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## Industry Insight:

**Bill Petrie**

Agent@ BWH



*The BWH Agency Ltd was formed in 2004 by Andrew Braidford, Lisa Willoughby, Joe Hutton and Bill Petrie.*

*Based in London's West End; they represent actors in all areas of the entertainment industry both at home and abroad.*

### Advice for graduating actors

#### **“Once an actor, always an actor.”**

This is valuable advice to always keep in mind; make sure that you don't get sucked into your current job, whether that's a temp job or working behind a bar. Make sure that your employer has sympathy for your first and most important job: being an actor. You have to be able to attend auditions at the drop of a hat; therefore they have to be flexible. Use all of the charm and people skills you learnt during your training and communicate with your employer. When non-acting jobs start to interfere with your acting work, then it is time to leave. Your acting profession should always be the priority and you have to go into an audition with a clear head, not worrying about your day job and having to rush back for it.

*Cont'd on back page*

# alrä:Article

QUARTERLY NEWSLETTER KEEPING YOU UP-TO-DATE WITH ALL THAT IS ALRA

## THE STAGE 100



**SCHOOL OF THE YEAR 2013**



## What we've been up to recently:

Hasn't the weather been beautiful? It's certainly a change from students huddling together in our stony corridors at ALRA Towers. Aside from the weather putting a smile on our student's faces here at ALRA North and South there's been plenty of positive energy buzzing around the place...

First up, for the first time ever we held both ALRA South and ALRA North's West End Showcases; ALRA South student's performed at The Royal Court and Zion Arts in Manchester and ALRA North's 3<sup>rd</sup> years performed at the Soho Theatre and Zion Arts. All of the showcases were received incredibly well, with the actor's sparking up a lot of interest, The Stage said of ALRA North's Showcase: *"...Having been voted drama school of the year in this year's Stage 100 awards, ALRA North's first ever showcase has attracted a diverse mix of industry professionals, keen to see what this new branch of the school...[the showcase was] a slick and bang-on-the-hour succession of contemporary material...."*

Just like that endless winter we suffered, the showcases now also feel like a distant memory. In their place we have seen back-to-back shows from *Sense*, *The Schoolmistress* and *Women of Troy* in the South and *Blue Room* and *Be My Baby* in the North. All the performances really showed off our talented bunch of third year actors and there was even a signed version of *Sense* in the South.

It seems like just yesterday we saw our fresh-faced bunch of third years on their very first day and now we are sadly waving them off and sending them, fully-equipped into The Big Wide World. This issue serves to give them a final few ideas to take with them and wish them good luck! But, just before we bid them adieu, we are very excited to announce our very first partnership with *Holby City* actor and ALRA graduate – Jimmy Akingbola's company TriForce Promotions for 'MonologueSlam : The ALRA Edition.' On July 5<sup>th</sup> a veritable troupe of ALRA grads and current students will show what they've got in front of a panel of industry experts and Jimmy will host an evening of fun, talent and networking! Read more on this and how to get tickets on page 8.

We are also getting ready to welcome our partnership again with Yellow Academy this summer, where a group of British East-Asian actors will work alongside some of our tutors with a focus on acting for camera and acting for radio.

All in all, as we're sure you've gathered, ALRA is always a bustling place to be, with new faces coming in September it's just left for us to say "goodbye and good luck" to our wonderful third year actors! To them and to all our past ALRA grads: Keep in touch, and be lucky out there!

*Maddy  
and Hannah*

When I graduated from ALRA in 2010 I felt the necessity for a holiday so I worked for a few months and scraped together the money to go to Morocco. It was “cheap as chips” as the stall holders hollered in the dusty market place shadowed by the mighty Dar el Makhzen Palace.

The place was incredible but I was on a very tight budget so on day 2 when I overheard a huddle of British tourists being shepherded around by an officious tour guide I decided to tag along for free.

At the back of the group was a lady, that for this article I will call ‘Notebook’. Notebook, true to her name, carried a notebook everywhere she went; and not just one notebook, she showed me later her Karrimoor rucksack was stuffed full of battered, dog-eared notebooks with stains from all over the world on them. These notebooks were back full of doodles of faces, snippets of fabric, even a rather ominous snatch of ochre hair Sellotaped into one corner of a page. Although she was totally barmy and had a twitch in her eye that made her look like she was hitting on you everytime she spoke, I was overwhelmed by her observancy. There’s people watching and then there was ‘Notebooking’, as I now call it.

She explained she was an aspiring novelist and her writing was full of amalgamations of people she’d met on her journeys, intertwined with narrative. When I landed back in Gatwick, sunburnt and with fifteen more moles, I bought myself a notebook and to this day I carry it with me and every time I meet, speak to or just pass an interesting person I’ll make a note of it and later, when it comes to writing a script or finding inspiration to develop a character I’ll flick through the pages of my own dog-eared notebook and start from there.

Although, I must add, my notebook contain no locks of hair. I’m not that advanced a Notebooker just yet.

2.

## A brief selection of notable graduate news since the last edition...



### Clare Laure (3Y 2012)

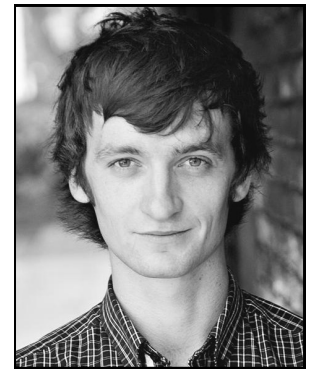
graduated from ALRA last year and since then has appeared in ‘Fresh Meat’ and is currently working on the film ‘Fraternity.’ Set in World War Two the film explores the explosive relationship between two brothers and the tensions within the family unit. The story explores several themes of bitter family relationships, entangled love and guilt.

Clare plays the part of Christabelle Hurot who is a mill worker in Cologne, France and a part of the French Resistance. She hosts an English soldier named Greg and slowly their relationship flourishes.

Most of the filming has taken place on Manor Farm and screenings are set to happen at the beginning of December.

### Hamilton Lee (3Y 2009)

Performed in Splice Theatre’s fantastic new show about Bristol’s iconic club *The Dug Out*. The Times said: “it has a defiant, ramshackle charm...this nostalgic show wins out as unassuming, feel-good fun.”



### Robert Lonsdale 3Y (2008)

has been working at the Royal Exchange Theatre and on the Live Theatre, Newcastle co-production of *Brilliant Adventures* which was a quirky comedy about brotherhood, addiction, and breaking the laws of physics.

### Emma Sylvester (3Y 2011)

Emma is currently in rehearsals for the ‘Nurse’ and a few other roles in *Hamlet* to be performed at the Cambridge Shakespeare Festival. The Festival has become a significant cultural event in the region and can expect to attract upwards of 25,000 visitors for the productions which run during the eight weeks of the Festival. She will be performing 29th July – 17th August. More info and to book tickets please see: <http://www.cambridgeshakespeare.com/programme/hamlet/>



### Linden Walcott-Burton (3Y 2012)

The RSC have recently introduced a new scheme called the ‘British Bursary’ where they select one male and one female actor to go up to Stratford and work with their Directors and coaches for two weeks. This year they have chosen our very own Linden Walcott-Burton

over hundreds of applicants, where he worked with the likes of Cicely Berry, Struan Leslie and Artistic Director Gregory Doran. Congratulations Linden; what an amazing opportunity!

# Student Spotlight: Larner Taylor



*Larner Taylor is studying on our three year acting course in the South. We chatted to her about the course and coming to London from the North...*

## **-Hi Larner, how are you enjoying your first year at ALRA so far?**

I'm really enjoying it and as we approach the end of the year I feel as though I'm finding even more meaning in things that I learned way back in the first term. This year has flown by but I'm looking forward to second year a lot.

## **-Has any moment really stood out for you so far?**

Presenting our last project, Frank McGuinness' 'Someone Who'll Watch Over Me', was perhaps my favourite moment so far. It made me realise the extent of the work that must be done before even entering the rehearsal room and so sharing that was a very enjoyable experience. It's also fascinating to be able to observe moments in performances that I see that I can discuss in terms of the work that I've been doing at ALRA because then I know that what I'm learning is changing the way that I view theatre.

## **-You're originally from the North, what made you choose to come down to the South instead?**

At home the train to London runs directly behind my house. When I was younger my Mum and Dad used to tell me that it was going to London to see the Queen and I think that planted a seed that grew into something greater. I love London.

## **-You're a little while off the third year but it'll come round very quickly, how are you feeling about being out in the Big Wide World when it happens?**

It is a scary thought but I'm hopeful that if I remain pro-active, positive and persistent then I'll discover opportunities; if not - create my own. The thought of being employed professionally for something that I've always been passionate about is so exciting.

## **- Do you plan on staying in London when you graduate or going back up North?**

At the moment I plan to stay in London although one advantage of having family up north is that I'll always have somewhere to stay if I manage to get a job up there!

## **-Have you seen any inspiring theatre/ film/ TV recently?**

I was a big fan of Broadchurch. The performances were wonderful but the production as a whole was thrilling to watch. In January I also went to see Dreamthinkspeak's 'In the Beginning was the End', a promenade production in the underground passages under Somerset House. The way in which the space complemented the performance was really intriguing and I think that this has informed the way that I consider space when writing my own pieces.

## **-When you do graduate is there any company you'd like to work with in particular?**

During the summer holidays my parents used to take me to see travelling outdoor theatre company, Illyria. They travel the UK performing everything from children's shows to Shakespeare and other classics in the gardens of National Trust properties, arts centres, schools and parks. The travelling nature of their productions lends a sense of ownership over their work - which is something I would love to experience. I'd also love to work at the Royal Exchange. Their £5 ticket deal for under 26s on Mondays has shaped my knowledge of theatre - some of the best shows that I've ever seen have been there and to be able to perform in such a beautiful building which is so personal to me would be incredible.

## **-Who is your favourite actor/director etc?**

My favourite actor is Maxine Peake. I've seen her in productions of Miss Julie and The Children's Hour and she was excellent in both. Her performances - across stage and screen - are always so truthful no matter whether she's playing a serial killer or a dinner lady.

## **-And finally, what is your dream role if you had your pick?**

I recently watched Kate O'Flynn as Racheal in Port at the National. It's such a beautiful play and Racheal is such a hopeful character - it's almost as if you feel you know her. Hopefully one day I'll get the opportunity to play her.



Class of....

GRADUATE  
ADVICE

*Photo: Edward James in the Great Hall courtesy of Isabel Sharman both PG South*

# An eye on the grads...



## Graduates: Thom Hammond & Michael Cox

### Hammond Cox Casting

Thom & Michael formed Hammond Cox Casting in 2012, combining 15 years of high-end industry experience.

In their first year of business, they worked internationally in film, commercial and music video.

Working in partnership, their meticulous, rigorous approach aims to secure an outstanding choice of talent, whatever the brief, across all media.

## Graduate: Rachel De-Lahay

Last year Rachel was named by The Independent as 'One to Watch' and she certainly is, described as "...*The new queen of urban drama...*"

Rachel's first play *The Westbridge* was produced at The Royal Court in 2011. She has had continued success since then and most recently was named in Screen Daily's Stars of Tomorrow 2013. She is currently working with Film4 on her debut film script which will be set in her native Birmingham.



## Graduate: Flavia Fraser—Cannon



Flavia is the in-house producer and head of marketing at Theatre503. She also continues to run her own company Fraser Cannon Productions (producing Kubrick<sup>3</sup> at the Edinburgh Fringe this summer) and produces and co-curates regular short plays event The Miniaturists.

She was awarded a Society of London Theatre *Stage One* apprenticeship bursary in 2008 and worked for over a year for West-End producers ATG, Mark Goucher and Mark Rubinstein on shows such as *Sunset Boulevard*, *West Side Story* and *La Clique*.

Flavia won "Best Creative" for her work as a producer, publicist and photographer on the 2012 Fringe Report Awards and sits on the board of Finger in the Pie.



**Graduate:** Amanda Eliasch



**Amanda Eliasch is an ALRA graduate, poet, Fashion Editor for *Genlux Magazine* in LA, British photographer, writer and now documentary filmmaker. We spoke to her about her extraordinary life and her journey from the Wiltshire Downs to ALRA to LA to Paris. Her Grandfather is script writer and film director Sidney Gilliat and her father is writer Anthony Cave Brown.**

**Most recently she completed her first biographical documentary—*The Gun, The Cake and The Butterfly*...**

***The Gun, The Cake and The Butterfly* is really exceptional, beautifully shot and an incredibly inspiring story. Can you tell us how this whole project came about?**

It started out as a letter to my Father, Anthony Cave Brown, who asked for 5,000 words from me as he felt I should be a great writer with his genes and my Grandfather's genes. He loved it but said I could not do anything with it until everybody was dead. I only met him ten times in my life.

I then changed it as it is very heavy and entwined it with my real life. It is a documentary drama that breaks rules. A monologue that is not, poetry that is not, with opera. I love opera and classical music.

**And it's the story of your life, this must have felt very exposing at times, were you always comfortable with sharing your story with the world?**

No, I was not comfortable and yet not uncomfortable. My life is in the balance, but it was necessary to use what I had if I wanted to make a film. I had the script, I had me and I knew that I could rely on that.

**Justine Glenton is fabulous in this, how did you first meet and how was it decided she was right for this?**

Justine was teaching me Yoga which I have practised on and off for twenty years. She told me in a lesson that she was an actress and I said would she look at my script. She loved and I so I got her on board with it. Here we are, after having done a play and a film together, we have come a long way.

**Overall, how would you describe the journey of crafting and creating 'The Gun, The Cake and The Butterfly'?**

I loved it, I have never felt so happy in my life. I feel that this is the medium that I am happiest with, it is in my genes. My grandfather was a film producer, writer and director and so I must have inherited the desire from him.

Of course it has been expensive sometimes on my soul, it has also been exasperating. Often the crew was not reliable. I would love to continue.

**You've had a great response from this documentary, what are your plans for it next?**

A thriller. I have written the outline and now need to do the script.

**Thinking back to your time in London, and studying at ALRA you said to me you didn't always feel comfortable as an actor and found it hard to learn lines. Can you tell us about this and your time at ALRA?**

ALRA was good for me in so many ways. It sent my life into a washing machine, and I am came out dirty and then I went into the dryer and I came out clean. A drama school is a washing machine of thoughts. The head of ALRA back then was Sorrel Carson, she was very generous to me.

**Thank you so much for taking the time out to talk to us. For those interested in your work and the big movements that 'The Gun, The Cake and The Butterfly' are making, how can we follow you, do you have anything else in the pipeline?**

I have just attended The New Media Film Festival followed by the New York City International Film Festival, next month I am in the Ichia Global Film Festival along with Baz Luhrman, and Harvey Weinstein. For a bet with my husband, who said I could not do it, I think I did rather well.

<http://www.ischiaglobal.com>

[www.amandaeliasch.net](http://www.amandaeliasch.net)





TRIFORCE PROMOTIONS

20 Actors 4 Judges 1 Awesome Audience

Hosted by **Jimmy Akingbola** aka Mr. Nice

The Ultimate Actors Showcase

# MonologueSlam UK

## The ALRA Edition

Friday 5th July 2013

Royal Victoria Patriotic Building,  
John Archer Way,  
London, SW18 3SX

Audition slots available at:  
<http://goo.gl/cE42n>  
Audience tickets (£10) available at:  
<http://goo.gl/CPNbo>

Doors Open at 7.30pm Show starts at 8pm

This summer ALRA are teaming up with TriForce Promotions and hosting the 'Ultimate Actor's Showcase' - for ALRA Alumni and current students **only!** Yes, it's time to unveil that at **7:30pm on Friday 5<sup>th</sup> July**, ALRA grad and star of BBC's Holby City, Jimmy Akingbola will host **MonologueSlam : The ALRA Edition!**

There are two rounds for you to get involved in, either the one minute or three minute round with only 10 people chosen per category.

You can also buy tickets to be in the audience and join us for a summer evening of networking, fun and talent! Tickets for the event are £7.50 and can be bought [here](#).

Auditions are fast approaching so get involved **today** before it's too late!

Let's make this a summer of **ALRA Alumni Action!**



# What Can You Do For Me?

## **The Actors' Guild of Great Britain** *the actor at the very centre*

Driven by the community it serves, The Actors' Guild is an independent not-for-profit organisation. Through our base at Spotlight we offer professional actors like you industry leading workshops, professional development, bursaries and support.

TAG is Actor built and Actor led. We're the largest membership organisation offering on-going professional development for actors in the UK and the only one that offers an ever evolving collection of workshops & services that is genuinely actor led.

Basic membership is free of charge and premium membership just £20 a year – which entitles you to hundreds to pounds worth of savings with many of the UKs leading industry services providers.

When it comes to our workshop programme, those who work, teach. Directors, casting directors and established actors from companies such as The National Theatre, RSC, Donmar Warehouse, Globe, Rose Theatre, ATG and other regional theatres, as well as BBC, ITV, Channel 4, Sky, and major studios in both the UK and USA.

Our members work on their skill-set with regular voice and movement classes as well as additional skills like puppetry, weaponry and horse-riding. We also work with leading practitioners from award-winning companies such as Paines Plough, Frantic Assembly and Complicite.

Supported by Equity, we are also developing our programme of workshops in Manchester.

Join in at [www.actorsguild.co.uk](http://www.actorsguild.co.uk)

### **Feedback from some Actor's Guild members:**

**What a godsend The Actors' Guild is... great value and flexibility as well as the frequent opportunity to work with top professionals.**  
*Thank you so much Kimball Armes*

**An essential resource for our profession.** *Timothy West, CBE*

**To me The Actors' Guild has become invaluable – a sort of self-prescriptive drama school with a huge choice of seminars and the best "tutors" in town, at a fraction of what it costs elsewhere.** *Tina Harris*



*'Those who work, teach'*





castingcallpro



stagejobspro

Leaving drama school can be scary. Trying to climb the professional ladder in performing arts is equally notorious. So what do you do when you find yourself doing both at the same time?

If you're a budding actor Casting Call Pro is an invaluable source to give you that first professional push. A hub for over a hundred paid jobs each week and a home to over 40,000 actors, CCP is one of UK's leading casting directories. Join for free, create a profile, upload your headshots and showreel and start applying for commercial and musical theatre castings alike immediately. Added bonuses include listings of headshot photographers, showreel and voicereel providers and training institutions - allowing you to make all the relevant career decisions in an informed way. You can also apply for representation and create your own website using our platform. In short if being a jobbing actor is where you want to be then the only casting directory created with the actor in mind is where you should start from.

Launched in 2005, Stage Jobs Pro is the only UK website dedicated solely to professional backstage, technical and theatre staff. In 2012 alone SJP posted over 3,000 paid theatre jobs; in an industry where the average professional works with 9 different employers per year it's become an essential service, highlighting the need for theatre freelancers to have a strong online presence. Joining SJP's community of over 40,000 professionals allows you to manage an online CV showcasing your experience, as well as add key documents and audio, video or image files to further demonstrate your skills. All profiles are accessible to employers making searches across the UK, and members are alerted every time a new opportunity arises, ensuring you never miss out on a job. However, SJP is more than just a jobs site, and freelancers surviving in a relatively solitary career use us to stay connected to the industry via our vibrant forum, messaging service, and resource centre.

**Last but not least, CCP and SJP offer ALRA graduates a 3 month free premium membership trial. Make sure you get the code from your school, then activate it and start your career today!**



Tweet us! Have you got any good advice for graduates? Do you have a tip that you can share?  
**@ALRADrama**

# the actors centre

Graduating from drama school is the culmination of a long journey and the beginning of an even longer one, your professional career. Suddenly out on your own, without the structure of daily training and the direct support of your tutors and fellow students, life can feel more like a plunge into the deep end than a dive into the West End.

The vast amount of graduates will find themselves working in survival jobs, pouring pints in theatre bars or talking to irate customers in call centres, and with parts few and far between, it's easy to lose your momentum and become discouraged.

For 35 years the Actors Centre has given a home to professional actors, a safe place to learn new skills in our constantly evolving Professional Development Programme and make those all important contacts in our Industry Programme. In our theatre space, the Tristan Bates Theatre, we support our members in putting on their own work. But more than this, we also act as a hub for the profession, a place where actors can meet and support each other - our green room/café is the perfect location to gather for friendly chats, meetings and networking.

Whether your audition technique needs a polish or you want to step things up with your screen acting, we have the workshops and tutors to give you the knowledge you need, seven days a week, morning, afternoon and evening at affordable prices.

All our members share a commitment to continuing their professional development and can be found on television, screens, major screens and stages all over the country.

You knew it was going to be hard when you chose to become an actor, ours is one of the most challenging professions a person can embark on, but you believed in your talent and invested in your training. Don't stop now. The people who succeed are the ones who never stop working and networking - The Actors Centre is the place to do this work. To assist you on your journey following drama school keep up to date with our programme:

[http://www.actorscentre.co.uk/classes\\_download.asp](http://www.actorscentre.co.uk/classes_download.asp) and join our mailing list: <http://goo.gl/fbP7S>



**Jack Worthington**  
Communications Manager

# fringe

The Edinburgh Festival

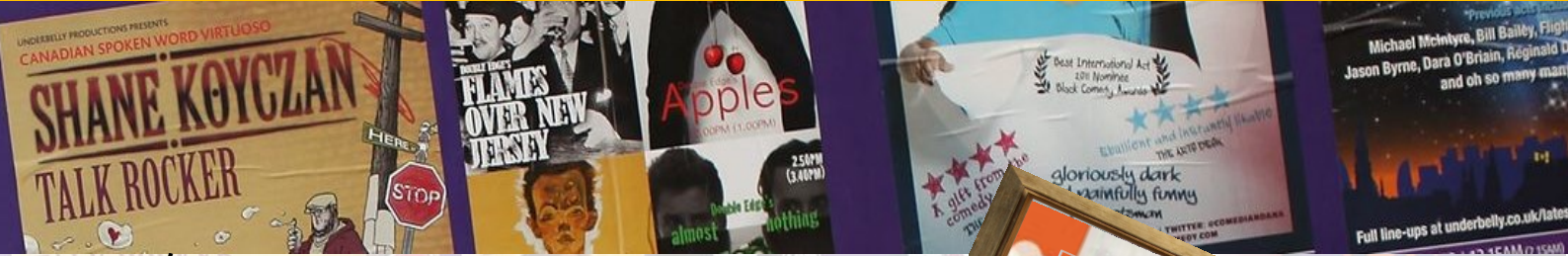
02-26 August

Our very own Maddy Anholt is taking her one-woman, self-penned show to the Fringe this year and has two London preview shows. She will be playing at Leicester Square Theatre (Lounge) at 10pm on 2nd July and then again on 19th July at 7:30pm at Waterloo East. She has a special £5 ticket offer on for ALRA friends and family. Just quote 'ALRA' when booking at Leicester Square or MMM5 for Waterloo East.

Tickets:  
 Leicester Square Theatre 2nd July: <http://goo.gl/RVPTv>  
 Waterloo East Theatre 19th July: <http://goo.gl/QkCVJ>  
 Maddy's Many Mouths is an outrageous one-woman show, written and performed by Maddy Anholt – a woman of many parts! This side-splitting, breathless performance tells the story of a woman with a peculiar compulsion to mimic the people she meets. Follow Maddy's journey from childhood to adulthood, from the streets of London, via South Africa, to a dingy police cell, as she struggles to remember the real her and become reunited with her first true love. Maddy has a unique ability to tell an astonishing tale as she morphs before your very eyes.



'Cal says everyone's story's the same. Get born, grow up, get a job, get wed, have kids, work, get sick, get better, get sick, die. I think he's wrong.' Joe is a master storyteller like his father, a man who can make the ghosts of Irish legends seem as real as the rabbits he skins on the kitchen table. All stories must come to an end, but that bit Joe doesn't want to tell. 'Most successful marriage of oral tradition and written word I've seen in a long time' (BBC Radio Bristol). \*\*\*\* (Metro), \*\*\*\* (Leeds Student). <http://www.youtube.com/watch?v=R4KJUC2uVag>



Juliet Chappell who is just about to graduate from the 3 year acting course in the South going up to Edinburgh with 'Wild about Wilde'. She says: I'm in a two hander called "Wild about Wilde". It is based on Oscar Wilde's short stories and is tailored for children under 10. It uses lots of audience participation and I'm excited because, among other things, I get to play a giant. The company is called Thrice Three Muses and they are based in Bristol. We're performing in the Yurt Locker (warning: pun!) as part of the Free Sisters (another pun - free theatre!) series at the Laughing Horse @ 12.45pm. I've never been to the Edinburgh Festival so I'm really excited to be going, especially to perform.



Rogerson who is also just about to graduate from the 3 year acting course in the South is taking 'Family Tree' up to the Fringe. About the show: The tree, Julian. The f\*\*\*ing tree. I need to plant something. I need to see something grow and...survive' surreal, emotional comedy that follows a young woman on the first anniversary of her father's death. A story about growing up and grief, punctuated by the absurdity of everyday life. Jodie is waiting for the delivery of a tree which she intends to plant in memory of her father...it must arrive today...but everything, and everybody, is getting in the way. Invisible men, talking cats, an agoraphobic boyfriend and a flat with a life of it's own... Jodie struggles to hold on to some stability in a world that is crumbling around her.



**DATES AND TIMES**  
 'Family Tree' is previewing at Theatre 503 on July 25th at 7pm and July 26th at 9pm  
<http://theatre503.com/whats-on/>  
 'Family Tree' will then transfer to Pleasance Beneath at the Pleasance Courtyard, Edinburgh from July 31st to August 26th at 4.30pm <http://www.pleasance.co.uk/edinburgh/events/family-tree>

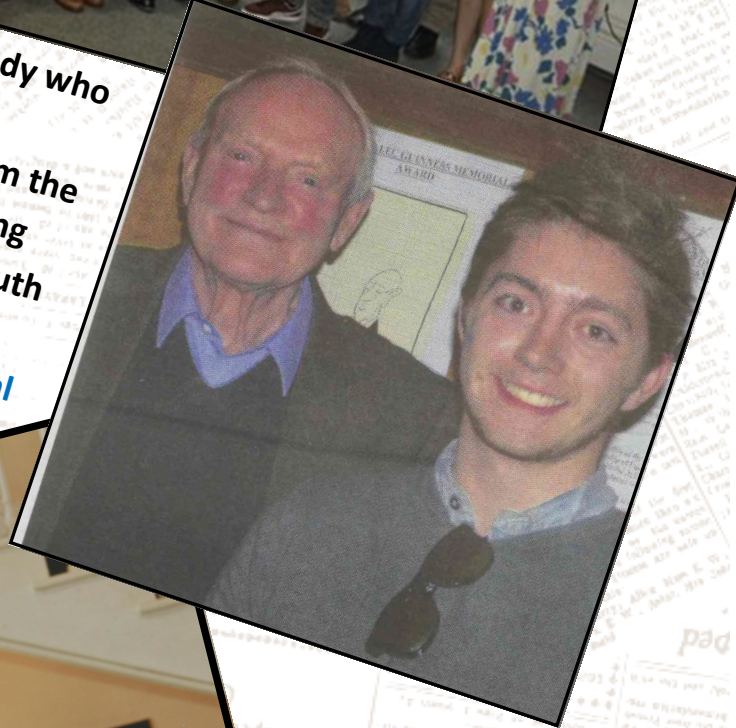
**BOURGEOIS & MAURICE:**

# Awards and Accolades

Second year student Beth Mullen has been awarded with a prestigious **Laurence Olivier Bursary**. Having auditioned amongst students from each DramaUK school and interviewed by a panel of judges, Beth was successful in securing one of the bursaries. This is the fifth time in four years that an ALRA student has won and we couldn't be prouder of Beth. It is great recognition of her talent and a promising step forward in her career as an actress.



Oliver Kennedy who will soon be graduating from the Three year Acting Course in the South won the **Sir Alec Guinness Memorial Award**



Charlotte Boundy who is in the second year of the Three Year Acting course in the South is seen here being awarded the **Lilian Bayliss Award** by Robert Lindsay.

# Chris Monks

## Artistic director

## of Stephen Joseph Theatre, Scarborough

Photograph: Christopher Thomond

*Chris succeeded Alan Ayckbourn as Artistic Director of the Stephen Joseph Theatre, Scarborough in 2009. A freelance director since 1990, he also writes, mainly adaptations of Opera and plays for young people.*

**Hannah - You have recently directed our third year students in 'The Schoolmistress,' could you tell me what it was like working with them?**

**Chris -** The ALRA students were very talented, energetic and enthusiastic; attributes which are so important in our industry. They worked very well as a group and would arrive well in advance of their rehearsal calls which meant we always started on time; these two factors really helped the rehearsal process. All the students in 'The Schoolmistress' have potential to work as actors and I wish them well in their careers. Acting is an extremely tough profession; I have been involved with drama training since the early 90's and I'd say that maybe only between five to ten per cent of the student actors I have helped train over that period are still working in the industry.

**Hannah - Could you tell us a little bit about your career and how you got to where you are today?**

**Chris -** I started acting at school and with the Manchester Youth Theatre. After school I trained as a musician but then worked at the Royal Exchange as a Stage Manager. I was fascinated by the process of making a production and that's where my passion to direct was ignited. While I was working professionally in Theatre, I also worked in drama schools. It was at one particular school that I directed a version of Gilbert and Sullivan's 'The Mikado' which was picked up by The New Vic, Newcastle-under-Lyme, and this was my break as a director.

**Hannah - Have you worked with many young actors?**

**Chris -** I've worked with many young actors while working in drama schools. There is one student that I met ten years ago that I continue to employ and she has since appeared in five of my productions.

**Hannah - What do you look for in a student actor?**

**Chris -** More than anything I'm looking for enthusiasm. For example, if you give a student a note during rehearsal and then they go away, think about it and then act on it in the next rehearsal; that is enthusiasm. As an actor you also have to make sure that you are 'extraordinary'. If you break that word down it means that you need to go above what is ordinary, don't just do what is asked for and expected, go above and beyond. You have to make sure that you apply yourself 100% and learn your craft, which all of 'The Schoolmistress' cast did.

**Hannah - And finally, could you give our graduates a word of advice?**

**Chris -** You are going to be disappointed and you have to get used to that. You have to be tenacious and you must always believe in yourself. Do a job because you genuinely want to do it and make sure that you are prepared. Remember that you are only as good as your last performance!



# DIRECT FROM THE DIRECTORS:

*Each newsletter we will be giving Clive and Adrian a topic to discuss...*

**Clive Duncan**

***The End***

*If there's a question you'd like to ask Clive or Adrian then let us know!*

## The end.

This is the moment you've been waiting for.... Goodbye! Yes, your time's up and you must embrace the professional world. Daunting? Nah. From the day you auditioned this has been the aim.

The transition is painless. You will notice more time to yourself, more time at the temp job, some people you won't see much, others not at all! But you will find yourself in professional situations; castings, auditions, work.

It might happen quickly, you might have to wait; tenacity is the key. Be patient, have faith, things will happen. Only the faint-hearted give up. All actors are in and out of work; don't be embarrassed, ever, about being an-out-of-work-actor; it's a common state.

Goodbye to ALRA routine, but replace it with your own; voice and movement exercises, letter-writing, contact-chasing, play-reading, play-watching; see and be seen! Push other creative skills; work begets work.

Just say yes! To everything; meetings, interviews, jobs, parties, free tickets. Be positive. Your best friend gets an amazing job and you've yet to have an interview – celebrate! It could be you next. Happy people are employable people.

Farewell. Don't forget to write. (Not to me! To casting directors and theatre companies!).

This is....

## The beginning.







### Stage Management Segment

I am now coming to the end of my first year on the ALRA Stage Management and Technical Theatre course and I have learned so much in that year. When I arrived in September we were put straight into show productions from the word 'go', which at first was a bit overwhelming. But I was surprised with how quickly I was able to adapt and get into the rhythm of how the course works and working with all the departments in a theatre production. Teamwork is such an integral part of the industry and you learn that very quickly here. It is hard work and very stressful at times but in a short space of time I managed to gain new skills and adapt to a new department which I never would have believed I would be any good at. I look forward to seeing what future opportunities lie ahead.

**Stephen Farley 1st year SMTT**  
SMTT



Want to write  
an article for  
the next  
ALRA:Article?  
Get in touch!

# Oliver Kennedy—Interview

*We had a chat with soon-to-be-graduate, Oliver Kennedy about his three years here and his showcase at The Royal Court and Zion Arts, Manchester...*

**Maddy-** Hey Ols, how are you and how has everything been after your showcase in April?

**Oliver-** Yeah it has all been going really well thanks, showcase was a bit of a whirlwind and since then I have had quite a few meetings with agents and have been able to make some really good contacts.

**M-** What was the process of the showcase like and working with Sarah Hughes?

**O-** I think to begin with it's all about finding your pieces and then once you have them it's about going through them with a fine toothcomb.

Working with Sarah was a breath of fresh air and she was able to tell us about what it's really like in the industry. She told us that some actors live in brick houses and it was refreshing to know that not every actor is sleeping on people's sofas and surviving on the bare minimum. There are actors who are able to support themselves and who have houses and cars. You have to treat acting as a profession rather than just a dream.

**M-** That's really refreshing, Clive does drill into everyone from day one the harsh realities of this profession so it's nice to hear of actors that are making a success out of it.

**O-** She really encouraged all of us and we all worked really hard. She was really lovely and did a great job. I really enjoyed the whole process and the two characters I played were real reflections of me so it was nice to feel comfortable within that and show it to the industry. It was awesome that we got to do it at the Royal Court.

**M -** How was that? It must have been amazing!

**O-** Yeah from the minute we went in to the rehearsal room and to when we stood on the stage for the first time, my friend Jo and I just couldn't believe it.

**M-**The whole showcase was a real success and the first time that we showcased both our actors in the north and south. You all had a great turn-out. Could you tell us a little about your three years at ALRA and what your best memory is?

**O-** The best part for me has been the third year. You do sort of get thrown in at the deep-end but you are supported, like for my first production we had five weeks to rehearse instead of four. The shows really are the highlight of your training and why you are here. You have spent the past two years learning all of the tools and techniques that you can use in a performance so it's been really nice putting those to the test.

**M-**Tell us a bit about your production of Market Boy and meeting David Eldridge.

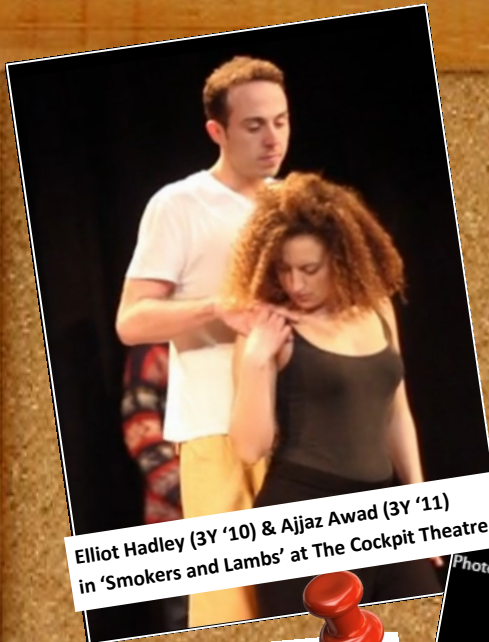
**O-** I was lucky enough to do Market Boy again after the ALRA production. This time it was performed at the 'Lost Theatre.' It was really great to meet David Eldridge and talk to him about who all the characters are based on and his real life experiences which to a certain extent shape the play. It's quite a rare experience to be able to have that insight in to a play and meet the writer.

**Thanks Oliver! Oliver also won the Alec Guinness Memorial Award so congratulations Ollie!**

**We wish you and the whole Class of 2013 good luck, prosperity and lots of acting jobs!**



# GRADUATE NOTICEBOARD



Elliot Hadley (3Y '10) & Ajjaz Awad (3Y '11) in 'Smokers and Lambs' at The Cockpit Theatre



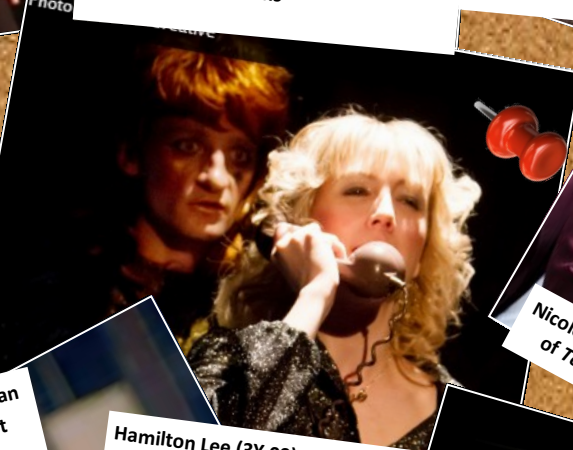
Alice Sillett, Shelly Atton and Madelaine Ryan all PG '11 with their company Moon On A Stick Productions



Hannah Douglas (3Y '09) with Homespun Theatre's *East of the Sun, West of the Moon*.



Jannik Kuczynski 3Y ('10) is the voice of Brian the Robot in the new confused.com advert



Hamilton Lee (3Y 09) in Tobacco Factory's *The Dug Out*



Nicole Black (3Y '12) in a nationwide tour of *Teachers* with Black Eyed Theatre



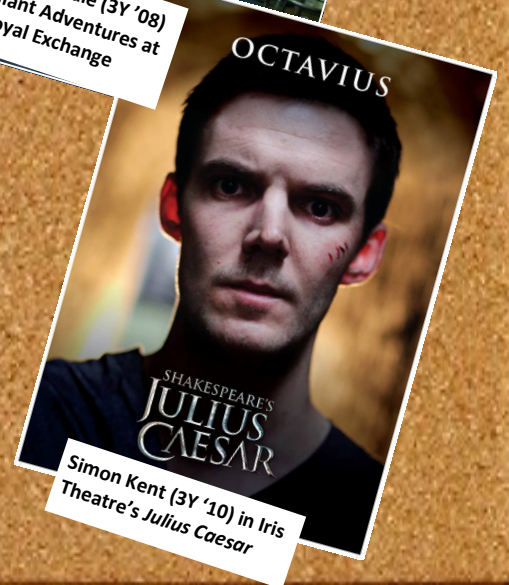
Heather Dutton (3Y '11) in the Devon Ambrosia advert



Robert Lonsdale (3Y '08) in *Brilliant Adventures at Royal Exchange*

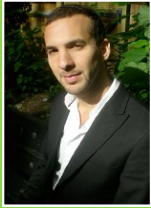


Angela Bull (3Y '90) set up her own theatre company 'Epsilon Productions' this is her in the company's new hit *Skin Tight*



Simon Kent (3Y '10) in Iris Theatre's *Julius Caesar*

## A quick word: WITH



### Zack Polanski Cognitive Hypnotherapist

We chatted to Zack about an actor's Wellbeing and his top 5 tips to keeping happy and motivated...

#### 1. Create your own opportunities.

Agent or not, you'll always feel more empowered in the world if you're building your own network and creating your own work. Build communities and make art.

#### 2. Wellbeing

We've all pretty much accepted the mind and body connection - so with all the best positive thinking in the world, remember to **eat right, drink lots of water and get the right amount of rest and sleep.** Your body will thank you for it.

#### 3. Keep inspired.

Remember why you wanted to act in the first place - and even if your intention or purpose has changed, keep seeing people doing it well and you'll keep challenging where you're at. Dance, drama, music, work - there's something to learn everywhere.

#### 4. You're already

**enough.** It's clichéd. It's cheesy. And it's oh so true. - You don't need the audition, the critics to love you or to be performing at the RSC yet for you to be talented and worthy as an individual. Always work to separate your sense of self esteem from your career.

#### 5. Be OK with where you're at right now.

Happy? Great. Sad? Great too. The only question is 'what are you going to do about it?'

You've made choices at every moment of your life - keep making them and make them work for your life right now.

[www.zackpolanski.com](http://www.zackpolanski.com)

## Bill Petrie BWH cont'd

*Continued from front page...*

Make sure that you continue to socialise with actors and regularly attend the theatre, especially ones that are producing great plays. Get cheap tickets to the National and the Royal Court and if you enjoy a play then write off to the Director and Casting Director.

**Hannah-** *Everyone's main focus when leaving drama school is finding an agent. What would you say to those people who haven't yet got one?*

"It's better to leave drama school with no agent, rather than a bad one."

Make sure that you are constantly sourcing work for yourself. Get involved in student films but make sure they are of a high quality. 60% of the student films that we get sent are of a really poor quality and they can often hinder an actor's career rather than benefit it. It is better to do two a year that are of great quality, rather than loads of poor ones. Get involved in the Fringe but make sure you do it with a big company, that way there will be more agents interested in it. Get involved with new writing as that will attract more industry guests and don't fill your CV up with un-paid work as it shows that you aren't good enough to pay. You have to value yourself as an actor and have standards of the type of work you want to be involved in. It is also really important that you have a selection of really great speeches and that you keep rehearsing them. You should never get complacent.

**Hannah-Finally,** *can you give our graduates a word of advice?*

Yes, don't let your second job get in the way of your acting career.

<http://www.thebwhagency.co.uk/>



Forthcoming shows and events at ALRA  
**MonologueSlam UK: The ALRA Edition 5th July**  
7:30pm ALRA South.

Tickets £7.50 bought through [www.alra.co.uk](http://www.alra.co.uk)

1st September 2013; Issue 5 of the  
*ALRA: Article released*

### Ways to: *keep in touch*

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