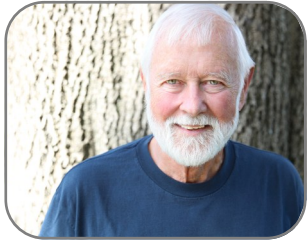


REMEMBERING OUR FOUNDER, KATHLEEN FREEMAN

By David Westberg



As we move into the 42nd year of the SAG-AFTRA Conservatory, I can't help but reflect with pride that the Conservatory, the dream of actress Kathleen Freeman, continues forward with incredible strength, vitality and energy.

Kathleen was a great believer in the adage "the show must go on." She made her stage debut, the daughter of two vaudevillians, at the age of 2. If you look her up online you will see over two hundred and fifty entries, and that doesn't count over two and a half dozen series in which she appeared in multiple episodes plus numerous stage appearances. She was a good friend, mentor and a wonderful actress.

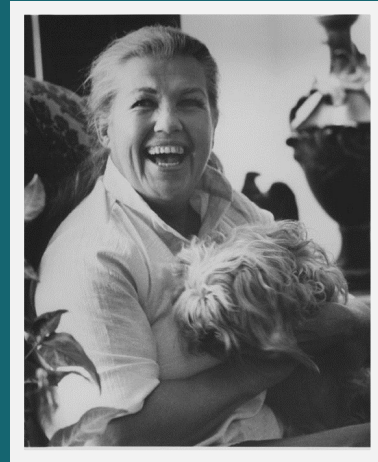
With boundless energy, eternal optimism and an infectious laugh, Kathleen envisioned a conservatory created upon the concept of "actors helping actors." With her roots on the stage, the purist actress believed that if an actor found himself in trouble during a live performance, it wasn't any crew member or director that would swoop in and save the day. More likely, it would be another actor to help get out of the bind.

She proposed the idea for actors helping actors to the Board of Directors in the early 70s, and the Conservatory was born in 1972. With the inclusion of the American Film Institute as an integral part of the Conservatory, the scene was set for a working gymnasium for actors to exercise their craft in a non-judgmental and non-threatening atmosphere. It's a work-out space, with trainers. But you would be well served to NOT seek the approval of the trainer, but rather of yourself. Create yourself a craft compass, a sense of who and what you are in this imaginary circumstance, a sense of what works for you and what needs to be avoided or rejected. Use the gymnasium to hone and fine-tune your product, delivery system, comfort zone, sense of balance, mind-set of confi-

dence. You are exercising.....it's just not your biceps or abs, it's your craft. Acquire yourself an attitude that is so inherently YOU, that nothing that can happen "in the room (audition)" can throw you. You will discover a focus that will propel you through the audition, no matter what. It takes practice, it takes work, it takes a desire to be constantly better. Only then will you be actually using Kathleen's legacy to its fullest extent.

Our first summer seminar at the Doheny Estate above Sunset Blvd. in Beverly Hills, the AFI campus at the time, offered less than 20 different seminars and annually we had only sporadic special events. This past summer seminar, we mounted over seventy-two seminars, and we host over twenty other events monthly from October to May.

Each time I walk into the SAG-AFTRA Conservatory office at AFI and see Kathleen Freeman's picture, I cannot help but give her a silent thank you for her foresight and commitment to actors. We are still going strong fulfilling Kathleen's invaluable vision and dream.



KATHLEEN FREEMAN
1919-2001

"I'm not interested in ever showing up without doing my best. I've been trained. You've got to be great every time, not once."

Photo Courtesy, SAG-AFTRA Archives

WHAT CAN YOU DO?

By Lee Garlington



What do you do if you're starting out as an actor, you're fully trained, you know your stuff, and that agent you've been courting for months now FINALLY agrees to meet with you, and they look at your small resume and say, "Sorry, you don't have enough credits for me to represent you at this time."

What do you DO?? After the hot fudge sundae, then what? Rejection is painful, and it is something actors face every day. It's disappointing and discouraging when there's no logical, easy way to get started in show biz, a career that's riddled with Catch-22's.

BUT, here's the good news: you are starting your career in a day and age where you have the ability to generate your own material. All the time I tell new actors starting out, anyone with a camera, \$1.49, and some friends with whom they can write, improv and act, can put together something for a variety of different on-line venues. I have heard-tell that 3 pilots made last year were as a result of YouTube videos that went viral.

There are three great reasons to put the time and energy into this. First, generating your own material gives you confidence. You're working in front of a camera, getting the opportunity to watch yourself, see what works and what doesn't. The second thing is you get material for your reel, which is your main calling card. Thirdly, it keeps you off the streets and out of trouble, AND, there's a possibility someone, somewhere is going to see what you've done and it will lead to something else. The important thing is to *do*. Constantly, exercise your instrument. Take acting classes, work in AFI/USC/ UCLA films, create your own stuff, study improv, do theatre, perform in showcases - all of it is good. Energy begets energy. The more you put out, the more that comes back to you. Ultimately, it's physics. And endurance. And luck.

Get out there and make your own luck!

THE OFFICE CORNER

It's hard to believe we are already starting our 3rd session for the year. It's been a busy year so far and we still have some great things to come. We had a fantastic turnout for our mid-season open enrollment, and I want to welcome all of our new members! One thing we are discovering is that a lot of our members do not fully understand procedures and policies regarding our rules and regulations, nor how this office works with regards to casting. The Conservatory office is staffed with one employee and volunteers who come and offer their time to help members book classes and workshops in addition to casting all of the first year films at AFI. We are here to help you and likewise we ask that you help us do just that. We understand your frustration when you call and have to wait for assistance but here are some little known facts about the office. We have 10 lines, and often all of those lines ring at once. In the case that all lines are on hold, your call goes straight to voicemail. When that happens, please hang up and call again. If you have been placed on hold, please hang in there. We are casting and taking reservations all at once, but we assure you we are getting to your call as fast as we can. Hanging up and calling back only places you at the end of the line.

If you are responding to an audition email, please read through the email before calling and please have the **director's name and role** for which you are being called in. Also, please check the shoot dates and make sure you are available for those before scheduling an audition. Very often we have 16 cycle films, plus MOS projects, all with multiple roles, being cast at the same time. Many of you may not know that the directors are limited in how many actors they can see for each role. There are many people who would love the opportunity to audition, so please don't take away the chance for another fellow actor to read. Remember professional actors in the SAG-AFTRA Los Angeles Conservatory should always appear in their best light. Professionals hire professionals and a strong network builds strong careers.

HOW TO REGISTER

REGISTRATION OPENS AT
EXACTLY 10AM
ONE WEEK PRIOR
TO THE
INDIVIDUAL WORKSHOP
(2 WEEKS FOR SPECIAL EVENTS)

CALL
323.856.7736

Monday - Friday
10am-12pm and 1pm-4pm

example: if the workshop you would like to attend is on Wednesday, please call the prior Wednesday starting at 10am

You must have your SAG-AFTRA ID number ready when you call to reserve your space.

Reservations ARE NOT accepted via voicemail or email. Only cancellations are accepted via voicemail or email.

LOCATION OF CLASSES

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.

LIB: LIBRARY BUILDING

WB: WARNER BUILDING

(example LIB 100:

Library Building, room 100)

**F/B: FRANKOVICH BARNES
SCREENING ROOM**

1st floor Library Building

**MGSR: MARK GOODSON
SCREENING ROOM**

2nd floor Library Building

***SEE BACK PAGE FOR MAP OF
THE AMERICAN FILM INSTITUTE
CAMPUS**

SPECIAL EVENTS

SAVE THE DATE!!!

2014

SUMMER INTENSIVE

JULY 18th- JULY 20th

Mark your calendars as the 2014 Summer Intensive is gearing up to be the best one yet! The Summer Intensive is a weekend-long event that ends our SAG-AFTRA Los Angeles Conservatory Season. Like all of our activities, it takes place on the campus of the American Film Institute and this year it will be held **Friday, July 18th-Sunday, July 20th. Get Ready!**

For those of you who are not familiar with the event it's pretty spectacular! We start the weekend with a high profile panel discussion and kick-off reception on Friday night the 18th and will continue on with well over 75 workshops over the following two days. A separate Focus newsletter devoted entirely to the Summer Intensive will be coming to you in late June to let you know all the particulars. This event cannot come together without the help of our members, so anyone who might be interested in volunteering that weekend, in any number of capacities, please contact the program coordinator, Dawn Deibert, by calling or emailing at dawn.deibert@sagaftra.org. We can certainly use your help! For now, mark your calendars, save the date and get ready for an inspiring, motivating and invigorating weekend! And don't forget to check that Focus for the 2014-2015 SAG-AFTRA Los Angeles Conservatory Hollywood Conservatory application.

Keep an eye out for other upcoming events. Watch for email blast updates and be sure to put conservatory@sagaftra.org on your safe list.

SPRING CALENDAR OF WORKSHOPS *PLEASE SEE NEXT PAGE FOR TIMES AND DESCRIPTIONS*

APRIL 2014

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|--|--|----------------------------------|----------|
| MAR 31 Commercial Audition Workshop LIB 100 | 1 Cold Reading LIB 101 Actors Evening F/B SVW: Intermediate LIB 100 | 2 Cold Reading LIB 101 Theatrical Video LIB 100 | 3 SVW: Beginning LIB 100 | 4 | 5 |
| 7 Commercial Audition Workshop LIB 100 | 8 Cold Reading LIB 101 Voice Over LIB 102 SVW: Beginning LIB 100 | 9 Cold Reading LIB 101 Improv LIB 102 | 10 SVW: Intermediate LIB 100 | 11 | 12 |
| 14 Commercial Audition Workshop LIB 100 | 15 Cold Reading LIB 101 The Set LIB 102 SVW: Intermediate LIB 100 | 16 Cold Reading LIB 101 Theatrical Video LIB 100 | 17 SVW: Beginning LIB 100 | 18 Open Camera LIB 101 | 19 |
| 21 Commercial Audition Workshop LIB 100 | 22 Cold Reading LIB 101 Voice Over LIB 102 SVW: Beginning LIB 100 | 23 Cold Reading LIB 101 | 24 SVW: Intermediate LIB 100 | 25 | 26 |

MAY 2014

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|--|--|--|--|--|---|
| Apr. 28 Commercial Audition Workshop LIB 100 | Apr. 29 Cold Reading LIB 101 SVW: Intermediate LIB 100 | Apr. 30 Cold Reading LIB 101 | 1 SVW: Beginning LIB 100 | 2 | 3 |
| 5 Commercial Audition Workshop LIB 100 | 6 Cold Reading LIB 101 Actors Evening F/B SVW: Beginning LIB 100 | 7 Cold Reading LIB 101 Theatrical Video LIB 100 | 8 SVW: Intermediate LIB 100 | 9 Open Camera LIB 101 *THIS MONTH ONLY OPEN CAMERA WILL BE ON THE 2ND FRIDAY | 10 |
| 12 Commercial Audition Workshop LIB 100 | 13 Cold Reading LIB 101 Voice Over LIB 102 SVW: Intermediate LIB 100 | 14 Cold Reading LIB 101 Improv LIB 102 | 15 SVW: Beginning LIB 100 | 16 | 17 |
| 19 Commercial Audition Workshop LIB 100 | 20 Cold Reading LIB 101 The Set LIB 102 SVW: Beginning LIB 100 | 21 Cold Reading LIB 101 Theatrical Video LIB 100 | 22 SVW: Intermediate LIB 100 | 23 | 24 MEMORIAL WEEKEND END OF SPRING SESSION |

Actors Evening

1st Tuesday of each month
7:00-10:00 PM
Frankovich Barnes Screening Room (F/B)
Limit 88 students
Industry Professionals appear in a seminar format to discuss their business and answer questions.

Cold Reading

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

Commercial Audition

Monday Nights
7:00-10:00PM
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 videotaped, followed by viewing and comments.

Improv

2nd Wednesday of each month
7:00-10:00 PM
Library Building Room 102
Limit 30 students
Learn improvisation skills to help make you a more creative actor.

Open Camera

3rd Friday of each month
6:30-9:30 PM
Library Building Room 101
Limit 6 students.
Students get ½ 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 thumb drive (must be at least 8GB) to record your work and take it home to study.**

**RESERVATIONS BEGIN AT
10AM EXACTLY
ONE WEEK PRIOR TO THE WORKSHOP**

Scene Video Workshop

NOW MEETS ONE NIGHT ONLY!

Tuesday and Thursday Nights
Beginning and Intermediate Rotate Days
6:00-10:00 PM
Library Building Room 100
Limit 10 students

(Please assess your level prior to calling in to book your class. See page 6.)

Upon arrival you will be given a scene, paired with a partner and given instruction. You will have 30-60 minutes to work on the scene. All students then shoot the scene on camera and watch your work followed by comments and direction.

WE ARE OFFERING BEGINNING AND INTERMEDIATE CLASSES ON SOME OF OUR WORKSHOPS TO BETTER MEET THE NEEDS OF THE MEMBERSHIP. PLEASE READ THE SELF SELECTION PROCESS ON [THE NEXT PAGE](#) CAREFULLY. WE ASK THAT YOU PLEASE FOLLOW THESE GUIDELINES SO THAT YOU AND YOUR FELLOW ACTORS WILL HAVE THE BEST EXPERIENCE POSSIBLE.

The Set

3rd Tuesday of every month
7:00-10:00 PM
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.

Theatrical Video

1st and 3rd Wednesdays
7:00-10:00 PM
Library Building Room 100
Limit 8 students
Simulated theatrical interview and cold reading on video followed by viewing and comments.
You must bring a picture and resume with you to be admitted into this class

Voice Over

Generally The 2nd & 4th Tuesday of each month,
7:00-10:00 PM
Library Building Room 102
Limit 15 students
Learn various V.O. techniques for commercials, animation and narration.

SVW WORKSHOP SELF-SELECTING CRITERIA

This year we have changed the Scene Video Workshop program to better meet the needs of the membership. In the past, “beginners” and “advanced” only referred to the days on which the classes were scheduled and had nothing to do with the content. Moving forward, the classes will be customized to levels and we ask that you select the level that most appropriately describes your experience. We suggest that you meet 3 of the 4 criteria to join in the level. If you are unsure which level you are in, please take the beginning class to start.

This is not a consecutive program. **NOTE: It is requested that you stay in the level until your experience changes to fit the next level.** Also, if you are an intermediate level actor, you do not need to take the beginning class.

We do not have any advanced classes scheduled at this time, however a Master class will be scheduled at a future date.

BEGINNING

- ★ SAG-AFTRA ACTING EXPERIENCE: Background work and/or 1 TV co-star role and/or 2 TV commercial credits (include Union productions before you were a member)
- ★ OTHER ACTING EXPERIENCE: None or limited to community theatre
- ★ STUDENT or AFI FILM EXPERIENCE: None or up to 3 credits
- ★ ACTING TRAINING OUTSIDE OF SAG-AFTRA CONSERVATORY: none or limited to one year or less of training

INTERMEDIATE

- ★ SAG-AFTRA ACTING EXPERIENCE: TV - Has 2 or more TV Co-star or Guest Star credits, and/or 4+ TV commercial credits (include Union productions before you were a member)
- ★ OTHER ACTING EXPERIENCE: 1+ professional theatre acting credit (preferably Equity or Equity Waiver)
- ★ STUDENT or AFI FILM EXPERIENCE: 4+ credits, or lead role in 2+ ACTING TRAINING: Equivalent of 2 years or more of ongoing classes.
- ★ ACTING TRAINING: Equivalent of 2 or more years of ongoing classes.

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-AFTRA Los Angeles 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. 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. You may call before coming in to verify one is waiting for pick-up. 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.

MISSION STATEMENT

The SAG-AFTRA Los Angeles Conservatory exists as a place for actors to stretch their artistic muscles, practice their craft and sharpen their skills. The Conservatory also provides actors the opportunity to build an artistic community in a safe and relaxed setting. Overseen by dedicated professionals, the SAG-AFTRA Los Angeles Conservatory offers members a means to nurture their talents, mechanics and skills through workshops, seminars and AFI student projects. The goal is to lead to a better understanding of the role of the professional actor, in the business of acting, and to a more successful and productive career.

**RESERVATIONS BEGIN AT
10AM EXACTLY, ONE WEEK
PRIOR TO THE WORKSHOP**
*example: if the workshop you'd like
to attend is on Wednesday, please
call the prior Wednesday
starting at 10am*

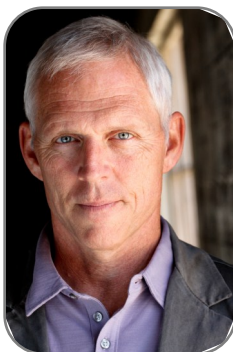


THE PRACTICAL ACTOR

Advice from a Working Actor

By Kevin McCorkle

Q: *How can I work on my technique as an actor every day when I am struggling to pay my bills and don't have the money or time for organized classes?*



A: Acting is a unique field to be in. If you ask any successful actor about their individual career you will more than likely get a different definition from every actor you ask. The concept is not so unusual when you think about how many facets of the field fall under the term actor. Many people have had success in just on area film, stage, television, commercials, voiceover, hosting, web-series, industrial, audiobooks, video games, stunts, dancing, puppeteer and (besides the categories I'm sure I left out) the list continues to evolve.

Most successful actors have some type of a combination from the above list that comprises their career. As a new or a striving actor who may have not settled into any of the above niches, you have the power to investigate, learn and grow by creating your perfect plan. You can develop a plan that will be structured to your desires, talents, capabilities as well as financial and time constraints. As a Professor at USC I see students both undergrad and graduate creating their own specialized paths of study. It is a practice that is followed by many colleges and graduate schools. My question is why limit it to Academia?

You are able to create the "training ground" that works for you and you own unique situation and set of limitations. There is a world of knowledge

to be tapped into on the internet or through your own personal experience of "doing something" ; creating your own class with friends, shooting your own video content, volunteering at a production or theatre company and of course if you live in or around a major market there are many successful artists willing to share their knowledge and experience with you if only you would ask. Figure out where your passion and capability for financial success come together and do whatever you can to learn as much about the process and gain as much experience as you possibly can.

Even if the knowledge and experience you gain is through others or your own attempts to create the experience yourself you will be a better, more prepared and empowered actor as a result. So when it is time for your close up, your moment on stage, your high fall, your chance to pitch a product or any of the other opportunities you wish to pursue as an actor you will be prepared and ready to do the best job possible. Enjoy the Journey.

If you wish to submit a question please write to:

***Conservatory@sagaftra.org
or mail them to the office at
2021 N. Western Ave.,
Los Angeles, CA 90027***

SAG-AFTRA LOS ANGELES CONSERVATORY COMMITTEE

Ron Morgan- Chair

Bill Applebaum

Michael D. Cohen

Lee Garlington

Nicholas Leland

Kevin McCorkle

Tim Powell

Bob Telford

Teddy Vincent

Will Wallace

Angela Watson

Mari Weiss

David Westberg

Dawn Deibert- Staff Liaison

SAG-AFTRA LOS ANGELES CONSERVATORY Rules and Regulations

1. Membership subscription is \$35 per annual season and is non-refundable.
2. You must be a paid up SAG-AFTRA 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-AFTRA 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 SAG-AFTRA offices 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 SAG-AFTRA Los Angeles Executive Committee.

SAG-AFTRA 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-AFTRA volunteers and staff, as well as the AFI fellows and staff. We appreciate your co-operation in helping to make the SAG-AFTRA Los Angeles Conservatory a great place for actors to work and learn together.

By joining the SAG-AFTRA 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-AFTRA agreement, first year students, called Fellows, are required to use SAG-AFTRA Los Angeles Conservatory members.



AFI Campus



Airports and Freeways to AFI Campus

Los Angeles *Conservatory*

We are located on
the campus of
**The American
Film Institute**

**2021 N. Western Ave.,
Hollywood, CA 90027**

If you are heading East on Franklin Ave, turn left (north). The AFI campus 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-AFTRA Los Angeles Conservatory, continue driving further up the hill. As you veer left, you'll see a white two-story building, the Mayer Library Building. The SAG-AFTRA 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.

2021 N WESTERN AVE

LOS ANGELES, CA 90027

PHONE: 323.856.7736

FAX: 323.467.6456

CONSERVATORY@SAGAFTRA.ORG

WWW.SAGAFTRA.ORG/LACONSERVATORY