



# THE FOCUS



Hollywood  
*Conservatory*

SCREEN ACTORS GUILD CONSERVATORY

**HAPPY NEW YEAR!!!**  
**Welcome to the 2012 Winter Session**

## MOVING YOUR CAREER FORWARD

By Kevin McCorkle

As a member of the Screen Actors Guild you have joined a pool of actors that has the distinction of having the possibility of "making your living" as an actor. However, it is still a large pool to be swimming in for sure. What can you do to increase your percentages for success and decrease your percentages for "struggle"? As actors, we have the unique career fusion of art and business. This fusion was understood early on by the pioneering actors of the time when the Screen Actors Guild was formed. They knew all too well the possibility of actors being taken advantage of by business moguls for the love of their art. As actors, we sometimes become consumed by the notion of creative success, working diligently on the artistic aspect of our careers and giving short shrift to the business side of our profession.

Wherever you are at with your career right now; beginning, rekindling, struggling or thriving, it is important to look at the balance you have with your goals as an artist and as an independent entrepreneur. In this age of social networking, Internet self distribution of content, independent, individual marketing capabilities and all the other offerings of this technological age, you have more power than ever to create, shape and shift your career to meet your individual artistic and business needs and desires. The Screen Actors Guild and the SAG Hollywood Conservatory have recognized the changing landscape of artistic opportunity and work hand in hand with you as the artist to make the best of what is available to you as an actor as well as what you might create.

We will be having an open house January 21st and if you attend you will discover how the SAG Conservatory might help you with your artistic needs with our traditional workshops taught by seasoned industry professionals as well as the plans we have to implement additional workshops, courses and seminars to embrace and allow you to empower yourself as an artistic entrepreneur in the ever evolving world of entertainment. There is an energy and synergy with our industry, our union and our conservatory that is exciting to be a part of. We are glad that you have chosen to be a member of the SAG Hollywood Conservatory and hope that in the coming year you take advantage of every opportunity we want to offer you.

## HOMES FOR AFI FILMS

You auditioned, booked the job, shot the movie, screened the film and then...???

One of the many great benefits of the relationship between AFI and the SAG Hollywood Conservatory is that you, as the actor are guaranteed to receive a copy of the work you have done for the First Year AFI Cycle Films. The producer will call you to let you know that your copy has been delivered here in our office. However, it is your responsibility to come pick it up. Unfortunately, we cannot mail them to you as we need to have you sign a release stating that you received the film. Currently we have hundreds of DVD's sitting in wait for their homes. Because of space limitations we cannot keep these over 2 years, so please make sure you pick-up your copy. If you think you may have one here, you can call before coming in to see if we do still have it. Just have the name of the film ready when you call and then you can come claim your footage during our business hours; Monday–Friday, 10am-12pm and 1pm-4pm.

## **THE PRACTICAL ACTOR**

### ***Advice from a Working Actor***

**Q: There are so many Actors out there and not that many jobs. How do I succeed in this business and have the artistic career that I want?**

**A:** This is one of the most commonly asked questions of all Actors young and old those that are just starting and those who have been around for years. There are as many "individual" answers to this question as there are those who are asking it. Every Actor's success story is different. If you look at a wide range of successful Actors across the board common denominators begin to emerge among the kaleidoscope of individuals. Some of the shared characteristics and methods are found below.

A diligent and consistent work ethic. The "overnight success" or "being discovered in a mall" is an urban myth. Successful actors become successful by designing, planning, learning and working on their artistic growth and business acumen. Actors who work consistently put an incredible amount of time and investment into their careers learning and honing not only the artistic aspect of their profession but the business half as well.

A plan to build their careers: If you don't have a strategy, a well thought out approach or a team of people with a plan backing you up then your chances for success are severely limited. Your plan should include both short and long term goals, dreams that will someday become a possible reality and achievable short term goals that will serve as stepping stones toward realizing your dreams.

An optimistic and hopeful attitude. There are too many bitter angry Actors out there complaining about a lack of work, horrible agents, casting directors with an agenda or other actors who sabotage their careers. Turn that thinking around, remember your life is not a dress rehearsal. You are in control of the script of your career, make it the most exciting blockbuster that you possibly can. Surround yourself with the best and the brightest, help others as much as you help yourself and enjoy this ride you are on!

***The Practical Actor is written by Kevin McCorkle. If you wish to submit a question please write to Conservatory@sag.org or mail them to the office at 2021 N. Western Ave., Los Angeles, CA 90027.***



## **...SO ACT LIKE ONE**

By Jon Eric Preston  
Voice-Over  
Co-Chair

Congratulations! You got your SAG card. There may be a sense of pride that makes you want to tell people you are a professional actor now; but that card only makes you a current paid up union member. The way you show up, when you show up, and how you conduct yourself is what really determines if you are a professional or not. Whether you are on location, on a set, at an audition, or in a class, the same degree of professionalism and courtesy should be brought to each one.

Everyone wants the opportunity to work, and many times all it takes is getting your foot in the door -before it closes. Producers, directors, cast and crew all have call times that are given to make a production run on schedule and stay within the budget. If any one of these people show up late, or can't perform the obligations they were contracted to do, it can put the whole production in jeopardy and creates the potential of not just losing their job, but building a reputation as being someone who is a liability instead of an asset. Yes, even producers and directors can and have been fired from jobs for lack of performance or being a disruptive presence to the cohesion of a project. One job leads to the next, and the ability to sustain a career is achieved by not just being persistent, but being consistent as well; added with a little bit of luck. Luck, of course, is defined as when preparation meets opportunity.

There are so many things that are out of our control as performers, but being prepared is the not one of them. No one but you can take the responsibility for that. Blaming traffic as the reason for being late to anything is like saying the dog ate your homework. It's a lame excuse, and shows a lack of preparation (and imagination) to be where you need to be. When the cue is given for you to perform, it is essential to not just be emotionally available, but physically present as well. It is impossible to "hit your mark" if you aren't even in the room.

## SPECIAL EVENT RECAP

### *"Spotlight on Ed Harris"*



Angela Watson and Ed Harris  
Photos by Anthony Johnson for Media Plus

A kick off event for the SAG Conservatory fall season was the entertaining and informative "Spotlight on Ed Harris" which was coordinated and hosted by Angela Watson, with announcer Edd Hall, at the AFI campus. Having countless TV series credits and over 65 major movie roles that resulted in Golden Globe, Emmy and Oscar nominations for POLLACK, APOLLO 13, THE HOURS, and winning a Golden Globe for THE TRUMAN SHOW, plus numerous other awards, Ed Harris shared experiences and insight about his stellar career as a bankable working actor. Considering his body of work in drama, a real surprise was the comedy side of Ed Harris, from the story of how excited he was getting his "first job" from a casting director, just to find out she only wanted him to paint a room in her house, to striking hilarious "model poses" when recalling how he earned money during his early days in Hollywood. Throughout the evening, including film clips of his impressive array of characters, the comfortable and often funny on-stage conversation between Angela and Ed gave everyone the feeling that the Conservatory's "Spotlight on Ed Harris" was like being invited to an intimately warm and fun dinner party, while at the same time driving home the serious level of commitment and dedication every actor needs to have, to succeed and enjoy longevity in the industry.



## SHARING YOUR EXPERIENCE

By David Westberg

Your Conservatory Committee takes great pride in the programs and events we plan to present to you. While we acknowledge we are not a school, nor our volunteers, teachers, our aim is to establish an ongoing creative gymnasium for you to use and to exercise your muscles, learn about more yourself and benefit from the observation and experience of others. As always, we welcome your input. If you have experienced an especially confusing situation on set, in a working environment, or in the Conservatory, we would like to hear about it. If you've heard about some new technology that is beneficial to actors, let us know by emailing us at [conservatory@sag.org](mailto:conservatory@sag.org). We will track down the experts and invite them to the Conservatory and hold a special event to discuss the details with you.

We welcome your active participation in the ongoing creation of a viable, strong and exciting Conservatory. With this in mind, we will all be the beneficiaries of a rich and stimulating series of programs.

### THE OFFICE CORNER

Winter Greetings to everyone! I hope you all had a delightful and fun filled holiday season. Some of you may have noticed that we made some changes to the audition process this past Fall. We have now moved into the 21st century and are notifying you by email when an AFI Director wants to see you for a role. We are also confirming that scheduled audition with a follow up email that contains all of your details and the producers contact info.. So, please be sure to add [conservatory@sag.org](mailto:conservatory@sag.org) to your safe list, to ensure that you receive those emails, along with any notices we send out to you regarding our special events that you surely don't want to miss.

Speaking of auditions, as many of you know, the AFI Directors are only allowed to see 8 actors for each principal role and 5 for each supporting role. So, if you receive a call or an email requesting you for an audition, **please** call us back as soon as possible, even if you aren't available. And once that audition is scheduled, please be sure to show up on time. If for some reason you need to cancel, let the office know, as well as the producer. It's important to remember that for many of these fellows, the SAG Conservatory is their first exposure to SAG in general. We want these Directors and Producers to leave AFI with loving their experience with you, our talented SAG members!

# SAG HOLLYWOOD CONSERVATORY WINTER 2012 CALENDAR OF WORKSHOPS

## JANUARY 2012

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
16 <b>NO WORKSHOPS</b> MARTIN LUTHER KING DAY	17 Cold Reading LIB 101 The Set LIB 102 SVW: Advanced Comedy LIB 100 (also meets 1/19)	18 Cold Reading LIB 101 Theatrical Video LIB 100	19 SVW: Beginning Comedy LIB 100 (also meets 1/26)	20 Open Camera LIB 101	21 <b>SPECIAL EVENT</b> "OPEN HOUSE" 11am-2pm
23 Commercial Video Workshop LIB 100	24 Cold Reading LIB 101 Voice Over F/B	25 Cold Reading LIB 101 Improv LIB 102	26	27	28
30 Commercial Video Workshop LIB 100	31 Cold Reading LIB 101 SVW: Advanced Drama LIB 100 (also meets 2/2)	FEB 1 Cold Reading LIB 101 Theatrical Video LIB 100	FEB 2 SVW: Beginning Drama LIB 100 (also meets 2/9)	FEB 3	FEB 4

## FEBRUARY 2012

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6 Commercial Video Workshop LIB 100	7 Cold Reading LIB 101	8 Cold Reading LIB 101	9	10	11
13 Commercial Video Workshop LIB 100	14 Cold Reading LIB 101 Voice Over F/B SVW: Advanced Comedy LIB 100 (also meets 2/16)	15 Cold Reading LIB 101 Improv LIB 102 Theatrical Video LIB 100	16 SVW: Beginning Comedy LIB 100 (also meets 2/23)	17 Open Camera LIB 101	18
20 <b>NO WORKSHOPS</b> PRESIDENT'S DAY	21 Cold Reading LIB 101 The Set LIB 102	22 Cold Reading LIB 101	23	24	25
27 Commercial Video Workshop LIB 100	28 Cold Reading LIB 101 Voice Over F/B SVW: Advanced Drama LIB 100 (also meets 3/1)	29 Cold Reading LIB 101 Theatrical Video LIB 100	MARCH 1 SVW: Beginning Drama LIB 100 (also meets 3/8)	2	3

## MARCH 2012

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
5 Commercial Video Workshop LIB 100	6 Cold Reading LIB 101	7 Cold Reading LIB 101	8	9	10
12 Commercial Video Workshop LIB 100	13 Cold Reading LIB 101 Voice Over F/B SVW: Advanced Comedy LIB 100 (also meets 3/15)	14 Cold Reading LIB 101 Improv LIB 102 Theatrical Video LIB 100	15 SVW: Beginning Comedy LIB 100 (also meets 3/22)	16 Open Camera LIB 101	17 <b>END OF WINTER SESSION</b>
19 <b>NO WORKSHOPS</b> SPRING BREAK	20 <b>NO WORKSHOPS</b> SPRING BREAK	21 <b>NO WORKSHOPS</b> SPRING BREAK	22 <b>NO WORKSHOPS</b> SPRING BREAK	23 <b>NO WORKSHOPS</b> SPRING BREAK	24

## WEEKLY INDIVIDUAL WORKSHOPS

**\*\*Please refer to calendar for exact dates\*\***

### COLD READING TECHNIQUE

**Tuesday and Wednesday mornings 10 AM – 1 PM  
Library Building -- Room 101. Limit 10 students.**  
Learn and develop effective auditioning techniques.

### IMPROV WORKSHOP

**2nd Wednesday of each month 7:30 – 10:30 PM  
Library Building -- Room 102. Limit 30 students.**  
Learn improvisation skills to help make you a more creative actor.

### VOICE OVER WORKSHOP

**Generally The 2<sup>nd</sup> & 4<sup>th</sup> Tuesday of each month,  
7:30–10:30 PM  
Library Building -- Room 102 or F/B Limit 15 students.**  
Learn various V.O. techniques for commercials, animation and narration.

### THEATRICAL VIDEO WORKSHOP

**Alternate Wednesdays 6:45 – 9:45 PM  
Library Building -- Room 100. Limit 8 students.**  
Simulated theatrical interview and cold reading on video followed by viewing and comments. Bring picture and resume.

### Commercial Video Workshop

**Mondays, 6:45 – 9:45 PM  
Library Building -- Room 100. Limit 10 students.**  
Learn how the commercial audition process works in an on-camera workshop that simulates a real audition. Your work will be video-taped, followed by viewing and comments.

### OPEN CAMERA

**3<sup>rd</sup> Friday of each month, 6:30-9:30PM  
Library Building -- Room 101. Limit 6 students.**  
Students get 1/2 hour with Director Nick Leland to work on camera. Bring a prepared monologue or scene (with another Conservatory member), or even try different "looks." Please bring a mini DV or VHS tape to record your work and take it home to study.

### SCENE VIDEO WORKSHOP

**Library Building Room 100. Limit 10 students**  
On camera Scene Study class in **2 nights!**  
The first night you get your scene, scene partner & instruction. 2<sup>nd</sup> night you shoot your scene, watch your work followed by comments.  
**SVW Advanced Comedy:** Meets **Tuesday and Thursday** (First class 1/2 hr starting at 6PM)  
**SVW Advanced Drama:** Meets **Tuesday and Thursday** (First class 1/2 hr at 6PM)  
**SVW Beginning Comedy:** Meets two consecutive **Thursdays** at 6:30PM  
**SVW Beginning Drama:** Meets two consecutive **Thursdays** at 6:30 PM

### THE SET

**3rd Tuesday of every month 7:00-10:00PM  
Library Building – Room 102  
Limit 20 students.**  
You've booked the job and now you are on set. This is the real test of your acting skills working in front of the crew, multiple takes and various distractions. This hands-on workshop creates the production process and provides the actor with a full understanding of how to make the best of the "On Set" experience. All attendees will have on-camera time.



## INSTRUCTORS NEEDED FOR YOUNG PERFORMERS

Each year, we create amazing classes for our SAG Conservatory Young Performers. We look for our professional actors and directors to teach the classes thus giving our up and coming young actors real "hand on" training. We are currently looking for volunteers for our Winter/Spring Sessions. Please contact Dawn at [ddeibert@sag.org](mailto:ddeibert@sag.org) or call the office at 323-856-7736 for more information.

## ENROLLMENT/REGISTRATION FOR WORKSHOPS

**RESERVATIONS BEGIN AT 10am EXACTLY ONE WEEK PRIOR TO THE WORKSHOP (example: if the workshop you'd like is on Wednesday, you call the Wednesday before starting at 10am)**

All workshops are held in the Mayer Library building (LIB) at the top of the hill (the building where the office is located) unless otherwise noted\*.

**You must have your SAG ID number READY when you call to reserve. Please note, we now use your SAG ID, no member card will be issued. Reservations will not be accepted via voicemail or email. Only Cancellations are accepted via voicemail or email.**

Call 323 856-7736 Mon.-Fri. 10am-12pm & 1pm-4pm.  
Visit our website for detailed special events info or to download this Focus in pdf at:

<http://sag.org/hollywoodconservatory>

## SPECIAL EVENTS

**SAG Hollywood Conservatory  
Open House  
Saturday, January 21st  
11am-2pm**

SAG Hollywood Conservatory Committee members and SAG staff will be on hand to answer questions, describe workshops & preview facilities. Open for current members and those who are wishing to join. Applications will be available.  
No RSVP is Necessary for this event

***Some of the other upcoming events this Winter will include panels on The Business of the Business, Commercials, Episodic TV and much more. Watch for email blast updates. Be sure to put conservatory@sag.org on your safe list.***

*Please call 323.856.7736 starting up to TWO weeks prior to enroll for all other special events. Keep this date open and watch for future emails detailing more information and other special events.*

## SAG HOLLYWOOD CONSERVATORY COMMITTEE

Ron Morgan- Chairman,  
Bill Applebaum, Enci,  
Lee Garlington, Anthony S. Johnson,  
Nicholas Leland, Kevin McCorkle,  
Fawnda McMahan, Jon Eric Preston,  
Monica Smith, Bob Telford,  
Constance Tillotson, Teddy Vincent,  
Will Wallace, Angela Watson, David Westberg

## HOLLYWOOD CONSERVATORY Rules and Regulations

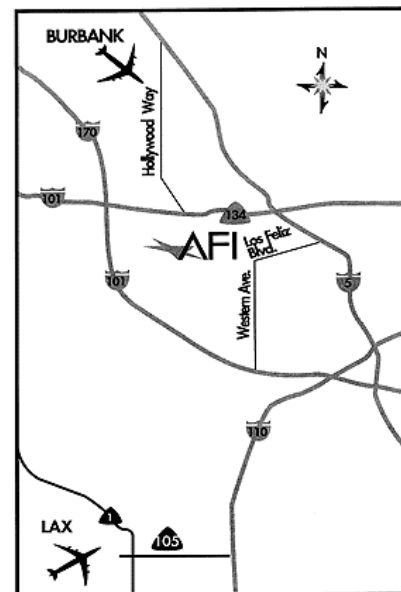
1. Membership subscription is \$25 per annual season and is non-refundable.
2. You must be a paid up SAG member in good standing. However, only those who reside in the Los Angeles area may participate in the AFI projects. Conservatory membership begins when your application is received and processed, and will continue until August of the following year.
3. If you are unable to attend a workshop or attend an audition, you must call the office in advance if possible. Cancellations will be honored until 10 AM the following day. If you fail to cancel, a "no-show" will appear on your record. **After one "no show", you cannot take the missed workshop for three months. If you get three "no shows" you will be prohibited from taking any workshops for 3 months.**
4. Workshops are closed 15 minutes after the scheduled start time. Latecomers may not be allowed into the class and may be recorded as a no show. Please be courteous of others and be on time.
5. Workshop leaders will announce the applicable rules and regulations of each particular workshop at the start. If a member breaks any rules the Committee reserves the right to remove the member from the workshop and or the Conservatory.
6. **Members who miss an audition for any AFI project without calling to cancel will lose the right to audition and will have their pictures removed from the casting books for the remainder of the semester.** The SAG Conservatory office will notify members that they have two weeks to explain their actions in writing. If a letter is received, the Conservatory Committee or its designees will accept or deny the excuse. Incidences deemed unexcused will result in the member's headshots being pulled from the casting books for the semester. Members may appeal the decision by requesting an appearance before the committee as detailed in section 7 below. Repeat occurrences may jeopardize membership in the Conservatory.
7. Members who have broken any of these rules, or who have been cited for conduct unbecoming will be notified in writing of the grounds for dismissal. The member has the right to a hearing before the Conservatory Committee and will be provided a description of the process in advance of their appearance.
  - a. If the member elects to have a hearing, it is the member's responsibility to contact the office at 323 856-7736 within 10 days, or as otherwise instructed, from the receipt of the Committee's letter. Members who do not appear before the Committee will have their membership canceled.
  - b. Hearings shall be held at the Screen Actors Guild before no fewer than 7 Conservatory Committee members at the next scheduled Committee meeting.
  - c. The decision of the Conservatory Committee is final. Appeals may be requested within 10 days of the receipt of the Committee's decision. Appeals must be sent to the Screen Actors Guild Hollywood Executive Committee.

**SAG members are expected to conduct themselves in a professional and respectful manner at all times. This includes, but is not limited to, their fellow members, the SAG volunteers and staff, as well as the AFI fellows and staff. We appreciate your co-operation in helping to make the SAG Conservatory a great place for actors to work and learn together.**

By joining the SAG Conservatory you have taken an aggressive and positive step in advancing your career. Congratulations! We hope you'll make the most out of your experience here by participating in our workshops and special events, volunteering, and contributing your talents to AFI directing and cinematography classes, as well of course, the first and second year films. AFI is a two year Masters program and with our SAG agreement, first year students, called Fellows, are required to use SAG Conservatory members.



AFI Campus



Airports and Freeways to AFI Campus

### SAG Conservatory Hollywood

We are located at

*The American Film Institute,  
2021 N. Western Avenue,  
Hollywood, CA 90027.*

If you are heading East on Franklin Ave, turn left (north). The AFI is halfway up the hill on the left. Turn into the driveway and go up the hill (past Immaculate Heart High School). The first building on your left is the Warner building where many auditions for student films are held. To get to the SAG Conservatory, continue driving. Further up the hill, as you veer left, you'll see a white two-story building, the Mayer Library. The SAG Conservatory office is located in LIB 100 on the ground floor. The studio, classroom and the Frankovich / Barnes screening room are also located on the ground floor.

### SAG Hollywood Conservatory

**Ron Morgan  
Committee Chair**

**Dawn Deibert  
Program Coordinator**

**2021 Western Ave. Los  
Angeles CA 90027  
(323) 856-7736**

## WEBSITE:

<http://www.sag.org/hollywoodconservatory>