



Redroofs Film and Television School

Post Graduate Course
in Screen-Acting Prospectus

The Craft and the BUSINESS of *Screen*



This course aims to address the fact that our industry has changed. Actors in theatre once developed their craft by joining a repertory theatre company - the reality today is that those fortunate enough to succeed in getting cast, particularly for television roles, face the nerve-racking challenge of 'getting it right' on the night.

*" Would I do it all again?
yes...and again!"*

Most potential employment for graduate actors is in television, film and commercials, and yet during a 3-year drama school training the student actor will spend approximately 3 weeks at the maximum perfecting this craft and graduates then fight to secure an agent.

With schedules and budgets tight, directors simply do not have the time to nurture the newer actor on the set, so inevitably, he feels insecure or is never cast at all! In an industry where competition for work is always fierce, unemployment is high and the actor always feels vulnerable, we aim to prepare our students for the demands of the industry as it is today, under the direction of some of the country's finest practitioners.

The reality is that only a minority of drama school grads gain a reputable agent and in turn the opportunity to go to castings. Whether you come to RFTS as a drama school or university grad, or from the world of work, we make every effort to establish industry links which may benefit you during your training and beyond. As the first drama school in the UK to have provided dedicated screen training courses, our commitment extends to ongoing representation with our own long-established agency based at Pinewood Film Studios.





Our workshops and masterclasses are taught by an experienced team of directors, actors and technicians.

Our thanks to the following practitioners for their invaluable contribution to our courses:

Celia Bannerman

Director

Celia's remarkably diverse career and wealth of experience leads her most recently to dialogue/acting coaching on major feature film *Nanny McPhee* (2005), *Two Brothers* (2004) and *Seven Years in Tibet*. Other production credits include Associate Producer *The IMAX Nutcracker*; AP on *As You Like It*; AP on *A Dangerous Man*; AP on *Lawrence After Arabia* and AP on *The Fool*. Acting credits include: *The Land Girls*; Celia in *As You Like It*; the Milliner in *Little Dorrit*, the title role in *Biddy* and Kate Bradbury in *For the Love of Egypt*.



Jeff Capel

Audio Producer

Jeff Capel was a staff radio producer with BBC Education before going freelance in 1998. He continues to produce for BBC Radio, including stories for BBC7. In addition he works on English language courses for domestic and European publishers. Audiobooks for Penguin comprise both adult and children's titles and include authors Nick Hornby, Eoin Colfer, Jonathan Coe, Melvyn Burgess, Will Self and Sue Townsend. Recently he has produced the James Bond collection for Penguin and Ulrika Johnson's *Honest* for Macmillan.

Sue Dunderdale

Director

Began her directing career with the RSC in 1981 and moved into television in 1991. She has directed many episodes of *EastEnders* including the "Three Handers" and "The Fire", both of which received national critical acclaim; *Brookside*; *Emmerdale*; *Coronation Street*; *The Bill*; *Casualty*; *Heartbeat*; *Space Island One*; *The Blood That's in You* (BBC Scene). She is currently in development with *The Nimzo Indian* and *The Odd Women*, and has just completed a screenplay entitled *Food*. She has just completed

Heartbeat VII; an episode of *Space Island One*; *Talking About Justice* - Channel 4; *Ros Na Run*, an Irish-language drama, and *Peak Practice* for Carlton.

Phil Eastabrook

(PictureCo Ltd)

Camerman/Editor

Phil Eastabrook has been the technical coordinator behind the course since its inception. He brings a wealth of experience with him to ensure the production process runs smoothly and the emphasis can be put on the performer. In past lives he has been variously a freelance cameraman, soundman, editor and director and also established a video production and facilities company. Phil conceived and associate produced the Channel 4 series *Justice*, worked on independent features, has shot and edited numerous short films and is developing his own screenplays. Phil is a passionate believer in the opportunity that the course provides and loves the change and development he sees in its students.



Milfid Ellis

Director

After graduating from York University in 1979, with a BA Hons in English and Related Literature, Milfid Ellis spent a year working in theatre at the King's Head, and Almeida Theatres whilst collaborating on a number of art school films. She then trained as a film editor. In 1986 Milfid was invited to join Peter Greenaway on a film entitled *A Zed and Two Noughts*. The cutting room and then as Greenaway's assistant on films such as: *A Belly of an Architect*, *Drowning by Numbers*, *A TV Dante*, *The Cook, the Thief, His Wife and Her Lover*, *Prospero's Books*, *M Is for Mozart*, *Darwin* and *The Baby of Macon*. In addition she has worked as a co-scriptwriter with Alejandro Agresti, Anjelo Janigro and assisted Robert Altman on *Vincent and Theo*. Other credits in her extensive filmography include: *Rime of the Ancient Mariner* for the BBC2/Arts Council Dance for the Camera series; 2 x 50 min films for *The Secret Chamber* series on Channel 4 entitled *To Mention but a Few* and *Restless in Thought*. Co-editor on *The Weekend* (Brian Skeet) which won a jury prize at the Seattle International Film Festival; Co-editor Shad Bollywood version of the



opera, *Turandot* - Royal Opera House *Mean Machine*. Three pieces of work were commissioned by the Royal Festival Hall. *Max* with John Cusack. *Hitting Home* for the BBC. Writing credits - *The Map Thief* currently in development; *Dark Side of the Hill* and children's book *Mrs Lemon*, *The Motleys* and *The Blue Footed Boobie*. At the moment Milfid is editing two films, one entitled *Lovesick*, a film about Aids awareness for the second for Welsh National Opera, with the artist Richard Aylwin, *Through Listening Eyes*. In addition, she is completing a screenplay of a short story by Hanif Kureishi, which they hope to make later this year.

Charlie Harris

Director

Charlie studied acting with Peter Frye before becoming an editor and then a director. Now an experienced director/writer, with international awards, he recently completed his debut feature *Paradise Grove* and is co-founder of the Screenwriters Workshop and co-chair of the NPA. His TV directing credits include *Brookside* (four episodes), *Burglary by Artifice* (Channel 4), *Brighton Knockers* (Channel 4), *Jimmy* (35mm short) as well as a number

of TV documentaries as director and writer. He has written half a dozen full-length feature films and also works as a script doctor.

Cari Hamblett

Producer/Director

Is currently developing TV drama for the international marketplace in co-production with Irish Screen and Screen Ventures. She was Head of Development for Stirling Films '97-2000 and worked as Producer/Writer *Talking about Justice* C4. She was recently invited to develop *Kozmic* (teen sci-fi) by Media II initiative Pygmalion in Paris. LIFS trained, Cari's credits include *Blue Suede Shoes* (C4), Asst Producer on *Women in Rock*, Line Producer on *Peter Rabbit* and *Friends* and live action fantasy backgrounds on *A House Full of Fun*. Cari's other skills include visualisations, storyboards and costume design.

Karen Henthorn

Actress

Karen trained at The Drama Centre (1983-6) and has been a workshop director at Redroofs since 2001. She brings with her a wealth of experience and her TV credits include: *Shameless*; *Doctors*;

Casualty; *Heartbeat*; *Born and Bred*; *The Booze Cruise* (inc 2+3; *The Bill*; *Sons and Lovers*; *A & E*; *My Hero II*; *The Cops*; *Holby City*; *Silent Witness*; *EastEnders*; *Medics*; *Dalziel and Pascoe*; *Timebusters*; *Boon*; *Valentine*; *Traffick* and *Children's Ward* and film credits *Jaded*; *Raining Stones*; *After the Funeral*; *The Banjo Account* and *Treading Water*. Her wide ranging theatre credits include Jo in *A Taste of Honey*, Linda in *A Chorus of Disapproval* at the Cheltenham Everyman; Karen in *Call Girls* at The Royal Court and Cathy in *Wuthering Heights* at Oldham Coliseum.

Samantha Keston

Course Initiator/ Course Director

In 2000 Sam Keston piloted the Screen-Acting Course which set to challenge the predictably theatre-based nature of drama training in the UK. As a company director of a video facility at that time, and also a passionate acting teacher, Sam had already been teaching screen-acting in class, and had won Arts Council funds to make films, and was actively encouraged by industry contacts, particularly casting directors, to pilot her idea. The first course attracted much media attention and, intelligently

challenging traditional forms of training, it attracted highly skilled directors to work with her students. Since the course began, Redroofs Film and TV School has grown into its new Bray Studios venue, and has attracted students from many universities, and other drama schools. Sam's other credits include: Associate Producer *Monk Dawson* - feature film; short films production 1991-1998; acting teacher and agent; several years stage management and arts administration. Two children; no dogs!

Geoff Leesley

Actor

An extensive acting career including: *Only Fools and Horses*; *Little Britain*; *Coronation Street*; *The Darling Buds of May*; *Minder*; *Hi-de-Hi!*; *The Bill*; *Harry's Game*; *Peak Practice*; *Heartbeat*; *Holby City*.

Maggie Ollerenshaw

Actress

Television credits as an actress include: Florence Ranby in *The House of Elliott*, Wavy Mavis in *Open All Hours*; Mrs Clegg in *First of the Summer Wine*, *Casualty*, *Heartbeat*, *London's Burning*, *Ruth Rendell*, *Lovejoy*, *Doctor Finlay* and *Victoria*

Wood. In 1998 she was a BAFTA nominee for her performance in the "Love Mobile" episode of *Last of the Summer Wine*. Her films include *Britannia Hospital* and *A Private Function* and the 6-part comedy series *Dr. Willoughby* with Joanna Lumley. Maggie also has a one-woman show *Yours Sincerely* which she toured to Saudi Arabia in 2000.

Paul Prescott

Director/Writer

Guildhall trained, Paul spent 12 years working as an actor in television and theatre and in 1977 he set up La Bonne Crepe Theatre Restaurant in Battersea where he staged 141 productions, of which he wrote over 80! His recent film acting includes *Hot Gold*, and his writing credits include *Dusty the Musical* (no 1 tour) and *The Greenhouse Effect* (Riverside Studios). Most recently, Paul has been commissioned to write three new pilots for RFTS, has staged *Footsteps to the Moon* (the White Bear); *Devastation* (the Bridewell) and is currently working in collaboration with Celador.

Brian Skeet

Features Director

A features director with two feature films to his credit, the last of which, *The Weekend*, was winner of a special prize for ensemble acting at the Seattle Film Festival. Brian trained at the BBC and has worked in theatre, film and television. He is currently in pre-production on his third feature film, starring Romola Garai, Kelsey Grammer and James McAvoy (*Shameless*).

Noella Smith

Director

Director Noella Smith started her career as an extra in the film *Cabaret*. Later she worked her way up in the BBC to become producer/director in documentaries and must have made in the region of 40 films including a 6-part series on *The Spy Who Loved Me*. She left to retrain in fiction/drama direction at the National Film School where her graduation film *Careless Talk* won a BAFTA award. She has written several feature film screenplays - BAFTA nomination for *Secrets*, produced by David Puttnam - and directed single films for the BBC and Granada TV. Her work ranges from comedies to thrillers. Her directing credits include *Making Out*, *The Hummingbird Tree*, *Mrs*

Hartley and the Growth Centre, *Silent Witness*, *The Grand*, *Sunburn*.

Benedict Taylor

Actor

Ben has a thirty-year track record as an actor and voice artist. His television credits include: *A&E*, *Psychos*, *When Hitler Invaded Britain*, *Sharpe's Company*, *The Darling Buds of May*, *The 10%ers*, *Zorro*, *Beau Geste*, *Barriers*, *Billy*, *The Young Indiana Jones Chronicles*, *A Perfect Spy*, *Vanity Fair*, *Bergerac*, *Drums Along Balmoral Drive*, *My Brother Johnathan*, *The Dirty Dozen* and *A Flame to the Phoenix*. Films include: *Victims*, *The Phantom Menace*; *Star Wars Episode 1*, *Monk Dawson*, *Duel of Hearts*, *92 Grosvenor St.*, *Thirteen at Dinner*, *The Corsican Brothers*, *The Black Arrow*, *The Far Pavilions* and *The Watcher in the Woods*. Theatre includes: *Good*, *Abducting Diana*, *The Importance of Being Earnest*, *London Assurance*, *Peter Pan*, *King John*, *Macbeth*, *The Man of Mode* and *The Winter's Tale*. Five years ago he joined Richard Taylor as a co-director of Orpheus Productions, a documentary film production company. Among their many successes are two films for the United Nations; the award-winning *To be alone*, investigating the plight of refugees in Europe, and *First*

Years, an intimate portrait of life in remote rural communities in Kenya. full cv

www.benedicctaylor.co.uk/cv.phtml

Graham Watts

Live-time Producer/Director

Has produced Granada TV's weekly live magazine programmes *Livetime*, *Healthbeat*. He has directed several short lifestyle films. As a writer his credits include *My Guy* and *Leith Encounter* and stage plays *Little Eyases* and *Who Killed Palomino Molero?* His credits as a theatre director include the RSC, RNT, ESC, Hull Truck, and Associate Director for the Mercury, Colchester. His work has toured internationally from the USA to Pakistan and Poland!

The course director also wishes to acknowledge the following for their ongoing support :
Bray Film Studios
John Bowler - Actor
Linda James - Film Dialogue Coach
Cardinal Sound and Vision
PictureConstruction Ltd.
Quadrillion Facilities
Synxspeed
Cliff Eastabrook Sound Facilities
Mark Chapman and students of Reading College
Yoshi Inada Alexander Technique



Who is eligible to join our COURSE?

This Diploma course is aimed at Post Graduate level students but those who have not been to university are equally welcome. On each course we aim for a 3-way split between mature students with a diverse range of professional histories; uni grads (various

subjects - not necessarily drama!); and drama school grads looking to refocus their careers toward the screen.

Our minimum age of entry is 20 years. There is no upper limit and we actively welcome older students. We work fast and expect full attendance (up to 30 workshop hours a week for 18 weeks).



Course Outline

Use as a guide only - subject to change without notice.

STAGE VERSUS SCREEN - In this workshop the two diverse platforms are examined and explored through practical exercises.

EXERCISES IN TELEVISION DRAMA - from the start of the course we are shooting and reviewing your scenes; building an appreciation of the technical difficulties caused by the medium and an awareness of what the director needs from the actor. You will learn a level of self-reliance when surrounded by technically demanding situations, how to retain focus when under extreme pressures caused by locations, script changes, intense emotions, challenging or sometimes bad writing, hitting marks, understanding eye lines and crossing lines, your effect on the lens, delivery, adapting a performance, reaction, interpretation, walking and talking, character building blocks, text, subtext and more. Each director brings something new, challenging and often very exciting, together with their many years of very specialised experience in how to extract what they want to see in you and get it onto the screen.

MEDIA PRESENTING - We name this workshop "Presenting Hell" - it's fast-moving, nerve-racking stuff set to get your adrenaline pumping very fast.

AUDIO RECORDING - working with an experienced audio producer, we explore the demands made on an audio actor, whether it be in radio or audiobooks, producing

quality CD recordings during the workshop.

ADVANCED SCRIPT WORKSHOPS - working with shooting scripts; current trends; from fast turnaround TV to high-end period television drama; working in singles to complex choreographed sequences.

GREEN-SCREEN WORKSHOP - acting with miniatures, jumping off buildings and invisible co-stars, producing short humorous memorable sketches.

TWO CONTRASTING PRODUCTIONS shot to high technical standards. One of these may be an exercise in fast turnaround TV shooting to a schedule of up to 8 scenes a day. The director treats his/her students as working professionals, giving them as much help as is reasonable and appropriate but expecting a level of self-reliance by this point. With shooting scripts distributed to schedule, an intense period of pre-production and minimal rehearsal (as is industry reality), roles are cast, wardrobe, hairstyles and props are researched and we go into production. Our second piece may be drama, sitcom, or new writing. Students are not involved in the selection of these pieces but we aim wherever possible to provide each course member with appropriate opportunities and a challenge wherever possible. Time is also allocated in the second term for the shooting of shorter pieces as additional material for personal show-reels. The final productions are screened at our GRADUATION SCREENING which for several years has been the superb venue of Twentieth Century Fox in Soho Square. Each graduating student receives a video/DVD copy of the final screening. Personalised show-reels can be cut at an additional charge by arrangement with our editors.

Our past productions have included:

The Bill

Selected sitcoms (multi-cam studio) directed by Harold Snoad

Doctors directed by Sue Dunderdale

Bottom's Dream - a short film based on *A Midsummer Night's Dream* directed by Andrew Higgs

Smile! directed by Noella Smith

The Nanny State - pilot by Paul Prescott

Bad Girls (with thanks to Shed Productions) directed by Sue Dunderdale

Sitcom—the sitcom Paul Prescott

My Sensible Friends pilot sitcom

The Grand - period drama directed by Noella Smith

Our aims are high. We pride ourselves on the excellence of both our industry teaching and also our technical support expertise. Our productions this year have been shot in digital hi definition and students have had the privilege to experience ADR (auto dialogue replacement) - final productions, our showcase and material for showreels look vital, fresh and reflect industry practice in picture and sound quality.

"I will never forget what you've taught me. I love ya!"

A realistic approach to the BUSINESS of Acting



Our Agency at Pinewood Studios

Redroofs Agency has been established for many years and has for several years been housed in the prestigious main administration building at Pinewood Film Studios.

Giving you access

to the mainstream film sector



Opening doors

- whilst we are primarily an agency for featured artistes, we have supplied extras, walk ons, stand-ins and doubles to *Phantom of the Opera*; *Alexander*; all of the *Harry Potter* films!, *Bridget Jones*, *My Family*; *Nanny McPhee* and many many other productions happening in and around the studios and surrounding area. We are extremely proud of our outstanding track record in featured work.

During your time at Redroofs you will be invited to visit our agency offices at Pinewood Studios, to see how the agency operates, and to gain an understanding of what we need to help to market you



successfully. Students wishing to join the agency during training are able to do so, but must realise that the nature of the course does not allow for much time off. Each student will have his/her own agenda and where we feel it is in the best interest of the student we may offer him/her for castings. There is no refund of fees available to a student whose professional commitments mean he cannot complete his course. Once students graduate, and assuming that you wish to be part of the agency (not compulsory), we will do all we can to promote you. It must be noted that the agency cannot guarantee either auditions or work and that the artiste is expected to supply promotional photographs to industry standard for casting purposes.

Watch out for:

All Bastien (*Hollyoaks*); Luci Benjamin (*Eastenders*); Daniel Brocklebank (*The Hole*; *Shakespeare in Love*; RSC and Ben in *Down to Earth*; BBC); Juliette Caton; Ben Freeman (*Emmerdale*); Jo Frogatt; Dani Harmer (*Tracey Beaker*); Kris Marshall (*Murder City*; *The Detectives*; *My Life in Film*); Ross McCall; Gillian Oman (*Fair City-Ireland*); Natalie Ogle and Kate Winslet; Zara Dawson as Emma in *Down to Earth* (BBC); Louis Tamone as a regular in *Hollyoaks*.

"Leaving Drama School for this? No regrets."

Regulations

Students are accepted subject to the understanding that, in the event of terminating their course, for whatever reason, the fees for the full course are payable.

All fees are payable strictly in advance and in full at the beginning of each term and are not returnable under any circumstance.

Film and Ttheatre tickets and transport, fares to outings, books etc. are additional to tuition fees, as are video copies, dats and tapes.

Students are expected to attend all their classes regularly and punctually.

In case of illness or other unavoidable absence or delay, the school must be informed immediately. A doctor's certificate is required for absence lasting more than two days.

Students may not seek or accept any professional or amateur engagements, nor attend outside classes, nor give interviews to the press without the prior permission of the Course Co-Ordinator.

All students must take part in studies as directed. Students have no choice in the selection of their instructors and have no right to demand a part in any production.

The school has the right to suspend, at any time, the course tuition of any student who, in the opinion of the Principal, fails to make satisfactory progress, or whose conduct is in any way prejudicial to the good name and reputation of the school. In such a case the fees are payable in full for the course and are not refundable.

The school cannot be held responsible for any accident or injury sustained by students on the school premises or at any other venues attended during training or shooting.

Students may not take outside classes without the prior permission of the school.

The school cannot be held responsible for loss or damage to students' property of any kind.

Students are advised to consider covering possible absence via a Schools Insurance Scheme.

Smoking and alcoholic drinks are strictly forbidden on the premises and food and drink are not permitted in any studio.

The school reserves the right to alter the tuition fees subject to a term's notice in writing.

A deposit of a half-term's fees is required on acceptance of a place. This is payable by instalments and is returnable in full after settlement of the final term's account, provided correct notice of termination has been given and no outstanding items are left unpaid.

No remission of fees is allowed for students working professionally during term time.

Any outstanding items on a student account will automatically be deducted before any payment is made for any professional engagement.

Should it be necessary to close the school on account of epidemic, national crisis or any other circumstances over which Redroofs Associates has no control, fees cannot be returned, nor compensation made for any period for schooling lost.

The directors reserve the right to amend or alter the regulations and conditions of the school without notice.

The school reserves the right to cancel the course should it be undersubscribed and in such an event all monies paid in advance of tuition not received shall be refunded.

Fees

Funding your course

Students with a clean banking track record are eligible to apply for a CDL (Career Development Loan). The fees of £5860 are payable as follows: £1465.00 upon acceptance of your offer of a place (we will hold for 4 weeks from date of acceptance) £2930.00 on the first day of the course balance of £1465.00 due at the start of the second term.

Please don't forget to consider your accommodation and living expenses!

Tape copies and scripts are minimal extras.

In 2004 the Post Graduate Course in Screen-Acting moved to Bray Studios (home of the Hammer Horror Movies!) Bray Studios, Water Oakley, Windsor, Berkshire

The Studios, on a very different scale to Pinewood-Shepperton, have a magic of their own and with the daily traffic of high-profile bands and TV productions such as this year's *Miss Marple*, plus video production, audio facilities and SFX companies, provide a lively professional workshop and meeting place. Students have access to a canteen with hot home-made meals, a bar, plenty of parking and the riverbank, and are 4 miles from Windsor with its own theatre, restaurants and shopping!

Redroofs has established an excellent working relationship with the Studios and the various companies working within it. Whilst we endeavour to return on an annual basis we are unable to guarantee this venue to our students. Prior to our move to the Studios, RFTS was based within a state-of-the-art video production facility in the Maidenhead area where students had access to studio, classroom, edit suites and rehearsal spaces.

Finding accommodation

The majority of our students need to find local accommodation and whilst we are not responsible for "digs" we will do all we can to assist students in finding somewhere they can feel settled for the duration of the course.

From time to time 3 or 4 students join forces and take on a house between them; and the towns of Maidenhead and Windsor both provide plenty of scope and choice.

Often students looking to relocate begin by staying in local B+B's. London-based students tend to travel in daily (Waterloo-Windsor and Eton Riverside or Paddington to Maidenhead are both 10 mins from the course venue).

Redroofs Film and Television School

Applications Office

Redroofs Associates
Littlewick Green
Maidenhead
Berkshire
SL6 3QY



Application for Entry September 200__

Name _____

Address _____

Telephone number _____

Date Of Birth _____

Professional qualifications and College/School/University from which you are graduating/graduated

Professional screen experience (if any)

I wish to apply for the 2-term Post Graduate Course in Screen-Acting commencing September 200__ and enclose my interview fee of £37.00 (made payable to Redroofs Associates). I understand that this is non-refundable.

Signature of applicant _____

Date _____

Candidate Accepted/not accepted _____

Audition piece comment _____

Further information _____

Audition Process:

Once we receive your application we will write to you with a choice of audition dates. Our audition process includes:

a reading from a screenplay (given to you on the day). You will be asked to perform a 2-3 minute monologue from a screenplay or stage play of your own choice and an extended interview

"To be training in the buzz of the industry - The phone rings and your mate shoots off for a casting. He gets the job. It's real! At drama school we had a few weeks of classes with a video camera pointing at us, on a tripod, but it was a token gesture. I think that's when I realised I wanted to learn more, I've been part of something amazing - What I've learnt from being here is a privilege and a kick-start."



location filming, January 2005

further information with regular updates;
www.redroofs.co.uk/film.html

Redroofs Film and TV School is part of Redroofs Associates
which comprises Redroofs Film & TV School; Redroofs College of Theatre Film and Television;
Redroofs Independent Day School; the Redroofs Connection; Redroofs Agency and the Novello Theatre.

www.redroofs.co.uk
Administration Office Tel: 01628 822982 ex4

prospectus updated Feb 2005