



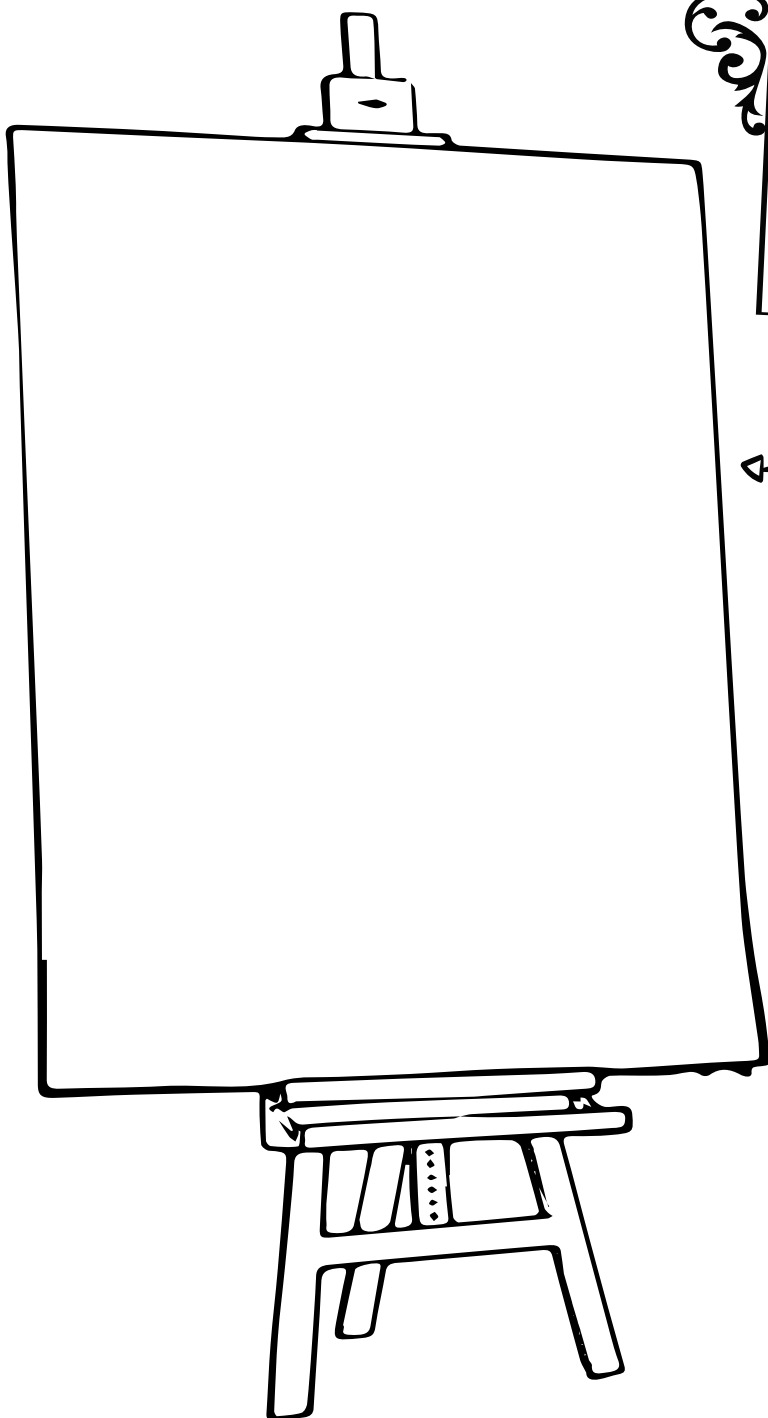
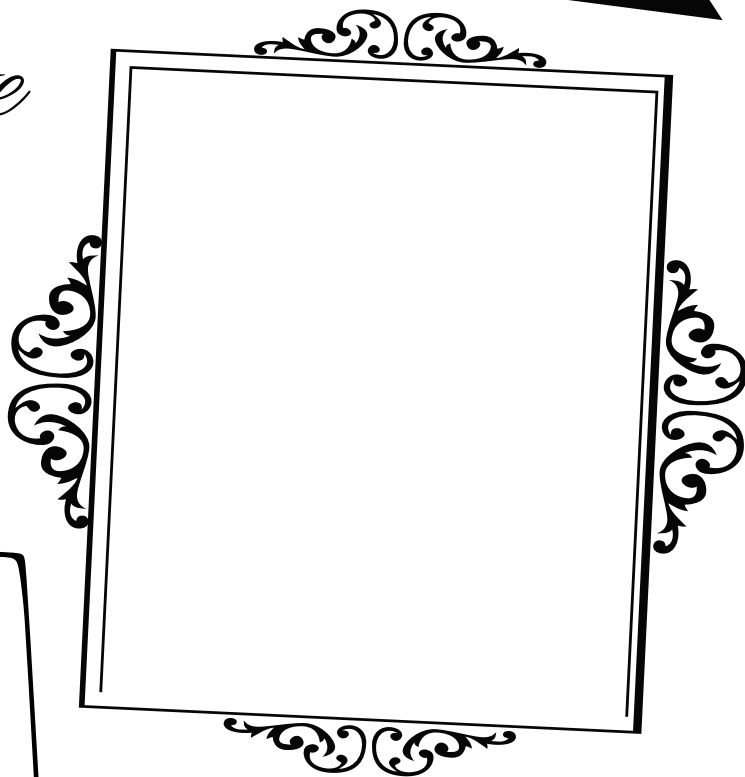
For actors serious about their craft and career

• **WARNING** •

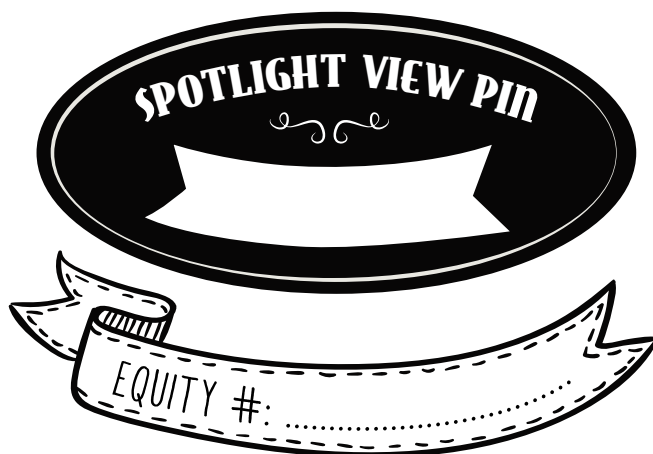
THIS JOURNAL CONTAINS EXCITING & PRIVATE
INFORMATION FOR THE INTENDED USE OF ACTORS ONLY!

THIS ACTORS JOURNAL BELONGS TO:

*Your favourite
headshot goes
here*



*Your
character
portrait goes
here*



HELLO LOVELY ACTOR,

Congratulations on getting your first Actors Journal. You are going to have so much fun creating your characters, you're going to learn bucket loads about them and I pinky promise you your acting is going to improve significantly.

WHATS IT ALL ABOUT?

WHY DO I EVEN NEED AN ACTORS JOURNAL?

Good question, you don't! But if you use one you'll find you actually create a much more authentic character: one you'll be proud of and you'll hit a new level of focus. You'll not have to worry did I do enough because you'll have used your actors journal to guide you through the character building process - and trust me, this is pretty thorough. As with anything, work with what you feel drawn to and leave the rest. Or you can do it all - there's no right or wrong. It's whatever works for you!

I want you to walk away from your next production or project with a huge smile on your face, satisfied that you gave it your best shot, learnt loads and left no stone unturned. I have included EVERYTHING I use myself when I work on both stage and screen. All these methods are tried and tested and will guarantee your acting goes up a notch.

I invest a lot of time into my actor's journals because I want to be able to play when I hear action. I want to be able to live in the imaginary given circumstances as this person who has become a part of me and who I have become a part of. Isn't that what acting's about? I don't want to be worrying about what my next line is or questioning how my character would behave when someone gives me something different to work with, I want to be "in the moment". I want to know this person as well as I know myself. I also know that if I work hard and prove I can do it, I'll more than likely be hired again or I'll get recommended. We all know this industry can be one tough cookie to crack so give yourself the best chance. You deserve it.

WARNING!! This actors journal creates changes! BIG changes.

This journal will improve your acting so much so other actors and directors will enjoy working with you. Why? Because you'll be offering gifts. And the great thing is you can use it again and again with every character you undertake. So what are you waiting for. Enjoy it!!

This is my gift to you. Louise x

An ounce of behaviour is worth a pound of words
- Sanford Meisner -

Yes



ARE YOU READY
TO GET STARTED?

No



LET'S GET STUCK IN...

Why am I excited to play this role?

Fill the page with anything no matter how BIG or SMALL.

*If we cannot see the
possibility of greatness,
how can we dream it?
- Lee Strasberg -*

WHAT DO YOU ALREADY KNOW ABOUT ACTING, WHICH WILL HELP YOU WITH THIS ROLE?

Fill the box with anything no matter how small. It all counts.

CONNECTING

TO THE ROLE

Fill in the box with as much as you can think of no matter how small. Those tiny details matter.
You can keep adding to this the deeper into the process you go.

SIMILARITIES

&

DIFFERENCES

Between myself and the character

CONNECTING TO THE RESEARCH

GREAT JOB! Now you've found all the differences what do you need to research in order to become more acquainted with the role?

Research is great and it's the one thing that makes method actors stand out. It's like playing a criminal detective and putting all the pieces together. You don't just need to research on the internet or read up, go out and experience something your character does that you don't, learn a new skill if you need to. You've heard all about Robert De Niro right? He went and worked as a taxi driver for 6 months to gain real life experience for his role as a taxi driver. Whatever you do STAY safe and know your limits.

Fill in the box with as much as you can think of and give yourself a time frame for when you'd like to have this completed.

RESEARCH

DATE

DONE (✓)

Let's keep digging and collect all the evidence from the script to find out some more about your character.

WHAT DO OTHERS SAY ABOUT ME?

Fill in the box with as much as you can find from the clues in the text.

WHAT DO I SAY ABOUT MYSELF?

Let's keep digging and collect all the evidence from the script to find out some more about your character.

WHAT DO I SAY ABOUT OTHERS?



Fill in the box with as much as you can find from the clues in the text.

WHAT DOES THE PLAYWRIGHT SAY ABOUT ME?



Are you excited to play this role?



Mark your excitement levels on the excitomometer



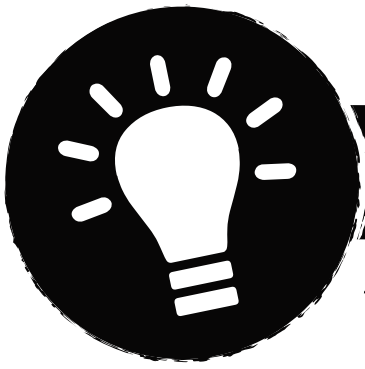
BEFORE YOU HEAD OVER INTO THE NITTY GRITTY SECTION
MAKE A QUICK LIST TO RE-CAP YOUR FINDINGS OF YOUR CHARACTER.

Lined writing area for notes.



Now give yourself something to aim for. Great actors read their scripts **MANY** times. Why?
Because they are looking for clues and each new read brings about new findings.
Anthony Hopkins reads his scripts 250 times (and not just the scenes he's in).

I AM GOING TO READ MY SCRIPT  TIMES.



IMAGINATION IS KEY TO ACTING

Finish off these sentences.

If my character were a piece of music they would be...

If my character were a season they would be...

If my character were an animal they would be...

If my character were a colour they would be...

If my character were a number they would be...

If my character were an inventor they would invent...

The nitty gritty section...

IT'S TIME TO GET SERIOUS. AFTER ALL YOU'RE A METHOD ACTOR. YOU NEED TO KEEP UP THE FAÇADE.
ON A SERIOUS NOTE IT'S TIME TO DIG DEEPER. LET'S GET STUCK RIGHT IN.

FOR YOU TO START BELIEVING YOU'RE GOING TO BECOME THIS PERSON, FROM THIS SECTION ONWARDS YOU WON'T REFER TO THE CHARACTER AS "THE CHARACTER", YOU'LL REFER TO THE CHARACTER AS I. THIS WILL HELP YOU CONNECT MUCH DEEPER.

You will now work with Uta Hagen's 9 steps to script analyse and psycho analyse yourself (the character). This will improve your acting significantly. **Are you ready?**

WHO AM I ?

★ ★ ★ ★ ★ WHAT HAS SHAPED ME? ★ ★ ★ ★ ★

Use the script to find all the clues you can about yourself. It's time to write a backstory. Start from birth and go into as much details as you'd like right up until present day. Consider how you have been conditioned - educationally, socially, by family, media (if this is appropriate), by events, experiences. Share where you went to school, which cities/villages you have lived in, who your parents were/are, key events in your life.

MY LIFE EVENTS

Add key events from your life to this timeline
e.g 1857 married Wilhelm 1867, first child born – Mary-May.

BIRTH DATE



WHAT TIME IS IT?



Investigate each scene you're involved in

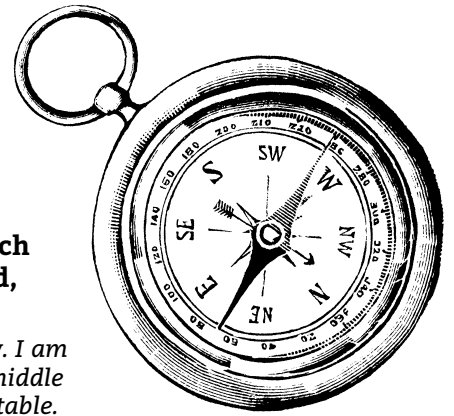
(please write the scene number to make it easier for you to refer back to, then describe the century, year, season, month, date, day and time in minutes in the boxes.)
Time is important, it affects behaviour.



Act/Scene	Time	Act/Scene	Time

Acting isn't something you do. Instead of doing it, it occurs. If you're going to start with logic you might as well give up. You can have conscious preparation, but you must have unconscious results. - LEE STRASBERG

WHERE AM I?



Investigate each scene you're in and describe where you are in as much detail as possible. Include country, county/state, city, neighbourhood, house, floor, room, area of room.

Eg Scene 4 - I am currently in England, Greater London, London, Walthamstow. I am in my apartment (number 24) of Colchester Avenue, the apartments are in the middle of the avenue, I am on the third floor. I am in my kitchen, sat at the black glass table.



Act/Scene	Location	Act/Scene	Location



Investigate each scene you find yourself in a different place and fill in, in as much detail as you can describing the animate and inanimate objects.

THIS IS ESSENTIAL TO KNOW, AS PLACES CAN AFFECT BEHAVIOUR.

E.g Scene 4 I am in my kitchen sat at the black glass table, which is messy and unorganised. It has a blue ringbinder on it, with a pile of paper work covering the right side of the table. I have two red pillar, scented candles in the centre of the table burning. The cooker is to the left of me cooking a roast dinner. The oven is black and stands between the cupboards and work surface. I can see the door that leads to the hallway to the right of me. The cupboards and work surface run along the wall to the left of me and behind me. They are a mauve colour. The fridge, which is grey is to the left of me at the end of the work surface/cupboard etc

Act/Scene

Inanimate

Animate

WHAT ARE THE GIVEN CIRCUMSTANCES?

These are the facts written by the playwright that can't be changed.
e.g Sarah is small, during her time at high school she was teased about this. Include the past, present, future and given circumstances to all events.

✂️ •• PAST •• ✂️

✂️ •• PRESENT •• ✂️

✂️ •• FUTURE •• ✂️

EVENT:

EVENT:

EVENT:

////////////////////

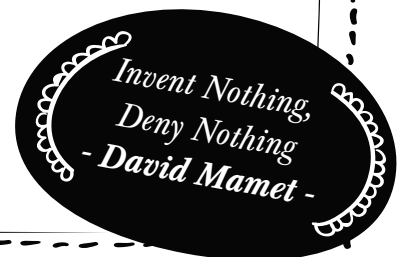
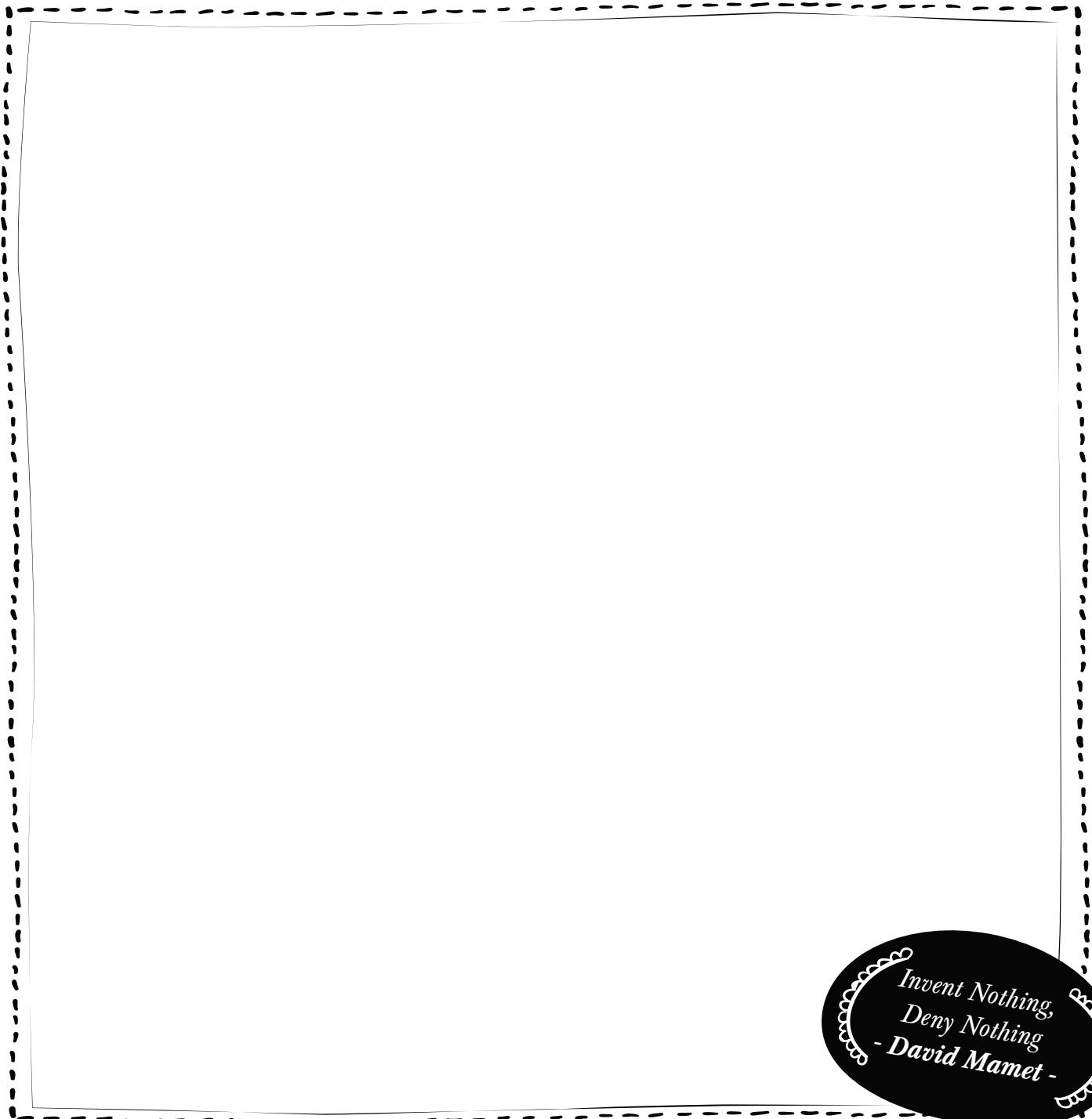
WHAT ARE THE SUPPOSED CIRCUMSTANCES?

////////////////////

**These do not appear in the script so you will need to make these up.
Let your imagination loose and go to town.**

E.g I (Sarah) began to feel insecure about being small, this made me become defensive. One of my class mates said something about my height one day and I threw a cup of water over him. One teeny little reminder these must all work insync with your character and the script. As much as your imagination would like to, going off on a tangent doesn't serve the play/film/tv series.

Write your supposed circumstances below



What is my relationship?

To total events, other characters and to things.
Write down below what your relationship is to the objects, the other characters/people in the script and to the events that have happened, Include how you met these people, where, whether you are close, the type of relationship you have, the story behind the objects e.g my Grandma, who is now deceased bought me the candles for my 16th birthday - and how the events came about.

What do I want?

Now we're getting to the crooks of you.
What are your main and immediate objectives?

You have immediate objectives within each scene you're in, which add up to your main objective, which drives you throughout the play. Why are you even in the script?

Work your immediate and main objective below, then work out your motivation behind it and write that down.
E.g My immediate objective is to eat (scene 7). The motivation is because I haven't eaten all day and am diabetic.

WHAT'S IN MY WAY? (MY OBSTACLES)

Something is trying to stop you achieving what you need (your objectives). What is it?

A person? An event? Yourself? Time?

Break down your objectives into scenes and write down your obstacles.

WHAT DO I DO TO GET WHAT I WANT?

What action do I take to get what I want and what things do I say to get what I want?

Do I always speak the truth or do I play tactics? I am going to overcome my obstacles and make sure I achieve my objectives by....

(write down each scene you're in and the action - physical & verbal - you take to achieve your objectives)

CHARACTER BOARD

Now you know who you are stick pictures in here to make a beautiful collage that reflects you. You can use words, colours, pictures, photographs.

Research

Jot down in the box everything that you have researched

EXPERIENCES:

Blank box for recording experiences.

INTERVIEWS:

Blank box for recording interviews.

BOOKS READ:

Blank box for recording books read.

FILMS WATCHED:

Blank box for recording films watched.

PLACES VISITED:

Blank box for recording places visited.

PEOPLE SPOKE TO:

Blank box for recording people spoken to.

IMMERSIVE IMPROVISTAIONS:

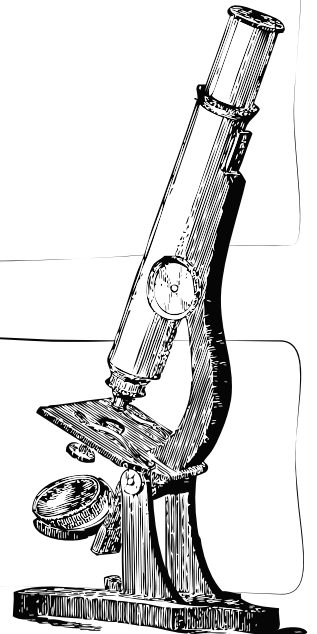
Blank box for recording immersive improvistaions.

ACCENT WORK:

Blank box for recording accent work.

NEW SKILLS LEARNT:

Blank box for recording new skills learnt.



Relationship

Create a heading for each person in your life and jot down how and where you met them, how long you've known them and what your relationship to them is.

NAME OF CHARACTER

WHERE

HOW LONG

RELATION

CHARACTER VOICE

From my research and findings I will speak in this way



ACCENT:

PITCH:

tone:

RESONANCE:

SPEED:

CHARACTER WALK

From my research and findings I will walk in this way

LEAD FROM:

PACE:

POSTURE:

RHYTHM:





I have chosen my characters voice based upon...

I can justify my characters voice with the following reasons...



I have chosen my characters walk based upon...

I can justify my characters walk with the following reasons...



TAKE A DAY OUT IN CHARACTER. BEHAVE AS THE CHARACTER WOULD, BUT WHATEVER YOU DO DON'T ACT. DOCUMENT YOUR EXPERIENCE.

I DECIDED TO GO TO...

Empty space for writing the location.

WHILIST I WAS OUT THE FOLLOWING THINGS HAPPENED...

Empty space for writing events.

I DISCOVERED...

Empty space for writing discoveries.

I KNOW MYSELF MORE NOW BECAUSE...

Empty space for writing reflections.



StandBy Method Acting Studio was founded in 2010 by professional actress Louise O’Leary.

StandBy’s mission is to train people to become professional actors. StandBy trains actors in a technique called “Method Acting”, which has found notoriety among Oscar winners.

StandBy helps all its students become more aware of themselves in order to be able to understand the human condition to a greater degree and to improve acting ability to the highest of standards.

StandBy teaches it’s students the art of discipline and offers in depth, high quality and effective actor training to ensure every person who walks through the doors is fully equipped for the acting industry and is going to stand the best chance of succeeding,

StandBy’s studios are ran in a positive, encouraging environment in which mistakes are welcomed.

StandBy’s tutors are Louise O’Leary (founder) and Simon Hanna. StandBy method Acting Studio has the support of Hollywood actor Stephen Graham (star of Boardwalk Empire).

StandBy’s founder, Louise has appeared on BBC Radio Sheffield, Sheffield Live, The Sheffield Telegraph and Sheffield Star to give her expertise on Method acting and is the author of 45 essential acting tips to kick start your career. Louise has also appeared in Hello magazine as part of her professional acting work. Simon Hanna has appeared in many TV productions more notably on ITV and Channel 4.



StandBy has the support of Hollywood actor Stephen Graham and has supported many actors in the development of their craft, talent and careers.

You can read StandBy’s weekly blog at <http://www.standbymethod.com/category/news/>

Want to spread the word about your amazing training and actors journal?
Do you want to earn yourself **FREE** classes or even a **FREE** term whilst on
your journey of making your acting career a reality?

Grab a **Loyalty Referral Card** at your next class and be
rewarded with lovely **FREE** classes or even a **FREE** term each
time you introduce a friend to StandBy.



**What would happen if you made 2015 the year
you became an outstanding actor?**

**What would happen if you made 2015 the year you landed PAID,
PROFESSIONAL acting work that leads you to your ultimate dream of being a
well-known, well respected actor?**

**What would happen if you didn't have to do a 9-5 job anymore and money
wasn't a worry?**

What would happen if you actually got to Hollywood?

IT CAN HAPPEN...

Don't just dream it, live it!! Everyone has to start somewhere.

What will be your acting life story?

Coming soon

to StandBy Method Acting Studio

Commercial casting masterclass with CASTING DIRECTOR

SUZY CATLIFF

WEDNESDAY 25th MARCH 2015 - 6:30pm -9:30pm

Grab yourself feedback and take part in an open Q&A with one of the most well respected casting directors in the industry who's work includes Casualty, Silent Witness, The English Patient among much more.



BOOK YOUR PLACE NOW



The Business of acting

"Getting in and staying in the industry" monthly masterclass

First course Sunday 8th February