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**DEVELOPING PEOPLE WHO
DARE TO CREATE.**

INNOVATIVE. EMPOWERING. PROFESSIONAL.



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WORKSHOP PROGRAMME
JULY/ AUG/ SEP 2018

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**

DARE TO CREATE This logo highlights workshops aimed at creating your own work

Professional Development Programme

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

Freshly Ground: Acting in New Plays  

Anna Ledwich
Thursday 5 July
10.30-17.30
Course: A272

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

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

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

PARTICIPANTS: £30

Acting Confident  

Gordon Lamont
Wednesdays 11 July, 8 August, 19 September
14.30-17.30
Course: A241

Keywords: AUDITIONS | CONFIDENCE | TECHNIQUES | PRACTICAL | PLANNING | REFLECTION

WHAT IS IT? How can you approach auditions and meetings with confidence? This course is a chance to try out some techniques and work on your personal approach to acting confident through being confident.

HOW WILL IT WORK? Gordon runs Confidence to Create sessions for the Arts Council Creative People and Places scheme and has led similar sessions for the BBC and others. This will adapt the techniques and exercises to the world of acting and performance. It is a practical and active session with time for personal planning and reflection to help you find what works for you.

WHAT DO YOU GET OUT OF IT? You'll get to explore this vital aspect of the actors' craft with others and experience a range of techniques and approaches.

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

PARTICIPANTS: £18

Method Toolkit Drop In  

Sam Rumbelow

Wednesday 11 July

18.30-21.00

Wednesday 1 August

10.30-13.00

Course: A280

Keywords: METHOD | PRACTICAL | TOOLKIT | AUDITION | CAMERA | STAGE | CHARACTER

WHAT IS IT? Building on the Method intro, for those interested in the practical application of sense memory and other aspects of the method tool kit, with regards to auditioning and or working in front of the camera or on stage.

HOW WILL IT WORK? Bring your own material, audition speech, or duologue. The workshop will play with or clarify the use of sense memory along with a structure of method to explore and bring alive the character, text. Also considering how your habits may hinder and how to turn such habits into part of your creative approach.

WHAT DO YOU GET OUT OF IT? A far better sense of how you might use and bring into play a more psychologically dynamic approach to your work as an actor. How to deepen with practice your greater potential. How to unlock a more adaptable and more improvisational dynamic in your work. Enabling a more flexible sensibility to the various environments of auditioning or work.

→ 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 well as teaching in the UK he has also run workshops in Sweden, Denmark and Italy.

PARTICIPANTS: £18

Why Is That So Funny?  

John Wright

Tuesday 17, Wednesday 18 July

10.30-17.30

Course: A236

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

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

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

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

→ John Wright is an award-winning international director and a specialist in mask-work. He co-founded Trestle Theatre Company in 1980 and Told by an Idiot in 1990. More recently: *The Summer House* for Fuel, *Dr Faustus* for Third Party Productions (winner of the Peter Brook Award), *The Fragility of X* (winner of The Spirit of the Fringe Award) for Coal, and *Lost in Blue* for Deborah Newbold, (winner of The Summer Hall award).

PARTICIPANTS: £60

Interpreting Text Through Fresh Eyes



Luke Fredericks

Friday 20 July

10.30-17.30

Course: A270

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

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

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

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

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

PARTICIPANTS: £30 / OBSERVERS: £10.

Improving Your Memory for Rapid Line Learning



Mark Channon

Friday 20 July

10.30-17.30

Course: A249

Keywords: MEMORISATION | STRATEGIES | STRESS | DIALOGUE | AUDITION

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*. He has worked as a trainer for organisation such as Rothschild, the Institute of Chartered Accountants, BBC and Guardian. 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

Stanislavski Reinvestigated



Seb Harcombe

Monday 23, Tuesday 24, Wednesday 25, Thursday 26 July

10.30-17.30

Course: A227

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

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

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

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

→ Previously Director of the BA Acting courses at both RADA and Drama Centre, Seb is now a freelance director and acting coach. See web listings for full credits information. Seb is also Artistic Director of the theatre company Secret/Heart, whose remit is to give professional opportunities actors in their foremost years out of UK drama schools.

PARTICIPANTS: £18

Finding the Funny



Charlie Barker

Friday 27 July

10.30-17.30

Course: A275

Keywords: THEORETICAL | BASICS | COMEDY | RECOGNISE | RELEASE | PRACTICAL

WHAT IS IT? A theoretical and practical session introducing, in broad strokes, the basics of the analysis of comedy text.

HOW WILL IT WORK? By introducing the student to a set of comedic devices that can be used by the actor to release the comedy within a text without having to rely solely on comedic 'instinct'.

WHAT DO YOU GET OUT OF IT? An understanding of how to start working on comedy texts in order to recognise and release the comedy written within.

→ Charlie Barker acted professionally for over 20 years before being bitten by the teaching bug and the joy of passing on her vast experience to a new generation of performers. Charlie has, as both an actor, lecturer, and practical workshop leader, specialised in comedy and the analysis of comedy texts for nearly thirty years.

PARTICIPANTS: £30 / OBSERVERS: £10.

Confidence Clarity and Comedy



Maggie Ollerenshaw

Tuesday 31 July

10.00-17.30

Course: A93

Keywords: CONFIDENCE | GOALS | IMPROVISATION | TOOLS | COMEDY

WHAT IS IT? A workshop designed to boost confidence levels and help clarify your goals and acting style.

HOW WILL IT WORK? Over the course of the day participants will work through improvisation and some scene work, favouring comedy.

WHAT DO YOU GET OUT OF IT? You will gain some tools to hone your craft, and help you accept the lows and enjoy the highs of being an actor.

→ Maggie is an actress chiefly known as Wavy Mavis in the iconic television comedy series *Open All Hours* and has been BAFTA nominated for best comedy performance in *Last of the Summer Wine* and as best supporting actress in the film *Pierrepont*. She has recorded numerous audio books ranging from Mrs Gaskell's *Mary Barton* to Lynda La Plante's *Prime Suspect* series and from the gritty crime novels of Peter Lovesey and the Liverpool sagas of Maureen Lee to books by Susan Hill and Jane Gardam.

PARTICIPANTS: £30

An Intensive Intro to Impro



Dave Bourn

Wednesday 1 August

10.30-17.30

Course: A92

Keywords: IMPROVISATION | SPONTANEITY | CONFIDENCE | TEAMWORK | CREATIVITY

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

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

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

→ Dave Bourn formed SPROUT IDEAS in 1998, teaching the skills of improvised theatre to actors, the business community and to the wider general public. Dave is currently the resident improvisation tutor at University of West London and the Court Theatre Drama School.

PARTICIPANTS: £30

Breath Work for Character, Creativity and Confidence



Anthony Clegg

Thursday 2 August

18.00-21.00

Course: A276

Keywords: CHARACTER | DEVELOPMENT | BREATH | SENSATIONS | IMPROVISATION | SCRIPT

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.

PARTICIPANTS: £18

Playfulness, Spontaneity and Physical Comedy



Kasia Zaremba-Bryne

Monday 6, Tuesday 7 August

10.30-16.30

Course: A150

Keywords: PLAYFUL | CONFIDENCE | SPONTANEOUS | FEARLESS | EXPLORE | PHYSICALITY

WHAT IS IT? A two-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 laugh. 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-Bryne works as a movement director for NIE, an international company based in UK and Norway. NIE recently won ASSITEJ International Award for artistic excellence, Total Theatre Awards and the Herald Angel Award in Edinburgh Fringe Festival. NIE work has toured throughout the UK and internationally to 23 countries

www.nie-theatre.com

PARTICIPANTS: £60

Learning Lines with Confidence  

Brigid Panet

Saturday 11, Sunday 12 August

10.30-17.30

Course: A15

Keywords: MEMORY | STUDY | PERFORMANCE | RELAXATION | AUDITIONS

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

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

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

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

PARTICIPANTS: £60

The World of the Monologue  

Chris New

Wednesday 29 August

10.30-17.30

Course: A9

Keywords: MONOLOGUE | CREATE | AUDITION | TECHNIQUE | PRESENTATION | 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, returning to the West End in 2009 to play Joe Orton in *Prick Up Your Ears*. He made his New York theatre debut in 2011 in Peter Nichol's *Lingua Franca* and his film debut in 2012 in Andrew Haigh's *Weekend*, for which he was nominated as Best Newcomer at the BFI London Film Festival Awards.

PARTICIPANTS: £30

Meisner and Cold-Reading   

Susan Bracken

Monday 3 September

10.30-17.30

Course: A17

Keywords: SKILL | RESPONSE | PERFORMANCE | DELIVERY | AUDITIONS

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

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

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

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

PARTICIPANTS: £30, OBSERVERS: £15

Solo Theatre Performance: Basic Skills and Techniques   

Colin Watkeys

Tuesday 4 September

10.30-17.30

Course: A152

Keywords: TECHNIQUE | SOLO | CHARACTER | NARRATIVE | PHYSICAL | VISUAL | CREATE

WHAT IS IT? An introduction to skills and techniques useful for creating, developing and performing solo theatre shows.

HOW WILL IT WORK? You will explore character, narrative and both physical and visual cues in the construction and execution of solo performances. The workshop uses Face to Face techniques developed by Solo Theatre Festival Director Colin Watkeys in collaboration with Claire Dowie. These techniques build over a sequence of simple exercises to provide complex support in both the creation and performance of your ideas. In one session you will learn basic skills and approaches that you will be able to apply in both your own work and in many other areas of up front performance involving direct audience address.

WHAT DO YOU GET OUT OF IT? An opportunity to test out your ideas for solo theatre and learn techniques which will enable you to develop them further.

→ Colin Watkeys is the founder and director of the Face to Face Festival of Solo Theatre, now in its fourth year. He has been working with solo performers for the last thirty years producing and directing all of the solo theatre work of Claire Dowie and the late great Ken Campbell, also working with Jack Klaff, Rosie Wilby, Lisa Dwan, Charmian Hughes and Jeremy Stockwell. He studied Philosophy in London and Japanese Theatre Music and Dance in Tokyo and ran the Finborough Cabaret from 1982 to 1988. He also worked at the Royal Court Theatre for the Young Writers Festival.

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

Storytelling   

Joy Richardson

Wednesday 5 September

12.00-17.00

Course: A274

Keywords: STORYTELLING | PLAY | IMAGINATION | VOICE | BODY | CHARACTERS

The storyteller uses a variety of skills to weave a tale and cast a spell. This workshop will explore storytelling using a variety of oral traditions. It will be a fun workshop in which we interact and play with the audience, create characters, and transform the space. This is a world where animals talk, fire dances, and nature threatens to unleash its power. This workshop will unite performance skills, bringing together the voice, body and imagination. All are welcome.

→ Joy is an actor who has performed in productions at Shakespeare's Globe, The National Theatre, and in the West End, including working with Sir Peter Hall, Sir Richard Eyre, Katie Mitchell and Kathryn Hunter. She has performed with Judi Dench, Mark Rylance, and Michael Caine. Joy has appeared in Welcome to Thebes, at the National Theatre, Song of Songs with the Royal Shakespeare Company, and The Taming of the Shrew for Shakespeare's Globe.

PARTICIPANTS: £30

The Work of Harold Pinter  

Gari Jones

Friday 7 September

10.30-17.30

Course: A15

Keywords: HAROLD PINTER | TEXT | CHARACTER | ACTION | ATMOSPHERE

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. He has created a lot of site-specific and cross-art work, often created by commission, in church crypts, car-parks, warehouses, tram depots, abandoned spaces, among others. 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

The Meisner Technique



Scott Williams

Monday 10, Tuesday 11, Wednesday 12, Thursday 13, Friday 14 September

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

Advanced Solo Theatre Performance



Colin Watkeys

Wednesday 12, Friday 14 September

10.30-17.30

Tuesday 18 September

10.30-21.30

Course: A153

Keywords: SOLO | TECHNIQUE | DEVELOP | SCRATCH PERFORMANCE | FEEDBACK | NEXT LEVEL

WHAT IS IT? Three sessions developing your solo theatre ideas culminating in a showing in the John Thaw Studio.

HOW WILL IT WORK? Building upon basic skills and techniques already encountered in Solo Theatre Workshops, you will develop your initial ideas over three sessions into a short 'scratch' performance, for further feedback, in front of a live audience. This workshop assumes a knowledge of the basics learned by attending one of Colin Watkeys' previous Face to Face Solo Theatre Workshops.

WHAT DO YOU GET OUT OF IT? An opportunity to take your solo theatre performance ideas to the next level.

→ See above for tutor biography.

PARTICIPANTS: £110

Scene Study – the Great Plays of Ibsen



Val Doulton

Wednesday 19 September

10.30-17.30

Course: A277

Keywords: IBSEN | CHARACTER | MOTIVATION | SUB-TEXT | WOMEN | ANALYSE | DISCUSSION

WHAT IS IT? An opportunity to study in-depth two of Ibsen's women. Hedda from Hedda Gabler, and Elvira from The Lady From The Sea.

HOW WILL IT WORK? We will workshop scenes from these plays experientially. Looking at character, motivation, and the deep sub-texts of these scripts, laying the foundation for acting these great women's parts. We will also discuss in groups.

WHAT DO YOU GET OUT OF IT? The basics of how to analyse an Ibsen text. The confidence to act from a deep focus and to express these texts, emotionally, physically, intellectually, and spiritually.

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

PARTICIPANTS: £30

Advanced Solo Theatre Showcase  

Colin Watkeys

Tuesday 25 September

10.30-21.30

Course: A279

Keywords: SHOWCASE | SOLO | SCRATCH | TECHNIQUE | DEVELOPMENT

WHAT IS IT? One whole day working intensively on your Solo Theatre Performance with a showcase in the evening in the John Thaw Studio.

HOW WILL IT WORK? "Scratch" performance ideas developed in Advanced Solo Theatre Workshops will be taken to the next level with an opportunity to work on extended pieces in closer detail in a small group. Colin Watkeys will run the day as a masterclass during which participants will learn both through working on their own performances and observing the same processes applied to others. The showcase gives an important opportunity to road test those ideas as well as invite colleagues and industry professionals to see and comment upon your work. Participants should have attended Advanced Solo Theatre Workshops previously and submit draft texts for their proposed 15 minute showcases. Colin Watkeys will comment upon proposed texts in advance of the workshop. Workshop numbers will be strictly limited to 6.

WHAT DO YOU GET OUT OF IT? Techniques for further development of embryonic solo theatre pieces and an opportunity to showcase your Solo Theatre Performance in the John Thaw Studio.

→ See above for tutor biography.

PARTICIPANTS: £90

The Process: The Secret of Truthful Acting  

James Bowden

Wednesday 26, Thursday 27 September

10.30-17.30

Course: A125

Keywords: METHOD | UTA HAGEN | TRUTH | MOMENT | TRANSFORM | REACT | CHARACTER

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: £70

Uta Hagen – An Introduction  

Clive Perrott

Thursday 27, Friday 28 September, Thursday 4, Friday 5 October

10.30-17.30

Course: A23

Keywords: METHOD | UTA HAGEN | TRUTH | MOMENT | TRANSFORM | REACT | CHARACTER

WHAT IS IT? An exploration of the 'Method' school of acting as interpreted by one of the most famous practitioners of this approach. The legendary and influential Uta Hagen was the acting tutor of, among others, Sigourney Weaver, Steve McQueen, Robert De Niro and Al Pacino.

HOW WILL IT WORK? The four days will be framed around her 10 Object Exercises; we will focus on truth in the moment. We will not 'ACT', we will 'REACT'. To fully transform into a character - to be truthfully and emotionally connected - needs hard work, technique and good direction, but the audience should see none of this. They should only see a fully realised, three dimensional character alive and true to the moment. Drawing on Uta Hagen's technique, as set down in her seminal work 'Respect for Acting', this is an introduction and exploration of her advocacy of 'realistic acting' (as opposed to pre-determined 'formalistic' acting).

WHAT DO YOU GET OUT OF IT? The course will de-mystify the 'Method' approach, making it fun, accessible and very practical.

→ Clive is a resident drama tutor at East 15 Drama School, part of Essex University and teaches the history of theatre at the University of North Carolina European Study Centre. He is co-director of the flicker club: www.theflickerclub.com. As an actor his work includes Scar in Disney's *The Lion King* at the Lyceum Theatre, West End. He was a founder of Marcus and McCrimmon Theatrical Agency and Producer of Black Cat Films Ltd.

PARTICIPANTS: £120

Unlocking the Contemporary Monologue  

Salvatore Sorce

Sunday 30 September

10.30-17.30

Course: A243

Keywords: MEMORY | STUDY | PERFORMANCE | RELAXATION | AUDITIONS

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

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

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

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

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

PARTICIPANTS: £30

Acting: Weekly/ Fortnightly/ Monthly

Improvisation – Monthly Workshops  

Charlotte Gittins/Jonah Fazel

Tuesdays 17 July, 14 August, 11 September

18.30-21.30

Course: A63

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

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

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

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

PARTICIPANTS: £18

Working  

Nathan Osgood

Wednesdays 4, 18 July, 1, 15, 29 August, 12, 26 September

18.00-21.00

Course: A49

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

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

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

PARTICIPANTS: £18

Stanislavski Drop In  

Seb Harcombe

Saturdays 14, 28 July, 11, 25 August, 8, 22 September

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.

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.

→ See above for tutor biographies.

PARTICIPANTS: £18

There's No Such Thing as Character  

Chris New

Saturdays 1, 8, 15, 22, 28 September

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*. He made his New York theatre debut in 2011 in Peter Nichol's *Lingua Franca* and his film debut in 2012 in Andrew Haigh's *Weekend*, for which he was nominated as Best Newcomer at the BFI London Film Festival Awards.

PARTICIPANTS: £18

Meisner Workout   

Kate Maravan

Thursdays 5, 12, 19, 26 July, 2, 9 August, 6, 13, 20, 27 September

14.00-17.00

Thursdays 5, 19 July, 13, 27 September

18.00-21.00

Debbie Bridge

Thursdays 16, 23, 30 August

14.00-17.00

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.

→ Debbie's class is for actors who want to express themselves with song, for those who want to work on releasing their spoken/singing voice, for those who perhaps feel restricted or self-conscious when singing and for more experienced singer/actors who want to find greater freedom and expression.

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

TV & Film

Screen Acting: Performing Your Best in Showreels and on Set  

Inquisitive Pictures - Linda Ludwig & James Curle

Monday 2 July

10.30-17.30

Course: TV92

Keywords: CONFIDENCE | MOCK SET | SHOWREEL | DIRECTION | ENVIRONMENT | TECHNICAL

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.

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

PARTICIPANTS: £60

Introduction to the Five Golden Rules of Acting  

Vincent Riotta

Tuesday 3 July

10.30-17.30

Course: TV110

Keywords: TECHNIQUE | AUDITION | CREATIVITY | EXPRESS | EXERCISES

WHAT IS IT? An introductory day to 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 and use various fun exercises to put them into practise.

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

→ 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: £55

Screen Acting and Performance P

Tim Leandro

Friday 6 July

10.30-17.30

Course: TV42

Keywords: TECHNIQUE | AUDITION | CREATIVITY | EXPRESS | EXERCISES

WHAT IS IT? This workshop will explore the interaction between actor and camera.

HOW WILL IT WORK? We will rehearse and shoot scenes in a variety of shots and set-ups and the rushes will be reviewed by the group who will discuss all aspects of the process.

WHAT DO YOU GET OUT OF IT? The aim is to achieve the full potential of the scenes under the time pressure of a realistic television shooting schedule, providing a valuable insight into current TV rehearsal and shooting practices.

→ Two-time BAFTA nominee Tim Leandro is a director of television drama and film with over 15 years' experience. His credits include *EastEnders*, *Casualty*, *Emmerdale*, *The Bill*, *Ultimate Force*, *The Inspector Lynley Mysteries*, *The Vice*, *North Square* and *The Famous Five*.

PARTICIPANTS: £55

The Camera Loves You P

Suri Krishnamma

Thursday 12 July

10.30-17.30

Course: TV19

Keywords: EXPECTATIONS | REHEARSAL | NUTS & BOLTS | SCREEN | UNDERSTANDING

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.

→ Professor Suri Krishnamma is an award-winning director with more than 30 years experience in the film and TV industry. 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*. His films have been globally exhibited with premiers at the London, Edinburgh, Sundance, Toronto and Munich Film Festivals. Industry recognition includes BAFTA nominations and other awards. Most recently, he directed *Bad Karma* with Ray Liotta and Dominic Purcell in the lead roles and *Dark Tourist* starring Melanie Griffith, for which Michael Cudlitz won best actor at Frightfest, London. Also a writer, Suri has a number of new projects in development.

PARTICIPANTS: £65

Screen Acting – Be Real and Believable



Daniel Dresner

Wednesday 11 & Friday 13 July

Wednesday 5 & Friday 7 September

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

Screen Acting: Acting With No Words



Finlay Robertson

Tuesday 17 July

10.30-17.30

Course: TV108

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

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

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

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

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

PARTICIPANTS: £55

How to Play Comedy on Screen



Caroline Webster

Thursday 19 July

10.30-17.30

Course: TV6

Keywords: CHARACTER | COMEDY | RHYTHM | PROCESS | SCRIPTS | AUDITIONS

WHAT IS IT? A fun one-day workshop that will help you develop the skills you need to prepare and play a comedy character on screen.

HOW WILL IT WORK? Using scripted scenes from TV and film, Caroline will guide you through understanding the structure of comedy screenplays, and what makes a funny character. Through making clear, dynamic thought process choices, and observing the comic rhythm of the script, you will have the opportunity to rehearse and record your scene on camera. Scripts will be provided, a camera operator will be present, and all scenes will be reviewed at the end of the day.

WHAT DO YOU GET OUT OF IT? A clear method for approaching comedy scripts which you can apply to auditions and professional work on screen, helping you to stand out from the crowd and feel more confident.

→ 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: £55 / OBSERVERS: £15 (Associate Members may participate in this workshop)

Screen Acting: From Audition to Set



Paul Cawley & Inquisitive Pictures

Friday 20 July

10.00-17.30

Course: TV91

Keywords: ETIQUETTE | UNDERSTANDING | DIRECTION | CONFIDENCE | PRACTICAL

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

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

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

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

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

PARTICIPANTS: £65

Screen Acting: Self Taping

Paul Cawley & Inquisitive Pictures

Friday 3 August

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.

→ see above for tutor biographies.

PARTICIPANTS: £65

Methods of Backstory

Jesse Quinones

Thursday 9, Friday 10 August

10.30-17.30

Course: TV109

Keywords: TECHNIQUE | PERFORMANCE | SCREEN | CHARACTER | IMPROVISATION

WHAT IS IT? A two day workshop for actors and aspiring 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, journalism, and the practice of constellations, this four- day workshop will involve an immersive experience that will provide the participants with numerous ways in which to build back story, connect with the characters they will inhabit, and strengthen their technique to work in film and or tv.

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

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

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

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

→ Jesse is a writer/director from Miami who has lived in London since 2000. He is drawn to telling stories on either side of the Atlantic. In March 2013 he completed his feature film Calloused Hands, which starred Andre Royo (The Wire), Daisy Haggard (Showtime's Episodes), and Hans Howes (There Will Be Blood). His most recent feature film is 'Cagefighter', a London set fight movie, along with a feature documentary about former Boxing Champion Glenn McCrory.

PARTICIPANTS: £125

Starting Out in Screen Acting  

Martin Denham

Tuesday 14 August

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

PARTICIPANTS: £55

Acting on Screen   

Caroline Webster

Friday 17 August

10.30-17.30

Course: TV32

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

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

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

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

→ See above for tutor biography.

PARTICIPANTS: £55 / OBSERVERS £15

Speak Softly - Think Loud 

Laurence Moody

Saturday 18, Sunday 19 August

10.30-17.30

Course: TV50

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

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

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

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

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

PARTICIPANTS: £120

Screen Acting Intensive

Caroline Webster, Paul Cawley, Linda Ludwig and James Curle

Monday 20, Tuesday 21, Wednesday 22, Thursday 23, Friday 24, Saturday 25, Sunday 26 August 10.30-17.30

Keywords: SCREEN PERFORMANCE | TECHNICAL | SCRIPT WORK | AUDITION | SELF-TAPE | MARKETING

This seven-day course is specifically tailored to those who have just finished studying, or are currently undertaking further training, in stage acting. The course will focus on developing characterisation, use of voice and movement, and understanding the technical requirement of film, including camera shots hitting marks, technical jargon, close-ups, and continuity. You will also explore auditioning on camera and self-taping, focussing on presentation, technique, focus, taking direction, confidence and dealing with nerves. You will get the chance to try out 'mock-auditions' followed by feedback and advice. We will discuss what is required from your marketing materials, an understanding of the different approaches to employ across different media, networking, how to use Spotlight, what makes a good CV, and how to write a better covering letter. Throughout the week you will work from a selected monologue, which will be professionally filmed and directed. On the final afternoon we will have a viewing of the footage, followed by drinks in the green room bar. You will receive a copy of your monologue to use following the course.

PARTICIPANTS: £595 for Actors Centre Members, £695 for non-members

A Close-up on Screen Acting

Robert Bierman

Tuesday 4 September

10.30-17.30

Course TV16

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

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

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

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

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

PARTICIPANTS: £65

The Five Golden Rules of Acting

Vincent Riotta

Monday 10, Tuesday 11, Wednesday 12 September

10.30-17.30

Course: TV106

Keywords: TECHNIQUE | RULES | ON-SCREEN | AUDITION | CREATIVITY | ESSENTIAL

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 / **OBSERVERS:** £75

Screen Acting: Understanding Your Audience & How to Keep Them Invested 

Darren Bransford

Thursday 20 September

10.30-17.30

Course: TV24

Keywords: CONTEXT | AUDITION | PERFORMANCE | OWNERSHIP | TECHNIQUE

WHAT IS IT? Most of your time as a screen actor will be spent performing out of continuity and context, and with the absence of a live audience. Therefore, it is very easy to forget who your audience is and the importance of their role in your work on screen. This workshop will help you understand your screen audience and the specific demands this places on your performance, in order to keep them tuned in. The techniques explored will aid you both in the audition process (including Self-Tapes) and whilst filming on set.

HOW WILL IT WORK? The workshop begins with an introduction to the process via group discussion, followed by practical scene work. All actors will be put on tape, with playback of scenes and in-depth feedback. Actors will be given a short film script to learn and prepare in advance.

WHAT DO YOU GET OUT OF IT? You will learn how to keep your audience hooked, and to stand out in castings by making strong choices and avoiding the 'obvious read'. This is achieved by identifying and taking ownership of the unspoken dialogue' (including behaviour). Go beyond subtext and learn 'The Art of Being Specific' in your choices and examining how this better serves you for performance on screen. You will also come away with quick fix tips such as the similarities between driving a car and acting on film!

→ Darren Bransford started in the industry as a child actor and now has over 20 years' experience performing in feature films, the West End and on TV in both the UK and US, including series regular roles on Channel 4 and Channel 5, and multiple credits for BBC. His other writer/director credits include award-nominated short films, plays on the London Fringe and numerous rehearsed readings, music videos and promos. In 2012, he established the award-nominated production company Front Line Picture House and has several new projects in development.

PARTICIPANTS: £55

Developing Screen Acting Technique   

Vivienne Cozens

Sunday 23 September

10.30-17.30

Course: TV23

Keywords: FEEDBACK | PRACTICE | PERFORMANCE | IMPROVISATION | TECHNIQUE

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

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

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

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

PARTICIPANTS: £55 / OBSERVER: £15

Empowering the ACTOR: The Insider's Guide to Short Film Making



Actors Screen Collective

Monday 23 September

18.30-20.30

Course: TV103

Keywords: CAREER | COLLABORATIVE | SHORT FILM | FUNDING | LOCATION | EQUIPMENT

As an actor you already possess the skills you need in front of the camera. But what else is required should you wish to take more control of your own career and start producing your own films? This inspiring half day workshop will give you valuable insight into a wide range of practical aspects of the collaborative process that is short film making - from financing/funding/micro budget, how to find the right crew and equipment, dos and don'ts when looking for locations and what insurance you'll need to how to find the right audience for your finished film. The ASC and ASC collaborators share of their own exciting, and sometimes hard earned, experiences from short film production.

→ The Actors Screen Collective is an autonomous group of highly skilled, resourceful and proactive screen actors and filmmakers dedicated to the development of their artistic and technical abilities within a supportive and diverse professional environment. The ASC meet regularly to create new and exciting work and aim to achieve the highest calibre of screen acting by creating the most truthful work possible. Since its inception in 2009 the ASC has produced a number of short films and developed a viable television series.

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

The Telegenic Actor



Terry Iland

Wednesday 26 September

10.30-17.30

Course: TV18

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

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

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

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

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

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

PARTICIPANTS: £55

Acting on Screen: Less is More



Carolyn Pickles

Friday 28 September

10.30-17.30

Course: TV72

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

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

HOW WILL IT WORK? We will start by doing exercises designed to free oneself from nerves and the tendency to 'overwork'.

Then we will extend those techniques to work on monologues and duologues. The class will look at the journey from the initial preparation at home, to the rehearsal, and onto filming by a camera operator. The scenes will be played back at the end of the session, and feedback encouraged.

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

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

PARTICIPANTS: £55

TV & Film: Weekly/ Fortnightly/ Monthly**Audition Practice on Camera****John Melaine****Tuesdays from 3 July****14.30-17.30****Course: TV1****Keywords: WEEKLY | AUDITION | SCREEN ACTING | PRACTICE | REFRESH | PRACTICAL**

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

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

PARTICIPANTS: £20 / OBSERVERS: £10**Putting in the Hours****Various Tutors****Thursdays****10.30-12.30 or 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

Screen Acting: The Keeping Continuity Exercise Class  

Inquisitive Pictures – Linda & James Curle

Mondays 9 July, 17 September

10.30-17.30

Course: TV96

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

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

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

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

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

PARTICIPANTS: £55

Professional Screen Actor's Workshop  

Various Tutors

Fridays 6, 13, 20, 27 July, 3, 10, 17, 24, 31 August, 7, 14, 21, 28 September

10.30-13.30

Course: TV111

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

This is a closed workshop where actors are invited to establish a core group.

WHAT IS IT? Run by working directors, coaches and actors, it is a weekly 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. 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 a regular core group of fellow actors you will develop your performances and confidence on screen in a safe space.

If you are interested in joining the group, please submit a CV or spotlight link here <https://goo.gl/forms/NZ5baqFpuKOc19g93>

→ These workshops will be led by a small team of tutors, initially run by Daniel Dresner, other tutors are yet to be announced.

PARTICIPANTS: £25

Writing**Beginning Playwriting Revisited**

Lydia Parker

Sunday 8 July

10.30-13.30

Course: WR23

Keywords: FEEDBACK | STORYTELLING | DIALOGUE | CHARACTER | SCRIPTS | STRUCTURE

This workshop is suitable for those who have participated in Lydia's Beginning Playwriting or Write Your Own Role workshops.

This one day course will give actors the chance to develop their pieces further, and receive feedback from the tutor and class. With a focus on the structure of storytelling, writing dialogue, character development and dynamics, participants will build on previous techniques, and hone their scripts. Participants should bring their scripts from the previous workshop to work on.

→ 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: £30 (Associates may participate in this workshop)

A Beginners Guide to Writing**Treatments**

Rex Obano

Saturday 14 July

10.30-13.30

Course: WR22

Keywords: TREATMENT | PROPOSAL | FILM | TELEVISION | RADIO | DISCUSS | 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. For further biography visit www.rexobano.com

PARTICIPANTS: £18 (Associates may participate in this workshop)

A Cheat's Guide to Creating Character



Emily Jenkins

Monday 20 August

10.30-17.30

Course: WR24

Keywords: CHARACTERS | WRITING | VOICE | DISCUSSION | EXPLORE | DISCOVER

WHAT IS IT? A full day writers' workshop looking at how to create exciting and interesting characters.

HOW WILL IT WORK? Through a series of practical, quick and easy exercises we will look at a variety of ways we can create interesting characters in our play writing. Looking at personality types, free writing, responding to stimuli, and finding your character's voice, we will use the exercises to quickly write and create a variety of characters and scenes. After each exercise we will share our work with the group and discuss what we have discovered.

WHAT DO YOU GET OUT OF IT? A series of practical exercises you can do to create and get more out of your characters when writing. A day to write, explore and discover without the pressure of a polished final product. Please bring tools to write with.

→ Emily is an award-winning playwright and director. Her first play Rainbow won a Fringe First award, and she has since written for Paines Plough, The Traverse Theatre, and attended the Royal Court Young Writers' and Studio Programmes.

Her most recent play COOKIES, was directed by Olivier nominated director Anna Ledwich and produced at the Theatre Royal Haymarket in London's West End.

She is currently under commission with Paines Plough, writing a new play for Roundabout 2019

PARTICIPANTS: £18 (Associates may participate in this workshop)

Write the Role to Get You Noticed



Sasha Collington

Tuesday 21 August

18.30-20.30

Course: WR25

Keywords: CASTING | ROLE | CONTROL | PITCH | AUDITION

Feeling disempowered by the casting process? Keep auditioning for roles that don't show you to your true potential? You know you can do better. Take control of your career and write the role that will get you noticed. In this evening session, we will be looking at successful examples of actor/writers. We will have a crash course in story structure and screenwriting, and participants will leave with a pitch for their own project, in which they will play the lead role.

→ Sasha is currently in post production on her first feature film, Love Type D, a comedy, which won the AFM Pitch Contest 2017.

Sasha was one of four writers to win the inaugural Betty Box and Peter Rogers Comedy Writing Award in partnership with Big Talk Productions, the CTBF and the London Comedy Film Festival. Sasha is an alumni of the Binger Writers Lab and the Berlinale Talent Campus. She has an MA in Filmmaking from the London Film School. Her most recent short film, LUNCH DATE, screened at film festivals across the USA, including Aspen Shortsfest, where it won a Special Jury Recognition Award from the comedy jury.

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

Beginning Playwriting: The 10 Minute Play



Lydia Parker

Sunday 9 September

10.30-17.30

Course: WR20

Keywords: CAREER | DEVELOPMENT | PRACTICAL | CHARACTER | EXERCISES

How many times have you seen a play and thought "Actually, I could write better dialogue than this" or "I have a great idea for a play, I just don't know where to begin"? If there is a playwright inside of you itching to get out, then this is the course for you. Actors often make the best playwrights because they are natural storytellers, have a great ear for believable dialogue, and the imagination to create a world on stage. This one day course will guide actors into writing their first piece ready for the short play circuit where there are lots of opportunities for emerging playwrights. Participants will develop their own short play whilst learning the basics of playwriting through exercises and discussing the work of established playwrights. The course will focus on the structure of storytelling, writing dialogue, character development and dynamics. Writer/Actors will be able to hear their work read aloud by their class mates. By the end of the day each participant will have a first draft of a ten minute play which may be further developed into a longer work or be submitted to short play festivals. It is useful if participants come armed with an idea for a short play but are also welcome to be inspired through the in class exercises.

→ See above for tutor biography.

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

DARE TO CREATE

DARE TO CREATE

Write Your Own Role



DARE TO CREATE

Lydia Parker

Sunday 23 September

10.30-17.30

Course: WR21

Keywords: CAREER | DEVELOPMENT | PRACTICAL | CHARACTER | EXERCISES

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

→ See above for tutor biography.

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

Screenwriting for Actors



DARE TO CREATE

Nirpal Bhogal

Monday, 24, Tuesday 25 September

10.30-17.30

Course: WR5

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

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

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

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

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

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

Writing: Weekly/ Fortnightly/ Monthly**Monthly Writers Drop-in**   **Stewart Permutt****Fridays 27 July, 31 August, 28 September****18.30-21.30****Course: WR1****Keywords: MONTHLY | SCRIPT WRITING | CREATE | SHARE | DISCUSS | SUPPORT**

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

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

PARTICIPANTS: £10, OBSERVER: FREE

Shakespeare

SHAKESPEARE

Awakening Shakespeare - Deepening the Actor's Process



Devon Allen

Wednesday 4 July

10.30-17.30

Course: SH46

Keywords: INTENSIVE | VOICE | BODY | EMOTIONAL DEPTH | EXERCISES | TOOLS | TEXT | SHAKESPEARE

WHAT IS IT? A one-day intensive workshop that will give participants a visceral experience of Shakespeare's text, using the voice and body to expose meaning, connection, intention, and emotional depth. Devon pulls exercises from her on-going work with Cicely Berry, along with exercises she has developed from years of working with actors on classical and complex texts, such as Shakespeare, Barker, Shepard, Eno and Churchill.

HOW WILL IT WORK? Participating actors engage in exercises that awaken Shakespeare's text, taking performance from often tame, recited, or general work to vibrant, emotionally connected, and clear acting. Actors work with detail and specificity on speeches and duologues from a broad range of plays, alongside Cicely Berry's exercises that bring clarity and passion to Shakespeare's text. The workshop is very hands-on, with direct contact and response from the director. The work is lively, engaging, full of both practical, intellectual tools and intuitive - enriching process work that transmits to the working actor how to directly encounter and engage with Shakespeare's words.

WHAT DO YOU GET OUT OF IT? Participants leave with tools that enable them to grapple successfully with Shakespeare's complexity and immense character experiences with freedom, confidence, and delight. Exercises can be applied to any text.

→ Devon Allen (actor and director) is founder and artistic director of Our Shoes Are Red/The Performance Lab. Recent work includes David Harrower's Good With People and Shakespeare's The Winter's Tale, set for production in 2019. Her award-winning productions include: Sam Shepard's True West, Caryl Churchill's Far Away, Tim Crouch's An Oak Tree, Will Eno's Oh the Humanity, Conor McPherson's This Lime Tree Bower, Howard Barker's Ursula, Shakespeare's Othello, and Eno's Thom Pain (based on nothing). Other acting and directing work includes: La Jolla Playhouse, Corpus Theatre Group (Edinburgh Fringe), Theatre Project of St. Louis, Lincoln Center Director's Lab, The Brecht Company, Theatre for a New Audience (New York City). Devon has taught at Portland State University, New York University's Tisch School of the Arts, Duke University, UCSD and Muhlenberg College. Devon often visits Stratford-upon-Avon to continue her on-going work with Cecily Berry, Voice Director Emeritus of The RSC.

PARTICIPANTS: £30

Transparent Shakespeare



Simon Godwin

Monday 16 July

10.30-17.30

Course: SH71

Keywords: INTENSIVE | VOICE | BODY | EMOTIONAL DEPTH | EXERCISES | TOOLS | TEXT | SHAKESPEARE

WHAT IS IT? This day will focus on making Shakespeare's language transparent, first to the actor and then to an audience. How do we tackle language that often feels obscure and far away? How can the metre and rhythm of the words help rather than hinder our delivery? How can Shakespeare enrich rather than alienate?

HOW WILL IT WORK? The day will focus on texts from Hamlet to give practical experience of tackling Shakespeare head on. Combining Simon's playful style with detailed pointers, this will be a wonderful way of experiencing Shakespeare and discovering how to unleash his power.

WHAT DO YOU GET OUT OF IT? You will come away with a better understanding of the intention behind Shakespeare's language, and how to deliver it effectively

→ Simon is an Associate Director at the National Theatre, where his work has included Twelfth Night, Man and Superman, The Beaux' Stratagem and Strange Interlude. This summer he will direct Ralph Fiennes and Sophie Okonedo there in Anthony and Cleopatra.

This year Simon directed Hamlet for the RSC and will return there in the autumn to direct Kathryn Hunter in Timon of Athens.

PARTICIPANTS: £55; OBSERVER: £25 (Observer spaces are open to directors for this workshop)

Shakespeare Through the Elements technique (by Michael Chekhov)  

Ariella Eshed
Friday 17 July
10.30-13.30
Course: SH68

Keywords: ELEMENTS | CHEKHOV | TECHNIQUE | CHARACTERISATION | PHYSICAL | AUDITIONS

WHAT IS IT? The Elements will be taught as inspired by Michael Chekhov's interpretation of them. This creative and liberating way of learning provides a great tool to work on characterisation and extend versatility and subtlety in acting. It can be a great help while working on monologues or scenes.

HOW WILL IT WORK? During the session we will explore each of the Elements (Earth, Air, Water, Fire) and define them specifically as defined by Michael Chekhov. In the second part we will use the techniques with Shakespearean or classical monologues and see how it can be applied.

WHAT DO YOU GET OUT OF IT? This is an excellent opportunity to acquire a technique for independent work for auditions and performance. The techniques will help you to overcome fears or to perform in a more fluent and physical way. It can be a great help to get out of you 'head' and engage more physically when working on Classical texts. This is part of technique titled 'Physical Characterisation Techniques' (PCT) that have been developed in order to give strong tools to actors to engage physically with their work in a fun and enjoyable way.

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

PARTICIPANTS: £18

Shakespeare's Code: Verse, Prose and Rhyme  

Emily Jenkins
Wednesday 25, Thursday 26, Friday 27 July
10:30-13:30
Course: SH70

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

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

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

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

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

PARTICIPANTS: £55

Letting Shakespeare Use Your Voice  

Terry Besson

Wednesday 29 August

10.30-17.30

Course: SH72

Keywords: SPEECHES | DUOLOGUES | LANGUAGE | RHYTHM | TEXT | SHAKESPEARE | EXAMINE

WHAT IS IT? A day looking at Shakespeare speeches and duologues, searching for the clues held within the texts he has put there to help the actor, and aid with delivery of those texts. An approach formulated by John Barton and Cicely Berry at the RSC and beyond. His day will focus on making Shakespeare's language transparent, first to the actor and then to an audience. How do we tackle language that often feels obscure and far away? How can the metre and rhythm of the words help rather than hinder our delivery? How can Shakespeare enrich rather than alienate?

HOW WILL IT WORK? We will look at sonnets, speeches and some duologues to find the clues that he has written in the text to help the actor, almost "direct" the actor if she/he is aware of and alive to them.

WHAT DO YOU GET OUT OF IT? A hunger to examine more text and try out these few simple rules. Less of a fear of Shakespeare texts, often developed from school days. A greater joy of using these wonderful words well.

→ 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

[Shakespeare: Weekly/ Fortnightly/ Monthly](#)

Shakespeak   

Various Tutors

Thursdays 26 July, 30 August, 27 September

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.

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

PARTICIPANTS: £10

Voice & Dialect**The Play's The Thing – Rehearsing with an RP Accent**  

Terry Besson

Tuesday 10 July

10.30-17.30

Course: VC6

Keywords: ACCENT | DELIVERY | SPEECH | RP | TEXT WORK | REHEARSING**WHAT IS IT?** A day-long workshop to help you learn how to maintain an authentic RP accent.**HOW WILL IT WORK?** We will look at how the accent affects style, rhythm and changes in flow, where the power lies, the subtle changes of speed and tone, the energy of the piece and of the characters and finding and using the correct muscularity and breath strength for the accent. Please bring your own copies of any of the following scripts and know your way around them: any Noel Coward or Oscar Wilde, *Equus*, *Amadeus* (Peter Shaffer), *The Secret Rapture* (David Hare). Some photocopied scenes will also be available. Please also bring any speeches or scenes that you would like to look at. Example CDs will be available for an extra cost.**WHAT DO YOU GET OUT OF IT?** This workshop will put accent work into practice over a sustained period, and show you how to find clues from the text to develop accent and character.→ Terry is one of the country's leading accent and dialect specialists, with over 30 years' experience. He has worked on such diverse projects as the films *Awaydays*, *Clubbed*, *Welcome to the Punch*, *Captain Phillips*, *Get Lucky*, *TUPAC*, *Hotel Taliban*, and the TV series *Poirot*, *Privates* and *Garrow's Law*. He is currently voice consultant at London Zoo!**PARTICIPANTS: £30****Building Character Voices**   

Yvonne Morley

Wednesday 25 July

10.30-17.30

Course: VC15

Keywords: VOICE | MANIPULATE | CREATE | INSTRUMENT | PREPARATY**WHAT IS IT?** A practical workshop to explore safe ways of manipulating your voice from the subtle to the more extreme for work on stage, screen or in the studio.**HOW WILL IT WORK?** There will be time taken to learn new skills throughout the day and to apply them to both imitating established voices and also creating and inventing from scratch. Yvonne will take you through a full day of learning, listening and developing new skills.**WHAT DO YOU GET OUT OF IT?** You will be able to notate accurately how you create a voice, reproduce it accurately again and again, look after your vocal instrument and work from the subtle to the extreme. Skills, practice and a tried and tested approach will enable you to: accurately analyse and reproduce other voices, heighten your listening skills, invent and create countless voices from scratch. The work will stimulate a huge repertoire of voices for animation, computer games, preparation for a voice reel, or more subtle work for screen or stage work.

→ 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

Talk Like a New Yorker



Salvatore Sorce
Sunday 5 August
10.30-17.30
Course: VC51

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

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

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

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

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

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

PARTICIPANTS: £35

Speaking like the South: Tennessee Accent



Salvatore Sorce
Sunday 12 August
10.30-17.30
Course: VC52

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

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

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

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

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

→ See above for tutor biography

PARTICIPANTS: £35

Vocal Extremes



Yvonne Morley

Monday 20 August

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.

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.

→ See above for tutor biography.

PARTICIPANTS: £30 / OBSERVERS: £15

Voice for the Improviser



Laura Neel

Thursday 30 August

10.30-13.30

Course: VC54

Keywords: CHARACTER | TECHNIQUE | CREATIVITY | TOOLKIT | CREATE | IMPROVISE

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 has worked internationally in theatre and drama schools. These include The Bristol Old Vic Theatre School, Rose Bruford College, Mountview Academy of Theatre Arts, and as a part of the West End production of Matilda the Musical. Laura 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

A Simple Approach to Accent Work for Native and Non-Native Speakers of English  

Michael Hill

Friday 31 August, Monday 3 September

10.30-17.30

Course: VC45

Keywords: ACCENT WORK | RP/GENERAL AMERICAN | SPEECH PATTERNS | TECHNIQUE | LINGUISTICS

WHAT IS IT? Every language and dialect has a unique melody, rhythm and intonation pattern. It can be a challenge to adapt your particular vocal 'muscle memory' to the huge variety of accents in the English-speaking world, particularly when English isn't your first language. Through working with a range of international actors, as well as studying languages, linguistics and Complete Vocal Technique (CVT), Michael at the Voice Hub has developed a simple, effective system for performers to tackle accents such as RP and General American, often considered essential to getting acting and voiceover work in English-speaking countries.

HOW WILL IT WORK? Over a fun and informative two-day course, you will get to know your own voice inside out and learn easy, efficient methods to map out your unique speech patterns. Listening to the variety of international voices in the group, you will have the chance to compare and contrast your vocal melody with others. We will then analyse the features of English accents and, most importantly, how you can adapt your own sound and muscle memory to start speaking confidently in the English accent of your choice. Bring a selection of short pieces of text/poems for 1-2-1 sessions during the two days.

WHAT DO YOU GET OUT OF IT? You will leave with a step-by-step approach to hearing, analysing and speaking different accents. You will also have a toolkit of ways to avoid your own language tensions, allowing you to maintain an accent with confidence for an audition, acting role or voiceover job.

→ See below for tutor biography.

PARTICIPANTS: £60

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

Terry Besson

Wednesday 5 September

10.30-17.30

Course: VC2

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

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

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

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

→ See above for tutor biography.

PARTICIPANTS: £30

Complete Vocal Technique for Actors and Singers



Michael Hill

Thursday 6 September

10.30-17.30

Course: VC37

Keywords: VOICE QUALITIES | TECHNIQUE | TOOLKIT | INSTRUMENT | EXPRESSION

WHAT IS IT? For singers, actors and public speakers, CVT provides an acoustic science-based, clear and efficient approach to producing all the sounds the human voice can make, in a HEALTHY way. From resonant, rich tones for voice-overs, to heavy metal screams, CVT provides tools to access a myriad of vocal colours.

HOW WILL IT WORK? In a dynamic group setting, you will be presented with a fresh perspective on how the voice works, where you can try out new sounds, refresh your technique, ask any burning questions you might have about your voice and enjoy a taster one-to-one lesson, helping you get on track with your vocal and performance goals. This workshop is suitable for those who have worked with CVT before and newcomers to the technique.

WHAT DO YOU GET OUT OF IT? You will leave the session with a new toolkit of quick and reliable ways to access different voice qualities, dynamics and effects. This allows you to focus on artistry and expression on stage, or in the studio, knowing that your voice will always deliver what you need. You will also leave with a deeper understanding of the voice as an instrument, removing fears or doubts about your vocal abilities

→ Michael Hill is a London-based voice coach, singer and freelance BBC broadcaster, with a particular interest in voice science and its practical applications for expressive speaking and singing. His vocal coaching has embraced a wide range of different performers and styles – from teaching singing and accents to TV actors, coaching West End singers, helping lawyers with public speaking and even training international metalcore bands to grunt safely on tour! He teaches vocal technique, performance and vocal health at Europe's largest contemporary music college, BIMM. Michael is also one of only a handful of people in the UK to have completed the prestigious Authorised Teacher course from the Complete Vocal Institute in Denmark, one of the world's largest voice research institutes. He has given voice masterclasses for a variety of respected institutions, such as the Royal Conservatoire of Scotland and Clinical Excellence Networks within the Royal College of Speech and Language Therapists.

PARTICIPANTS: £35

Building the Actor's Resonant Voice



Salvatore Sorce

Sunday 9 September

10.30-17.30

Course: VC53

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

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

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

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

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

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

PARTICIPANTS: £30

Playing the Altered Voice  

Pippa Wilson

Monday 24 September

10.30-17.30

Course: VC49

Keywords: ANATOMY | VOCAL CARE | CHARACTER | MANIPULATION | PRACTICAL

WHAT IS IT? A one-day workshop teaching safe manipulation of the vocal tract to portray characters with voice, speech and communication difficulties with authenticity. The course will also cover the overlap with how these voices change in different emotional states.

HOW WILL IT WORK? We will initially work on grounding the breath and voice and exploring vocal care; we then progress to portraying the voice disordered by a range of medical conditions (eg stroke, stammering) and old age. From a place of vocal strength and safety we can then overlay the emotional states of joy, anger, sadness and fear. The course guides you to explore the manipulation of your own voice and speech with care as you move into these extremes. We will also cover postures/movements associated with these conditions.

WHAT DO I GET OUT OF IT? The content includes a refresher of the anatomy of voice production and how to maintain optimum vocal health and breath support, and provides an opportunity to understand, experience and practise these specific character voices with realism and emotion. For niche roles or simply to embellish everyday characters with more variety, this session will enable you to warm up and manipulate the vocal tract to meet the challenge of creating such compromised voices for different media, and for screen and stage; you will acquire an additional vital portfolio of 'cool-down' exercises to de-role.

→ Pip Wilson has worked as a Speech & Language Therapist (SLT) for almost thirty years and a vocal coach for nine years. As an SLT she has worked with stroke, throat cancer and deafness and specialises in work with voice disorders. In addition, Pip now works as a voice coach with actors and teachers, and with stammering, accent softening and the transgendered voice.

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

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

Recorded Voice

Radio Drama: Performing for the Microphone  

Richard Shannon

Friday 6 July

10.30-17.30

Course: RV12

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

WHAT IS IT? A workshop designed to explore how to perform for the microphone in a radio drama.

HOW WILL IT WORK? The session will deal with solo performance and ensemble work and draw on a range of broadcast scripts - both BBC and LBC radio. A range of techniques will be practised, including close mic narration, action and use of props and spot effects

WHAT DO YOU GET OUT OF IT? You will develop confidence working with a microphone when faced with a range of different script challenges. The session will end with a discussion of the industry and employment pointers.

→ Richard is a playwright, director and lecturer, working mainly in theatre and radio. In 2014 he directed *Wala* by Ahmed Masoud, a new play about the crisis in Syria, at the New Diorama and St.Martin-in-the-Fields. Richard also works as a visiting lecturer in radio drama and theatre production at Goldsmiths' College, University of London, teaches playwriting at Warwick University.

PARTICIPANTS: £30

Voice Over Masterclass  

Lara Parmiani

Wednesday 11 July, 12 September

10.30-13.30

Course: RV24

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

WHAT IS IT? A masterclass designed to get an overview of the voice over market, understand its requirements, learn how to discover your voice USP, how to put together a successful demo and promote it, and the new challenges and opportunities offered by the online/home studio market.

HOW WILL IT WORK? Lara will give a general overview of the VO market, how it has dramatically changed in the last ten years and new challenges and opportunities faced by actors. Participants will get the chance to listen to professional reels and discuss what makes them highly marketable, establish their vocal USP/characteristics, practice scripts and get examples of good material for demos. Aspects such as online marketing, building your own home studio, and getting international work will also be covered.

WHAT DO YOU GET OUT OF IT? A better understanding of the voice over market's requirements, strategies to establish your unique selling points, suggestions for demo material, and ideas on how to market yourself (from agents to Internet websites and international localising companies). Following the session there will be an opportunity to book a one-on-one session with Lara to practice working on the mic.

→ Lara is an actress, voice over artist, voice coach and founder of LegalAliens ITC. She trained first in Italy and then in London at Guildhall. She's appeared in classical plays, contemporary theatre, musicals and devised shows. She's worked internationally on TV and in films (*Spectre*, *Berberian Sound Studio*, *Yours in Solidarity*, *Nine days of hell*), and in 2015 was nominated for a Voice Art Award in Los Angeles for Outstanding Body of work.

PARTICIPANTS: £18

The Self-Direction Toolkit for Voiceover  

Guy Michaels

Wednesday 25 July

14.30-17.30

Course: RV16

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

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

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

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

→ Guy Michaels is one of the most successful UK coaches in Voiceover and recording techniques. 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.

PARTICIPANTS: £18

Commercial Voiceover Intensive  

Katie Lyons & Ruth Gibson

Wednesday 8 August

10.30-17.30

Course: RV26

Keywords: VOICEOVER | TOOL KIT | PRACTICAL | TECHNIQUE | SCRIPT | FEEDBACK

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 small 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.

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

PARTICIPANTS: £40

Audio Books  

Peter Warnock

Tuesday 28 August

10.30-17.30

Course: RV18

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

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

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

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

→ 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.

PARTICIPANTS: £35

Step Up to the Microphone  

Peter Warnock

Wednesday 29, Thursday 30 August

10.30-17.30

Course: RV8

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

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

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

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

→ See tutor biography above.

PARTICIPANTS: £110

Assembling a Reel for Video Games



Peter Warnock
Friday 31 August
10.30-17.30
Course: RV19

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

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

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

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

→ See tutor biography above.

PARTICIPANTS: £40

The Business of Voiceover



Guy Michaels
Wednesday 5 September
10.30-17.30
Course: RV25

Keywords: VOICEOVER | CAREER | BUSINESS | EMPLOYABILITY | WEBSITE | STRATEGY

WHAT IS IT? A full-on day exploring the many demands of the modern-day voiceover artist. With practical and honest feedback at every step, Guy will draw from his online programmes, live workshops and 20 years of experience, taking participants through an in-depth assessment of their voiceover careers. Although not for absolute beginners, this day will benefit those relatively new to VO as well as seasoned pros looking for a 'supercharge'. Why is it that some VOs worldwide create a thriving and sustainable business whilst others fail in their first year, making losses in time and money?

HOW WILL IT WORK? Guy will lead the group through the pitfalls of running a business helping you to avoid the mistakes that so often get in the way of success. From marketing and online presence through to efficiency, productivity and dealing with clients, as always, Guy's focus is on employability. The sustainability of career coming from a balance between 'talent' and a solid grounding in running a business day after day. Guy and the group will work together to assess voicereels, participants websites/online presence, professional development, their current marketing strategy and much more. We'll get in the shoes of the potential client and work out what improvements we can make for each individual.

WHAT DO YOU GET OUT OF IT? Move your VO business from a sideline to a solid sustainable career that brings in a regular income. You'll leave with an actionable list that will help you to navigate to success.

→ See above for tutor biography

PARTICIPANTS: £30

Physical**Introduction to Character Mask**  **Vicky Wright****Wednesday 11 July****10.30-17.30****Course: PH45****Keywords: MASK | BODY POSTURE | CHARACTERS | DEVSING | PHYSICALITY | PLAYFUL | MOVEMENT****WHAT IS IT?** For actors and physical performers, this mask workshop is an introduction to Character full mask.**HOW WILL IT WORK?** In a dynamic group setting, we'll use a range of full masks and work directly from body posture and movement to discover new characters and creative material for devising. It is fresh, playful and full of improv.**WHAT DO YOU GET OUT OF IT?** You'll learn the essential secrets to bringing masks alive, on stage and in application beyond mask for character work in theatre & film. This work will diversify your range of characters & physicality. It is a taster into physical theatre, mask & movement, ideal for those interested in Mocal, Mask work & Lecoq-based theatre.

→ Vicky is a Mask-maker, Movement Therapist & Lecoq-based Performer. She studied the neutral mask with Giovanni Fusetti & Norman Taylor at Helikos International School of Theatre Creation, Italy and is a trained mask-maker by Matteo Destro. She develops new forms of mask & movement for performance and research. For more information visit <http://makingfacestheatre.co.uk/>.

PARTICIPANTS: £30**Introduction to Lecoq Technique**  **Matthew Coulton****Thursday 12 July****10.30-17.30****Course: PH18****Keywords: PHYSICAL | METHOD | EMOTIONS | MOVEMENT | AWARENESS | COMMUNICATE****WHAT IS IT?** A workshop which gives a basic introduction to physical theatre and the methods of Jacques Lecoq.**HOW WILL IT WORK?** Drawing on his training and experience Matthew will guide you through foundation Lecoq exercises which encourage performers to access and portray emotions via their physical movement.**WHAT DO YOU GET OUT OF IT?** A better awareness of your own body and its power and ability to communicate and perform.

→ Matthew trained and performed with the National Youth Theatre before graduating from Central's Complicité associated BA (Hons) Acting - Collaborative and Devised Theatre course. His credits include *George's Marvellous Medicine* (Julia Thomas, Leicester Curve/Rose Theatre - UK Tour), *Father Christmas* (Emma Earle/Eva Sampson, Lyric Hammersmith/Birmingham MAC), *The Winter's Tale* (Rory Kinnear, ENO), *The Mutant Man* (Heather Fairbairn, The Space), *Tell Me The Truth About Love* (96 Festival, Omnibus Theatre), *Goosebumps Alive* (Tom Saloman, The Vaults), *The Magic Flute* (Simon McBurney, Complicité/ENO), *JM Barrie's Peter Pan* (Ian Forrest, Theatre by the Lake), *Boat* (Max Barton, PigDog), *Trench* (Isabel Sharman, The Pleasance), *Vacant Possession* and *Your Toys* (Nicola Blackwell, Slot Machine Theatre). Matthew has developed puppetry work with Blind Summit and Barbican Open Lab projects, and made his directorial debut with *Perfect Ghost* at the Phoenix Artists' Club. Last year, he co-devised 'This Might Be It', the debut show from new collective Vantage Point Theatre.

PARTICIPANTS: £30

Laban Movement Analysis for Actors and Directors



Tracy Collier

Saturday 28 July

10.30-17.00

Course: PH44

Keywords: MOVEMENT | TOOL | PHYSICALITY | MENTALLY | RHYTHM | BODY LANGUAGE

Laban Movement Analysis is an amazing tool for understanding your own physicality and exploring the movement patterns of others. In this workshop we will look at Rhythms of Weight, Space, Time and Flow both physically and mentally. We will then explore how those rhythms combine to form the 8 basic efforts. You will discover that whenever we move we use one of these efforts. By exploring Laban's theories of movement you will have a much more conscious understanding of how you move and what your body language is saying about you and what you are thinking and feeling. You will then be able to use that knowledge to develop a unique physicality for any character you are aiming to embody.

→ Tracy Collier has been a Director and Choreographer for over 35 years and was also Artistic Director of her own company, Time4Change Theatre. She is also an actress who has appeared in theatres all over the country including the West End and the National Theatre and in TV and theatre in Italy. She has made various vocal recordings and written the book for three short musicals. Tracy completed an MA at the Laban Centre and worked alongside two great authorities on Rudolf Laban; Jean Newlove and Dr Valerie Preston-Dunlop. Over the past 20 years she has been first senior tutor dance at Guildford School of Acting and latterly head of movement at East 15 Drama School.

PARTICIPANTS: £30 / OBSERVER: £15

Elizabethan Rapier Intensive



Keith Wallis

Saturday 1, Sunday 2 September

10.30-17.30

Course: PH46

Keywords: SWORD FIGHTING | FUNDAMENTALS | CHOREOGRAPHY | TECHNIQUE

Join us for this weekend intensive in sword fighting for the stage. We'll be exploring the rapier, the main weapon of choice during the Elizabethan & Jacobean age. Throughout this two day masterclass we'll be examining the fundamentals of safe sword fighting technique onstage, mastering all the basic techniques and playing with different styles of rapier choreography. This class is perfect for complete beginners, or for actors who wish to refresh their basic swordplay techniques and hone their skills as an actor-combatant. This class aims to give you all the basic skills you'll need for safe and effective sword fighting technique during performance.

Participants should bring suitable loose clothing for movement work and appropriate footwear (trainers or flat dance shoes). You may also wish to bring a bottle of water.

→ Keith holds a unique degree in stage combat & specialist performance skills, as well as qualifications with two of the British fight academies. For over a decade he has worked as a fight choreographer for theatre, film & opera, and has taught at some of the UK's most prestigious acting schools.

PARTICIPANTS: £60

Alexander Technique for Actors



Sara Khorroosi

Fridays 14, 21, 28 September, 5, 12, 19 October

17.45-18.45

Course: PH13

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

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

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

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

PARTICIPANTS: £55

Knife Fighting Intensive



Keith Wallis

Saturday 15, Sunday 16 September

10.30-17.30

Course: PH47

Keywords: KNIFE | UNARMED COMBAT | TECHNIQUE | FUNDAMENTALS | CHARACTER | CHOREOGRAPHY

This weekend intensive workshop is an introduction to knife fighting for the stage. In this system we combine elements of unarmed combat, with a wide range of knife fighting styles and techniques. Alongside the safe and effective use of stage knives, we'll be playing with advanced unarmed choreography, and a range of blocks and evasive techniques.

After learning all the fundamentals we'll experiment with different styles of knife-fighting choreography, from untrained responses and brawling, to more complex martial-arts inspired scenarios.

This workshop is perfect for those who are new to weapon work onstage or are looking to develop their stage fighting skills further.

All participants should bring suitable loose clothing and trainers for movement work. You may also wish to bring a bottle of water.

→ See above for tutor biography.

PARTICIPANTS: £60

Creating a Creature and an Introduction to Motion Capture Performance  

Sarah Perry

Sunday 30 September

10.30-13.30

Course: PH3

Keywords: MOTION CAPTURE | EXPLORE | CREATURE | MOVEMENT | CHARACTERISTICS

WHAT IS IT? This workshop is aimed at actors and physical performers who are interested in creature performance, with particular emphasis on creating for motion capture.

HOW WILL IT WORK? We will look at how the analysis of creature behaviour, inspired by Laban Movement Analysis, can inspire physical choices and performance techniques. Many films and even the TV and Games industries require the actor to create non-human, animalistic and other worldly characters. This workshop will give you the space to play, create, have fun and explore using games and exercises from which to inspire physical and creative choices. Prior to the session participants should observe and research a chosen animal's movements and behavioural characteristics and try to embody such physical qualities too, so we can use this as a starting point for creation.

WHAT DO YOU GET OUT OF IT? The medium of Motion Capture is now widely used to capture human performances in the making of such creature and non-human roles, and participants will learn the basic principles of Motion Capture performance and which physical aspects we need to consider when creating with motion capture.

→ Sarah is an actor, movement coach, director and tutor working in a multitude of industries. She spent three months researching and movement coaching on Jupiter Ascending directed by The Wachowskis, and coached one of the lead actors in Guardians of the Galaxy. She has coached many actors and performers in film, TV and live performance. Sarah is a visiting lecturer and workshop leader at numerous UK Universities and educational institutions, including Norwich University of the Arts, University of West London, University of Hertfordshire, University of Kent, Ravensbourne and Met Film School. Sarah is a Yoga Therapist, and teaches Movement for Actors and Acting & Character Movement for Animators. Sarah has worked with the animators working on Harry Potter, Chronicles of Narnia - Voyage of the Dawn Treader, John Carter, World War Z and Guardians of the Galaxy.

PARTICIPANTS: £18

Physical: Weekly/ Fortnightly/ Monthly

Yoga Class   

Clare O'Sullivan

Fridays

13.30-14.30

Course: PH35

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

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

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

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

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

PARTICIPANTS: £6, Non-Members: £8

Casting & Audition

Cold Reading: Bring the Words off the Page

Nancy Bishop
Tuesday 3 July
10.30-12.30
Course: CA48

Keywords: COLD READING | TECHNIQUE | SPONTANEITY | CREATIVE | FEEDBACK | CASTING

WHAT IS IT? Nancy Bishop, international CSA casting director, and author of *Auditioning for Film and TV*, offers a two hour workshop teaching her special technique for cold reading.

HOW WILL IT WORK? Learn how to have fun with the spontaneity of cold reading rather than being intimidated by it. Learn how to bring the words off the page in a fun and creative way. This workshop is only open to those actors who have not worked with Nancy in a previous workshop.

WHAT DO YOU GET OUT OF IT? Valuable feedback from a coach and casting director who is actively working in the international film and TV market. Copies of Nancy's book *Auditioning for Film and TV* will be on sale on the day.

→ Emmy-award nominated Casting Director, Nancy Bishop, C.S.A, has cast supporting talent on over sixty projects from her home in Prague. Her credits include major studio pictures such as *Wanted* (Universal), *Alien Vs. Predator* (Fox), *Hellboy* (Revolution) and *Prince Caspian* (Disney), and TV series such as *The Philanthropist* (NBC), *Charles II* (BBC) and *Anne Frank* (ABC). She has worked for Roman Polanski and Joel Schumacher and legendary producers such as George Lucas and Jackie Chan. Recent credits include *Mission Impossible IV*, *Snowpiercer* and *November Man*. She recently launched her second book, *Auditioning for Film and TV*, (Bloomsbury).

PARTICIPANTS: £20

Inner Action – Camera Audition

Myles Horgan
Wednesday 15 August
10.30-13.30
Course: CA54

Keywords: TECHNIQUE | SUBTEXT | CASTING | AUDITION | CAMERA | INDUSTRY

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.

PARTICIPANTS: £25

Audition Doctor (P) (S)

Tilly Blackwood

Monday 3 September

10.30-13.30

Course: PA1

Keywords: AUDITION | SKILLS DEVELOPMENT | BESPOKE | CONFIDENCE

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

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

PARTICIPANTS: £34

Casting with Confidence (P)

Irene Cotton

Monday 17 September

14.00-17.00

Course: CA2

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

WHAT IS IT? Build confidence and pick up tips to make the most of all your film and TV casting opportunities.

HOW WILL IT WORK? You'll be sent a scene to prepare in advance that is specially suited to your casting type and on the day we'll film and playback your performance with extensive notes and tips to get the most from the scene and present yourself at your best. Following this there will be a Q&A focussing on the practical side of your careers.

WHAT DO YOU GET OUT OF IT? As well as tips and feedback on your audition technique you will build confidence, consider new ways to be proactive, look at how to work effectively with (and without) an agent and how to, hopefully, achieve a lifetime career in this demanding profession.

→ Irene is a Casting Director for film, theatre, TV and commercials. She originally worked alongside Jonathan Miller at the Old Vic and other theatre casting credits include the National Theatre, Chichester, Crucible Sheffield, Olympia Theatre Dublin and many productions on Broadway and in the West End. She worked extensively for Talkback/Thames casting over 200 episodes of *The Bill* as well as many shows for CBBC.

PARTICIPANTS: £35

TV Commercial Workout (P) (S) (A)

John Guerrasio

Sunday 30 September

12.00-17.00

Course: CA64

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

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

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

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

→ 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.

PARTICIPANTS: £55, OBSERVER: £15

Musical

Musical Theatre Audition Technique Masterclass



Danielle Tarento

Friday 7 September

14.30-17.30

Course: MT23

Keywords: VOICE | PREPARATION | CONFIDENCE | PRESENTATION | EXPERIENCE

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

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

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

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

PARTICIPANTS: £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

Equity: Making the Most of your Membership  

Stephen Rice

Wednesday 11 July

14.30-17.00

Course: AD43

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

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

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

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

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

PARTICIPANTS: £FREE



Spotlight - Making the Most of your Membership  

David Flynn

Friday 20 July

14.30-16.00

Course: AD40

Keywords: SPOTLIGHT MEMBERSHIP | BENEFITS | CV | CASTING | INDUSTRY

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? David 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..

→ Spotlight connects performers with roles in theatre, television and film productions. Casting professionals choose Spotlight to cast their projects because performers on Spotlight are recognised as the industry's best.

PARTICIPANTS: £FREE



Career Advice Surgery  

Paul Cawley

Tuesday 31 July

18.00-21.00

Course: AD87

Keywords: CAREER | ADVICE | PROGRESS | UNDERSTANDING

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

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

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

→ Paul is a highly experienced actor whose screen career has recently included work in *McMafia*, *Deep State*, *Peaky Blinders*, *Catastrophe*, *Unforgotten*, *Father Brown*, as well as both series of *The Wrong Mans*. Since 2005 he has been one of the Equity/Skillset Careers Advisors, and has held workshops, and advised groups and individuals all over the country.

PARTICIPANTS: £18

Return to Self – An Actor Wellbeing Workshop  

Annemarie Gaillard

Sunday 29 July

10.30-13.30

Course: AD96

Keywords: ACCEPTANCE | BALANCE | WELLBEING | SAFE | CREATIVITY | IDENTITY

The pressure and pace of our industry doesn't often give us a chance to 'check-in' with ourselves. In amongst the many roles we have to play – both on and off the stage – it can be difficult to find inner balance and self acceptance.

Sometimes we even forget the joy of our craft – what led us to being actors in the first instance. Drawing upon Dramatherapy* practice, this wellbeing session will offer actors a safe and non-judgemental environment in which to explore, express, and reflect upon their own identity and mental wellbeing. Using language familiar to the actor – such as improvisation, role-play, story-telling and expressive movement – accessed within a therapeutic context, participants are given the opportunity to connect with creativity without the pressure to perform and be judged or critiqued. The session offers a chance to meet and play with other actors in a supportive environment; a space to feel grounded, present and balanced; and a place to reflect on one's journey as an actor whilst building tools for self-care, confidence and resilience.

*Dramatherapy is a form of psychological therapy that utilises the art form of drama and movement as powerful resources to promote healing and change. My practice as a dramatherapist is rooted in the Sesame methodology – a non-confrontational approach based on the theories of Carl Jung's psychology, Rudolph Laban's Art of Movement, Peter Slade's work in children's play and Marian Lindkvist's non-verbal language of Movement-with-touch-and-sound.

→ Annemarie Gaillard is a dramatherapist specialising in Actor mental health. Over the last year, she has worked as a dramatherapist with actors-in-training at Italia Conti, Drama Studio London and Rose Bruford, delivering one-to-one therapy sessions, explorative Mental Wellbeing Awareness workshops, and running a research project where group-therapy sessions ran alongside the rehearsal process of a theatre production.

Graduating from the Drama and Movement Therapy (Sesame) MA at The Royal Central School of Speech and Drama, she is a fully registered member of the Health and Care Professions Council (HCPC) and the British Association of Dramatherapists (BADth).

PARTICIPANTS: £18

Mindfulness for Performers  

Tessa Berkelmans

Thursday 2 August

10.30-13.30

Course: AD86

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

Do you feel overwhelmed within the performing arts? Do you feel you are running around without the opportunity to truly connect with yourself? Perhaps you feel you are not good enough? During this workshop we'll be exploring the idea of mindfulness in your working life as a performer. How can you set up a practice for yourself so that you feel more aligned?

Through practical exercises, moments of visualisation and reflection you will feel that you are no longer alone and that you are more than enough to achieve anything you desire. PerformanceMagic is a holistic approach to your life as a performer and helps you to connect with your authentic self, make your practice more efficient and help you align your stage persona with your true self. All you need to do is be open and trust. Bring a text you have prepared to work on, either a monologue or lyric, water, a notepad and pen and comfortable clothing.

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

PARTICIPANTS: £18

Thinking of Starting a Theatre Company?



DARE TO CREATE

Catherine Lamb
Sunday 5 August
18.30-21.00
Course: AD84

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

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

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

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

→ Catherine is an actress and producer. She graduated from Italia Conti's BA Acting course in 2013 with a First Class Degree in Acting. She has worked in theatre, television and radio. She is founder of Fabricate Theatre and their 5 star production of Jack Thorne's BUNNY has recently run at The Tristan Bates. She is also a voice over artist for L'Oréal and gives private one-to-one sessions on drama school audition technique.

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

Accentuate the Positive!



DARE TO CREATE

Andrew Piper
Wednesday 8 August, 16 August, 23 August, 30 August
18.30-20.30
Course: AD100

Keywords: [SUCCESS](#) | [ADVICE](#) | [POSITIVE PSYCHOLOGY](#) | [PRACTICE](#) | [STRATEGY](#)

Good mental health is more than just the absence of mental illness, and by looking after it we tend to be happier, more successful, and cope better with whatever life throws at us. Over the course of four sessions, we'll be looking at techniques for building mental fitness, to develop a more resilient, positive mindset towards life and acting, and to recognise and address the needs we all have as human beings. Using mindfulness, positive psychology, and group coaching techniques, we'll be working on developing positive, physical & mental habits that will set you on a path to a happier career. Please note that there will be a daily 'practice' activity between classes, of 20-30 mins a day.

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

PARTICIPANTS: £72.50 (Associate Members may participate in this workshop)

Creative Confidence



Amy Jessop
Tuesday 25 August
10.30-13.30
Course: AD98

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

WHAT IS IT? A fun, engaging & interactive talk/workshop hosted by Amy Jessop.

HOW WILL IT WORK? With an amazing soundtrack to work to, this session will be a mixture of talks, interactive exercises, worksheets and positive mindset training. Working through your past, present and future, we will discover your triggers, find your inner peace and give you handy tools to take away.

WHAT DO YOU GET OUT OF IT? Amy will share tools and techniques to help you understand your anxious mindset and why we react the way we do. The mix of physical, emotional and mental exercises alongside her specially designed worksheets will give you the ability to take home what you have learnt and apply it to your life and work. This fun and positive session will leave you feeling inspired, confident and ready to achieve.

→ Amy specialises in Confidence Coaching and Speaking for creative artists within the performing Arts industry. This includes young performers, recent graduates, actors, musicians, dancers, singers, presenters, actors in tv and film, and directors.

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

The World of Voice Over: Q&A with Industry Experts   

Peter Warnock, Leigh Matty, Jim Griffin and Ayesha Casely-Hayford

Tuesday 28 August

18.30-20.30

Course: AD99

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

WHAT IS IT? An exciting opportunity to question and chat with four of today's top industry experts on the current voice over market, covering commercials, long-form reads, promo trailers and video games, as well as starting out and developing reels. Discuss the voice over business with top agent Leigh Matty, award winning senior sound designer Jim Griffin, professional actress and award-winning voice artist Ayesha Casely-Hayford and veteran voice over artist and vocal coach Peter Warnock.

HOW WILL IT WORK? Each expert will give a short introduction about where they started, where they are now and what they love about the voice business. The floor will then be opened for questions. Ideally, questions should be emailed in advance. For example: How do I know I'm ready to cut a reel? What should I be able to achieve in an hour long recording session? How much of a place is there for regional accents in the commercial voice world?

WHAT DO YOU GET OUT OF IT? This is a unique opportunity to meet with and ask questions of working industry professionals who agent, perform and engineer for every area of the voice business. Whether you are working in the voice business already and seeking to extend and improve your work, or if you're just getting started, discover 100% honest facts and opinions on how to achieve your aims. Get insight into life as a vo artist, working with agents, clients and in the studio.

PARTICIPANTS: £20 (Associate Members may participate in this workshop)

Creating Your Own Web Series   

Alys Metcalf and Roxy Dunn

Wednesday 19 September

18.30-20.30

Course: AD90

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

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

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

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

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

Making a Career Plan  

Darren Bransford

Friday 21 September

10.30-17.30

Course: AD19

Keywords: GOALS & TARGETS | GENERATING WORK | BRANDING | THE BUSINESS OF ACTING

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

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

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

→ Darren has tutored at universities, film schools, stage schools and performing arts colleges across the UK and Channel Islands. Many of his career guidance clients who have started the process as complete newcomers to the industry have gone on to secure agent representation, produce internationally screened film projects and book acting work in film, theatre and high profile TV productions.

PARTICIPANTS: £30

DARE TO CREATE

Career & Advice: Weekly/ Fortnightly/ Monthly

Understanding Your Branding – One-to-One Sessions  

Darren R L Gordon

Mondays 9 July, 10 September

10.30-17.30

Course: AD2

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

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

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

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

→ For the last 15 years Darren R L Gordon has been helping actors develop a career in TV, film and theatre. For the last seven years he has run his own company which trains actors and produces small-scale theatre and a variety of film-based productions. He has also delivered workshops for Channel 4, the BBC and a number of theatre venues across the country.

PARTICIPANTS: £34

Wellbeing Drop-In   

Addam Merali-Younger

Tuesdays 10 July, 14 August, 11 September

14.30-17.00

Course: AD97

Keywords: HEALTH | SUPPORT | DROP-IN | MONTHLY | CONFIDENTIAL | SPACE | TALK

Are you dealing with bullying and harassment in the workplace, or any mental health issues? These drop-ins will provide a safe and confidential space for you to talk, and consider your next steps. No appointment is necessary, there will be 30 minute slots throughout the session, available on a first-come basis. Running on the 2nd Tuesday of every month at the Actors Centre 14.30 – 17.00, just ask for Addam at reception. Please contact amerali-younger@equity.org.uk or 020 7670 0222 for further information. As places are not available to pre-book, spaces may still be available despite the website showing 'Sold Out'.

PARTICIPANTS: £FREE (Associates may participate in this workshop)

The Art of Selling Yourself  

Richard Evans

Fridays 28 September, 5, 12, 19, 26 October, 2, 9, 16, 23, 30 November, 7, 14 December

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 ten 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 – as well as workshops at The Actors Centre.

PARTICIPANTS: £195



Other in-house opportunities

GREEN ROOM PROGRAMME

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

TRISTAN BATES THEATRE

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



JULY-SEPTEMBER SEASON

We have a vast array of diverse and innovative productions arriving in the Tristan Bates this season. We are delighted to kick off with Bear In The Air Productions' *Locked Up* (10-28 July), a gripping two-hander that marks the debut of playwright Heather Simpkin. Also featuring during July, *Invisible Light* (17-21 July) is a collection of 7 scenes by up-and-coming writers analysing the current technological dystopia we live in, and *Games and After Liverpool* (24-28 July) - two comedies in which the audience decide the cast each night!

Moving into August, we are once again incredibly proud to be involved in the *Camden Fringe Festival* (30 July-18 August). This year, we are hosting 9 productions over 3 weeks, with everything from one-woman character-comedy monologues to a stark take on the future of dating apps, there's certainly something for everyone in our packed schedule. Later in August, Oxford Shakespeare Players in association with Thelma Holt present *Twelfth Night* (22-25 August), William Shakespeare's timeless comedy.

Charging into September, 369gradi present *Echoes* (27 August-9 Sept), a powerful allegory of the fake news agenda employed by so much of the media. We are also incredibly excited to host *ROUTE* (28 August-1 Sept), a verbatim and spoken word piece relating to the Windrush generation, as well as *It'll Be Alt-Right On The Night* (2-9 Sept) a darkly comic but uncomfortably real examination of what can happen when young people becoming disillusioned from society.

In addition to our fantastic programme of work in the Tristan Bates Theatre, we are also exceptionally proud to once again produce another season of the John Thaw Initiative. This season, the productions have been chosen from submissions made by drama school graduates. Having sifted through hundreds of applications, we have selected 14 pitches that we believe will showcase the best that the next generation of theatre-makers has to offer. We are unbelievably excited to be able to offer these graduates the platform to experiment and develop their work, and we would love for you to come and support them. Running every Thursday, Friday and occasional Saturdays from July to September in the John Thaw Studio.

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

Open Courses – Non-member Workshops

Get Into Acting

Saturday 30 June 10.30-17.30

Saturday 1, Sunday 6, Saturday 7, Sunday 8, Saturday 14, Sunday 15, Saturday 21, Sunday 22 July 10.30-17.30

August dates TBC

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

PARTICIPANTS: £495

Get Into Screen Acting

Monday 6, Tuesday 7, Wednesday 8, Thursday 9, Friday 10 August 10.30-17.30

September dates TBC

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

PARTICIPANTS: £495

Screen Acting Intensive

Monday 20, Tuesday 21, Wednesday 22, Thursday 23, Friday 24, Saturday 25, Sunday 26 August 10.30-17.30

This seven-day course is specifically tailored to those who have just finished studying, or are currently undertaking further training, in stage acting. The course will focus on developing characterisation, use of voice and movement, and understanding the technical requirement of film, including camera shots hitting marks, technical jargon, close-ups, and continuity. You will also explore auditioning on camera and self-taping, focussing on presentation, technique, focus, taking direction, confidence and dealing with nerves. You will get the chance to try out 'mock-auditions' followed by feedback and advice. We will discuss what is required from your marketing materials, an understanding of the different approaches to employ across different media, networking, how to use Spotlight, what makes a good CV, and how to write a better covering letter. Throughout the week you will work from a selected monologue, which will be professionally filmed and directed. On the final afternoon we will have a viewing of the footage, followed by drinks in the green room bar. You will receive a copy of your monologue to use following the course.

PARTICIPANTS: £695 (£595 for Actors Centre Members)

Foundations

'Foundations' is a drop in series of workshops, which aim to equip those looking to pursue an acting career with relevant training and knowledge of the industry. To see an example of upcoming workshops, check our website for an up to date list.

It is recommended that participants have some training before participating in these workshops. Please see our 'Get Into Acting' and 'Get Into Screen Acting' courses which will provide you with an introduction to the craft of acting and acting as a profession. **All classes run on Saturday mornings, and cost £25.**

Foundations: Audition Practice on Camera

Saturday 7 July 10.30-13.30

This on-camera workshop will teach you how to excel during screen auditions. Led by a former casting director and actor, you will 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. You will be sent one script to learn ahead of the workshop, and one script the day before the workshop- to allow you to practice sightreading. There will be the option to take home a copy of your recordings to study further.

Foundations: Intro to Impro

Saturday 21 July 10.30-13.30

You will learn all the basic principles of improvisation in a day. 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. 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.

Foundations: Shakespeare's Code

Saturday 4 August 10.30-13.30

A text-centred practical workshop looking at the shifts in Shakespeare's text within and between verse, prose, and rhyme, and how this can inform our understanding of the characters' emotional world moment by moment. Why does Shakespeare sometimes write in verse and sometimes in prose? Why does he sometimes rhyme and sometimes not? Shakespeare's actors had little time to rehearse and prepare before performances of his plays: how did they connect to the emotional world and journey of a character when they may not even have seen a copy of the whole play? Shakespeare had to direct them from the page. This text-centred practical workshop will look at scenes and monologues from Shakespeare's plays in order to explore and connect with the clues Shakespeare leaves his actors. You will gain a clearer understanding of how form and rhythm inform the emotional and psychological journeys of Shakespeare's characters, and the chance to explore this practically through scenes and monologues.

Foundations: Stanislavski

Saturday 11 August 10.30-13.30

This workshop is for actors new to the Stanislavski system or those wanting to reinvestigate it. Like most techniques, the aim of Stanislavski's was to expand, broaden and deepen an actor's engagement with the role they were playing and free their imagination and talent. In a safe group setting, we will examine the Stanislavski questions and terminology from its source basis, at essence, before it began to develop under the hands of other practitioners and teachers. We will use practical exercises to examine objectives, actions, obstacles, tactics, super objectives, stakes and circles of attention- with the specific aim of creating understanding and freedom. You will leave the workshop with a fresh understanding of the Stanislavski system and different strategies and exercises to further develop your engagement with its principles - in any repertoire, stage or screen. This course aims to support an individual's talent and uniqueness, always with the aim of inspiring confidence, depth, pleasure and freedom in their acting.

Foundations: Improve Your Memory For Rapid Line Learning

Saturday 18 August 10.30-13.30

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. Discover the art of Creative Memorisation, which are the building blocks for a better memory and increased focus, and learn how to put it into practice! You will gain 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.

Foundations: Accent Tools

Saturday 25 August 10.30-13.30

This accent workshop will focus on how to understand the vowel sounds of any accent. Using methods from the Rowles and Sharpe 'How to do Accents' system you will learn how to use the kit list. The kit list is a group of words that represent the vowel sounds found in spoken English. Paying close attention to these words, you will learn about the vowels for any accent. The techniques will serve you for any accent you come across in the future!

Foundations: Why Is That So Funny?

Saturday 8 September 10.30-13.30

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

Foundations: Writing Your Own Role

Saturday 22 September 10.30-13.30

Are you tired of waiting around for the perfect role in a play to show off your talents? Many actors have found success in writing their own one person show, such as Cush Jumbo and Phoebe Waller-Bridge or have turned to playwriting after a career in acting such as Harold Pinter, April DeAngelis and Patrick Marber. If there is a playwright inside of you itching to get out, then this is the workshop for you. It will provide you with the basis to go away and create your play. It is useful if participants come armed with an idea for a play or one person show with some samples of dialogue and a draft of an outline or synopsis.

International Performer Workshops

Passport London: Finding Work as an International Artist

Tuesday 7, Wednesday 8 August 10.30-13.30

This workshop is designed for international actors new to London whose first language isn't English, this workshop will be led by actor/producer Lara Parmiani. The course provides practical skills, professional guidance and support to help you develop your career as an international performer in London. These two practical sessions will allow you to practice audition and rehearsal techniques for both text-based and devised theatre including cold readings, improvisation, and collaborative devising. Additionally, we'll discuss how to position yourself in the market as an international performer, looking at CVs, casting websites, show reels and agencies. Finally, we'll get you plugged into London's creative economy with an orientation to London venues, artist development opportunities and networks. Please bring a very short text (3 paragraphs max) in your own language, and also your CV. You will get the confidence to attend auditions for text-based and devised theatre and film/TV work in English. You will gain confidence that your web presence and CV effectively and professionally communicate your skills. You will acquire a range of professional networks and development opportunities to navigate your way through London's acting scene with greater confidence.

PARTICIPANTS: £45

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

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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