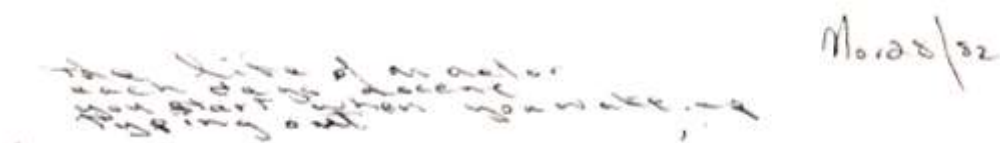


ACTING, The Body, The Voice, The Spirit.

TWO DAY ACTING INTENSIVE



Acting is a talent which is learned through curiosity, hard work, regimentation, determination, risk, and simplicity.



Created by Inter-disciplinary Artist/

Instructor: Donald Morin

<http://www.isuma.tv/dammedia>

ACTING INTENSIVE DAY ONE

SATURDAY - 10:00 am to 10:15:00: Oral Business Card, One minute introduction of self, recent performing experience, dreams aspirations, and personal goal for this workshop.

10:15- 11:15: One hour body vocal warmup.

11:15 – 11:25: Break

11:25 – 1:00pm: Structured Improvisation, Hidden objectives, Objectives, being prepared, Obstacles, Springboard,

1:00pm – 1:30pm Lunch

1:30 to 3:30: Breaking down a script, cold readings, eyelines, blocking Scene work, study, rehearse.

3:30 – 3:40: Break

3:40 – 4:30: Decompression, journals, preparation, personal object to bring, wound a knee, break a leg, merde!

ACTING INTENSIVE DAY TWO

SUNDAY - 10:00 am to 10:30: Relaxation, preparation

breathing exercise, image work, character perspective,
wall work, stretching from horizontal to vertical position,

10:30 - 11:00 half hour body vocal warmup.

11:00 -11:10: Break

11:10 – 1:00pm: Personal Object Improvisation, Hidden objectives,

Objectives, being prepared, Obstacles, Springboard, working with
a wall.

1:00pm – 1:30pm Lunch

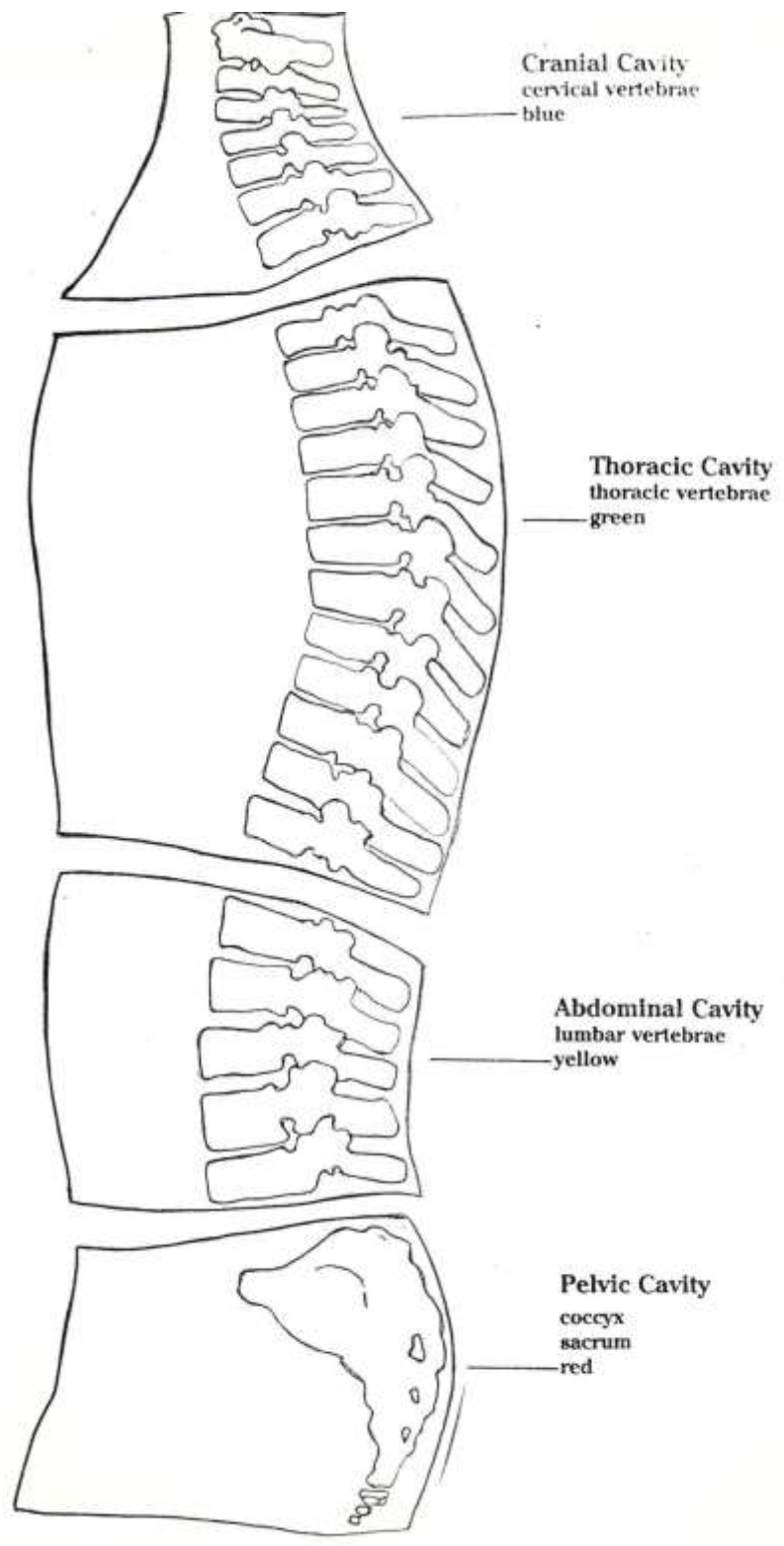
1:30 to 3:30: Theatre to Film, breaking down a script, blocking

Scene work, study, rehearse.

3:30 – 3:40: Break

3:40 – 4:30: Decompression, journals, preparation, agents,

wound a knee, break a leg, merde!



SPINAL SECTIONS

© 1985 Oscar Schare

Half Hour Warm Up

I: Stretch Up, Alternative Open Should Rib Cage.

Drop down from Spine, Open up Spine.

Neck, Head Shoulder Isolations.

II: Breath & Sound Awareness, Close Eyes, focus where you are, your center, observe flow of breath in body, find out where warm spot is, going up and down with warm spot, Allow warm spot reveal with “f” sound with your lips, then touch sound in swamp with a “ha”

Have your thoughts, feelings, emotion impulse let reveal through touch of sound, then move up and down on that sound. Drop down on one sound, come up with one sound. Up and down range, shake work out.

III: Gather sound on lips, ha hum ma, Ah hum ma

Blow through lips, bubbling also bubbling through lips, up and down spine, change to whisper, Voice verse whisper, hum up and down spine. Blow bubble lips apart, standing and up and adown, aim voice to upper lips, me me me me, me!, both lips, lower lip, together , me me may may may, up and down,

Shake out work out.

(Continued,)

IV: Standing, Raise Hands through your centre up high as you
Inhale, exhale as you bring your hands out, Half way down
rotate shoulders, inhale, lower arms down , exhale, repeat.
Centre your self, breath, focus, begin your work.



Still from **Theatre In The Raw** Production
of **Waiting For Godot**, written by Samuel
Beckett, Pozzo performed by Donald
Morin, Directed by Jay Hamburger

Head shots, Dos and Don't.

Get a professional photographer to get your head shot,
don't get your friend to do it





NATIVE REVISIONIST CREATIONS, INC.
 1502 East 2nd Ave. Vancouver, British Columbia, Canada, V5M-1G7
 T: 604)251-6406 F: 604)251-6812

Acting Notes for the Student

Focus Your energy, feel the person. feel your sense of worth as you identify with your breath, your emotions, and how you feel each day. feel the person you're working with. flowing colours, experiment, you as actor find colours find different attitudes. (How do you find natural change, fear, panic, desperation, Go through experience of losing lines.

Moment to moment. Work with it.

Lock into character. Work to be comfortable. move fast, don't do scene at beginning, watch behavior (Of situation, actor,.)

emotionally prepare for scene before entering. Get audience interested in what you're doing totally.

Be aware of verbal answer and feel natural change. prepare to make every performance alive and fresh. Go in new area of you which is alive and truthful. Never lose sight of what and who you are. icing on the cake is the performance. Don't start till your preparation is there.. If inner life is truthful, it shows. let emotion show. establish character from behaviour. go into fresh emotion everytime. don't be afraid to go for strong emotions. You must find reason for other feelings. go for obvious and work for changes. Are you involved or are you pretending to be involved? Have control as actor.

Notes from Classes of June Whitaker, 81, for coaching of FNAC actors

I include these graphics to provide you tools for future work, auditions. From Film to theatre to radio to dance, the actor has to do it all! June Whitaker learned from Sanford Meisner of the Lee Strasburg years of Hollywood actors. Overall we can trace these methods back to Constantin Stanislavski from the modernist period

Action to joke	Adjustments Love	Activity play with Kelly, switch arms
Get wonderment ↓	proud lover	stand-up to Emily
resentment	Kelly's love	kneel to Kelly place ring on finger kiss her watch Kelly
sad		

This is the script breakdown for **Headline Theatre's Out of the Silence** tour of BC including a live inter-active television broadcast on the **Knowledge Network** at end of tour. As an actor, I performed a twenty minute script, and after repeat the work with audience members attempting to solve the oppression. Forum Theatre. The following script page is for this breakdown of action, adjustments, and activity. We will be working with these lines in the workshop.

Theresa Come on. (She forces her up and models them on her while everyone laughs.)

Bill (Holding out his wrapped gift) Kelly.

 (Kelly goes over to him)

Kelly It's a ring!

Bill That's a real diamond.

Dylan A real diamond?

Bill A real diamond.

Emily Let me see it. Gee, Bill, it looks awfully expensive.

Bill It's for Kelly. On her birthday. Happy birthday, princess.

 (Emily moves to the other side of the living room)

Theresa Let me see that.

Bill That's white gold.

Theresa Wow.

Bill Nice, huh?

Emily Kelly. I have something special for you. Come over here.

I've given it a lot of thought. It was given to me when I became a woman. Now that you're thirteen, I think you should have it. Dylan, would you help me please?

 (Dolores' gift is a bear-claw necklace that she is wearing.)

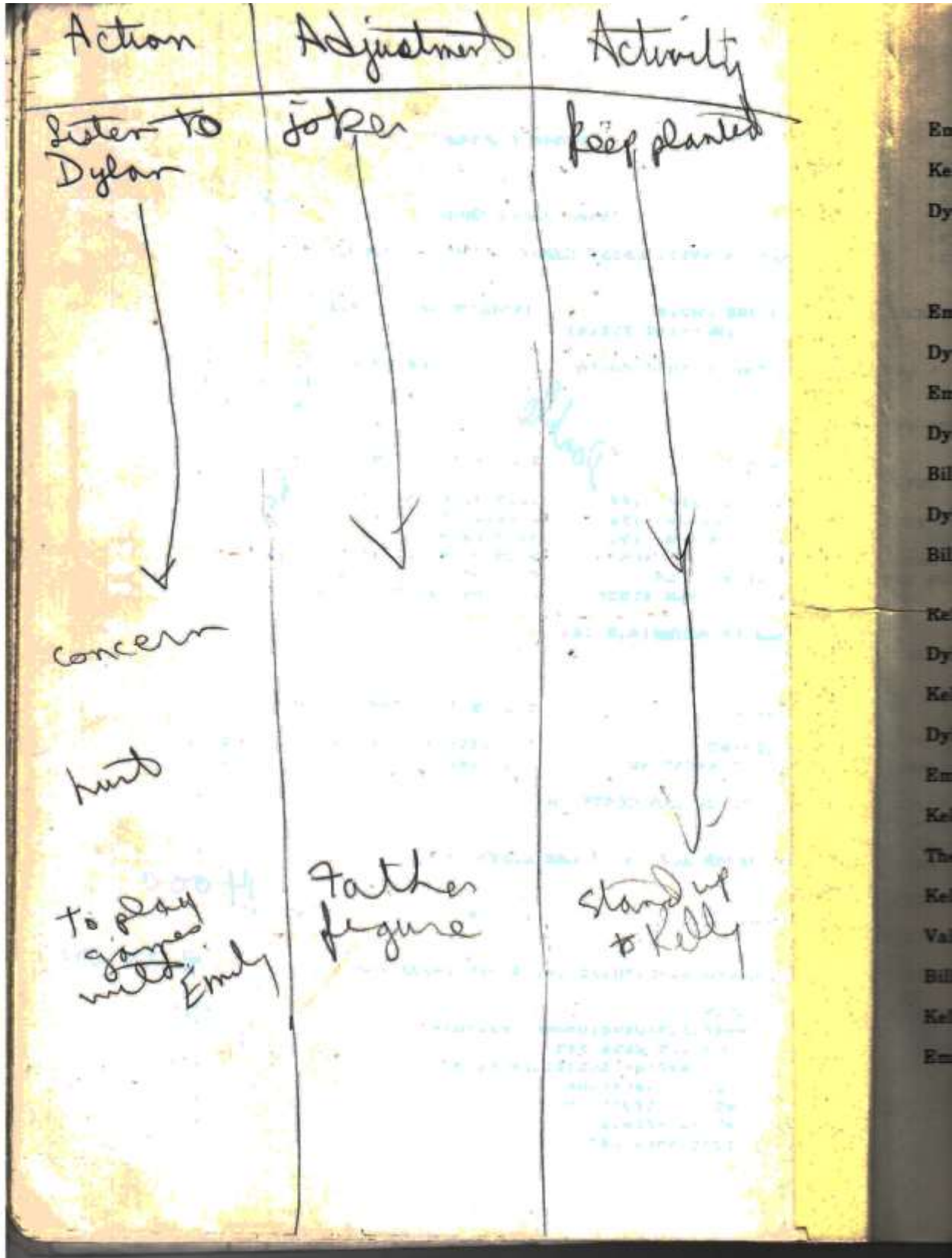
Theresa O my God. You're not going to give her that ugly old thing, are you?

Emily Are you jealous?

Theresa Of course not. She doesn't want that, it's old fashioned.

Emily Tradition is never old fashioned, Theresa. (Emily put the necklace on Kelly.)

Theresa You poor thing.



Emily There. Do you like it?

Kelly Yes. It's very nice, thank-you.

Dylan It looks nice, Kelly.

 Uh, Mom, I promised David I'd go with him to a movie tonight.

Emily Tonight, Dylan?

Dylan Yea, can I go?

Emily You'll have to ask your father.

Dylan Bill, can I go to the movie tonight?

Bill Bill?

Dylan Daddy, can I go to the movie tonight?

Bill (laughs) Yeah, but ten o'clock. Remember, my house, my rules.

Kelly Dylan, Can I go with you?

Dylan You want to come?

Kelly Yeah.

Dylan Can Kelly come?

Emily Do you really want to go to a movie tonight?

Kelly Yeah, I think it'd be fun.

Theresa But it's your birthday party, girl.

Kelly I know, but it's another way to celebrate.

Valerie There'll be other movies, and besides, it's a school night.

Bill ~~Yeah.~~

Kelly Oh, come on, please?

Emily Come on Bill, she's thirteen now, she's not a little girl any more.

BLACKSTONE

EPISODES 102 - 109

PRAIRIE DOG FILM + TELEVISION LTD
PRODUCTION OFFICE

Main Floor, 5305 Allard Way
Edmonton, Alberta, (T4M 5K8)
Phone: 780-435-3837 / 780-435-3882 (Fax)
E-mail: info@pdftv.com
Executive Producer: Ron E. Scott
Producer: Jesse Szymanski
Producer: Damon Vignate
Director: Ron E. Scott

CREW CALL

07:00

DAY 31 OF 40

DATE: TUESDAY AUGUST 24, 2010

PRE-CALLS:
LX: ---
GRIPS: ---
CAMERA: 30 MINUTES

Weather:
Sunny
High: 22°C Low: 18°C

Sunrise: 06:29
Sunset: 20:42

LUNCH @ 1300

LOCATION #1:
Johnny's Store
Hwy 37/Hwy28
Nampa

LOCATION #2:
Splinter Unit
Twp Rd 551A
(See attached map)

NEAREST HOSPITAL:
Northeast Community
Health Centre
14007-50 St.
Edmonton, AB
(780) 342-4000

NO FORCED CALLS OR MEAL PENALTY WITHOUT LINE PRODUCER / PM APPROVAL - ALL CALLS SUBJECT TO CHANGE BY PM OR AD'S

EPISODE	SCENE	I / E	SET / DESCRIPTION	D / N	CAST	PAGES
#104	26	EXT	GROCERY STORE Marie sees Phil punching Tim	D-7	18, 21, 24 ATMOS A	5/8
#103	2	EXT	GROCERY STORE Harry asks Andy for money	D-4	2, 25 ATMOS A	7/8
#103	3	INT	GROCERY STORE Andy wonders why Alan and Sheila are not in school	D-4	2, 9, 17, 19, 25 ATMOS A	2
#106	15	INT	GROCERY STORE Sheila wants to go with Alan to the band meeting	D-9	9, 17, 19 ATMOS B	4/8
#104	2	EXT	GROCERY STORE Gary Joseph loads more students on his truck	D-6	8, 9, 10, 56, 70 ATMOS B	2/8
#106	16	EXT	GROCERY STORE Momo is getting high	D-9	8, 9, 10, 17, 70 ATMOS B	1 1/8
#106	17	EXT	GROCERY STORE Alan and Sheila walking to the band hall	D-9	8, 9, 10, 17, 70 ATMOS B	1
#108	11	EXT	GROCERY STORE Crystal walks to her car; Carla goes to Leona's group	D-15	10, 31, 70 ATMOS A	1 3/8
#102	13	EXT	GROCERY STORE Momo and Carla looking for something to do	D-3	10, 70 ATMOS A	1 2/8
#108	36	EXT	GROCERY STORE Momo smoking a cigarette	D-17	70 ATMOS A	1/8
SPLINTER UNIT (DEPARTS AFTER SC 26 - LOCATION #2)						
#105	15	INT	LEONA'S CAR (Shot owing - leading the car) Leona driving Tim to a motel in the city	D-8	1, 18	1/8
#105	2	EXT	ROAD (Tim bruised) Tim, battered and bruised, walks down the road	D-8	18	2/8
#104	25	EXT	HWY / DRIVING Establish red sedan driving	D-7	21	1/8
#104	1	EXT	ROAD Gary Joseph grabs the student & loads him on his truck	D-6	56 (After Scr #104/2) ATMOS C	2/8
						TOTAL: 9 7/8

CAST CALLS							NOTES	
#	CHARACTER	CAST	SWF	P/U	H/M/W	BLOCKING	ON SET	
1	LEONA STONEY	CARMEN MOORE	W	7:35	8:15	---	9:30	Pickup @ W/Car Manor (Downtown)
2	ANDY FRASER	ERIK SCHWEG	W	7:30	8:15	---	8:45	Pickup @ Blumhede (Downtown)
8	JOSEPH ANKAREW	CODY BIRD	W	50	11:00	---	12:00	Self-Drive
9	ALAN FRASER	JUSTIN BAIN	W	8:00	8:45	9:00	10:00	Pickup @ Co/Car (Downtown)
10	CARLA JANVIER	STAR BIROYELLOWHEAD	W	10:15	11:00	---	12:00	Pickup @ Woodbine (Downtown)
17	SHEILA DELARONDE	ASHLEY CALLINGBULL	W	50	8:45	9:00	10:00	Self-Drive
18	TIM HENRY	SIWOW GABRIEL	W	5:45	6:30	7:00	7:30	Pickup @ Sutton (Downtown)
19	JOE	DONALD MORAN	SWF	50	8:45	9:00	10:00	Self-Drive
21	MARIE GILBERT	CHANTAL PERRON	W	5:45	6:30	7:00	7:30	Pickup @ Sutton (Downtown)
25	HARRY	LENNIE GREENWOOD	SWF	50	7:45	---	8:45	Self-Drive
31	CHRISTAL	AMANDA McLEOD	W	50	12:00	---	13:00	Self-Drive
34	PHIL HENRY	SYAN MADORE	W	5:45	6:30	7:00	7:30	Pickup @ Sutton (Downtown)
56	GARY JOSEPH	RUSSELL BULL	W	50	11:00	---	12:00	Self-Drive
70	MOMO	MICHAEL HOLDEN	W	50	11:00	---	12:00	Self-Drive
CAST HOLDS / FITTINGS / TRAVEL								
15	DEBBIE FRASER	ANDREA WEHARD	TR	19:30	TRAVEL	YO	EDMONT	Pickup @ Airport, then to Sutton

EXTRAS CALLS			
ATMOSPHERE / STAND INS & SSE	H/M/W	ON SET	REPORT TO
ATMOS A - 5 x Grocery Patrons (native)	6:45	7:15	Extras Holding @ Church
ATMOS B - 3 x Teens (native)	6:45	7:15	Extras Holding @ Church
ATMOS C - 1 x Student on the road (from ATMOS B)	---	---	Splinter Unit
STAND-IN - Margherita Donato	---	7:00	Set @ Location #1
TOTAL BG: 9			

SET REQUIREMENTS & SPECIAL INSTRUCTIONS	
CAMERA / LX	Splinter Unit
PROPS	Fishing rod (#104/1), Junk food & slurpees (#102/13), Gas can (#106/18), Jam, snacks, cheetos (#106/16), Andy's wallet (#103/2), Momo's cart (#104/26), Bags of chips and smies (#102/2), \$10.00 bill (#103/2), Newspaper and Gum (#104/3)
SOUND	Splinter Unit (#105/15)
VEHICLES	Phil's white and Marie Gilbert's vehicle on set for blocking at 7:00, Leona's car (Splinter Unit) #105/15, camera pickup truck (Splinter Unit) #105/15, Marie Gilbert's red sedan (#104/25, #104/26), Gary Joseph's pickup truck (#104/1), Crystal's truck (#108/11)
HAIR / MU	Tim's bruises (Splinter Unit, #108/2)
COSTUMES	Cost changes for Splinter Unit
LOCATIONS	2 x PA's for Splinter unit with vests/signs

NOTES

A DIGITAL MEDIA CREW WILL BE ON SET TODAY TO SHOOT BEHIND-THE-SCENES FOOTAGE AND INTERVIEWS.

WALKIE CHANNELS: 1 - SET / 2 - OPEN (SET) / 3 - GRIPS / 4 - LIGHTING / 5 - CAMERA / 6 - LOCATIONS / 7 - CAMERA OPS

1st SE Local 210 Steward: Peter Markovsk | 1st SE Local 649 Steward: Rabin Lindate

PRODUCTION MANAGER Dennis Fitzgerald 780-940-1530	FIRST A.D. Ehud Edman 780-988-3013	SECOND A.D. Eric Spawth 780-239-9633 (Set Call)	LOCATION MANAGER Mark Kandelberg 780-704-6063	TRANSPORT COORDINATOR Fino Biaz 780-239-8873	PRODUCTION COORDINATOR Bridgette Gougeon D: 780-435-3837 / C: 780-497-8632
---	--	---	---	--	--

Pay attention to the AD who looks after you on set, set etiquette is very important on the set, how you behave, how you respond to situations, requests, and the creative process. Keep your personal feelings at home and be professional. I learned the hard way as a young actor, and people remember the actors who arrive with big egos and expect the star treatment

BLACKSTONE

BLACKSTONE CAST SET ETIQUETTE AND PROTOCOL 2013

Welcome to the set of Blackstone, the series. We ask that you familiarize yourself with the following set etiquette and protocol requirements.

SET ETIQUETTE

No food or drink is permitted on set
 No sitting in Video Village
 Smoke only in designated areas
 Use allocated washrooms only

ELECTRONIC DEVICES

There can be **no cell phones on set**. They must be left at the circus.

PHOTOS

No pictures can be taken on set by any electronic device by anyone! The only stills cameras allowed on set are those used by the Production Stills Photographer and approved Department Heads for continuity purposes (IPA A3205)

NON DISCLOSURE

You will be required to sign a "Non Disclosure" agreement. There can be no spoilers or leaks on-line, and/or any use of story points/plots/location information on personal web or social media sites.

CONTINUITY

From the time of engagement, there can be **no haircuts, dyes, colors, new tattoos, new piercing, tanning or skin treatments** without the consent of the Producer (IPA A1504)

No Performer can alter their hair, makeup or wardrobe once established by the Makeup Artist, Hairstylist or Wardrobe Attendant. Continuity of look is critical to the scenes being shot.

GUESTS and PETS

Minors (age 15 and under) must be accompanied by a Parent or an appointed Chaperon. Please refer to IPA Article A27 re Minors (age 17 and under) provisions. No guests or pets are allowed on location without prior written permission from the Producers and with the 1st AD's prior knowledge.

ALLERGIES

Allergies should have been indicated in your (or your child's) deal memo. To be sure however, please tell the Makeup Artists, Hairstylists and Wardrobe of any sensitivities, allergies or skin reactions. Also **please advise the AD Department of any food or other allergies.**

INJURY

Report an injury immediately to the First Aid/Craft Services person.

DOCUMENTATION

You will be asked by the 3rd AD to sign the following documents:

- IPA Contract (for those performers whose agent does not sign)
- Assignment of fees – this allows the Producer to deduct at source your ACTRA work permit fees or member dues/fines and remit directly to ACTRA on your behalf
- Making of Documentary release form (IPA A205 (b)). Performers may voluntarily consent to waive fees for inclusion in a documentary the subject of which is the making of the series
- Non Disclosure agreement

In an effort to assist those Cast Members who may be new to the industry, we ask that you familiarize yourself with the following professional conduct standards:

CALL TIME

Report to the set ready to work at the time of your call (IPA A606). Your call sheet time indicates the exact time you are required to be on set. Tardiness is not acceptable.

If you are self driving to set, ensure you have a location map and follow the production signs indicating the route. Know where you are going beforehand.

Park only in the designated parking areas identified by the Locations/Transportation Departments.

Find the 3rd AD and immediately report in. You must report to the 3rd AD before leaving the location and sign a performer work report which indicates your hours of work. Any dispute regarding hours requires that you contact the ACTRA Alberta Steward Donna Burwood at dburwood@actra.ca or call 1-866-913-3123 (IPA 604)

LINES

You are required to know your lines for the scenes listed on the day's call sheet. Please note however, it is the nature of this series that some dialogue may be re-written on set.

ACTRA (The Alliance of Canadian Cinema, Television and Radio Artists) is the Performer's Union that negotiates with the Producer's Associations, the minimum terms and conditions under which you are engaged. Even if you are not yet a full member of ACTRA, you are protected by and expected to adhere to the professional standards established in the IPA (Independent Production Agreement)

**ANY DELAY CAN INCUR SIGNIFICANT COSTS
PLEASE CONDUCT YOURSELF IN ACCORDANCE WITH THIS PROTOCOL**

We look forward to working with you and another exciting season of BLACKSTONE!

I am a very model of a modern Major General
 I've information vegetable animal and mineral;
 I know the kings of England and can quote the fights historical
 From Marathon to Waterloo in order categorical.
 I'm very well acquainted too with matters mathematical;
 I understand equations both the simple and quadratical;
 About binomial theorem I'm teeming with a lot of new, - a lot of new,
 With many cheerful facts about the square of the hypotenuse! (repeat 3 :
 I'm very good at integral and differential calculus;
 I know the scientific name of beings animalculous.
 But still in matters vegetable animal
 I am the very model of a modern Major General.

Peter piper, the pickled pepper picker, picked a peck of pickled
 peppers
 A peck of picked a peck of pickled peppers, did Peter Piper, the
 pickled pepper picker pick
 If Peter piper, the pickled pepper picker, picked a peck of pickled
 peppers
 Where is the picked a peck of pickled peppers that Peter Piper the
 pickled pepper picker picked?

Popular tongue twisters

Round and round the rugged rock the ragged rascal ran

A big blue bug bit a big black bear.

How much wood could the woodchuck chuck, if the woodchuck could
 chuch wood? The woodchuck would chuck all the wood he could chuck
 if the woodchuck could chuck wood.

The skunk thunk the stump stunk but the stump thunk the skunk stunk.

Fine white wine vinegar with veal.

She sells seashells at the seashore: the shells she sells are seashells.

What whim led White Whitney to whittle, whistle, whisper, and
 whimper near the wharf where a floundering whale might whirl?

Theophilus Thistle, the successful thistle sifter, in sifting a sieve
 full of unsifted thistles, thrust three thousand thistles through the
 thick of his thumb; now if Theophilus Thistle, the successful thistle
 sifter, in sifting a seive full of unsifted thistle, thrust three thou
 thistles through the thick of his thumb, see that thou, in sifting
 a sieve full of unsifted thistle thrust not three thousand thistles
 through the thick of thy thumb. Success to the successful thistle
 sifter.

The old cold scold sold a school coal scuttle.

I saw Esau kissing Kate. Fact is, we all three saw. I saw Esau, he saw
 me and she saw I saw Esau.

Thirty thousand thoughtless boys thought they'd make a thundering
 noise; So with thirty thousand thumbs, they thumped on thirty
 thousand drums.

Zinty Tinty, Two penny Bun!
 The cook went out to have some fun,
 He had some fun, he beat the drum-
 Zinty Tinty, Two penny Bun!

Revised yellow 3/5/94

89.

76 CONTINUED: 76

STONE (O.S.)
 The money laundering... the phony
 companies and bank transfers were
 all part of the set up...
 Bradford needed to make it look
 like I had a motive, so he fixed
 it...

*
*
*
*
*
*

Deborah quickly unlocks the car, jumps in. *

ANNIE (O.S.)
 What's she doing here?

CUT TO:

77 INT. JAG - DAY 77

Annie's spotted Deborah just as she pulls away.

SMASH TO:

STONE

He reaches for the ignition, is about to fire up the Jag when...

A HAND

comes into frame, snatches the keys from the ignition.

WIDER - THE BODYGUARD

grabs Stone, WRENCHES him out of the car.

SMASH TO:

78 EXT. ALLEY - DAY 78

The Bodyguard heaves Stone hard up against a concrete wall. He produces a knife, presses a razor-sharp blade against Stone's throat.

BODYGUARD
 (drips menace)
 I got a message for you...

But before the Bodyguard can deliver it, Annie is on him. She leaps on the Bodyguard's shoulders, SHOUTS, pounds away. It's all to no particular effect, but her heart's in the right place. The Bodyguard shrugs her off, but Annie doesn't give up easy. She makes another rush. The Bodyguard sees her coming, tags her square on the jaw with a right hand cross. Annie reels, tumbles backward, CRASHES through a pile of dilapidated crates, sprawls across stinking garbage cans. Lights out.

(CONTINUED)

Revised yellow 3/5/94

90.

78 CONTINUED: (2)

78

Stone fights dirty, kicks the Bodyguard in the nuts, doubles him over, decks him with the two by four.

ANOTHER ANGLE - THE BODYGUARD

hits the ground with a THUD. Stone's heel is on the back of his neck.

STONE
(a beat to get his
breath)
You were saying?

*
*
*
*

BODYGUARD
You're in a lot of trouble,
Stone...

*
*
*

STONE
Who are you working for?

*
*

BODYGUARD
What difference does it make?...
Whoever it is, it still comes out
you're in the way...

*
*
*
*

A long beat. Finally, Stone eases his heel off the Bodyguard's neck. The indian gets to his feet. There's no anger here. He's said what he's had to say. The Bodyguard dusts himself off, straightens his tie, exits. A beat, and HEAR a moan. Stone turns to find...

ANNIE

in a heap, coming around. Stone approaches.

(CONTINUED)

Revised yellow 3/5/94

89A.

78 CONTINUED:

78

Annie's through.

ANOTHER ANGLE - STONE

He's not. Stone wields a rotting two by four, brains the Bodyguard with it. It gets the indian's attention. They square off.

(CONTINUED)



DONALD MORIN

Fairy Lodge Talent Agency
TELEPHONE
(504) 982-0487

DONALD MORIN

D.G.C.: Member/83

Height: 6'2"
 Weight: 170 lbs.
 Hair: Black
 Eyes: Brown

FILM & TELEVISION

	<u>Role</u>	<u>Director/Production</u>
The Billy Jacobs Story	Billy Jacobs/Lead	Randy Cheveldave/Uma Prods.
Personal Success Stories	Bart Conway/Anchor	Leonard Fisher
716 My Street	Mason Woods/Lead	Mat Purves/Van Film School
So Are You	Drunk/Chief	Paul Wong
Danger Bay	Hunter	Danger Bay Prods.
Crossings	Writer/Director	SFU Film Workshops
Davy Crockett		
"Guardian Spirit"	Stunts/Translator	Harry Falk
"Letter To Polly"	Actor	" "
"Shadow Of Thunder"	Limbo Indian/Stunts	David Hemmings
Fly II	Security Guard	Chris Wallas/Fly II Prods.
MacGyver	Mexican Spy	Charles Correll
Rio Island	Writer/Director	SFU Film Workshops
The Far Shore	Samuel T. Coleridge	Al Razutis
First Blood	Stand In	Ted Kotcheff/First Blood Prods

THEATRE

Spirit Song Theatre	Drama Instructor	Wayne LaRiviere
Mestikusowin	Principal Performer	Donald Ghostkeeper/Artropolis
Native Artist Ensemble	Principal Performer	Margo Kane/Stein Festival
Sex Slaves Of Bluebeard	Sheemish	Doug Gardner
Sea Street	Writer/Director	Spirit Song Theatre Co.
Queen Of Hearts	Witchdoctor	Maureen Webb/VLT
Survival & Q.O.L.	Kevin	Christina G. Warrick
Indigenous Conference	Interdisciplinary Performance	
By Leisure/By Pennance	Lead Performer	C. MacPherson
1946/The Performance	Demagogue	C. MacPherson/Al Razutis
The Young Poundmaker	Willy Kite	Derek Simmons
1984	Winston Smith	George Sperdakos
		C. MacPherson/C.T.G.

TRAINING

CBC: Training program in Television Production, primarily news journalism.
 SFU: B.A. Major in Fine & Performing Arts, Film Concentration.
 Acting: SFU, Margo Kane, Linda Putnam, & The National Voice Intensive.
 Voice: Dale Genges, Voice Intensive with David Smukler.
 Dance: Donald Ghostkeeper, Monique Giard, Maureen McKeller.
 Theatre: SFU, Spirit Song Native Indian Theatre Co., June Whitaker
 and Alex Bruhanski.
 DIALECTS: Native, Spanish, and versued in some cree.

SPECIAL SKILLS/SPORTS:

Blues Guitar, Blues Harp, Juggling, Clown & Mask Work, All aspects of film
 and video production, horseback riding, yoga, swimming, tennis, visual arts,
 and holder of valid B.C.'s drivers licence.



The Characters Talent Agency Ltd.
 1505 West 2nd Ave., 2nd Floor,
 Vancouver B.C. V6H 3Y4
 Tel. (604) 733-9800
 Fax. (604) 733-6000

FEELING WORD VOCABULARY

LEVELS OF INTENSITY	HAPPY	SAD	ANGRY	SCARED	CONFUSED
Strong	Excited	Devastated	Strangled	Fearful	Bewildered
	Elated	Hopeless	Furious	Panicky	Trapped
	Exuberant	Sorrowful	Seething	Afraid	Immobilized
	Ecstatic	Depressed	Enraged	Shocked	Directionless
	Terrific	Wounded	Hostile	Overwhelmed	Stagnant
	Jubilant	Hurt	Vengeful	Intimidated	Flustered
	Energized	Drained	Incensed	Desperate	Baffled
	Enthusiastic	Defeated	Abused	Frantic	Constricted
	Loved	Exhausted	Hateful	Terrified	
	Thrilled	Helpless	Humiliated	Vulnerable	
	Uplifted	Crushed	Sabotaged	Horrified	
	Marvelous	Worthless	Betrayed	Petrified	
		Uncared for	Repulsed	Appalled	
		Dejected	Rebellious	Dread	
		Rejected	Pissed off	Tormented	
		Empty	Fuming		
		Humbled	Outraged		
		Miserable	Exploited		
		Distraught	Throttled		
		Deserted	mad		
		Grievous	spiteful		
		Burdened	Patronized		
		Demoralized	Vindictive		
		Condemned	Used		
		Terrible	Repulsed		
		Unwanted			
		Pitiful			

Notes from the Archives and Journals of Actor/Instructor

Donald Morin

Someone many years ago said to me, “So you want to be an actor” and I remember thinking, why not, It shouldn’t be too hard, I was at the Barbizon school for modelling and acting and Paul Batten was the teacher, and I was a good looking young man eager to show off my talents.... I bought every book I could find, “How to Audition. Monologues for men, Uta Hagen book on acting and even a Cole’s book on Shakespeare. First week of class, the teacher had all of us pick a monologue. I picked one of King Lear’s speeches and proceeded to memorize the lines. When it was my turn, I got up and proceed to do my part. After starting out my lines, he stops me which annoyed me. I thought “what’s wrong now” He started asking me questions about character, what he was thinking, feeling, etc. I had no clue and said nothing. He proceeded to have three of the fellow guy students join me on stage. He told them to bound me and hold me down as I tried to get loose. I struggle, getting madder and angrier, at one point he yells at me to say my lines...It was truly a learning experience that night.

Method acting: June Whitaker April, 1982

- Be truthful and spontaneous (Work internally).
- Word repetition games help with concentration, imagination. Say something repeat what you hear, and how you naturally change., work off each other’s behavior., feel your responses, allow emotions to happen., don’t dig, allow natural response

Method acting: June Whitaker April, 1982 (Continued)

- Keep up repetition, look for changes of expression of other person's face and voice. Listen to what you hear, up to each actor to make playwright's words and actions come alive and real.
- Only change when other people make you change.
- Preparation is springboard for stage or film. Alive and real. Come on stage for a reason
- Have an independent activity. Face the audience, (staging, being 3/4 to the front, aware of audience.)

My Notes from Actors workshop during North Hollywood Forum of Notable Producers, Casting directors, and actors, June 1986:

- Agents work on commission, which is how they pay themselves to work for you. It is up to both the actor and agent to follow leads, possible work, and hustle to secure the part. Agent and actor should work as a team. Have a good support system as an actor.
- Agents can make suggestions, advise of taking work, define the time and length of work, and other aspects of the work. (Being prepared)
- Work out conflict dates of gigs, negotiate fair union or non-union contracts, fees, and secure script or sides, character breakdowns, plot.
- Do we need agents/managers? One actor says absolutely, they are a liaison between producers and casting directors. They negotiate better for us, no emotion ties, remain objective.

- Will the agent support the actor? Come and see the shows, films plays? Can the actor transition from stage to film.
- ACTORS: What do you want in a five year plan? Communicate that with your agent. Invest in your career, treat it as a business.
- Find money for good photos, reproductions, digital copies, hard copies, web streams, secure a film editor to edit your acting demo.
- Have a variety of clothing to bring for your work, auditions, find classes, and take them. Maintain a social network of theatre groups, actors, friends, associates, professional networks, and presentation sites for your talents.
- Attend social, cultural functions, network!!! Take care of your agent, flowers, and a bottle of wine.
- Get feedback from auditions, when choosing agents, look for honesty, check out their connections, business background, and credentials says one CBC casting director.
- What do you have to sell? (Talent) Have different monologues, scenes prepared, create your own work, Co-operative groups, and collaborations.
- You as an actor should gage the room you enter. A lot depends on who's in the room? Know when to listen and talk in auditions. An actor never stops learning.
- When offer a role; ask questions avec agent, What kind of role, get a script to read,, how long is the part, number of lines, when is it shot, Secure the general plotline storyline; (Be prepared.)
- Know your wardrobe size, shoes, head, collar, dress size etc.
- Know the chain of command on the set, Find out, report problems, complains, find out second assistant director.
- If conflict with shooting schedule do not bring up day before shoot. Let them know early in casting process. Be honest

- Practice cold reading, line in, line out. Lack of preparation sure bet in losing part. A lot has to do how you conduct yourself in audition.

Notes from Actors Maureen O'Hara, Vincent Price, Roger Corman
(Actors Workshop Vancouver 86)

- Attitude always ease the process, be professional, on time, and have fun.
- Actors job is to achieve reality, believe such a person, character's reality exists. Most parts beyond reality, how do you fit personally? Listen to recording of Oscar Wilder, read up on him, had a high voice, played five years, 300 cities, 800 performances, What is ones approach to find truth
- Make self believe that you are the character, be aware of gestures, work in front of a mirror. Break framework down of the screen
- Spend the whole day on set as the character, experiment, have fun, the director is the audience, ask questions, and get him to tell you what he wants.
- Do your homework, learn to do what is required, and establish who you are talking too. Invent someone, play to that person, and take a breath where you need too, Watch speech patterns.
- Don't knock typecasting, It's regular employment
- Film work, you have time to create, and explore the visual idea
- TV material can't bear such inspective involvement due to time, schedule. Give what is required, move on to next scene. (Be prepared)
- Understand the part, dress to terms of the role.



DONALD MORIN

NATIONAL VOICE INTENSIVE '87
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THE ACTOR'S VOICE AND BODY

INSTRUCTOR: SHEILA LANGSTON

MAY 1999

OUTLINE OF MATERIAL COVERED IN CLASS:

1. AWAKENING OF AWARENESS, KEEPING THE MIND IN THE THE BODY
PRACTISE: LYING ON BACK IN CONSTRUCTIVE REST, - KNEES UP,
FEET ON FLOOR, ARMS OPEN AT SIDES - AND SIMPLY NOTICING
PHYSICAL SENSATIONS THROUGHOUT THE BODY.
BRING MIND BACK WHEN IT DRIFTS OFF.

2. SPINE:
THE SPINE IS THE CENTRAL CORE OF STRUCTURE AND BALANCE.
POTENTIAL MOVEMENT IN THE SPINE IS FRONT/BACK, SIDE/SIDE,
AND ROTATION.
STRUCTURE OF SPINE: 7 CERVICAL VERTEBRAE; TOPMOST IS ATLAS,
UPON WHICH IS BALANCED THE SKULL.
12 THORACIC VERTEBRAE: TO EACH IS
CONNECTED A PAIR OF RIBS
8 LUMBAR, INCLUDING SACRUM
3 OR 4 SMALL FUSED VERTEBRAE MAKE UP
THE TAILBONE OR COCCYX
SPINAL CORD IS IN CANAL AT BACK OF BONES. THE BASE OF THE
BRAIN CONNECTS RIGHT DOWN TO THE TAIL.
MOVEMENT IN THE TAILBONE IS AS IMPORTANT AS MOVEMENT IN
THE HEAD AND NECK.
ENERGY OF THE SPINE MOVES UP AS A COUNTERTHRUST TO GRAVITY.
PRACTISE: LYING ON BACK WITH KNEES UP AND FEET ON FLOOR,
BEGIN TO ISOLATE TAIL AND SACRUM BY CURLING THEM
SLOWLY OFF THE FLOOR AND THEN SLOWLY RETURNING
THEM. GRADUALLY WORK HIGHER UP THE SPINE, USING
YOUR FEET ON THE FLOOR AS SUPPORT. LOOK FOR
ARTICULATION THROUGH EACH VERTEBRAE.
ON HANDS AND KNEES, START WITH FLAT BACK (INCLUDING
NECK). BEGINNING AT TAIL, CURVE IT TOWARD FLOOR,
AND LET THE MOVEMENT TRAVEL UP THE SPINE UNTIL
YOU ARE IN A RAINBOW CURVE. STARTING AT THE TAIL
AGAIN, POINT TAIL UP AND LET MOVEMENT TRAVEL UP
THE SPINE UNTIL YOU ARE IN THE OPPOSITE CURVE.
KEEP YOUR BREATH CONNECTED TO MOVEMENT SO THAT
YOU ARE NOT HOLDING YOUR BREATH AT ANY POINT. LOOK
FOR FLUIDITY AND ARTICULATION IN THE MOVEMENT.
ON YOUR FEET, WITH KNEES SLIGHTLY BENT AND FEET
HIP-WIDTH APART, EXPLORE ALL POSSIBILITIES OF
MOVING THROUGH YOUR SPINE; ALLOW YOUR BREATH TO
CHANGE AND YOUR HEAD TO BE AFFECTED BY THE SPINE.

3. SKULL:
WHEN THE HEAD IS "IN PLACE", IT STRENGTHENS THE BONES OF
THE SPINE.
BACK OF THE SKULL IS WHERE WE RECEIVE INFORMATION; BACK IS
HEAVY, DEEP. FRONT OF THE SKULL IS WHERE ENERGY MOVES IN AND
OUT - THROUGH MOUTH, EYES, NOSE. FRONT IS LIGHTER, QUICKER.
WE WANT TO HAVE BALANCE BETWEEN FRONT AND BACK.

SKULL CONT'D

PRACTISE: PLAY WITH THE IMAGE OF THE DOME OF THE SKULL BEING LIKE A PARACHUTE - LIGHT AND FLOATING ABOVE THE SPINE:
SKULL MASSAGE - IMAGINE YOU COULD SOFTEN THE BONE OF THE SKULL WITH YOUR HANDS LYING ON YOUR BACK, LET YOUR HEAD ROLL HEAVILY FROM SIDE TO SIDE, THEN ALL OVER THE BACK OF THE SKULL.

4. JAW:

THE JAW IS A SEPARATE BONE FROM THE SKULL, ATTACHED BY A BALL AND SOCKET JOINT IN FRONT OF THE EAR
THE JAW BONE COUNTERS THE WEIGHT OF THE SKULL.
MUSCLES IN THE HINGE OF THE JAW TEND TO FATHER AND HOLD TENSION.

PRACTISE: MASSAGE HINGE OF JAW, DOWN THROUGH CHEEKS AND THEN LET JAW BONE HANG.
FIND PRESSURE POINTS: IN HINGE, PARTWAY FORWARD AND UNDER CHEEKBONES, AND JUST ABOVE AND BESIDE NOSTRILS (BASICALLY ANYWHERE YOU ENCOUNTER TENDERNESS, YOU CAN USE PRESSURE TO ALLEVIATE TENSION).
LETTING JAW HANG, THEN CLOSING LIPS OVER TEETH WITHOUT CLOSING THE TEETH TOGETHER.
TRY LETTING THE JAW HANG OPEN AND SIGH GENTLE SOUND THROUGH OPENING.

5. PELVIS

BOWL-SHAPED SET OF BONES, WITH LOTS OF HOLES AND SPACES BETWEEN BONES.

PELVIS IS ATTACHED TO THE SPINE AT THE SACRO-ILIAC JOINTS. "HIP BONES" ARE THE ILIUM, THE WINGS OF THE PELVIS. THE BONES WE FEEL WHEN WE ROCK ON OUR BUMS ARE THE "SITTING BONES" OF THE PELVIS.

PELVIS IS THE CONTAINER FOR OUR ORGANS (JUST AS THE SKULL IS CONTAINER FOR THE BRAIN AND RIBS ARE CONTAINERS FOR THE HEART AND LUNGS).

AT THE FLOOR OF THE PELVIS IS A SMALL DIAPHRAGM WHICH MOVES IN RESPONSE TO BREATH.

PRACTISE: LYING ON BACK, KNEES UP, AND ROCKING OVER BACK OF PELVIS.

BRING KNEES UP TO CHEST, FEET OFF THE FLOOR, AND CONTINUE ROCKING OVER THE BACK OF THE PELVIS
PUT YOUR HANDS ON THE ILIUM AND FEEL THE MOVEMENT OF THE PELVIS AS YOU ROCK.

CURL UP THROUGH TAILBONE AND SACRUM, AND FEEL PELVIS LIFT AS A RESULT OF SPINE MOVEMENT.

LET BREATH MOVE INTO PELVIS, AND BE AWARE OF SUBTLE MOVEMENT DOWN IN PELVIC FLOOR - A USEFUL POSITION FOR THIS IS FOLDED OVER IN THE CHILD'S POSE.

IN STANDING, CONTINUE TO BE AWARE OF POTENTIAL FREEDOM IN PELVIS AND LOWER SPINE - LET IT ALL MOVE AROUND FREELY.

6. LEGS AND FEET

LEGS ARE DEEPLY CONNECTED INTO PELVIS AT HIP JOINTS - A BALL

LEGS AND FEET CONT'D

AND SOCKET JOINT.

MOVEMENT OF LEG IN HIP SOCKET IS SIMILAR TO THAT OF ARM IN SHOULDER SOCKET.

THE MORE FREEDOM AND FLEXIBILITY THERE IS IN THE HIP JOINTS, THE MORE AVAILABLE WILL BE YOUR LEGS FOR STANDING ON!

PELVIS, LEGS AND FEET GROUND YOUR ENERGY DOWN - THEY CONNECT YOU TO GRAVITY.

THE LONG BONES OF THE FEET HAVE GREAT FLEXIBILITY AND POTENTIAL FOR MOVEMENT.

BALANCE ON THE FEET GIVES YOU MORE FREEDOM, AND KEEPS THE REST OF THE BODY IN ALIGNMENT.

KEEPING YOUR KNEES UNLOCKED HELPS FREE HOLDING PATTERNS THROUGHOUT THE BODY.

PRACTISE: LYING ON YOUR BACK, BRING YOUR KNEES UP AND TAKE HOLD OF ONE KNEE IN EACH HAND. MOVE YOUR LEGS IN THE HIP JOINT. LEGS ARE PASSIVE, ARMS ARE DOING THE WORK.

WITH LEGS OUT STRAIGHT ON THE FLOOR, ROCK THEM IN AND OUT FROM THE HIP JOINTS.

BOUNCE LEGS UP AND DOWN LOOSELY ON THE FLOOR.

ARTICULATE AND STRETCH THROUGH BONES OF THE FEET.

IN STANDING, FIND THREE POINTS OF BALANCE IN FEET, AND DISTRIBUTE YOUR WEIGHT EVENLY AMONTH THEM.

7. VOICE:

BREATH AND VOICE ARE AN INTEGRAL PART OF ALL THE ABOVE WORK. WHEREVER YOU CAN, NOTICE AND DEEPEN YOUR BREATH, AND PRACTISE RELEASING SOUND ON A GENTLE SIGH.

START SOUND ON A HUM, BEING AWARE OF TAKING TIME FOR THE BREATH TO COME BACK IN TO THE BODY. YOU CAN DO HUMMING IN ANY POSITION, BUT WHEREVER YOU ARE, KEEP YOUR BODY LOOSE AND INVOLVED IN THE SOUNDING. THAT IS, LET YOURSELF MOVE WITH THE HUM, SO THAT YOU'RE NOT WORKING A "HOLDING" PATTERN. ALLOW AND ENCOURAGE THE HUM TO BEGIN TO MOVE AROUND IN YOUR RANGE - WARMING UP AND PREPARING THAT RANGE FOR EVENTUAL SPOKEN SOUND.

ALLOW THE HUM TO OPEN ONTO AN "AH" FROM TIME TO TIME, REMAINING AWARE OF ANY TENDENCY TO PUSH. IF YOU FEEL YOURSELF STARTING TO WORK WITH TENSION, OR TO PUSH, STOP AND TAKE A REST THEN GET BACK TO IT. NOTICE THE RANGE THAT IS AVAILABLE TO YOU IN THE HUM, AND KNOW THAT IF IT IS THERE IN THE HUM, IT IS ALSO AVAILABLE IN SPOKEN SOUND. PRACTISE MAKING THE STEP FROM HUM TO SPOKEN "AH" OR "HEY".

KEEP WORKING WITH YOUR OWN INDIVIDUAL NOTES, AND DON'T BE AFRAID TO EXPLORE AND EXPERIMENT ON YOUR OWN.

THE BASIS OF ALL SOUND IS BREATH.

FREEDOM IN THE VOICE IS MIRRORED BY FREEDOM IN THE BODY. READING ALOUD IS A GREAT WAY TO KEEP WORKING ON CHANGING YOUR OLD HABITS - YOU CAN CONCENTRATE ON THE PHYSICAL AND VOCAL WITHOUT HAVING TO THINK ABOUT WHAT TO SAY.

BOTTOM LINE: FIND PLEASURE IN IT, AND HAVE FUN!

ARTS

The Globe and Mail, S

Second Kiss strong

Judith Marcuse's project offers a varied and diverse



DANCE REVIEW

THE KISS PROJECT COMMISSIONS

At Performance Works,
Vancouver, until Feb. 18

Reviewed by Chris Dafoe

Rita Bozi and Raymond Milne. Jennifer Mascall explores romantic alienation in *The Flicker of an Eye*, featuring a frantic Marthe Leonard lost

amid swaying bodies. Harvey Meller's *L'Amour est un oiseau rebelle* takes a comic run at romance: A first date at the opera goes horribly wrong when two lovers conspire to come together around the oaf that has been seated between them. Sheppard is effervescently sexy in Joe Laughlin's *La Bouche*, set to a score by Alex Tsisserev that sounds like Cecil Taylor performing in a soda pop factory. And Karen Jamieson offers up a dark vision of decadence and redemption in *Coming Home*, which features Donald Morin in a dance that combines images of junkie depravity with elements from native dance.

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As an actor, you must be versatile in all disciplines that demand Performance requirements. That means taking dance classes, music classes, any sort of training that a "Character" is capable of doing in any particular story on stage, film, or radio. As an actor who worked with the **Karen Jamieson Dance Company** for a number of seasons, it was not my intention to be a dancer, but many years ago (1981) I was taking a semester with the **Alex Bruhanski Theatre studio** in Vancouver. One night a movement class was part of the course, and I was alienated from the movement, body contact, and closeness of students. Not knowing my Indigenous history at the time, I decided to take up dance classes at

Terpsichord Dance taught by Christine Chipperfield on Beatty street in Vancouver. I secured another job at a restaurant and saved up the money to take daily classes. 6am every morning for some time, I learned jazz, ballet, and other forms of dance. After my first year at SFU School for Contemporary arts, I started my second year with modern dance program along with film and theatre. A busy time in my life, but I would have never had the chance to go to Japan, tour across Canada twice as an actor/writer/dancer for a dance company producing native/non-native collaborations for the stage.



Stone Soup Tour 1997 Kitimat, BC, Haisla Territory

Basic Ballet Terms

- demi - half
 plié - bend
 fondu - literally, to melt. A bend of the (one) supporting knee
 dégagé - point
 battement - beat
 tendu - stretch
 glissé - gliding. A tendus which releases just off the floor
 piqué - pricked, pricking
 retiré - to draw up
 grand(e) - large
 petit(e) - little
 rond de jambe - circle with the leg
 à terre - on the ground
 en l'air - in the air
 en dehors - outward
 en dedans - inward
 assemblé - to bring together
 soutenu - to hold
 développé - to develop or unfold
 frappé - to strike
 fouettes - to whip
 dessus - over
 dessous - under
 relevé - raised. To rise strongly from demi-plié
 soubresaut - a jump in 3rd or 5th without changing feet
 changement - a jump in 3rd or 5th changing feet
 ouverte - open
 fermée - shut
 coupé - to cut

Basic Ballet Terms

page 3

Jumps

sauté - to jump from 2 feet to 2 feet

temps levé - to hop from 1 foot to the same foot

jeté - to spring from 1 foot to the other foot

assemblé - to ^{literally, to throw} put together - to jump from 1 foot to 2 feet.

sissonne - to jump from 2 feet to 1 foot

Arabesque

1st arabesque - same arm forward as leg forward

2nd arabesque - opposite arm forward as leg forward

3rd arabesque - both arms forward, upstage arm high

Attitude

Attitude - same arm up as working leg

Attitude in opposition - opposite arm up to working leg

Attitude à deux bras - both arms up

Basic Ballet Terms

page 2

port de bras - carriage of the arms
 adage - slow, continuous movement
 allegro - quick, brisk movement
 chasse - slide
 glissade - glide
 échappé - escape
 pas de - step of the

chat - cat
 cheval - horse
 basque - Basque region
 bourrée - run

Directions

devant - front
 derrière - back
 à la seconde - to the side - i.e. to the 2nd position
 en croix - in the shape of a cross

en avant - moving to the front
 en arrière - moving to the back
 de côté - moving to the side

Alignment

en face - facing to the front
 de côté - facing to the side
 en croisé - to a crossed direction
 effacé - to an open direction

Sunday, May 31, 1998



Donald Alfred Morin plays Pozzo in Theatre in the Raw's production of Beckett's *Waiting for Godot*.

Theatre in Raw's *Godot* a little short on humor

REVIEW

Waiting for Godot

Where: Pacific Theatre, 12th Ave. and Hemlock.

When: June 4-6, 8 p.m., June 7 at 2 p.m.

Tickets: 708-5448

Rating: ★★½

By Damian Inwood
Theatre Critic

As the theatre season winds down for the summer, it seems that this has been the year of Samuel Beckett.

In Toronto, Dublin's Gate Theatre mounted *Waiting for Godot*, Beckett's monument to absurdism, while in Vancouver we've seen three of his plays performed.

There was *Happy Days* at the Vancouver East Cultural Centre, where Doris Chillcott's Winnie led to a best actress Jessie nomination.

University of B.C. students staged an excellent production of *Endgame* with a cast that included Bernard Cuffling.

Now comes Theatre in the Raw's version of *Waiting for Godot*, at Pacific Theatre.

It's a tragicomedy that dissects the futility of life and inevitability of death.

The play's central characters are two clownish

try wasteland waiting for a savior who never comes.

Paul Beckett's Estragon is a pathetic, mundane loser who's almost incapable of taking his own boots off.

"We always find something to give us the impression that we exist," he says.

Richard Hendery plays Vladimir, the lifelong companion who stolidly insists that they must keep waiting.

In this production, the balance of tragedy and comedy skews to the dark side.

While it plumbs the depths of despair and emptiness that is Beckett's world, it fails to fully cash in on the jagged humor that sets the playwright above the rest.

In terms of strictly dealing with a difficult text, actors Beckett and Hendery do a workmanlike job.

But they lack the comedic energy to keep a three-hour experience from dragging.

The saving ingredient, certainly in Act 1, is a chillingly menacing Pozzo, played by Donald Alfred Morin.

Morin's Pozzo is a roaring, lipsticked, S&M monster, who keeps Richard Luxford's hapless, pustulent Lucky as a slobbering slave.

Director Jay Hamburger uses Forbes Blyth's violin as a sometimes-intrusive, morose voice, commenting



With Actor Don Foran from Judith Thomson Play The Crackwalker (Pick of the fringe festival Vancouver