

ACTORSCENTRE.CO.UK

the  
actors  
centre

**DEVELOPING PEOPLE WHO  
DARE TO CREATE.**

INNOVATIVE. EMPOWERING. PROFESSIONAL.

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CURATED BY:

•PLEASANCE•

SUPPORTED BY:

equity

**WORKSHOP PROGRAMME**  
**OCT/ NOV/ DEC 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

We are thrilled to collaborate with Pleasance Theatre on this season of workshops. Combining the Actors Centre’s commitment to ‘Develop People Who Dare to Create’, and the Pleasance Theatre’s position as one of the leading producers at the Edinburgh Fringe Festival, we are bringing the creators of exciting, dynamic and innovative shows to the centre to share their wisdom.

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

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

We are currently working on some exciting expansions to the centre aimed to encourage the personal development of our members, with a number of big announcements due in the coming months. Make sure you are signed up to our mailing list, or attend our events, to be the first to hear.

**·PLEASANCE·** This logo highlights workshops that have been curated by Pleasance Theatre

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

**Viewpoints and Composition**  

Adna Sablyich

Saturday 10 November

10.30-17.30

Course: PH49

**Keywords: STORYTELLING | PHYSICAL | JAPANESE THEATRE | DEVSING | FOCUS**

**WHAT IS IT?** Invented by the acclaimed Anne Bogart and Lisa Landau, of the New York based SITI Company, Viewpoints is the physical actors training, for the performers’ theatre authorship; while Composition constitutes the follow-up creative process, designed to embrace any style of storytelling.

**HOW WILL IT WORK?** The training is designed in collaboration with the Japanese theatre maker, Tadashi Suzuki. It strengthens the body, improves the coordination and focuses the mind, in the context of the creative ensemble and metaphysical enquiry. The creative devising processes give broad frameworks for creativity, putting the performers at the heart of the creative process and forming narrative links ‘on feet’.

**WHAT DO YOU GET OUT OF IT?** Viewpoints and Composition form the foundation for an empowered creative theatre career as a performer. They give specific and solid tools for creating a piece of theatre from as little as a kernel of an idea, a thought, a feeling, an inkling or even a stage presence... or as big as a concept, campaign, play or a complex brief... and everything in between.

→ Adna is an experienced actress, theatre maker and teacher, specializing in devising from the performer’s perspective. Adna’s first encounter with Viewpoints and Composition came about over a decade ago, during her collaboration in The Playground Network of theatre devising artists in London.

**PARTICIPANTS: £30**

**Sensory Awareness- What Are You Aware Of?**  

**Sonny Beycher**

**Monday 12 November**

**10.30-17.30**

**Course: A287**

**Keywords: PHYSICAL | SENSES | IMAGINATION | STORY-TELLING | TOOLS**

**WHAT IS IT?** Inspired by the work of the late, great Elizabeth Kemp (The Actors Studio NYC), this a deep process that is physical, method-based and about your senses. Travel through sense memories to learn how to technically bring personalised and truthful connection to your work. Awaken your imagination, unlock imagery that will guide your work to greater heights, immerse yourself into a physical world of play and story-telling.

**HOW WILL IT WORK?** Tension is an unavoidable element of the actor's instrument. In this class, actors will be guided through a series of physical exercises to become aware of their own physical, emotional and mental tensions, and plug into a collective consciousness with other artists.

**WHAT DO YOU GET OUT OF IT?** Actors will develop razor sharp focus and specificity in their work, armed with the tools to articulate and locate physical, emotional and mental tension quickly, a necessary skill to have in an audition environment, on set or stage.

→ Sonny is an Australian actor and teacher who has had the great privilege of training and working with some of the greatest acting teachers of our generation from the U.S.A and U.K. A graduate of 16th Street Actors Studio in Melbourne, Sonny has trained directly under teachers who hail from The Actors Studio in New York City, including Elizabeth Kemp and Bronwen Coleman. Directors he has worked with include award-winners Alkinos Tsilimidos (Melbourne), Jason Raftopolous (Melbourne), Larry Moss (Los Angeles) and Carl Ford (New York). Sonny's work is all about awareness of self, others and the space in which a character inhabits to bring forth work that is grounded in truth.

**PARTICIPANTS: £40**

**Breath Work for Character, Creativity and Confidence**  

**Anthony Clegg**

**Wednesday 14 November**

**18.00-21.00**

**Course: A276**

**Keywords: CHARACTER | DEVELOPMENT | MOVEMENT | CREATIVITY | PERFORMANCE | SENSATIONS**

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

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

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

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

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

**PARTICIPANTS: £18**

**Body Memory: Put The Text Down**   

Lotte Johnson

Sunday 18 November

10.30-17.30

Course: PH52

**Keywords: TEXT | PHYSICALLY | VOCALLY | MEMORY | FUN | CHARACTER ANALYSIS**

**WHAT IS IT?** A workshop exploring how to approach text, physically and vocally, without relying purely on memory. There is no writing or sight reading involved!

**HOW WILL IT WORK?** The workshop is fast paced, active, fun, playful but rigorous! There will be a lot of laughter as you learn how to approach text in a completely new way. We will explore line learning as well as character analysis and text analysis, all while on your feet! There will be a series of exercises in pairs, groups and as a class that will push you, allowing you to find strengths that already exist but are tucked away underneath habit and expectation. It is structured process that requires full commitment, energy and positivity. This workshop is about self-love, determination and getting out of our own way as an artist. We will use exercises derived from Laban, Stanislavski and Chekhov working with small pieces of text and some basic improvisation. (This process can be particularly beneficial to those with dyslexia.)

**WHAT DO YOU GET OUT OF IT?** You will come away with a completely new way to work with scene partners, a new technique to learn lines quickly, confidently without the stress. You will find a new approach to preparing for auditions, and lots of joy!

→ Lotte Ruth Johnson is a director, teacher and writer with a focus on politically and socially engaged theatre. Lotte has an MA in Actor Training and Coaching from Royal Central School of Speech and Drama, alongside a decade of teaching experience. Lotte works with young people and adult learners as well as Directing professional Theatre and strives to make the learning process fully accessible.

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

**Intro to Stand Up Comedy**  

Maria Shehata

Monday 19 November

10.30-13.30

Course: A262

**Keywords: CONFIDENCE | SKILLS | PRACTICAL | INSIGHT | INDIVIDUAL**

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

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

**PARTICIPANTS: £18**

**DARE TO CREATE**

Create a One-Person Show  

Madelaine Moore and Guleraana Mir

Tuesday 20 November

10.30-17.30

Course: A285

·PLEASANCE·

DARE TO CREATE

**Keywords:** CREATIVE WRITING | INSPIRE | CHARACTER | STEREOTYPES | JOURNEY

**WHAT IS IT?** Fresh from their smash hit debut at Edinburgh Fringe with one-woman show, 'Ladykiller' by Madeline Gould, The Thelmas bring you a practical guide to writing/creating a one-person show. Perfect for actors looking to make work for themselves. The workshop uses creative writing and performance skills to unlock the creativity of participants.

**HOW WILL IT WORK?** The Thelmas (writer and director team) will deliver a range of activities designed to provoke and inspire participants to create a complex new character that challenges the stereotypes of their traditional casting. We will then take these characters on a journey, creating an outline of a full-length piece of work.

**WHAT DO YOU GET OUT OF IT?** Participants will leave with a fully formed character and journey that will allow them to structure a complete idea for a one-person show. They will use different approaches to creating work, learn new dramatic techniques and flex their creative muscles.

→ Madelaine Moore is a freelance director, producer and drama practitioner, specialising in developing new writing, devising, working with young people, working within criminal justice settings, and with marginalised adults. Guleraana Mir is a writer and drama practitioner specialising in working with community and youth groups to script new plays inspired by participants' devised work. She is currently piloting a young playwrights program at Southwark Playhouse. Her debut play COCONUT saw her nominated for the Off West End Award for most promising playwright.

**PARTICIPANTS: £40**

An Intensive Intro to Impro  

Dave Bourn

Sunday 25 November

10.30-17.30

Course: A92

**Keywords:** IMPROVISATION | SPONTANEITY | CONFIDENCE | TEAMWORK | CREATIVITY

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

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

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

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

**PARTICIPANTS: £30**

**The Process: Advanced**



James Bowden

Thursday 28 November

10.30-17.30

Course: A283

**Keywords: SKILL | RESPONSE | PERFORMANCE | DELIVERY | AUDITIONS**

**WHAT IS IT?** A 1 day workshop for those who have already attended the 2 day "The Process - The Secret of Truthful Acting" workshop designed to develop and hone your skills further to enable you to consistently create truthful emotions in performance. It builds on the ABC of approaching a role from page to performance and is suitable for actors who have attended courses with James previously..

**HOW WILL IT WORK?** During the day you will build on the exercises and techniques discovered in your previous workshop to help you discover how to create a truthful character for performance. The Process is a systematic and streamlined approach to the art and craft of creating character designed to keep it simple! You will also look further into how the subconscious is the key to creating truth. As well as using elements from Stanislavski, Meisner and Strasberg, The Process has at its core the 'Four Principles' – the secret of truthful acting.

**WHAT DO YOU GET OUT OF IT?** This course re-enforces the 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: £40**

**Emotions and Character**



Joy Richardson

Wednesday 5 December

11.00-17.00

Course: A52

**Keywords: AUDITIONS | STORYTELLING | CONFIDENCE | PREPARATION | INSTINCT**

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

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

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

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

**PARTICIPANTS: £30**

**Finding the Funny**



Charlie Barker

Tuesday 11 December

10.30-17.30

Course: A275

**Keywords: ANALYSIS | TEXT | COMEDY | INSTINCT | DECIVES**

**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. As an actor, lecturer, director, and practical workshop leader, Charlie specialises in working with various acting techniques including emotional motivational techniques and techniques designed to build an actor's confidence. Charlie has an academic as well as vocational background having achieved an MA in Text & Performance and a PGC in Shakespeare & Theatre. As a vocational tutor and director Charlie has worked at Central, Mountview, ALRA, LCM and ArtsEd MTS where she spent six years as Head of Acting. Charlie has also performed, taught, and lectured in comedy for nearly thirty years.

**PARTICIPANTS: £30 / OBSERVERS: £10**

**Stanislavski Reinvestigated**



Seb Harcombe

Monday 17, Tuesday 18, Wednesday 19, Thursday 20 December

10.30-17.30

Course: A227

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

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

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

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

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

**PARTICIPANTS: £120**

Acting: Weekly/ Fortnightly/ Monthly

**Improvisation – Monthly Workshops**  

Charlotte Gittins/Jonah Fazel

Tuesdays 13 November, 11 December

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 21 November, 5, 19 December

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 17 November, 1, 15 December

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 10, 17, 24 November, 1, 8, 15 December

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

Mondays, 19, 26 November, 3, 10, 17 December

14.00-17.00

Mondays 5, 19 November, 3, 17 December

18.00-21.00

Debbie Bridge

Monday 12 November

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 responsivity 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 – Be Real and Believable**



Daniel Dresner

Wednesday 14, Friday 16 November

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: Self Taping**



Paul Cawley & Inquisitive Pictures

Thursday 15 November

10.30-17.30

Course: TV90

**Keywords: AUDITIONS | SELF-TAPING | TECHNIQUE | PRACTICAL EXERCISES | CONFIDENCE**

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

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

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

→ Paul's screen career has recently included work in *McMafia*, *Deep State*, *Father Brown*, *Peaky Blinders*, *Catastrophe*, *Casualty*, *Unforgotten*, as well as both series of *The Wrong Mans*. On stage his work includes appearances at the NT, Sheffield Crucible, Hampstead Theatre, Chichester, BAC, Southwark Playhouse, Theatre 503, The Gate and The Finborough, as well as appearances in the West End. He has taught at The Actors Centre, Mountview, City Lit and The Drama Studio and he has been one of the three Equity/Skillset Careers Advisors since 2005

→ See above for tutor biography for Linda & James.

**PARTICIPANTS: £65**

**Screen Acting: Performing Your Best in Showreels and on Set**



**Inquisitive Pictures**

**Monday 19 November**

**10.30-17.30**

**Course: TV92**

**Keywords: CONFIDENCE | MOCK SET | INSECURITIES | TECHNICAL | SHOWREEL**

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

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

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

→ See above for tutor biography.

**PARTICIPANTS: £60**

**The Camera Loves You**



**Suri Krishnamma**

**Tuesday 20 November**

**10.30-17.30**

**Course: TV19**

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

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

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

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

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

**PARTICIPANTS: £65**

**Starting Out in Screen Acting**  

Martin Denham

Thursday 22 November

10.30-17.30

Course: TV27

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

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

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

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

→ Martin is a director, producer and scriptwriter. His latest short film 'Othello', a film noir adaptation of Shakespeare's classic play won 'best film inspired by Shakespeare' at the Shakespeare Film Festival in September 2018. Martin recently set up the production company GO BIG Pictures with a focus towards social impact storytelling for positive change and is currently developing several projects which will start production in 2019. Martin is a champion for class diversity in the film industry and a member of Directors UK. See web listing for full credits information.

**PARTICIPANTS: £55**

**Screen Acting: From Audition to Set**  

Paul Cawley & Inquisitive Pictures

Friday 23 November

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.

→ See above for tutor biographies.

**PARTICIPANTS: £65**

**Developing Screen Acting Technique**



Vivienne Cozens

Monday 3 December

10.30-17.30

Course: TV23

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

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

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

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

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

**PARTICIPANTS: £55 / OBSERVER: £15**

**A Close-Up on Screen Acting**



Bob Bierman

Tuesday 4 December

10.30-17.30

Course: TV16

**Keywords:** SCREEN PRESENCE | CLOSE UP | REVIEW | TV AND FILM

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

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

**WHAT DO YOU GET OUT OF IT?** Detailed practice on screen with feedback and advice, resulting in developed skills and improved performance

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

**PARTICIPANTS: £65**

**Acting on Screen: Less is More**



Carolyn Pickles

Thursday 6 December

10.30-17.30

Course: TV72

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

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

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

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

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

**PARTICIPANTS: £55**

## Screen Acting and Performance

Tim Leandro

Thursday 13 December

10.30-17.30

Course: TV42

**Keywords:** INTERACTION | CAMERA | REHEARSE | REVIEWED | RUSHES | DISCUSSION | REALISTIC

**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 WILL 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**

## What Do TV Directors Want?

Amanda Boyle

Thursday 13 December

10.00-16.30

Course: TV453

**Keywords:** SCHEDULES | REHEARSAL | TRUTHFUL | SCRIPTS | DIRECTION | OBSERVE | TECHNIQUE

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

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

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

→ Amanda is a director working in Film, TV and commercials. She has directed BAFTA award-winning shows (Skins, Cast Offs, Sirens), won Vimeo's 'Best Fashion Film' and been named 'Best New Commercial Director' at the British Arrows. She's been called a 'visionary' by Dazed magazine and is currently in the late stages of development on her BFI funded first feature

**PARTICIPANTS: £40**

**Screen Acting: The Keeping Continuity Exercise Class**  

**Inquisitive Pictures – Linda & James Curle**

**Monday 17 December**

**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**

**TV & Film: Weekly/ Fortnightly/ Monthly**

**TV & FILM: WEEKLY/ FORTNIGHTLY/**

**Putting in the Hours**  

**Various Tutors**

**Thursdays**

**13.30-15.30 or 15.45-17.45**

**Course: TV48**

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

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

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

**PARTICIPANTS: £20**

**Audition Practice on Camera**



John Melaine

Tuesdays from 2 October

14.30-17.30

Course: TV1

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

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

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

**PARTICIPANTS: £20 / OBSERVERS: £10**

**Professional Screen Actor's Workshop**



Various Tutors – Daniel Dresner, David Corbett, Richard Kwietniowski and Tim Newton

Fridays from 5 October

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**

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



Ewa Kolodziejska

Wednesdays from 3 October

10.30-17.30

Course: TV78

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

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

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

**PARTICIPANTS: £45**

Writing**A Beginners Guide to Writing Treatments**   

Rex Obano

Thursday 22 November

10.30-17.30

Course: WR22

Keywords: TREATMENT | PITCH | DISCUSS | INNER STORY | PROJECT

**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](http://www.rexobano.com)

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

**DARE TO CREATE**Writing: Weekly/ Fortnightly/ Monthly**Monthly Writers Drop-in**   

Stewart Permutt

Fridays 23 November, 14 December

18.30-21.30

Course: WR1

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

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

→ Stewart is a playwright, teacher and actor. He has given writing workshops for Channel 4, The Bankside Globe and Morley College. His play *Real Babies Don't Cry* won an Edinburgh Fringe First. His play *Unsuspecting Susan* starring Celia Imrie played at The Kings Head, off-Broadway and Stuttgart. *Singular Women* starring Lesley Joseph played at Edinburgh, The Kings Head, a National Tour and Perth, Australia. *Many Roads To Paradise* with the late Miriam Karlin was produced at The Finborough and Jermyn Street Theatres. His play *A DARK NIGHT IN DALSTON* was voted as one of the top five most popular plays at The Park 90

**PARTICIPANTS: £10, OBSERVER: FREE**

Shakespeare**Cue-Script Shakespeare**

Lizzie Conrad Hughes

Friday 9 November

10.30-17.30

Course: SH65

**Keywords: SPONTANEITY | SKILLS | AUTHENTIC | IMPROVISATION | EXERCISE**

One whole day to learn the vital points of the challenging and spontaneous discipline of acting from First Folio Shakespeare, with the opportunity to practice your new skills on a short scene at the end of the class.

Taught by Lizzie Conrad Hughes, the Artistic Director of Shake-Scene Shakespeare, the only UK company dedicated to teaching and staging productions using cue-script preparation, participants will be introduced to the skills of acting only from your own lines and cues, without group rehearsal – as Shakespeare's actors did.

All participants will receive a specialist handout, detailing the skills covered in the class, and be able to take part in a wide variety of exercises covering stagecraft and self-blocking, listening and responding, and confident detailed textual analysis. Cue-scripted acting requires the spontaneity of improv guided by the discipline of text, while the text skills involved will strengthen any actor's confidence with language.

→ Lizzie has been a professional actress since 1995, experiencing everything from student films to West End plays. She began developing cue-scripting in 2013, forming Shake-Scene Shakespeare (May 2017) to develop the technique and its applications for actors and audiences. Shake-scene's first production was Merchant of Venice (The Cockpit, 3-7 October).

**PARTICIPANTS: £30 / OBSERVERS: £15**Shakespeare: Weekly/ Fortnightly/ Monthly**Shakespeak**

Various Tutors

Thursday 15 November

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

**Vocal Extremes**   

Yvonne Morley  
Wednesday 12 December  
10.30-17.30  
Course: VC42

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

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

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

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

→ See above for tutor biography.

**PARTICIPANTS: £30 / OBSERVERS: £15**

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

**The Business of Voiceover**  

Guy Michaels

Thursday 15 November

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 voice reels, 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**

**Commercial Voiceover Crash Course**  

Katie Lyons and Ruth Gibson

Tuesday 27 November

10.30-13.30

Course: RV15

**Keywords:** VOICEOVER | VOICE QUALITY | VOICE REEL | STUDIO TECHNIQUE | AGENTS

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

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

**WHAT DO YOU GET OUT OF IT?** An awareness of your voice and where you fit into the market, an understanding of the voiceover industry and the skills required to confidently record or improve your voice reel before you commit to an expensive reel recording. If you enjoy this workshop we would like to invite you to continue your training at our Commercial Voiceover Intensive full day workshop.

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

→ Ruth is an actress and voiceover artist. She was featured on the BBC Culture Show, famous voices and in the Readers Digest. She is most well known as the voice of EE Mobile Phones and has recorded numerous adverts for TV and radio, including Ariel washing powder, Look Magazine, British Airways and in-house work for American Express, HSBC, Co-operative Bank and The Times. Ruth voices Little My in the feature film Moomins on the Riviera and plays Sabrina Glevisig in video game The Witcher.

**PARTICIPANTS: £27.50**

**Commercial Voiceover Intensive**



Katie Lyons and Ruth Gibson

Tuesday 4 December

10.30-17.30

Course: RV26

**Keywords:** VOICEOVER | TOOLKIT | STUDIO TECHNIQUE | NARRATION | FEEDBACK | CONFIDENCE

**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.

**PARTICIPANTS: £45**

**Make a Radio Play in a Day**



**DARE TO CREATE**

Gordon Lamont

Friday 7 December

11.00-18.00

Course: RV2

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

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

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

**WHAT DO YOU GET OUT OF IT?** You'll come away with a wealth of inside knowledge and Gordon will take your recordings away, edit and mix to create finished pieces that you can access online.

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

**PARTICIPANTS: £40**

Physical**Advanced Laban Movement Analysis for Actors and Directors**   

Tracy Collier

Sunday 16 December

10.30-17.30

Course: PH53

**Keywords: LABAN | RHYTHM | EXPLORE | MOVEMENT | TEXTS | BODY**

This more advanced workshop will focus on internal and external efforts, and movement sensation and objective function. From the basic understanding of the rhythms and efforts this workshop explores how we have internal effort lives that can work with or against what we show to the world. It also explores how our inner life can be evident or hidden in the body. If you have had experience of the basic efforts then this is an ideal development of that understanding. In my first workshop I did introduce these concepts but here is an opportunity to re-visit and explore in greater depth. Working on scenarios and really working on opposing efforts. Using props and text to hide and reveal meaning.

→ See above for tutor biography.

**PARTICIPANTS: £30 / OBSERVERS: £10**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.

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

**PARTICIPANTS: £6, Non-Members: £8****Pilates Class**   

Clare O'Sullivan

Fridays

13.30-14.30

Course: PH54

**Keywords: STRENGTHEN | MUSCLES | ALIGNMENT | AWARENESS | GRACE | FLUIDITY**

This will be a gentle-paced class using a blend of Pilates exercises and Somatic movement to help strengthen and lengthen the muscles of the body. The sessions will focus on alignment and ease of movement, developing awareness of how the body moves. The ultimate aim is to move with increased fluidity, strength and grace. All levels are welcome. Please bring own mat, or request in advance if you need one provided.

→ Anne Gilpin has been teaching Pilates for over a decade and is a Level 3 instructor on the Register of Exercise Professionals. Anne's background is in contemporary dance having trained at the Laban Centre and performed professionally. Her dance training and experience in Somatic movement and restorative exercise strongly influences her teaching.

**PARTICIPANTS: £6, Non-members and Equity Members: £8**

Casting & Audition**The Casting Room**   

Janis Jaffa

Tuesday 13 November

10.30-13.30

Course: CA96

**Keywords:** PREPARE | DISCUSS | CASTABILITY | Q&A | CONFIDENCE | DIRECTION

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

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

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

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

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

**Cold Reading: Bring the Words off the Page** 

Nancy Bishop

Monday 3 December

10.30-12.30

Course: CA48

**Keywords:** AUDITION | COLD READING | SPONTANEITY | TECHNIQUE | FEEDBACK | CREATIVE

**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.

**PARTICIPANTS: £20**

Exploring Modern and Classic Text for Auditions   

Irene East

Thursday 6 December

10.30-13.30

Course: CA97

**Keywords:** EXPLORE | AUDITION | MODERN | CLASSIC | CONFIDENCE | TEXT

**WHAT IS IT?** This workshop is an exploration into personal approach to audition material.

**HOW WILL IT WORK?** You will be working together, developing from subtext using individual actor's attributes in relation to modern and classic text.

**WHAT DO I GET OUT OF IT?** You should be able to leave the workshop with the confidence to convince your suitability for a role in an audition.

→ Irene East is a director and casting director. She directed the touring production of 'Down the River', produced and directed the TV series 'Glover'. She has been she been the casting director for various productions, including for Sweetwater Films feature 'A Long Way Home', the feature 'If You Can Hear Me' and also for Modern and Classical Theatre Company's production of 'Love and Madness'.

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

Casting & Audition: Weekly/ Fortnightly/ Monthly

Audition Doctor  

Tilly Blackwood

Mondays 1 October, 5 November, 3 December

10.30-13.30

Course: PA1

**Keywords:** FORTNIGHTLY 1-2-1 | AUDITION | SKILLS DEVELOPMENT | BESPOKE | CONFIDENCE

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

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

**PARTICIPANTS: £34**

## Musical

### Singing for the Terrified Actor!

Michael Hill

Thursday 22 November

10.30-17.30

Course: MT18

**Keywords:** TECHNICAL | AUDITION | CONFIDENCE | GROUP AND SOLO | SUPPORT

**WHAT IS IT?** Some actors are happy in their speaking voices, but would never dream of singing. Others feel they lack the technical knowledge necessary to sing with confidence. Still others are keen to audition for singing roles, or are being encouraged by agents to do so, but doubt their abilities. If any of these sound familiar, then this workshop is definitely for you.

**HOW WILL IT WORK?** Over a fun and informative day, you will discover the myriad possibilities of your voice. Topics covered include: breath support made clear; resonance - what it really is and how to achieve it; vocal modes, characters and sound colour; the 'cherry on top' of your sound - effects, vibrato and style; interpreting a song. The course will combine group and solo work, in a supportive, positive learning environment, where actors can try out different aspects of their voice, free of judgment. The speaking voice and the singing voice are ultimately the same voice and all actors can benefit from and enjoy singing.

**WHAT DO YOU GET OUT OF IT?** This course will empower you to feel confident in your ability to deliver a song, with good technique and authenticity, for an audition, a musical or just for personal enjoyment. You will gain technical knowledge, explore a host of vocal sounds and characters and come away with exercises that will help you to control and grow your voice.

→ 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.

**PARTICIPANTS: £30**

## 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

**Producing: Where Do I Start?**   

**DARE TO CREATE**

Katy Lipson

Friday 9 November

15.00-17.30

Course: AD92

**Keywords:** [PITCH](#) | [FUNDRAISE](#) | [MARKET](#) | [PRODUCER](#) | [FESTIVALS](#) | [BUDGETING](#) | [TECHNIQUES](#)

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

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

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

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

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

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



Ajay Jassal

Friday 9 November

14.00-16.30

Course: AD58

**Keywords:** [TAX](#) | [EXPENSES](#) | [NATIONAL INSURANCE](#) | [SELF ASSESSMENT](#) | [ADVICE](#) | [Q&A](#)

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

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

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

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

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

**Career Marketing Strategy Intensive**  

Phil Shaw

Friday 9 November

14.30-17.30

Course: AD77

**Keywords:** CONFIDENCE | PROMOTION | TECHNIQUES | PLANNING | OBJECTIVE

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

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

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

→ See above for tutor biography.

**PARTICIPANTS: £18**

**Creative Platform Academy Introduction**   

Jacqueline Malcolm

Monday 12 November

10.30-17.30

Course: AD101

**Keywords:** ENTREPRENEURS | GOALS | DISCUSSION | CAREER | BRAND | NETWORK

**WHAT IS IT?** The Creative Platform Academy is a 5-Stage interactive program for creatives to see themselves as entrepreneurs.

**HOW WILL IT WORK?** The CPA Introduction goes through the whole of Stage 1: Perfect Life Vs Personal Goals. This is a round the table workshop which requires the attendees to enter into frank and open discussion about their lives and careers.

**WHAT DO YOU GET OUT OF IT?** At the end of the CPA Introduction you will be able to identify what you consider to be your perfect life and then determine whether or not your personal goals will get you there. By the end of the complete 5-Stage process you will also know your brand and brand promise, know your worth and how to ask for it, and know how to network and who to network with.

→ With a Masters in Theatrical Directing (UEL) and a professional career spanning some 30 years, Jacqueline Malcolm, Project & Event Strategist, is called upon by many leading national and international charities and organisations to help fulfil their brand vision and company mandate.

A classically trained actress (New York and London), Jacqueline is also the producer, director and co-writer of three hugely successful and award nominated radio shows, is an award winning Playwright and author of 2 published novels (Seaburn Publishing Group & Spreeboy Publishing).

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

**On The Road with Paines Plough**



**DARE TO CREATE**

James Grieve

Monday 22 October

18.30-20.30

Course: AD88

**Keywords:** PRACTICAL | CAREER | INFORMATION | PRODUCING | COMPANIES

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

→ James is Joint Artistic Director of Paines Plough, the UK's national theatre of new plays. Since 2010, Paines Plough has produced more than 40 world premieres on tour to over 200 places across the UK and internationally. In 2014 they launched Roundabout, the world's first pop-up plug-and-play theatre to tour new plays to underserved places. For Paines Plough James has directed new plays by writers including Elinor Cook, Anna Jordan, Brad Birch, Sarah McDonald-Hughes, Mike Bartlett, James Graham, Kate Tempest, Tom Wells, Marie Jones, Penelope Skinner and Nick Payne.

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

**Taking a show to the Edinburgh Fringe**



**·PLEASANCE·**

**DARE TO CREATE**

Pleasance Theatre

Tuesday 27 November

18.30-20.30

Course: AD104

**Keywords:** PRODUCING | BUDGETING | FUNDRAISING | MARKETING | OPENING NIGHT

Thinking of bringing your show to the Edinburgh Fringe 2019? Join the Pleasance to get started- this session is for festival newcomers, returning companies, and those who are simply looking for information... anyone! Offering a practical introduction to venues, the costs and considerations you should make when preparing for the festival, and how to make the most of the opportunity of performing at the largest arts festival in the world, followed by a Q&A.

→ The Pleasance Theatre supports over 350 productions each year at our venues in both London and the Edinburgh Fringe. Through our Pleasance Futures artist development programmes, we offer opportunities for artists and theatremakers including scratch nights, R&D, professional development and more.

**PARTICIPANTS: £18**

**BAPAM Workshop: Psychological and Relaxation Skills for a Sustainable Career**



Giovanna Reitano

Thursday 29 November

17.45-20.45

Course: AD105

**Keywords:** PRODUCING | BUDGETING | FUNDRAISING | MARKETING | OPENING NIGHT

This BAPAM (British Association for Performing Arts Medicine) workshop will help you maintain good health and perform at your best throughout a sustainable career. You will understand psychological stressors in a performance career and learn strategies to deal with problems This workshop will go over the practical introduction to Autogenic Training, and a simple relaxation technique which can help to reduce stress and anxiety.

→ Giovanna Reitano is a Counsellor/Psychotherapist and Autogenic Trainer, and a classical trained harpist. Since 2010, Giovanna has been collaborating with BAPAM to increase awareness on the usefulness of relaxation techniques to prevent and reduce performance-related stress. Giovanna has clinical experience in providing short and long term psychotherapy in NHS primary and secondary care, and community settings. She is a classical trained harpist and has completed studies in Music Performance and Applied Theatre.

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

**Introduction to Motion Capture**  

John Dower and Gareth Taylor

Tuesday 4 December

18.30-20.30

Course: CA95

**Keywords:** OPPORTUNITIES | Q&A | CASTING | REQUIREMENTS | MOTION CAPTURE

**WHAT IS IT?** A Presentation by Mocap Director & Tutor and Co-Founder of [www.themocapvaults.com](http://www.themocapvaults.com) John Dower and Mo-cap Actor, Mocap Vaults Tutor and Head of Movement at ALRA Gareth Taylor, explaining the different elements involved in working as a performer in Motion and Performance Capture. Widespread in Video games, Motion Capture is now being used increasingly in Films that employ Digital Production (Avatar, The Jungle Book), Animation for Television (C4's Kiss Me Now) and VR. There are studios worldwide, increasing opportunities to move into this field, and ever more need for actors who understand the requirements of working in the medium.

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

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

→ John Dower is a Director with over twenty five years experience in Film, Television and Video Games. He started out as an actor himself, then studied at the Northern Film School in Leeds and the Polish National Film School in Lodz. His Credits in Motion Capture include Directing Mocap, Animation and Voice for Microsoft/Lionhead on their game project "Milo & Kate", Cutscene Director on "007 Legends" for Activision/Eon and Voice Director on many Video Games including "Runescape", "Risen 3" and "Spell force".

→ After graduating from Guildford School Acting, Gareth Taylor trained at the Jacques Lecoq movement school in Paris. He is currently Lead Movement Tutor at ALRA drama school, London. He's worked with some of the fastest growing theatre companies in the UK, including Punchdrunk, Slung Low, Rough Fiction and the award-winning curious directive, of which he's a Creative Associate. As a performance capture artist, he has worked on over 50 video games as well as multiple feature films and is renowned for his ability to develop characters and animals through movement. He is Movement Associate of The Mocap Vaults who teach performance capture techniques to the new generation of actors, animators and directors, preparing them for a life in lycra.

**PARTICIPANTS: £18**

**Actor As Creator: Exploring Autonomy, Creativity and Self-Producing**  

Lexi Clare, Ashleigh Laurence and Tanya Agarwal

Tuesday 4 December

10.30-12.30

Course: AD108

**Keywords:** CREATING | PRODUCING | DISCUSSION | DEVELOP | OPPORTUNITY

Led by the producers of Maiden Speech, 'Making Theatre' is a workshop for actors interested in creating and producing their own work. As an actor, how can making your own work offer opportunities for autonomy and creativity? How do you develop skills as a theatre-maker? What does self-producing entail? Run as an open forum, this is an opportunity to meet other theatre-makers and discuss best practices.

→ Lexi is a New Zealand actress and producer, now based in London. She is the Artistic Director of Lexi Clare Productions, a fresh new production company with a focus on providing platforms for emerging artists and fresh perspectives. In 2017, she established the Maiden Speech festival, which staged nine new works by female writers, and is returning for a second season at Tristan Bates in November 2018.

→ Ashleigh is an actor, writer and producer from Sheffield, now based in London. Ashleigh was Assistant Producer on the first instalment of Maiden Speech, for which she also adapted and performed in her first full-length play, Daisy, like the flower. Since then, she has co-written her second play which is currently being workshopped and will preview in the second half of 2018.

→ Tanya is a North London based theatre producer. She recently gained a MA in Creative Producing from Mountview, as well as interning at the London International Festival of Theatre. She recently established her own theatre company, Hitchhiker Collective, which has been shortlisted for the Les Enfants Terribles Fringe Award and is a New Diorama Graduate Emerging Company. Tanya has a passion for creating platforms for underrepresented voices and increasing diversity both on and off stage.

**PARTICIPANTS: £18**



**So You Want to Make an Audio Drama Podcast?**



Felix Trench

Thursday 6 December

18.00-20.30

Course: AD107

**Keywords:** [PODCASTING](#) | [OPPORTUNITY](#) | [ADVICE](#) | [Q&A](#) | [PRACTICALITIES](#) | [CREATIVES](#)

The growth of podcasting in recent years has seen a dramatic increase in the number of independent creators making their own work. Podcast audio dramas offer creatives the opportunity to make and distribute their work around the world with a relatively low cost of entry. In this session, you will be able to meet with some of the team behind the award winning sitcom audio drama *Wooden Overcoats* to discuss the practicalities of setting up your own production. The session will include advice on acting and writing for audio drama, technical production, and finding an audience. The presentation will be followed by a Q&A.

→ Andy Goddard (producing), David K. Barnes (writing) and Liz Campbell and Felix Trench (promoting) are among the creative team behind the multi-award winning sitcom podcast *Wooden Overcoats*.

**PARTICIPANTS: £18**

**Acting Confident**



Gordon Lamont

Monday 10 December

14.30-17.30

Course: A241

**Keywords:** [PRODUCING](#) | [BUDGETING](#) | [FUNDRAISING](#) | [MARKETING](#) | [OPENING NIGHT](#)

**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**

Career & Advice: Weekly/ Fortnightly/ Monthly

**Career Advice Surgery**  

Paul Cawley

Thursdays 22 November, 13 December

10.30-13.30

Course: AD87

**Keywords:** CAREER | ADVICE | PROGRESS | UNDERSTANDING

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

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

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

→ Paul's screen career has recently included work in McMafia, Deep State, Father Brown, Peaky Blinders, Catastrophe, Casualty, Unforgotten, as well as both series of The Wrong Mans. On stage his work includes appearances at the NT, Sheffield Crucible, Hampstead Theatre, Chichester, BAC, Southwark Playhouse, Theatre 503, The Gate and The Finborough, as well as appearances in the West End. He has taught at The Actors Centre, Mountview, City Lit and The Drama Studio and he has been one of the three Equity/Skillset Careers Advisors since 2005

**PARTICIPANTS: £18**

**Understanding Your Branding – One-to-One Sessions**  

Darren R L Gordon

Mondays 19 November, 10 December

10.30-17.30

Course: AD2

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

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

**HOW WILL IT WORK?** We will look at your existing marketing material including any of the following: CV, headshot, showreel, covering letters, personal website, Spotlight, Casting Call Pro and performance piece (monologue of no more than 3 minutes in length).

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

→ For the last 15 years Darren R L Gordon has been helping actors develop a career in TV, film and theatre. He has also delivered workshops for Channel 4, the BBC and a number of theatre venues across the country. He has worked with many actors at all ages and levels of experience and has helped them progress their technique, understanding, contacts, range and abilities.

**PARTICIPANTS: £34**

## Wellbeing Drop-In

Addam Merali-Younger

Tuesdays 13 November, 11 December

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](mailto: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)**



## Open Courses – Non-member Workshops

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

For more information visit our website: <https://www.actorscentre.co.uk/open-courses> or contact [reception@actorscentre.co.uk](mailto:reception@actorscentre.co.uk).



## OCTOBER-DECEMBER 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 the return of rep! LAGO Theatre present three productions (No Help Sent, Wine and Revelation 1:18) playing in rep over three weeks (18th Sept – 6th Oct). Running alongside the rep season, we have Vanilla by Laura Mead (24th – 29th Sept), a taught drama exploring intimacy in the modern climate, and Four Loyalty Cards by Jamie Christian (2nd – 6th Oct), four individual monologues all taking place in a coffee shop.

Also during October, we're delighted to host Shake-Scene Shakespeare's production of The Taming Of The Shrew (8th – 13th Oct) in a unique production that employs the cue-to-cue technique traditionally used by Shakespeare's players. We're also incredibly proud to welcome back Kali Theatre, and their production of Nessa Muthy's Sundowning (16th Oct – 3rd Nov), an intensely moving new piece that examines love, loneliness and guilt between three generations of women.

During November, we have Geoffrey Williams' historical piece Drowned Or Saved? (6th – 24th Nov), a gripping biopic of Primo Levi, a chemist and writer who survived Auschwitz. We're also delighted to host the Maiden Speech Festival (27th Nov – 8th Dec), a collection of 16 new pieces by, for and about women. Additionally, we have short runs for Richard McElvain's one man show The Chess Player (13th – 17th Nov), SpeakUp Theatre's one-woman exploration into mental illness LOVE (Watching Madness) (28th – 30th Nov) and The Very Top Secret Dance Company's new comedy dance show Derriere On A G-String (4th – 8th Dec).

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

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

## **Other in-house opportunities**

### **GREEN ROOM PROGRAMME**

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

### **SHAKESPEAK**

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

### How to book

- **Online:** [www.actorscentre.co.uk](http://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](mailto:reception@actorscentre.co.uk).

### Keep informed

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