and lyrics) and Rhys Jennings (book) which won the inaugural MTI Stiles & Drewe Award; a children's musical with Oli Jackson (music) and Chris Lerner (book and lyrics); Liberty Square, a love story by Tim Sanders (book and lyrics) and Charles Miller (music) and Shaken, a new play by Louise Page and Chris Hawes.

→ Michael has worked as an actor and teacher at The RSC, The National Theatre and at Shakespeare's Globe.

PARTICIPANTS: £15

voice & dialect

Voice for the Improviser

Laura Neel

Friday 11 January

10.30-13.30

Course: VC54

Keywords: TOOLS | VOICE | IMPROVISER | CHARACTER | MANIPULATE | EXPLORE | VOCAL FREEDOM

WHAT IS IT? Got character voices in your head? Don't worry about it, join the club! We've got the perfect place to let them out. An improviser's voice is one of their biggest tools. In this hands-on workshop, you will gain a greater command over your voice. Learn the skills, techniques, and creativity needed to build a stronger, more versatile voice.

HOW WILL IT WORK? Working individually, as well as in groups, we will take part in practical exercises to safely change your voice to fit any character or person. We will listen, work, and then play to develop new toolkits.

WHAT DO YOU GET OUT OF IT? This workshop will help to create new work for animation, voice reels, and more! You will gain the tools to create new character voices. Work with breath and body to create a 'new voice', learn how to safely manipulate your voice, explore and develop new character voices, and improvise with your class to encourage vocal freedom.

→ Laura is voice and accent coach based in London. She trained at the Royal Central School of Speech and Drama for her MFA in Vocal Studies. During this time, Laura worked with vocal practitioners of the highest rank. Including, Barbara Houseman, Cicely Barry, Kristen Linklater, and David Carey.

PARTICIPANTS: £18 / OBSERVER: £10 (Associate members can participate in this workshop)

The Play's the Thing - Rehearsing with an American Accent

Terry Besson

Tuesday 5 February

10.30-17.30

Course: VC2

Keywords: GENERAL AMERICAN | ACCENTS | SPEECH | VOCAL PRACTICE

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

HOW WILL IT WORK? Terry will help you learn how to maintain an authentic General American accent throughout the rehearsal process and into performance. 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 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 photocopies 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. His vast experience gained over 30 years working on film, TV, radio and theatre projects has given him a unique approach to the vocal and physical changes needed when approaching acting in another accent. He has worked on such diverse projects as the films Awaydays, Clubbed, Welcome to the Punch, Captain Phillips, Get Lucky, TUPAC, Hotel Taliban, the TV series Poirot, Privates and Garrow's Law. He is currently voice consultant at London Zoo!

PARTICIPANTS: £30

The Play's the Thing - Rehearsing with an RP Accent

Terry Besson

Tuesday 5 March

10.30-17.30

Course: VC6

Keywords: RP | ACCENTS | SPEECH | VOCAL PRACTICE | SPEED | TONE | CHARACTER

WHAT IS IT? A day-long workshop to help you learn how to maintain an authentic RP accent throughout the rehearsal process and into performance.

HOW WILL IT WORK? Terry will help you learn how to maintain an authentic RP accent throughout the rehearsal process and into performance. 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.

→ See above for tutor biography.

PARTICIPANTS: £30

Vocal Extremes

Yvonne Morley

Friday 15 March

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

Vocal Impressions  

Yvonne Morley
Friday 29 March
10.30-17.30

Course: VC46

VOCAL TECHNIQUES | FACE AND BODY WORK | PERSONALITY | PERFORMANCE | POTENTIAL

WHAT IS IT? A new one-day practical workshop to learn and explore the elements that go into the detailed analysis and accurate reproduction of another person or character. Useful for a range of applications for stage, screen and studio, the work can be applied to historical re-enactment, dubbing, stand-up comedy, clowning, story-telling and also for reels and voice over skills.

HOW WILL IT WORK? We will work from audio and filmed recordings. You will have the opportunity to bring a sample to work from or use those supplied in the workshop. Learn how to transform your voice, face and body and find their inner voice and personality.

WHAT DO YOU GET OUT OF IT? Learn more about your vocal instrument and tap into its full potential. Whether you want to work in entertaining extremes or to explore subtle changes that bring authenticity and integrity to your work, this workshop will provide a series of approaches to fully embody and inhabit the work.

→ See above for tutor biography

PARTICIPANTS: £30

voice & dialect: weekly/fortnightly/monthly

Weekly Accent Clinic

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 above 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)

recorded voice

The Self-Direction Toolkit for Voiceover

Guy Michaels

Tuesday 29 January

14.30-17.30

Course: RV16

Keywords: VOICEOVER | AUDITIONS | DIRECTION | LISTENING | REVIEW | TECHNICAL

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 demands and how you can increase 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. Running hundreds of voiceover sessions, producing thousands of tracks and spending untold hours in the booth, Guy returns to the Actors Centre to share this experience.

PARTICIPANTS: £18

Audio Books

Peter Oliver Warnock

Thursday 31 January

10.30-17.30

Course: RV18

Keywords: RANGE | TOOLKIT | READABILITY | CHARACTERS | SCRIPT ANALYSIS | NARRATION

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.

→ 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..

PARTICIPANTS: £40

Voiceover: The Home Studio Revolution

Guy Michaels

Thursday 7 February

10.30-13.30

Course: RV17

Keywords: VOICEOVER | ESSENTIALS | RECORDING | HOME-STUDIO

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.

→ See above for tutor biography.

PARTICIPANTS: £18

Commercial Voiceover Crash Course

Katie Lyons & Ruth Gibson

Monday 25 February

10.30-13.30

Course: RV15

Keywords: VOICE QUALITY | TECHNIQUES | CONFIDENCE | PRACTICAL | INDUSTRY

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. If you enjoy this workshop we would like to invite you to continue your training at our Commercial Voiceover Intensive full day workshop.

→Katie is an actress, voiceover artist and writer. She has voiced numerous adverts including Gumtree, Kinder Bueno, Charles Worthington, Avon, Fiat and Specsavers and BT. She voices video games including Guitar Hero and Dreamfall Chapters and TV documentaries such as Fat Teens In Love (ITV) and Kara Tointon: Don't Call Me Stupid. Acting credits include Bluestone 42 (BBC3), Maigret (ITV), The Kitchen (National Theatre), Boy A and Green Wing (both Channel 4).

→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, Co-operative Bank and The Times.

PARTICIPANTS: £27.50

Assembling a Reel for Video Games

Peter Oliver Warnock

Wednesday 6 March

10.30-17.30

Course: RV19

Keywords: REEL | TECHNIQUE | VOCAL SUPPORT | CHARACTERS | ACCENTS | 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.

→ See above for tutor biography.

PARTICIPANTS: £45

Commercial Voiceover Intensive

Katie Lyons & Ruth Gibson

Thursday 21 March

10.30-17.30

Course: RV26

Keywords: TOOLKIT | FEEDBACK | CONFIDENCE | PRACTICAL | AWARENESS | VOICE REEL

WHAT IS IT? A full day workshop for actors wanting to gain more experience and improve their existing skills in the Voiceover world. This is aimed at actors who have either already attended our shorter Commercial Voiceover Crash course and want to build on what they learnt, or actors who are wanting to stock up their Voiceover tool kit with a bunch of studio techniques.

HOW WILL IT WORK? Using practical exercises in an informal group session, we explore a variety of scenarios that may include commercials, narration, video games, audio books, continuity and legals. We will help you improve on your existing technique with detailed feedback from recordings, and leave you with a greater understanding of how to use your voice, respond quickly to a script and work your way through often cryptic notes from the client! Our aim is to get you ready for that next job.

WHAT DO YOU GET OUT OF IT? An exposure to a variety of scripts, tone and different style reads in a relaxed and fun environment. A greater awareness of your voice and improved confidence. Please note you do not need to have had a voice reel made to do this workshop but you do need to be familiar with recorded voice and so we welcome actors with radio and presenting experience as well as actors who are trying to get an agent or improve their existing reel.

→ See above for tutor biographies.

PARTICIPANTS: £55

physical

Alexander Technique for Actors

Sara Khoroosi

Fridays 1, 8, 15, 22 February, 1, 8 March

17.45-18.45

Course: PH13

Keywords: FM ALEXANDER | BREATHING | TECHNIQUE | FREEDOM | CREATIVITY | EXPANSION

WHAT IS IT? A 6-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? In each of the classes we will explore key concepts and practices: freedom, expansion and orientation as we move in space; natural breathing, and the difference 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, augmenting your knowledge week by week. You will also, with the help of the teachers, 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. She graduated from The Westminster Alexander Training Course (WATC), a College which had a particular emphasis on the Performing Arts and thus led Sara to continue her teaching in this area. Previously she has jointly led three courses here at the Actors Centre, with many attendants going on to have 1-1 lessons with her. 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: £60

Ensemble Physical Workout and Viewpoints Introduction

Adna Sablyich

Sunday 10 February

10.30-17.30

Course: PH57

Keywords: NATURAL | FLOW | MOVEMENT | PATTERNS | MOBILITY | EMOTION | PERFORMANCE

WHAT IS IT? A morning of intense physical workout, followed by the afternoon of Viewpoints training! Designed for actors, the physical workout uses the cardiovascular and toning exercises, with a distinct focus on the ensemble properties of listening and layered concentration tasks. The Viewpoints training is a detailed examination of the Time-Space dimension of performance movement — Tempo, Duration, Kinesthetic Response, Repetition, Shape, Gesture, Architecture, Spatial Relationship and Topography.

HOW WILL IT WORK? The morning will consist of group stretching, running and jumping. The afternoon will entail a more introspective individual work, but also physical. The workshop is entirely movement based, dealing with practical components of the physical presence and action on stage.

WHAT DO YOU GET OUT OF IT? Come, sweat out the tension of the past week and focus for the next one, in a professional manner, with other fellow actors! Everyone can feel good after this morning's physical workout, but actors benefit from it the most. Whatever your career direction, you need to keep fit, focused and in tune with your performative self. This workshop is designed to keep you in that state of readiness. The afternoon will give you a thorough introduction to Viewpoints, one of the most celebrated theatre philosophies of today's American avant-garde theatre.

→ Adna is an experienced actress, theatre maker and teacher, specializing in devising from the performer's perspective. In all her teaching, she strives to empower the actor, giving the tools to generate content out of the sense of personal presence and collective unity. Adna's first encounter with Viewpoints and Composition came about over a decade ago, during her collaboration in The Playground Network of theatre devising artists in London. Since then, Adna has expanded her practice of Viewpoints and Composition, through workshops and collaborations with a number of artists, from England, USA, Australia and Switzerland, making the practice her own and using its philosophy, to frame all her teaching. Adna is also a successful audiobooks narrator, with her own production and publishing company, Sharp Eared Owl.

PARTICIPANTS: £30

Feldenkrais for Actors: Developing Emotional Nuance

Victoria Worsley
Monday 18 March
10.30-13.30

Course: PH55

Keywords: NATURAL | FLOW | MOVEMENT | PATTERNS | MOBILITY | EMOTION | PERFORMANCE

WHAT IS IT? A workshop to find that place in yourself and between you and another actor where feeling and emotion can easily flow without trying, without 'digging'. We are looking less at the 'big fireworks' and more at sensitivity and subtlety and ease in performance.

HOW WILL IT WORK? It is well known now that emotion is a physical event, not just something that happens in a disembodied mind: We freeze with fear, shake with anger, cry with sadness, laugh with delight, can feel heavy with dread, light with joy and jittery with excitement. However, less explored is how this opens up the possibility of developing a subtler and more nuanced palate in performance by finding greater sensitivity and nuance in movement. This is not about doing the splits, but about learning to sense finer differences in the ways we can do things; recognising and working with our restrictions and specific patterns of tension within small ranges of mobility that can enable greater subtlety in performance too.

In this workshop we will play some acting games and use 'Awareness through Movement' lessons from the Feldenkrais Method to explore these ideas. Expect deep and delicate work: the little difference that can make all the difference.

WHAT DO YOU GET OUT OF IT? Develop or discover a new way of approaching emotion as an actor and to opening up your own habits and patterns in performance.

→ Victoria Worsley was an actor, movement director and theatre maker for 20 years. She has worked with the Feldenkrais Method for over 30 years, qualifying as a Professional Practitioner in 2007. She has taught in drama schools for 9 years and has a private practice which is attended by people from all walks of life — including many professional actors, dancers, singers and musicians.

PARTICIPANTS: £30

Moving History: Constructing the Elizabethan Body

Susanna Dye
Tuesday 19 March
10.30-17.30

Course: ph56

Keywords: ELIZABETHAN | CHARACTERS | ENSEMBLE | MOVEMENT | PERIOD | EMBODY

WHAT IS IT? This workshop explores how to embody text, and create characters written by Shakespeare and his contemporaries. Looking at Elizabethan understandings of the body, the period style, and people's public and private behaviours, this workshop will enable actors to move in a way that reflects the culture, politics and fashions of a historical era.

HOW WILL IT WORK? Through a multisensorial approach, we will explore how the Elizabethans inhabited their bodies through individual and ensemble movement tasks, and physical approaches to text.

WHAT DO YOU GET OUT OF IT? You will be prepared to take on historical roles and gain a detailed, embodied knowledge of the period.

→ Susanna is a movement director and teacher whose work spans between the fields of theatre and dance. She has taught movement for actors at the Royal Central School of Speech and Drama, the London Studio Centre and St Mary's University. She has worked as a movement director for the Lyric Hammersmith, Turtle Key Arts and NYT. Susanna trained at Central where she completed the MFA in Movement: Direction and Teaching. Here she took specialist training in historical dance with Ian Brener. Her training in contemporary dance and inclusive dance practices was with Candoco Dance Company.

PARTICIPANTS: £30

physical: weekly / fortnightly / monthly

Yoga Class   
Clare O'Sullivan
Fridays from 11 January
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.

→ Clare is a London based actor and yoga teacher. Having discovered yoga during an MA in acting at ALRA she realised how it can not only bring you more connection and strength in life, but also professionally as an actor. In 2017 she completed 200 hour yoga teacher training with Stretch London and now teaches both public and 1-to-1 classes with an emphasis on breath and fun exploration that can be taken off the mat and onto the stage!

PARTICIPANTS: £6, Non-Members: £8

casting & audition

TV Commercial Workout

John Guerrasio

Sunday 13 January

12.00-17.00

Course: CA64

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

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.

→ John has starred in many commercials worldwide including ads currently running for Coke, Volkswagen and Dior. He has taught acting in London's top drama schools, in American universities and in US and UK prisons. John has directed theatre extensively most recently at ALRA. He has written and presented programs for The Travel Channel, Sky and PBS and is featured in the films Florence Foster Jenkins and Woman In Gold. Most recently, John was featured in the musical Promises, Promises (Southwark Playhouse) and in the Radio 4 series Home Front. John is also active in all areas of commercial voice work.

PARTICIPANTS: £55 / OBSERVER: £15

Audition Technique Masterclass

David Gilmore

Thursday 24 January

10.30-17.30

Course: CA71

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

WHAT IS IT? Are you unsure what audition pieces you should be choosing? How should you prepare, and present yourself? How do you get the audition in the first place? This one day workshop is ideal for anyone looking to perfect their audition technique, and receive feedback and direction.

HOW WILL IT WORK? Participants will work with David individually on their audition pieces, and will observe other participants throughout the day to see the direction put into action. David will answer any questions about the audition process, and ensure you feel comfortable and prepared for future auditions.

WHAT DO YOU GET OUT OF IT? A greater confidence when approaching auditions, and techniques to make sure you make the most of any opportunity. Please bring along your usual audition pieces to work from. You will be asked to provide your CV and accompanying photo closer to the workshop.

→ David Gilmore has directed seventeen West End productions.. Productions include the original award-winning production of 'Daisy Pulls It Off' which ran for three years at the Globe Theatre, 'Lend Me a Tenor' also at the Globe, and the award-winning musical 'The Hired Man' by Melvyn Bragg and Howard Goodall, all produced by Andrew Lloyd Webber. His production of 'Grease' ran for seven years at the Dominion and Cambridge Theatres before returning to the Victoria Palace. The production recently completed an almost unbroken UK run of 20 years and has also played in many European and Asian cities..

PARTICIPANTS: £50

Casting for TV - Soap and Drama

Ian Bevitt

Tuesday 29 January

13.30-19.30

Course: CA100

Keywords: CASTING SESSION | TECHNIQUE | MOCK SESSION | AUDITIONS

WHAT IS IT? How to perform in a casting session for TV. Find out how to improve your chances when called to meet a director and casting director.

HOW WILL IT WORK? BAFTA and RTS-winning drama director Ian Bevitt hosts a class in which participants will practise casting technique. How should you approach the meeting? What is the director looking for? Ian goes through the dos and don'ts of successful casting techniques. All participants will go through a mock casting session and face challenging real-life situations that can and do happen in auditions.

WHAT DO YOU GET OUT OF IT? Ian has directed around 500 episodes of Coronation Street and Emmerdale, as well as prime time drama, comedy and children's drama for ITV, BBC and C4. He has led and taken part in hundreds of castings. This session will pass on years of experience and help you understand how to prepare, how to behave and how to react to auditions. How to deal with tricky questions, performance notes and why not getting the job can be a really positive outcome.

→ Ian Bevitt is a BAFTA and RTS-winning drama director. He has directed around 500 episodes of Coronation Street and Emmerdale, as well as prime time drama, comedy and children's drama for ITV, BBC and C4. He has also led and taken part in hundreds of castings.

PARTICIPANTS: £65

Self Taping: How to Get the Best Result

Suzy Catliff

Monday 4 February

10.30-13.30

Course: CA47

Keywords: SELF TAPING | CHALLENGES | FEEDBACK | TECHNIQUE | REVIEW

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 Monday 28 January.

→ Suzy works as a Casting Director and is a member of the CDG. TV credits include Primeval, The Inspector Murdoch Mysteries, Casualty, Silent Witness and Hope and Glory III. Single dramas include D-Day, Empathy, Lifeline and The Secret. She cast the feature film A Bunch of Amateurs and her associate work includes Stormbreaker, The Gathering, Swimming Pool, Two Men Went to War and Fairy Tale — A True Story. She was assistant casting director on Sense and Sensibility, The English Patient and Wilde. 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

PARTICIPANTS: £30

Introducing Happy Healthy You!   

Sophia Ragavelas

Friday 22 February

10.30-13.30

Course: AD102

Keywords: MIND MANAGEMENT | AUDITIONS | OBSTACLES | TECHNIQUES | MIND SET

WHAT IS IT? An introduction to mind management techniques, preparing the artist mentally for auditions and performance.

HOW WILL IT WORK? In this workshop, the artists will begin by breaking down the barriers and obstacles that effect them in an audition or performance. They will then be introduced to the way the mind set effects the body. This will be shown by a series of different exercises which will demonstrate how they work together.

WHAT DO YOU GET OUT OF IT? An introduction to mind management techniques, and a sneak peak into tools and techniques that an artist can use on a daily basis to help them have a winning mind set and re wire their inner dialogue to that of a positive one.

→Sophia Ragavelas is an actress. She has starred in various productions such as Jesus Christ Super star in the ensemble, The lion King, Witches of Eastwick, Les Miserable as Eponine and Fantine, Mamma Mia as Sophie, Brighton Rock as Rose, The Mikado as Yum Yum, Never Forget as Chloe. Joseph as The Narrator, Cats as Grizabella, Calamity Jane as Katie Brown and West Side Story as Anita.

PARTICIPANTS: £18 / OBSERVER £10

The Casting Room   

Janis Jaffa

Tuesday 26 February

14.30-17.30

Course: CA96

Keywords: CASTING | DO'S & DON'T'S | Q&A | CASTABILITY | CONFIDENCE

WHAT IS IT? Whether you are casting for a small or a big role, someone will get the job, why shouldn't it be you? We will talk about what to do and how to prepare before, what to expect, the do's and don't's when you are in the casting room. In short - how to give it your best shot!

HOW WILL IT WORK? We will spend the first half of the session discussing and understanding the casting process, before you are given the opportunity to perform a piece of your choice. We will have a talk about it and maybe give it another go. Please think about your castability when selecting your piece..

WHAT DO YOU GET OUT OF IT? The session will be rounded off with a Q&A. I would like you all to leave the room with confidence, direction and plenty to think about. Please come prepared with a monologue or dialogue (max 2 pages).

→Casting for over twenty years, Janis has worked on a wide range of projects including feature films, TV drama, fringe theatre and short films. From comedy (Meet the Magoons for Wark Clements) to series drama (The Bill for Talkback Thames), short films (The Road Home which got short listed for an Oscar nomination and the award winning The Back Seat) to a long long list of commercials. She is currently casting the feature film SKIN WALKER.

PARTICIPANTS: £25 (Associate Members may participate in this workshop)

The Casting Lab Workshop for TV

Suzy Catliff

Tuesday 12 March

10.30-17.30

Course: CA31

Keywords: CASTING | SUPPORTIVE | FEEDBACK | CAMERA | CRITIQUE

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? Suzy Catliff will cast you in a role from one of the many TV projects she has worked on and you will experience a real time TV casting session and put on tape the scenes you have been sent. 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. TV credits include Primeval, The Inspector Murdoch Mysteries, Casualty, Silent Witness and Hope and Glory III. Single dramas include D-Day, Empathy, Lifeline and The Secret. She cast the feature film A Bunch of Amateurs and her associate work includes Stormbreaker, The Gathering, Swimming Pool, Two Men Went to War and Fairy Tale — A True Story. She was assistant casting director on Sense and Sensibility, The English Patient and Wilde. 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

PARTICIPANTS: £55

Casting Masterclass

Louis Hammond CDG

Monday 18 March

14.30-17.30

Course: AD113

Keywords: CASTING | AGENTS | DIRECTORS | ADVICE | AUDITIONS | APPLICATIONS

Please bring two copies of a short two-hander scene, appropriate to your casting, that you will read with the Casting Director; the aim will be to replicate a theatre audition, as though the director were in the room. The workshop will conclude with a question and answer section, where advice will be given on how to approach relationships with Agents, Casting Directors and Directors, and how to make the most of auditions, with a particular emphasis on theatre. There will be special stress on gaining a real understanding of how the profession functions and avoiding fundamental errors.

→ Having previously worked as an actor and agent, Louis Hammond CDG has been a Casting Director for nearly twenty years and brings to this workshop his unique perspective and understanding of an actor's life. He is freelance, with many credits as Casting Associate at the Royal Court; other work includes the Young Vic, Tricycle, West End, Sheffield Crucible, Chichester Festival Theatre, HOME Manchester, HighTide and other leading regional theatres.

PARTICIPANTS: £18

musical

Musical Theatre Audition Technique Masterclass

Danielle Tarento

Tuesday 22 January

14:30-17:30

Course: MT23

Keywords: MASTERCLASS | MUSICAL THEATRE | CONTEMPORARY | CONFIDENCE | AUDITION

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* starring Sheila Hancock and Jenna Russell, *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: £30 / OBSERVERS: £15

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

To Edinburgh Fringe and Beyond!

Ruaraidh Murray

Thursday 24 January

18.30-21.30

Course: AD115

Keywords: **SHOWCASE | SOLO | BUSINESS | PROCESS | PREMIERE | APPLICATIONS**

Want to make it happen? Want to take control of your acting career? Want to showcase you and your work at the world's biggest arts festival? Want to write your own solo show or play and take it to Edinburgh Fringe and beyond? From the light bulb moment of your initial idea for your show, to the creating process and production hustle, to lights up on the first performance of your Edinburgh Fringe premiere, critically acclaimed actor/writer/producer and Edinburgh native Ruaraidh Murray will show you how it can successfully be done. All you need to do is bring yourself. Ruaraidh will break the workshop down into the SHOW process: a strong original idea, writing your show, getting it up on stage, rehearsals and your run itself and the BUSINESS end, raising funds, what venue, applications, who you'll be working with, marketing, social media, exposure, where to stay, what you do/don't need to spend money on and reviews. And beyond...not only can this be a brilliant career move but also a very cathartic process. Ruaraidh's first show Big Sean, Mikey and Me not only played to sell-out audiences and critical acclaim but also saw him turn his life around. You can do this too!

→ Murray studied at Oxford School of Drama and was a member of Traverse and Royal Court Theatre's young writers groups. Acting credits include: F*cked.com (Traverse Theatre), Trainspotting (No.1 UK Tour), Borgia (Netflix), Bob Servant (BBC), Sea of Souls (BBC) and Simon Baker's award winning feature Night Bus. Murray's actor/writer work includes three critically acclaimed solo shows Big Sean, Mikey and Me, Bath Time and Boxman and plays Allie and The Club, which all premiered at Gilded Balloon for Edfringe 2012 to 2016. Allie was a BBC Scriptroom Drama 2016 Finalist and Big Sean, Mikey and Me was longlisted for BBC Screenplay First Award. Diana Rigg saw Boxman at Edfringe 2014 and awarded Murray her top festival prize.

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

Immersive Technologies in Theatre

Ryan Metcalfe

Friday 1 February

10.30-12.00

Course: AD119

Keywords: **IMMERSIVE | VR | MOTION CAPTURE | CREATIVE | TECHNOLOGIES | DIGITAL**

In this workshop, Ryan will discuss the evolving use of digital and immersive technologies such as VR, AR and motion capture in performance and the creative opportunities they can introduce. The workshop will include a chance to try the different types of equipment as well as overviews of how the technologies work, their accessibility to audiences, and a chance to workshop a brief performance with them.

→ Ryan Metcalfe is the Managing Director of Preevue, a London and NYC based company that produces virtual reality visualisations and provides production consultancy for shows such as Harry Potter and The Cursed Child, Bat Out of Hell The Musical and Come From Away. Using VR, AR and laser scanning technology, Preevue creates venues and set designs virtually to allow members of the creative and production teams to quickly and easily see how a set design fits in a new theatre, check sight lines of a theatre without visiting it and set ticket pricing before the set is built on site, eliminating the need to hold potentially restricted view seats off sale. Preevue are also beginning to explore the use of immersive technology within theatre performance itself, how it can be used to enhance performances or provide audiences with experiences that would otherwise not be possible.

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



Produce Your Own Show

Henry Proffit

Thursday 7 February

18.30-21.00

Course: AD112

Keywords: **PRODUCING | PLATFORM | Q&A | CREATE | SUCCESSFUL**

Have you ever thought about producing a show and how it works? Actor and producer, Henry Proffit, leads a workshop on how to successfully create your first theatre production and give yourself a platform to create work and generate income for not only yourself, but also those you employ. This workshop will go through all the skills required from choosing a play, approaching a director, creating marketing, PR, technical and creative teams. There will also be an opportunity to ask questions throughout.

→ Please see above for tutor biography.

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

The Art of Selling Yourself

Richard Evans

Fridays 15, 22 February, 1, 8, 15, 22, 29 March, 5, 12, 19, 26 April, 3 May

18.30-20.30

Course: AD74

Keywords: **WEEKLY | SELLING | SKILLS | STAND OUT | MARKETPLACE | CAREER | NETWORKING**

WHAT IS IT? A series of 12 weekly workshops, exploring the most effective ways of selling your performing skills to potential employers and how to stand out in an overcrowded marketplace.

HOW WILL IT WORK? We will discuss a different topic each week. These will include finding out what's casting and how best to suggest yourself, promoting yourself online, career goals and motivation, networking and being memorable, preparation for auditions and castings and maximising your impact in the audition room. There will be an opportunity to air and share questions and experiences with Richard and those in the group, and after each session, we'll adjourn to the Green Room bar to get to know each other on a more social level.

WHAT DO YOU GET OUT OF IT? A weekly career focal point, providing impetus for action, coupled with a support network for performers, with or without agents, at any stage of their career.

→ Richard Evans CDG began casting in 1989, and prior to this worked as an actor for 10 years. He was the first British casting director to specialise in all areas of theatre and has since has cast a wide variety of productions in all media. He has devised and presented audition and career development workshops at many top drama and theatre schools worldwide — from RADA in London to The Lee Strasberg Institute in New York.

PARTICIPANTS: £200

Building Resilience

Katie Kensit

Friday 15 February

10.30-17.30

Course: AD114

Keywords: **RESILIENCE | CONFIDENCE | TOOLKIT | STRENGTH | FORUM THEATRE | PASSION**

The life of an actor requires us to risk failing on a regular basis and being able to have the ability to jump right back up again. This can have an enormous effect on both our resilience and self esteem. The choice to be an actor comes from following a passion, though the life can challenge this immensely. At times it can feel like it's all about playing a game and has nothing to do with talent. The game is actually about dealing positively with rejection and building authentic relationships. This highly practical workshop will focus on building participants confidence by acknowledging the strengths you already have. We'll be adding to your resilience tool kit so you have practical and useable techniques to take away. We'll also be using forum theatre to explore meetings and networking scenarios and offering small behavioural changes that can transform your relationships.

→ Katie Kensit is an actress and personal development coach. Katie's aim is to build confidence in others by acknowledging strengths and offering small behavioural changes. Katie is a freelancer at Impact Factory which was set up by an actor and a psychotherapist, their coaching involves borrowing from both these worlds to replace habits and also acknowledge the thoughts and feelings that are part of human life. As an actress Katie has worked in theatre, television, films and voiceovers, her latest film Doom Room will be realised on Netflix and Amazon in early 2019. In addition she holds an English Literature and History BA (hons) from Goldsmiths and a MA Professional Actors Diploma from ALRA.

PARTICIPANTS: £30

An Introduction to Social Media

Ginny Till

Tuesday 26 February

10.30-13.30

Course: AD116

Keywords: [SOCIAL MEDIA](#) | [AMBITIONS & GOALS](#) | [PLATFORM](#) | [CONFIDENCE](#)

WHAT IS IT? A beginner's workshop for entertainment professionals with little or no user experience of social media platforms.

HOW WILL IT WORK? We will look at the basic functionality and main differences between the leading social media platforms including Facebook, Twitter, Instagram and LinkedIn. We'll learn how to set up new profiles and look at options for amending and updating existing ones. We'll look at which platforms can best help you achieve your social media ambitions and support your professional goals.

WHAT DO YOU GET OUT OF IT? You'll gain a basic understanding of the main social media platforms and how they can be used as a professional profile building tool. You'll examine which platforms best suit your criteria and be able to set up new profiles on a range of platforms with confidence.

→ Ginny is a PR and social media marketing professional with over 25 years' experience working with major brands, entertainment talent and the media. A marketing maverick with vast experience in public relations and brands marketing... before the digital revolution began. Ginny has delivered ground breaking experiential PR campaigns for leading entertainment and youth culture brands like Bacardi, V Festival and PlayStation.

PARTICIPANTS: £18

Verbatim Masterclass

Alyce Potter

Wednesday 27 February

18.30-21.00

Course: AD118

Keywords: [VERBATIM](#) | [DOCUMENTARY](#) | [Q&A](#) | [HISTORY](#) | [TECHNIQUE](#) | [INTERVIEWS](#)

WHAT IS IT? Verbatim theatre is a form of documentary theatre which is based on the spoken words of real people. In its strictest form we use the recorded interviews exclusively by using the recorded delivery technique.

HOW WILL IT WORK? There will be a presentation on verbatim theatre, the history and context from previous plays and practitioners. With a Q&A at the end of the session.

WHAT DO YOU GET OUT OF IT? Knowing how to approach a verbatim piece of theatre or text. If you are called for a verbatim audition and what to expect. Advice if you would like to create your own piece of verbatim and where to start.

→ Alyce is a verbatim play write who has toured over the country with Spur of The Moment. Alyce has ran workshops and projects within the community and in drama schools to create verbatim theatre.

PARTICIPANTS: £18

Using Social Media as a Marketing Tool

Ginny Till

Wednesday 6 March

10.30-17.30

Course: AD117

Keywords: [MARKETING TOOLS](#) | [REVIEW](#) | [PLATFORM](#) | [STRATEGY](#) | [APPS](#) | [GOALS](#)

WHAT IS IT? A workshop on using social media as a marketing tool. An intermediary course for entertainment professionals who have user experience on a variety of social media platforms.

HOW WILL IT WORK? We'll look at the increasing relevance of social media for entertainment professionals and review the leading social media and content hosting platforms. You'll review your current social media activity and set new social media goals. We'll look at content and social media language and discuss a range of audience building strategies. We'll investigate the role of the myriad of 3rd party tools and apps available.

WHAT DO YOU GET OUT OF IT? You'll learn how to refocus your social media activity to support your professional ambitions, using social media as a marketing tool and taking advantage of its networking and audience building potential. You'll develop your skills to include; strategy and planning, content management, community engagement, automation tools and analytics.

→ See above for tutor biography.

PARTICIPANTS: £30

Spotlight - Making the Most of your Membership   

Mel Brown
Monday 4 March
10.30-13.30
Course: AD40



Keywords: PRACTICAL | CAREER | INFORMATION | PRODUCING | COMPANIES

WHAT IS IT? This session will highlight the benefits of being a Spotlight member, how Spotlight works within the industry and how to make the most of your membership.

HOW WILL IT WORK? Mel will tell you all you need to know, including how to apply, what membership gives you, how to use it and the perks you can get from being a member. Get advice on your Spotlight profile, CV and photographs.

WHAT DO YOU GET OUT OF IT? A full introduction to the benefits of joining the UK's most popular casting directory.

→ Mel Brown is from Spotlight.

PARTICIPANTS: £FREE

On The Road with Paines Plough   

James Grieve
Monday 11 March
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.

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

Coaching for Creatives   

Mitchell Hunt
Wednesdays 13, 27 March
18.30-21.00
Course: CA98

Keywords: INTENSIVE | LIFE & CAREER COACHING | EMPOWER | ANXIETY & PRESSURE

WHAT IS IT? Intensive life and career coaching for actors and creatives.

HOW WILL IT WORK? Using techniques usually reserved for executives and the corporate sector, actors will learn tools and techniques to increase productivity and reduce anxiety.

WHAT DO YOU GET OUT OF IT? The workshops empowers artists with greater control and awareness in their work efforts. It works to reduce anxiety and pressure by building vital skills such as value-oriented goal setting; accountability and awareness; realistic, measurable target-making; and holistic career management.

→ Mitchell Hunt graduated from Arts Educational School, London with a BA (Hons) in Acting in 2011. He has since worked successfully as an actor with major roles in film, television and theatre alongside work in commercials, modelling and stand-up comedy. He has also taught and workshopped stage and screen acting in leading drama schools. Mitchell is now a qualified life coach and personal trainer and has seen incredible successes in his clients.

PARTICIPANTS: £36

Pain Free Tax Surgery   

Mark Carr

Wednesday 20 March

14.30-17.30

Course: AD20

Keywords: ACCOUNTING | BOOKKEEPING | ADVICE | TAX | 1-2-1

WHAT IS IT? Private 30-minute sessions offering individual, free advice and information from a qualified certified accountant.

HOW WILL IT WORK? Mark will cover bookkeeping advice (both computerised and manual), advice on how to keep and store your accounting records, taking the right steps for your tax affairs and what role the VAT man should play in your life. The Pain Free Tax Surgery does not allow for a detailed study of individual records and the advice given cannot therefore be comprehensive. If you book an appointment and fail to attend, or do not cancel by noon the previous working day, you will be charged £10. These sessions are also open to Associate Members.

WHAT DO YOU GET OUT OF IT? Expert advice on your tax and accounting affairs

→Mark Carr and Company are chartered certified accountants and registered auditors specialising in the entertainment industry.

PARTICIPANTS: £FREE



career & advice: weekly/fortnightly/monthly

Understanding Your Branding – One-to-One Sessions  

Darren R L Gordon

Mondays 28 January, 11 February, 11 March

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 3 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. 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.

PARTICIPANTS: £34

open courses – non-member workshops

On top of our professional development programme here at the Actors Centre, we also offer workshops and courses for any professional and emerging actors who are not currently members. They are aimed at those who may have studied acting before and are looking to increase their knowledge and skills, or perhaps to those who have had a career change and are currently out of the industry. We have a variety of intensive courses that cover such things as taster drama school training, a broad introduction to the craft of acting, acting and auditioning for camera, and also TV presenting training! We also have a fortnightly workshop offering, which aims to equip those looking to pursue an acting career with relevant training and knowledge of the industry. Covering a different theme each session, participants are invited to pick and choose which workshops they attend, ensuring their training fits around other commitments.

Some of the Open Courses that we run are:

Get Into Acting

Get Into Screen Acting

Get Into TV Presenting

Drama School Audition Intensive

For more information visit our website: <https://www.actorscentre.co.uk/open-courses> or contact reception@actorscentre.co.uk. There are also Open Courses brochures available at reception.



JANUARY - MARCH SEASON

We have a vast array of diverse and innovative productions arriving in the Tristan Bates Theatre this season. We are delighted to kick off a variety of short pieces, showcasing some of the best content from last year's Edinburgh Fringe and elsewhere across the off-West End scene. We have *Aisha* (4th – 5th Jan), *DMC* (7th – 9th Jan), *Me And My Left Ball* (8th – 10th Jan), *Filth* (10th – 12th Jan) and *A Series Of Thoughts From A Bunch Of Wankers* (11th – 12th Jan). Following on from these short stints, we have the satirical comedy *Nuns* (15th – 26th Jan), from Dutch Dame Productions and *She's Diverse*, about three rebellious nuns plotting to overthrow the Mother Superior.

Creeping into February, we're delighted to host *The Knot* by Dan Daniel (29th Jan – 2nd Feb) and *An American! A Love Story ... Really?* by Scott Kettner (12th – 16th February) which are both receiving their full debuts. We then have a taste of European culture from the Greek troupe *Persona Theatre Company* and their visually stunning *Phaedra I* (18th – 23rd Feb).

We're then delighted to host the world premiere of Alexander Matthew's *Do You Love This Planet* (27th Feb – 23rd March) – a hard hitting, cautionary tale of super-surveillance and global warming. Rounding off the season, we have *Rol'N Production's Half Me Half You* (26th March – 6th April) about an interracial gay couple living in modern-day New York, and *Oranges & Ink* (27th March – 6th April), a historical true story about Aphra Behn and Nell Gwyn's friendship.

In addition to our extensive programme of work in the Tristan Bates Theatre, we are also hugely proud to continue our John Thaw Initiative; this season in collaboration with Actor Awareness. All productions in this season's JTI are created by artists who identify as Working Class, and we are incredibly excited and inspired to support and nurture so much up-and-coming talent in the John Thaw Studio this season.

As always, you can find all information and book tickets on our website www.tristanbatetheatre.co.uk, or by calling the box office on 020 3841 6611.

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 greenroom@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-Choiored 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.

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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