

The Playhouse
Te Tihi o Maru/Timaru

January 5th – 11th 2025
Full Time for the week. Bliss!

Summer Theatre Intensive



Did you miss out last time? Applications now open!

For five days and six nights you will live, breathe, eat, practise your craft, net-work, revitalise, 'get away from it all' and focus on YOU.

Do you, a Theatre Practitioner or Tutor need a booster. Maybe re-energise and refocus on your own Professional Development? Want to expand your horizons or even change direction!

Then this week-long intensive, is for you. Theatre craft is experiential. Re-incentivise yourself this summer – to incentivise others!

Seasoned professional practitioners, have been engaged to lead courses, focussing on separate yet inter-twined aspects of theatre.

Three Courses to choose from: Directing, Acting or Designing Holistically

2025 Principal Tutors:

Directing - Lara Macgregor: Former Artistic Director of Fortune Theatre, Dunedin and Associate Director of The Court Theatre, Christchurch. Nationally acclaimed free-lance Director/Actor/Tutor in film and theatre.

Acting - Bryan Aitken: Former Associate Director of The Court Theatre, Christchurch, working in musical and straight theatre. Australasian free-lance Director/Actor/Tutor/Writer.

Designing Holistically - Peter King: Was Resident Designer and Workshop Manager of Fortune Theatre, Dunedin, for sixteen years. Peter has designed or built over 100 productions, from pocket-handkerchief stages, to 12x by 12x metres.



Early Bird Fee \$495.00
Closes November 1st 2024
Enrol now!

Work With Acknowledged Professionals Who Impart Life-Long skills!
These courses focus on the development of the individual.
Minimum age of attendees 18 years at the time of the Intensive.

Applications to Course Director: summerschool@theatrenz.co.nz

Directing: Lara Macgregor

Production Conception & Vitalizing Your Directing



As a director, you're at the heart of a truly collaborative experience – responsible to not only serve the playwright, but act as a conduit for all actors, designers and technicians to bring their brilliance to the fore. Gain a better insight into the directorial process of taking a play, from page to stage.

Content:

Part One: Before Rehearsal.

- Choosing a play.
- Conceptualization.
- Preparation.
- Research.
- Communicating your vision.
- Choosing your team.
- The design process.
- Auditioning actors & casting.
- Scheduling.

Part Two: Leading the Rehearsal Process.

- Elements of staging. First read-through. Table work.
- Analysis. Identifying beats/rhythm. Reading the room. Mapping.
- Communicating with actors.
- Practical script analysis sessions. Identifying and moving through obstacles.

Part Three: Production Week, Plus a Master Class.

You'll spend a day with three professional actors learning to apply communication techniques for deeper acting outcomes, building your creative vocabulary and, working on the floor to enhance skills in painting a visual picture.

About Lara:

Lara works as an actor, director, and performance coach throughout New Zealand. She studied acting in New York City with Uta Hagen, Anthony Abeson and Tony Greco and subsequently worked for ten years as an actor in the U.S. She holds a Post-Graduate Diploma in Directing from The National Institute of Dramatic Art in Sydney and has directed over 40 productions in the last decade.

In 2009, Lara was appointed Associate Artistic Director at The Court Theatre in Christchurch and, in 2010 went on to become Artistic Director at Fortune Theatre in Dunedin. Directing highlights include *Red*; *In the Next Room (or The Vibrator Play)*; *Tribes*; *Souvenir*; *The Caretaker*; *Punk Rock* and *The Curious Incident of the Dog in the Night-Time*.

She currently freelances with multiple companies including; Auckland Theatre Company, Circa Theatre, Centrepont Theatre, The Actors' Program, National Academy of Singing and Dramatic Art (NASDA) and the University of Otago Theatre Studies. Recent acting credits include Annie Wilkes in *Misery* (The Court Theatre), Sgt Gillian Carmichael in *Clickbait* (Netflix), Fran in *Things I Know to Be True* (The Court / Circa Theatre), Mrs Roidern in *One of Us Is Lying* (Netflix) and Deborah in the feature film *Bad Behaviour*, directed by Alice Englert.



Acting - Bryan Aitken

Galvanizing Your Acting for Straight & Musical Theatre

Whether you like musical theatre or straight, comedy or drama, classical or modern – the actor's process of script analysis, innovation, and creativity, requires basically the same skill-set. Gain more confidence and expertise at the same time. This is a practical script-based course. Extend your actor's tool-kit!



Content:

- Finding the joy of acting.
- Understanding & Applying The Stanislavsky System.
- Freeing your creative collaboration.
- Character Analysis.
- Subtext – How to find & use it.
- Sustaining Silence.
- Inner Monologue.
- Inner Action-Outer Action.
- Needs & Objectives.
- Status Playing.
- Laban-based gestures/movement.
- Using Action Verbs.
- Comedy – determining genre.

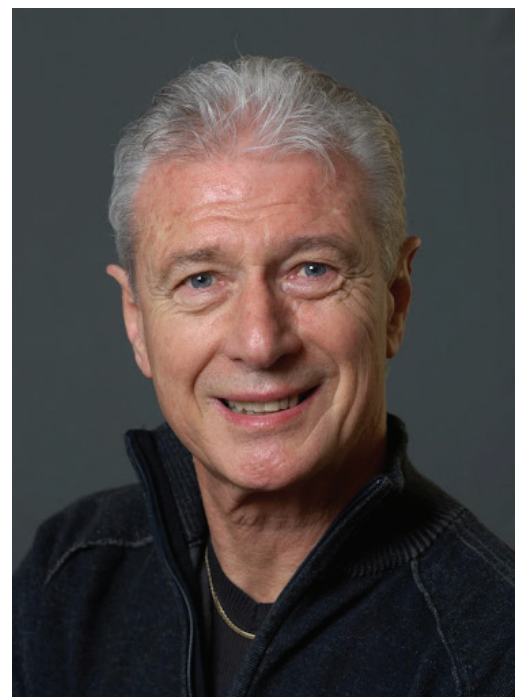
About Bryan:

A former Associate Artistic Director and original company member of The Court Theatre, Christchurch, Bryan has worked as an actor or director for most of New Zealand's major Theatre Companies.

He has been awarded a QEII Arts Council Travel Grant, a Trustbank Arts Excellence Award and the 1990 Commemorative Medal, for his work with youth.

While a director/dramaturg for the NZBC, he adapted many stage-plays for radio, wrote for children's programmes and acted for Downstage Theatre. He has also held positions as Artistic Director of The Arts Employment Scheme, Christchurch, Artistic Director of the RoadShow Trust and Course Director for the Diploma in Performing Arts, Nelson Polytechnic.

Bryan has been a guest Lecturer & Tutor at Western Australia Academy of Performing Arts, in Perth (WAAPA) and the National Academy of Singing and Dramatic Art, in Christchurch (NASDA). He also received study leave with Opera Australia. Bryan continues to freelance as a Director, Dramaturg and Tutor. His productions are as diverse as the epic musical Les Misérables to the works of Harold Pinter and Roger Hall. He is an Associate of The Court Theatre and Life Member of Theatre New Zealand.



Designing Holistically: Peter King

From Poor Theatre to Proscenium Arch

Integrating Set, Props, Costumes & Lighting. From reading the script to production week finishing touches, Peter will lead you through the processes and pitfalls of Stage Design – integrating set, furniture, properties and clothing, to create a cohesive visual design. As with the other courses on offer, this course incorporates practice under supervision.



Content:

- Interpreting the script.
- Designing for small spaces.
- Avoiding creating immovable monoliths.
- Researching period and colour palette.
- Thumb-nail sketches.
- Appropriate materials.
- Accommodating budgetary restraints.
- Creating impact with judicious furniture choices.
- Considering the impact of lighting.
- The Designer-Director relationship.
- Accommodating the Director's needs.
- When is model-making really necessary!

About Peter:



Peter has been designing for all theatre genres for the past thirty-five years, and was also Resident Designer and Workshop Manager for Fortune Theatre, Dunedin, for sixteen years.

He has been involved in scenic design and building over one hundred productions. This has included such diverse works as, Sondheim's *Into The Woods* and Shakespeare's *Twelfth Night*. Major musicals have been *Les Misérables*, *Avenue Q*, and *Joseph and the Amazing Technicolor Dreamcoat*. Peter was also set designer and builder for Opera Otago's *Pirates of Penzance*, and *Don Giovanni*.

Whether the stage size be a studio, or community 'pocket handkerchief', city-sized twelve-by-twelve metres, full set or stylised, Realism or Impressionism, Peter is undaunted.

Guest Tutors



Voice Craft – Finding Your Authentic Voice: Deborah Percy

Many performer's problems develop from a lack of understanding of the vocal apparatus, poor body alignment and use, and/or lack of vocal technique. Deborah's skill lies in, helping singers, actors and voice professionals find their 'authentic' voice and how to use that voice in the most effective, efficient manner. These sessions are experiential, helping the practitioner to move forward with a far more insightful understanding.

Deborah studied voice at Auckland University and has since worked with acclaimed vocal coaches from around the globe. She has attended numerous acting courses and is a *VoiceCraft* practitioner having studied with Alison Bagnall. One of Deborah's specific areas of interest is working with singers, actors and voice professionals, on solving vocal problems, in helping and encouraging singers, actors and voice professionals find their 'authentic' voice and how to use that voice in the most effective, efficient manner.

Lighting Design for Directors & Designers: Grant Robertson

Basic principles of Lighting Design – why we need lighting. The Director/Designer relationship. Understanding different types of lighting equipment, what it does, how and where to use it, what can it bring to a show. LED lighting – we have all heard of it. What is it? How is it different from more traditional equipment?



Grant has been designing lighting for over 3 decades, commencing his career at The Court Theatre in the late 1980's as a Designer and Stage Manager. Since then he has worked with a wide range of projects from professional theatre, school productions, community theatre, corporate events, outdoor concerts and permanent installations. His company, *The Light Site*, provides lighting equipment & design services around the South Island, as well as providing technical consultancy for new venues.

Coping With Intimacy - A Practical Session: Kim Te Pairi Garrett



A. Intimate interaction involving bodily contact between Performers, whether sexual or otherwise and whether involving nudity or not, for example, simulated sex, kissing, romantic caresses, handling of an infant, bathing a frail aged character.

B. Intimate interaction of the Performer with themselves in a sexual or intimate manner, for example, masturbation, strip-tease, using a breast pump.

C. The Performer appearing nude, scantily clad, or in their underwear, even if they are not touched.

Kim is an actor, tutor and director. Known for her portrayal of Te Rongopai Rameka on Shortland Street, Kim came to screen later in her career after twenty years of professional theatre. As an actor, Kim's theatre credits include tours and seasons with *Taki Rua*, *The Court Theatre*, *Different Light Theatre*, *The Fortune Theatre* and *Circa Theatre*, among others. She recently completed a contract tutoring acting at a tertiary level at NASDA, and is now launching her writing and directing career.

Note: Some evening sessions open to casual attendees. These will be confirmed December

Accommodation: Self-Selecting/Self-Catering

Working to a tight budget? We have left it to participants to sort out their own individual or sharing, of transport to Timaru & accommodation. Team up with friends. Have an adventure. Carpool, share kai & digs.

Great choice of accommodation below, depending on your budget. All appear on google.

Top 10 Holiday Park, Selwyn Street – Cabins, Motels, Camper-van parking etc, Glenmark Holiday Park, Beaconsfield Road, 15 other Motels varying prices, star-rating Bed & Breakfast accommodation / Air B&B

If your budget is tight, there are local theatre people who can help & provide a bed for the week

Why not apply to your Theatre Group/School/or regional branch of Creative Communities for a grant /subsidy

Still undecided? Hear what previous attendees say:

"This Intensive was my change-maker: opening my mind, validating my passion, endorsing and growing my confidence and competence, completely changing my teaching career! It changed my life – and I would not have it any other way."

'I am grateful I got to attend, and that I was treated with so much respect, aroha and manaakitanga throughout the whole week'.

'Highly experienced tutors, accessible and very switched on'.

'Generous professionals, giving their hearts and souls to the week'.

"Like most actors moving into directing, I copied the techniques – good and bad – from directors I had worked with. This intensive course helped me to develop my own style, with the language I needed, to communicate with the production team and, empower my actors."