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Special Edition

Exclusive Insights

Top Actors in the Industry

Media Talk Back

THE ART OF ACTING



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ABOUT MEDIA & ENTERTAINMENT SKILLS COUNCIL



Media & Entertainment Skills Council (MESC) is an industry led sector skill council set up through Ministry of Skill Development and Entrepreneurship to create the skilled resource for the media and entertainment industry. Founded in 2012, MESC is a Not-for-Profit Organization, registered under the Societies Registration Act, 1860. The Council has been promoted by the Federation of Indian Chambers of Commerce & Industry (FICCI) with financial support from National Skill Development Corporation (NSDC). Under the strong leadership of Chairman Shri Subhash Ghai, MESC is proud to have eminent industry leaders in the Governing Board responsible for driving forward the strategic direction of the organization.



MR. SUBHASH GHAI

Known as a Showman of Indian Cinema; Mr. Ghai is an Indian Film Maker, producer, Director, Script Writer, renowned Educationist. He received the National Film Award for Social film Iqbal. He is an Executive chairman ad founder of MuktaArts.

MESSAGE FROM CHAIRMAN

MESC is a new revolution & evolution to the whole education system of India with full emphasis for skill-based education rather than memory based education. It's one of the finest initiatives by the Govt. of India and I'm proud to be associated with MESC with a serious responsibility to develop a new generation of skilled man in every field. It is especially important in our sector of Media & Entertainment, to explore & think beyond obvious. I'm humbled & thankful to everyone who has entrusted me with this great responsibility of taking the council in the right direction for the next generation and I am sure that we have a good team to achieve our targets at the earliest."

MESSAGE FROM CEO

I extend my gratitude and regards towards everyone who supported and contributed in the creation of the 17th edition of the Media TalkBack magazine which is specifically focused on the Ever Evolving Acting industry. Through this, you will get an insight on one of the biggest aspects of the Media & Entertainment sector with articles, information and one on one interview with some of the top professionals from the industry giving scoops on their journey, upcoming projects, do and don'ts to have a successful career, etc.

"THE ART OF ACTING", is indented to inspire, educate and above all spread the love of Acting to all our readers.



MR. MOHIT SONI

With 20 years of experience in M&E sector in establishing and setting up multiple training and production houses. Being an animator & graphic designer Mr. Soni has been associated with the strong network of colleges and universities in developing their course curriculum and content. Having the core strength in BD and strategic marketing & communication; he has been developing lot of start-up opportunities for industry with prime objective of bridging the skill gap.

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THE HISTORY OF ACTING

THE ORIGIN

Acting is an activity in which a story is told by means of its enactment by an actor or actress who adopts a character—in theatre, television, film, radio, or any other medium that makes use of the mimetic mode.

Acting involves a broad range of skills, including a well-developed imagination, emotional facility, physical expressivity, vocal projection, clarity of speech, and the ability to interpret drama. Acting also demands an ability to employ dialects, accents, improvisation, observation and emulation, mime, and stage combat. Many actors train at length in specialist programme or colleges to develop these skills. The vast majority of professional actors have undergone extensive training. Actors and actresses will often have many instructors and teachers for a full range of training involving singing, scene-work, audition techniques, and acting for the camera.

One of the first known actors is believed to have been an ancient Greek called Thespis of Icaria. Writing two centuries after the event, Aristotle in his Poetics (c. 335 BCE) suggests that Thespis stepped out of the dithyrambic chorus and addressed it as a separate character. Before Thespis, the chorus narrated (for example, "Dionysus did this, Dionysus said that"). When Thespis stepped out from the chorus, he spoke as if he was the character (for example, "I am Dionysus, I did this"). To distinguish between these different modes of storytelling—enactment and narration—Aristotle uses the terms "mimesis" (via enactment) and "diegesis" (via narration). From Thespis' name derives the word "thespian".

**“WITHOUT WONDER
AND INSIGHT, ACTING IS
JUST A BUSINESS.
WITH IT, IT BECOMES
CREATION”**

- Bette Davis



ACTING TECHNIQUES

UNDERSTAND THE METHOD

How you can get ready for your new roles?

Just like any other profession in this world, acting requires training and application of various techniques if you want to reach the stars.

Stanislavski's system

Stanislavski's system is a universal acting technique that is based on the theories and philosophies created and developed by Constantin Stanislavski. Professors teaching Stanislavski's method aimed at developing concentration, physical skills, voice, emotion memory, observation and dramatic analysis of their students. By learning a variety of these parts of human existence you will be able to try a character, apply him or her to your own life and use your personal feelings and experiences for proper portrayal. The best idea of this technique was said by Stanislavski himself: "Create your own method. Don't depend slavishly on mine. Make up something that will work for you! But keep breaking traditions, I beg you."



Chekhov's acting technique

Michael Chekhov was Stanislavski's student, but he looked at the portrayal of a character from a different perspective. He taught that an actor needs to focus on the character's internal problem and then express this issue or struggle through movements. Clint Eastwood and Marilyn Monroe used Chekhov's technique to live their characters' lives. They would repeat the movements and gestures of their characters to allow their physical memory to build their performance on an unconscious level. Once the body remembers proper gestures, any improvisation will come naturally attached to the character.



Strasberg's acting technique

Lee Strasberg and the members of his Theater Group developed the technique that emphasized the importance of affective memory for an actor. They said that an actor needs to connect to a character through personal emotions and memories. All professors working with the Strasberg's technique design exercises and workshops to develop students sense memory and affective memory. Actors working with Strasberg's technique are referred to as "method actors", they are Jake Gyllenhaal or Jared Leto.

If you would like to work within this framework, you will need to imagine yourself with the thoughts and emotions of your characters in order to develop lifelike performances.

Meisner acting technique

This acting technique is related to the Strasberg's one, but in this case, an actor focuses not on him- or herself, but completely the acting partner. And by focusing here and now on the partner, an actor gets into the state that the reality is only something that exists in this particular moment. Such a technique is used frequently for intimate scenes that require a lot of authenticity. This method and especially exercises for its advancement help get closer to the partner and make the scenes more natural. These are Naomi Watts and Alec Baldwin that employ the Meisner technique.



Practical aesthetics acting technique

David Mamet and William H. Macy are the founders of this acting technique and it's based on the Stanislavski's and Meisner's techniques as well as the philosophy of Epictetus. This technique is based on 4 step-analysis of the situation: 1. A literal description of a situation; 2. Explanation of what one actor wants the other one to do or to say; 3. Understanding of what the character is supposed to do and what the actor will be doing; 4.

Implementation of the actor's personal experience in the situation from point 3.

This method helps an actor go away from fiction and make the whole scene more truthful. However, in this case, the scene will be based not only on the character's life and experience but mostly on the actor him- or herself. Felicity Huffman and Clark Gregg are the examples of this technique in action.

Of course, you understand clearly that all five techniques are essential for working over the role and are of great use in different scenes. What you will choose for a particular shooting day is up to you, however generally film investment companies like Red Rock Entertainment explain that they are more likely to sponsor a film with actors juggling all these techniques at once.

Below are some real-life tips that will help you get ready for the first day of the shooting.

Learn your character

Before you can apply any of the above-mentioned techniques, you need to understand who your character is, what they like, what they hate, whom they love/like and dislike, what they wear, how they talk and move, etc. Think of your character as an interesting person, you need to know best of all. Once you know who you need to transform into, the process will go easier.

Of course, be ready that not everything might be clear from the very beginning. For instance, you might not know what your character's hobby is, or what's their political position. In such cases, you have the right to complete them with your own ideas and experiences. However, make sure that you share your groundwork with the director and writers before implementing them into life.





Get into the skin of your character

Once you learn everything about your character, it's time to start the transition period. Speak in the way your character would learn their accent, talk to people with the same accent, listen to the audio tracks to master the speech aspect. The same rule applies to the gestures: watch as many videos as possible, talk to similar personas to get in the right direction.

If you can afford it, move to a place similar to the living conditions of your character. For instance, Robert de Niro moved to Sicilia when he was preparing for "The Godfather: Part II" or he studied the behaviour of the mentally ill people and worked as a taxi driver for a month while preparing for "Taxi Driver." Adrien Brody sold all his home and car to experience the need, he started starving to feel the despair of not getting any food. Such tortures were needed to play an impeccable character of Władysław Szpilman in "The Pianist." Both actors received the highest award possible for their efforts – the Oscars.

Stay in the character

To stay in character you need to use all the described above techniques of acting. But here's a short list of essentials for you:

When at the set, recollect some similar situation from your memory, remember your feelings and emotions at that moment and live it through again. Keep in mind that microexpressions do count, so think of a particular smell, taste, view, sights, as well as tactile feeling. Instead of recollecting your old memories try to apply your character's problem or situation to your current love. So replace or substitute your partner with someone from your real life to make emotions feel more natural.

Think of the gestures that would fit perfectly into the current scene and situation and use it in the most important moment. By doing so you will also make your whole body work following this little gesture and so making your acting more truthful.

The bottom line is to learn the theory and then apply in your profession. Without any doubts, by only reading this article you won't learn the craft of acting, but you can become aware of the existing techniques to come prepared for workshops and classes. Learn, act, and transform – this is your motto for the career!

HOW BRAIN AFFECTS YOUR ACTING

When thinking about how your brain affects your acting ability, the first and perhaps most important, thing to keep in mind is that it is impossible to play an emotion. You might think this sounds strange; after all, we've all seen great actors laugh, cry, be joyous or get angry on screen. But the truth is, you cannot just 'put on an act' when it comes to expressing emotions or, at least, if you want to put on a brilliant performance. Instead, you actually have to go through that emotion, feel it and express it for it to be believable and realistic.

If you're wondering how you could invoke the feeling of fear or of falling in love on a film set with co-stars and cameras around you, that is where your brain – and how you use it – becomes your most important instrument as an actor.

BRAIN BASICS

It's very likely that you've heard of the difference between the left side and the right side of the brain. The left half of the brain is often considered to be the logical, analytical side. Whenever you complete a task which has to do with reading, mathematics or science, this is the part of the brain you are engaging. The right side, however, is the part which controls creativity and comes into action whenever you undertake an emotional or artistic endeavour.

WHICH SIDE OF THE BRAIN DO ACTORS ENGAGE WITH MOST?

As acting involves reading from a script, memorising lines and taking angles and positions into account, many people make the mistake of thinking that acting must, therefore, be a 'left brain' activity. This could not be further from the truth as your brain cannot respond to verbal or written commands in this way.

If you try to simply tell your mind to act angry, heartbroken, happy, or any other emotion – that is acting with the left side of your brain and you will be setting yourself up for a poor performance. Instead of telling yourself to trigger an emotion, you must learn how to utilise your senses to invoke a truly emotional reaction on the right side of your brain.

If you've ever heard a piece of music and suddenly been transported back to a special night with the love of your life or smelt a certain type of flower that put you back in your grandmother's house as a small child, then you have experienced just how strongly our five senses can trigger emotional reactions.

All of the best method actors use this technique to engage with the right side (the emotional side) of their brain and incite senses to help them feel what their character is feeling. This is a skill that you too can learn and apply to your acting when you study 'The Method'.



TRAIN & CONTROL YOUR MIND

In order to truly use your brain when you act, you need to learn how to control your brain and train it to use all five senses effectively. Memory plays a big part in this. By drawing on your own personal experiences, you can recreate emotions that you have felt in your life and be better equipped to feel whatever it is that your character is feeling.

Even if you are playing an outlandishly evil part that you really can't relate to, our basic emotions stay the same. You will be able to find some empathy to how the character is feeling and how they would respond to it. The best actors use memory for this in more ways than one.

The Method teaches you to train your brain to re-experience emotions, memories and situations that you have been through in your life – even through reliving memories of specific events or people you have known.

All of this isn't just guesswork either. A 20-year study by psychologists and theatre directors; Anthony and Helga Noice found that the way actors are able to remember so many lines of dialogue is by engaging with the emotional intent and subtext of each and every line, rather than simply trying to memorise words like a computer. Thinking about the meaning behind words triggers the right side of the brain and allows performers to memorise entire long scripts with ease.



THE ACTOR'S BRAIN IN ACTION

Another excellent example of a study which shows how the brain affects acting was carried out by Professor Sophie Cott in 2009.

Irish actress Fiona Shaw who is best known for her roles in Harry Potter and True Blood underwent an MRI scan. While her brain was being scanned, Fiona alternated between counting out loud and reading T S Elliott's 1922 poem, The Wasteland.

The purpose of this scan was to see what was going on physically inside an actor's head when they were playing a part. Professor Sophie Cott came up with some very interesting results which proved something those of us who study The Method have known for some time.

Only three parts of Fiona's brain were activated when she was counting out loud; the nerve centre which controls facial movements for speaking, the hearing section of the brain and the part of the brain which controls planning speech – all of which are on the left side.

However, when she performed dialogue from the second verse of T S Elliott's poem, parts of Fiona's brain in charge of controlling all sorts of body movements were activated – proving that she was thinking about doing them without realising. As well as this, a part of the mind which conjures up complex visual imagery was highly stimulated.

You don't need to be an expert in psychology or neurology to understand that this means Fiona Shaw really was taking on the identity of the character she was playing in the poem and that this goes so much further than speaking lines and faking emotions.

TURN IT INTO A HABIT

The Method is a crucial element in finding out how to incorporate the ability to invoke emotions in your brain and recreate senses. To make this a part of your natural process, it's a good idea to start by practicing affective memory for just a few minutes every day. This is where actors re-imagine the memory of a certain situation and attempt to recall the details and emotions of that memory as best they can.

As you get into this habit you will need to increase the amount of time you spend doing it, but make sure you work it into your daily routine. Choose a time when you have a gap between activities, so that working on your affective memory becomes a regular routine and doesn't disrupt your daily tasks.

After a while, you will find this becomes a habit which you resort to naturally, rather than a chore. This is just one small thing you can do at home, but if you are serious about committing more time to this and other method acting techniques, then perhaps you need to consider one of our weekend boot camps or year-long Ultimate Acting Programme.

STAGE VS. SCREEN:

A Comparison of Acting Techniques

The list of actors goes on and on, but what do they all have in common? Each of them started as a stage actor but is better known for being an Academy Award-winning film actor. Clearly, using these actors as examples leads to the conclusion that the acting skills learned in the theatre can translate to film. Put another way, acting is acting, whether you are on stage or in front of a camera.

However, there are key differences between the stage and the screen that need to be understood. Moving between theatre and film can be equated to a painter who moves between acrylics and watercolours. The painter is still a painter but the medium has changed and, therefore, the process will change.

For an actor, knowledge of the difference in the environment, venue and script between theatre and film is crucial to becoming a double-threat.

Facial Expressions and Body Gestures

The biggest difference between acting for stage versus acting for screen is the location of the audience. In a theatre, the stage tends to be far away from the audience. Depending on the size of the theatre, the actors need to exaggerate their facial expressions and gestures so even the patrons in the back row can see what's going on. For example, actors cannot express sadness with just a single tear onstage, since only the audience members closest to the stage will see it.

When acting on screen, however, the camera can get extremely close to the actor, which closes the gap between the audience and the actors. Because of the close-up perspective, actors on film must use more subtle, controlled, and natural expressions and gestures. Large, exaggerated "stage acting" can look awkward and silly on screen.

Try It

Choose a short scene or monologue, and perform it twice—once for "stage" and once for "screen." For the stage version, use large, exaggerated gestures to reach the back row audience members. For the screen version, use small, controlled expressions. Use a video camera or cell phone to record the two performances. Zoom in on the actors while recording the screen version and stand farther away while recording the stage version. Compare how your facial expressions and gestures change when your audience (or camera) is close vs. far away. Are you over-the-top, too subtle, or just right?

Preparation and Performance

In theatre, performances happen in real time. Stage actors spend many rehearsal hours developing their characters' personalities and quirks and spend even more hours memorizing their lines so they can be performed in the sequence of the show. Despite all this preparation, stage actors need to be quick on their feet in case something goes wrong (which, in theatre, it often does!). A missed cue, a forgotten prop, a dropped line or a wardrobe malfunction—no matter what, the show must go on somehow! Giving live performances can be taxing on-stage actors. They must deliver the same performance with new energy each time they perform, to get the job done.

In film, performances do not happen in real time. If an actor flubs a line, it's easy to refer to a script and fix the mistake on the next take. However, one challenge of film acting is that scenes are often shot out of sequence due to budgetary concerns, time of day, or weather. An actor may have to perform an intense scene with lots of running and screaming immediately followed by a happy scene with laughing and smiling. There is little time in between to mentally "re-set." This can be emotionally draining on an actor. Screen actors must also be prepared to deal with impromptu script changes. Film actors must often memorize a whole new section of script on the fly.



Voice and Volume

For each live theatre performance, actors have just one chance to get it right! That's why it is so important to have a strong and healthy voice and to ensure that lines are memorized. Depending on the show or production budget, microphones may or may not be used during a performance. Even with a microphone, actors must practice and perform their lines accurately each time with crisp diction and clear enunciation. In musicals, actors must get their notes and lyrics correct on the first try. There are no do-overs during a live theatre performance!

For screen performances, actors have multiple "takes" to get a scene right. If they slur their diction, stumble over a line, or mess up the words, they can do the scene again. Film and television sets have microphones everywhere on the set to pick up the lines. In post-production, actors frequently go back to re-record lines to fix any errors that they made during filming.

Try It

Choose a short scene or monologue and perform it twice. First, record yourself performing the scene for film. Concentrate on accurately, projected lines. Do as many takes as needed to get the lines letter-perfect. Next, record yourself performing the scene onstage in front of an audience. Follow up your stage performance by presenting your filmed performance to the class. Compare how your expressions and delivery change in the two performances.



HERE ARE SOME TIPS TO BECOME AN ACTOR

Study the Craft

A person wouldn't perform surgery without going to medical school, so why would a person perform on film or stage without going to acting school? Studying the craft of acting is the best way to establish a foundation. Acting schools teach techniques and provide resources in a structured curriculum that helps beginners learn the acting ropes. Most accomplished actors have at least some formal training from an acting school.

If you aren't able to enroll full-time in an acting school, consider attending acting workshops and classes that are offered locally. You will have the chance to learn about acting and the entertainment industry while networking with other artists.

Additionally, actors can study on their own time by reading acting books and plays to increase their knowledge. Also, watching movies with an analytical eye is a great way to learn about film acting.

Audition, Audition, Audition

If training is practice then auditioning is the actor's game. After you have a solid base of skills and a monologue or two memorized, it is time to begin seeking out acting roles. Student films and community theatre are excellent places for beginning actors to audition. Another advantage of attending an acting school is that they offer auditioning opportunities for their students in films and plays.

Auditioning for roles is a skill in itself, and the best way to develop your auditioning skills is by auditioning. As you progress up the audition ladder, auditions will become more demanding and experience in the audition room will serve you well.

Build Your Resume and Take Some Headshots

Once you have landed a few acting roles, put together a resume that you can bring to future auditions. An acting resume is a quick way to show casting directors that you are an experienced actor. Have a digital copy for e-mail submissions and updated hard copies on you at all times.

Good headshots are perhaps the most important component of a good resume. Headshots make the first impression on casting and should communicate type, personality and emotion.

Believe it or not, you can start auditioning without a headshot and resume. Have a friend with a nice camera snap a few photos and use them to show casting directors until you are able to have professional portraits taken.



Get an Agent When You Are Ready

When the time is right, and you have accumulated enough experience, you can begin to research talent agencies in your area. Talk to your friends and other actors about their agents and decide which agency is the best fit for you.

Having an agent is a nice luxury but for a beginner, it is more important to focus energy on improving as an actor. Even so, it is helpful to have the future in mind while building your acting career, and searching for an agent is an inevitable step for a professional actor.

Practice Daily to Stay Sharp

Unemployment is a part of life as a working actor, but dry spells between jobs are no excuse to let acting skills go dull. Classes and workshops make excellent practice grounds for actors. Also, involvement in stage productions or on film sets, even if you aren't acting, is a chance to improve by learning from others.

Actors can practice their craft independently with voice exercises, script analysis, and monologue practice. Any activity related to performance, such as singing and practicing impressions are other fun ways to practice your skills.

Market Yourself

Actors are small business owners and need to market their services to continue working. Social media outlets like Facebook and Twitter provide exposure to a wide audience. Creating your own actor web site is a great way to advertise your skills and also acts as a reference for casting directors. Finally, video sites like YouTube and Vimeo are excellent self-marketing opportunities to display your acting reels and past projects.

There are no rules to follow if you want to become an actor, but the steps above make a loose guideline. Most importantly, actors are doers who understand the challenge and rise above practice. Any activity related to performance, such as singing and practicing impressions, are other fun ways to practice your skills.



**THE FIRST
STEP TO A BETTER
AUDITION IS TO GIVE UP
CHARACTER AND USE
YOURSELF.**

- Michael Shurtleff

HOW TO BECOME A GREAT ACTOR?

2020 - 2021

Someone once asked, "I always had this idea, like, when I saw a great performance in a film, it had to be really hard for that actor to get to that place where they could give that performance, which to me always felt like this uphill path you have to take to be a great actor. I want to be a great actor. So when you see a great performance, how does that connect up with what you're doing (at the studio)?"

Meryl Streep, Ryan Gosling, Brad Pitt—they've all said more or less the same thing about acting: There is no such thing as "character." It comes from me. So if it comes from you, then what great acting comes down to is you being truthful—being true to who you are and not trying to show us your idea of the "character." Go for truthful moments. It's that simple. That's what people want to see!

But it's hard for us to get truthful in our acting and in our lives. No one wants to get truthful. We want to hide behind "character" because it's scary to show ourselves to the world, warts and all. But that's what makes us human (and interesting to watch)! It's also what's going to make you a great actor.

So, why is it so hard? Well, for starters, in order to be truthful, you have to be listening (acting is a team sport), and listening is inherently difficult because no one is listening! Everyone is talking. Everyone is tweeting, posting, talking about themselves. It's all noise. But it's a gift when you give someone your full presence and just listen, whether that someone is your scene partner or your lover or your mom and dad. Listening will take you into the moment. It will take you inside yourself to places you're scared to go but need to go in order to access a moment of truth—to actually feel something!

Great acting is a call for you to show up, stand up, and be who you are! Everyone's process is different. But processes can't be reduced to just one way of getting there. There are many ways, each valid in their own right. We try to label things and define things because it makes it more understandable, but lots of what works in a creative process defy explanation.



Ninety-nine percent of the people you're going to be playing are fictional. Maybe one percent of the time you'll be playing a real, documented person like Abraham Lincoln. Of course, you're going to study that person and how they walked, talked, moved. Great! But at the end of the day, you're still moving and acting through yourself. You're still going to have to find that real, documented person in yourself.

The director is going to help you find it. Then you put on the costume and you live in the circumstances and you go for stuff, and the director will help you and then that's how you find it. It's not about becoming someone you're not. You find your own Lincoln or Capote or Margaret Thatcher in yourself. You're not mimicking these people—that would be mimicry, not acting.

So the answer is that even with these type of roles, you're still using all of yourself, through the prism of a character.

We call it character, but the "character" comes alive through you, by you, for you.

It takes a tremendous amount of commitment, perseverance, risk, willingness to fail, and surrender.

That's how you become a great actor.



ADVICES FROM **ACTORS**

Research — do your research and fill in the world of the character you are playing so you know them and the lines so well, no one can do it better than you and you can just 'be' in the scene as opposed to ever 'trying' or 'performing'.



Go for it, take risks, be brave!! A good tip for life and for acting is just going for it, that bold choice, that thing that scares you, whatever it may be, **GO BIG, OR GO HOME!**

Don't Quit. Tenacity, patience, and diligence are the main keys to success in this career. People expect everything to come from a magical "Big Break." And those happen. But they usually happen after ten years of hard work, heartbreak, and a lot of near misses. When actors don't book a role, we usually don't even get the word, "No." We just get silence. You have to fight your way through thousands of silences until you hit that one day that the world shouts "YES. We want YOU."

Keep learning. You are never done growing as an artist. Find actors and coaches that challenge you. If you're the best actor in the room, you're in the wrong place. And if you think you don't have anything left to learn, you're wrong. There's nothing better than watching a scene in a class, and thinking, "I can't do that yet, but I'm going to do it."

Love. Love yourself. Love other artists. Love the work. There are going to be a lot of days when you feel inadequate, less-than, and completely ignored by the entire industry (including your reps). It's really important to remind yourself that your value is not found in how your last audition went, or how many auditions you get. It's in how you treat your loved ones, strangers, and yourself.



Push Your Comfort Zone. When you are in a class or get an audition for a role you normally don't do, play around with it vocally, visually and physically too! Chances are after you take time to be the character you will not only feel confident in those type roles in the future but more confident with your other auditions too. Usually when one has hit a plateau in their acting, pushing their comfort zone will take their acting to that next level.

Auditioning is a different beast: The audition process is different than acting. You have to book the room, not just the role. Understand that there are so many variables that are out of your control, so the best thing you can do is to show them that you are insanely capable, likeable and easy to work with. By doing this, the casting director will find a way to get you that part or find another part for you. Give them your best audition and forget about it when you leave the room.

Enjoy the entire process. Acting is stress-filled, auditions are grueling things to go through often, so it's wonderful to be in a state-of-mind where I just know to enjoy myself in the audition rooms and meeting all the people along the way. We are all here to tell stories and hopefully entertain people while we do it. It helps me so much to "chill out" and with this mindset in auditions and on set around "superstars."

Think Outside the Box — It is essential for actors/actresses to think outside the box both within their craft and in the business side of acting. To tap into your creativity to truly take advantage of opportunities, create opportunities and to network and create relationships with the right individuals. To be strategic in your career and remember be an actor/actress is being an entrepreneur/actorpreneur and knowing how to hustle for work and also toot your own horn to promote yours and your networks' projects.

You will drive yourself crazy if you only eat, sleep and breathe this business. Being happy only when you are booking is a dangerous ride. Life is happening all around you. Make friends, get a hobby, read a book that's not about acting. The more we can be well rounded as people, the less desperate we are the audition room because we are already living a full life.



THINGS THAT AN ACTOR HAS CONTROL OVER

Acting (and life) is about transactions. Every transaction is made up of two components. There are those aspects of the transaction we control, and those aspects of the transaction we don't. Appreciating the difference will allow you to calmly do what you need to while ignoring all the noise and distractions that end up pulling us in multiple directions, chasing every opportunity presented to us. When you are in control, you pursue opportunities that are based on your goals. When you let others control you, your goals are superseded by the goals of others. Here are six things you do have control over.



Here are six things you do have control over.

You have control over your goals.

The best way to take control of your acting career from the beginning is to set extremely clear and specific goals. It's like planning a vacation. You should know the times, dates, people, places, and how it will all come about. The clearer they are, the easier it is to see if what you are doing is in line with what you want, and it is also much easier to avoid distractions.



You have control over your plan

It is not enough to have goals. A longterm goal can seem beyond our grasp if we don't break it down into smaller more digestible components. Once you know your goal, create an energy line on paper and put it up on the wall so you can actually see yourself going from milestone to milestone, finally ending at your goal. An energy line is more appropriate than a timeline because we don't control time. We control our energy. How you focus your energy will largely dictate how much time things will take.

You have control over your reactions to others

Get mistreated by a casting director, agent, teacher, or your mother? Realize that how people behave has everything to do with them and nothing to do with you. If they are mad, sad, demeaning, or scornful, it shows their own inner turmoil, so try to remember that. Let their negative energy pass through you and not into you. Feel compassion for those who are in obvious pain. Don't add to it. If you choose not to react, their negativity soon runs out of steam. Emotions need fuel. The quickest way to extinguish the fires of anger and frustration is to throw buckets of love on them. Start with yourself and work your way outwards.



You control how you feel

This may seem counterintuitive because feelings seem like a natural reaction to circumstances, but it's how you look at circumstances that dictate what feelings arise from them. Learn those very few things are worth distracting you from your goals, and soon all those little insults and injuries will be water off a duck's back. And after all, what would make you happier than knowing you are doing all the right things to make your dreams come true?

You control how you deal with the world

How you deal with others will have an enormous impact on how you are treated. If you are a ray of sunshine everywhere you go, and if you take the good and bad in stride and strive to add value to every situation, it won't be long before others are clamouring for your company, lining up to have you involved in their projects, parties, or whatever. If you don't have skills, you start at the bottom, and by taking initiative and having a great attitude, you pick up skills along the way, simultaneously building powerful relationships.

You control what you do in the room

Actors often fall apart in the room because they think they are there to please people, and if they don't please them, there will be negative consequences. These thoughts mean instant death. Focus on what you are doing—and only what you are doing, not the results of what you are doing. Take charge of the room. Walk in brimming with confidence, get comfortable, and if things go awry, simply state that you are going to start again—no discussion, no apologies. Just get over your ego, emotions, and fear, and do it. They have no idea what they want. They brought you in to show them what they need, so walk in and do it the way you want to do it. Enter and leave with your head held high, regardless of the outcome. And work like mad on your skills!



TIPS TO SURVIVE AS AN ACTOR

Acting isn't all about feeling the character and being in the moment. If you can't get a job, it's not about much at all. Acting is only possible if somebody's prepared to sit and watch you do it. To survive emotionally and professionally, you've got to both earn a living and nourish your beleaguered self-esteem.

YOUR CHANCES

The statistics are terrifying, with something like 92% of the profession out of work at any one time. What the figure doesn't reveal is that the same 8% tend to work continuously while the same 92% never get a look-in.

DRAMA SCHOOL OR UNIVERSITY

Plenty of people make it without going to drama school. Some never study at all, while some study at university. Oxford and Cambridge supply a constant stream of genuine talent, as do one or two others (Manchester, Durham), but beware courses on offer at minor universities and colleges of further education. Despite their claims, most are a waste of time. Don't kid yourself that two years spent at Uttoxeter Polytechnic's foundation course in the dramatic arts will get you noticed once you leave. It won't.

THE FIRST FEW MONTHS

Your greatest asset is your novelty value. When you finally become a professional, for six months or so (or at least until the next wave of graduates and wannabees are disgorged from their training and trample all over you), you're brand spanking new, and this is your best chance of getting a foothold. Everybody - producers, agents, directors - wants to be the one to discover the next big thing, so you'll be paid levels of attention that, however slight, will seem a distant memory even a year later.

GETTING AN AGENT

A good theatrical agent is worth their weight in gold, but a duff one (and there are plenty) is profoundly detrimental. You're waiting for them to get you a job, while they're waiting for you to get one off your own bat so they can cream off a handy 10, 12.5 or even 15% of your earnings for doing sod all.

Approach an agent like you would any other work interview: your CV should be crisply presented, suggesting you're the real deal rather than a loser. Remember, agents will be receiving tens of supplications a day, so your approach needs to pass muster during their cursory initial scrutiny. Poorly presented or badly spelt CVs accompanied by fuzzy photographs will go straight in the bin.

NETWORKING

The business is oiled by whom you know, and thus the most likely source of employment is meeting possible employers and future allies in unlikely circumstances. In between jobs, do all you can to put yourself about and keep your skills sharp. If there's something going on in a pub or a workshop, or even a rehearsed reading, take it - you never know who might be watching or participating. I've lost count of the gigs I've got through meeting directors and actors who've remembered me, sometimes months or years later when they're in a position to offer paid employment.

ADVERTISEMENT

The Actors Centre in Tower Street, central London, is a great place to keep your hand in - for a modest subscription they offer a dizzying range of classes, workshops and projects in every facet of acting, from voice, movement, audition technique, working on TV, singing in musicals: plus you never know who you're going to meet in class or in the canteen. The service is open to all. In other words, stay busy. Inertia is the biggest enemy of both your skill and your drive to find work.

HOW LONG TO PURSUE YOUR DREAM

Most actors don't quit the business: the business quits them. The most common complaint about the acting game is that the profession is unfair. It isn't: but it is indifferent. It gives everything to some, and nothing to others, and it's not going to explain why. There's no point complaining: nobody's listening.

The old maxim still holds true: if you can think of any other career that would give you the same sense of satisfaction or peace of mind, do that instead. You'll get little of either as an actor. But if you really do feel life is meaningless without "shouting in the evenings", as it was once deliciously described, then my advice is to give it a go. No other profession has much security either nowadays, so you may as well try your luck.

The Elements Of Great Acting



The knowledge and practice of pure acting technique, for newcomers and professionals seeking something more...

The Spiritual Psychology of Acting is a systematic body of organic, practical knowledge, comprising of Ten Elements. The knowledge and skill set relating to each of the Elements is assimilated through an understanding of psychological theory, combined with specially developed practical technique exercises.

- Awareness
- Attention
- Purposes
- Causal Thinking
- Vibration
- Free Body
- Imagination
- Creating Affinities and Complexes
- Events and Inspiration
- Psychological Actions

ELEMENTS OF DRAMA

Most successful playwrights follow the theories of playwriting and drama that were established over two thousand years ago by a man named Aristotle. In his works the Poetics Aristotle outlined the six elements of drama in his critical analysis of the classical Greek tragedy Oedipus Rex written by the Greek playwright, Sophocles, in the fifth century B.C. The six elements as they are outlined involve: Thought, Theme, Ideas; Action or Plot; Characters; Language; Music; and Spectacle.

Thought/Theme/Ideas

What the play means as opposed to what happens (the plot). Sometimes the theme is clearly stated in the title. It may be stated through dialogue by a character acting as the playwright's voice. Or it may be the theme is less obvious and emerges only after some study or thought. The abstract issues and feelings that grow out of the dramatic action.

Action/Plot

The events of a play; the story as opposed to the theme; what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiating the next rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in conflict that has a pattern of movement. The action and movement in the play begins from the initial entanglement, through rising action, climax, and falling action to resolution.

Characters

These are the people presented in the play that are involved in the perusing plot. Each character should have their own distinct personality, age, appearance, beliefs, socio economic background and language.

Language

The word choices made by the playwright and the enunciation of the actors of the language. Language and Dialogue delivered by the characters move the plot and action along, provides exposition, defines the distinct characters. Each playwright can create their own specific style in relationship to language choices they use in establishing character and dialogue.

Music

Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre. Each theatrical presentation delivers music, rhythm and melody in its own distinctive manner. Music is not a part of every play. But, music can be included to mean all sounds in a production. Music can expand to all sound effects, the actor's voices, songs, and instrumental music played as underscore in a play. Music creates patterns and establishes tempo in theatre. In the aspects of the musical the songs are used to push the plot forward and move the story to a higher level of intensity. Composers and lyricist work together with playwrights to strengthen the themes and ideas of the play. Character's wants and desires can be strengthened for the audience through lyrics and music.

Spectacle

The spectacle in the theatre can involve all of the aspects of scenery, costumes, and special effects in a production. The visual elements of the play created for theatrical event. The qualities determined by the playwright that create the world and atmosphere of the play for the audience's eye.

Genre/Form

Drama is divided into the categories of tragedy, comedy, melodrama, and tragicomedy. Each of these genre/forms can be further subdivide by style and content.

A) Tragedy

Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude. The tragedy is presented in the form of action, not narrative. It will arouse pity and fear in the audience as it witnesses the action. It allows for an arousal of this pity and fear and creates an affect of purgation or catharsis of these strong emotions by the audience. Tragedy is serious by nature in its theme and deals with profound problems. These profound problems are universal when applied to the human experience. In classical tragedy we find a protagonist at the center of the drama that is a great person, usually of upper class birth. He is a good man that can be admired, but he has a tragic flaw, a hamartia, that will be the ultimate cause of his Downfall. This tragic flaw can take on many characteristics but it is most often too much pride or hubris. The protagonist always learns, usually too late, the nature of his flaw and his mistakes that have caused his downfall. He becomes self-aware and accepts the inevitability of his fate and takes full responsibility for his actions.

We must have this element of inevitability in tragedy. There must be a cause and effect relationship from the beginning through the middle to the end or final catastrophe. It must be logical in the conclusion of the necessary outcome. Tragedy will involve the audience in the action and create tension and expectation. With the climax and final end the audience will have learned a lesson and will leave the theatre not depressed or sullen, but uplifted and enlightened.

B) Comedy

Comedy should have the view of a "comic spirit" and is physical and energetic. It is tied up in rebirth and renewal, this is the reason most comedy end in weddings, which suggest a union of a couple and the expected birth of children. In comedy there is absence of pain and emotional reactions, as with tragedy, and a replaced use of mans intellect. The behavior of the characters presented in comedy is ludicrous and sometimes absurd and the result in the audience is one of correction of behaviors. This correction of behaviors is the didactic element of comedy that acts as a mirror for society , by which the audience learns "don't behave in ludicrous and absurd ways." The types of comedies can vary greatly; there are situation comedies, romantic comedies, sentimental comedies, dark comedies, comedy of manners, and pure farce. The comic devices used by playwrights of comedy are: exaggeration, incongruity, surprise, repetition, wisecracks, and sarcasm.



C) Melodrama

Melodrama is drama of disaster and differs from tragedy significantly, in that; forces outside of the protagonist cause all of the significant events of the plot. All of the aspects of related guilt or responsibility of the protagonist are removed. The protagonist is usually a victim of circumstance. He is acted upon by the antagonist or anti-hero and suffers without having to accept responsibility and inevitability of fate. In melodrama we have clearly defined character types with good guys and bad guys identified. Melodrama has a sense of strict moral judgment. All issues presented in the plays are resolved in a well-defined way. The good characters are rewarded and the bad characters are punished in a means that fits the crime.

D) Tragicomedy

Tragicomedy is the most life like of all of the genres. It is non-judgmental and ends with no absolutes. It focuses on character relationships and shows society in a state of continuous flux. There is a mix of comedy and tragedy side by side in these types of plays.

E) Style/Mode/ 'ism'

The shaping of dramatic material, setting, or costumes in a specific manner. Each play will have its own unique and distinctive behaviors, dress, and language of the characters. The style of a playwright is shown in the choices made in the world of the play: the kinds of characters, time periods, settings, language, methods of characterization, use of symbols, and themes.

F) Dramatic Structure

Dramatic structure involves the overall framework or method by which the playwright uses to organize the dramatic material and or action. It is important for playwrights to establish themes but the challenge comes in applying structure to the ideas and inspirations. Understanding basic principals of dramatic structure can be invaluable to the playwright. Most modern plays are structured into acts that can be further divided into scenes. The pattern most often used is a method by where the playwright sets up early on in the beginning scenes all of the necessary conditions and situations out of which the later conditions will develop. Generally the wants and desires of one character will conflict with another character. With this method the playwright establishes a pattern of complication, rising action, climax, and resolution. This is commonly known as cause to effect arrangement of incidents.

ALL YOU NEED TO KNOW ABOUT BEING A COMEDIAN!

A general term for most plays which are not tragedies. Comedy addresses the intellect, tragedy the emotions. Comedy concerns the social group, tragedy the fate of the individual. A pleasant or humorous play, usually with a happy ending, not necessarily intended to produce laughter. Characters engage attention rather than concern.

These days social media has given everyone an opportunity to be a Star! People tend to start with Comedy Vines or shows on Youtube to gain attention of the audience.

Here are some tips for you if you are looking forward to start your comic-vlog!

ACTING IN COMEDY :

In comedy, the issue is velocity. Comedians are driven to speak before they can even think. So, the physical movement should be quick rather driven by inner compulsions. The idea is to do it on timing, coming in on timing and using pause for effect. It is not just when we do it: Its WHAT we do WHEN.

Clarity of action – physical action must be precise and clear. Look for opposites – discover what is different. Unexpected use of opposites, not telegraphing of them, is the lifeblood of comedy. The use of various voice tones also increase attention of the audience. Crisp consonants for added verve, making the language as physical as possible. Performance and vocal energy need to be high. Comedy is about the desire to win even through exaggeration and the degree of exaggeration depends upon the demand of the particular play.



The way to get started
is to quit talking and
begin doing.

- Walt Disney

BLACK COMEDY :

Comedy with tragic elements often outrageously biting and ironic translating horror into humour with witty dialogue. Black comedy challenges the audience, causing laughter through its irreverent treatment of subjects generally considered serious and important. e.g. death. Black comedy seems to arise from exaggeration, from caricature and repetition, which gives an edge of insanity to the proceedings. Elements of the bizarre and grotesque are often present and Absurdist theatre frequently contains elements of Black Comedy.

Each play is likely to present different acting challenges.



Acting in Black Comedy :

The use of props, voices must be flexible, the wit and sharpness of dialogues should be sharply defined and rhythmic and most importantly, the control on facial expressions should be precise.

Farce :

The kind of comedy that provokes the audience to belly laughs. In farce, characters are often driven by a sense of innocence, subjected to various forms of indignity, have a lack of awareness of other people's concerns and an obsession with their own.

Acting in Farce :

Farce actors must develop strong characteristic obsessions, strong physical movements and well-timed comic routines. There has to be a thrive to develop extreme status because the higher the status, the more there is to lose and the desire is more to maintain it. Actors also need to be real fit because the energy cannot fall for a moment.

Other Comedy genres consist of Comedy-Drama, Comic-Fantasy, Comedy-Horror, Romantic Comedy and more.



“An actor is at most a poet and at least an entertainer.”

—Marlon Brando

MIME

ACTING WITHOUT SPEECH

Have you ever been wandering around the streets of a city and happened upon a street performer wearing interesting clothes, lots of white make-up, but not making a sound? If so, chances are you've met a mime!

A mime is a form of silent art that involves acting or communicating using only movements, gestures, and facial expressions. A person performing mime is also called a mime.

Non-verbal communication dates all the way back to the first human beings. Before there was spoken language, gestures and facial expressions were used to communicate. As spoken language developed, these gestures and facial expressions were retained as a form of simple entertainment.

Many people associate mime with French culture. However, mime is an ancient art that dates back to the early Greeks and Romans. It was in France, though, where mime flourished. It became so popular that mime schools were established throughout France, and a great tradition of French mimes soon followed.

Mime was brought to Paris in 1811 by Jean Gaspard Batiste Deburau, who was part of a touring acrobatic family. Deburau stayed in France and developed mime into the expressive modern version that still exists today. Deburau was famous for his foolish, naïve, lovesick character named Pierrot. One of the most famous French mimes was Marcel Marceau. His character, Bip, wore a short coat and a top hat with a flower. Like Pierrot, Bip was mostly down on his luck. Marceau's work was also influenced by early silent film stars, such as Charlie Chaplin.

Modern mime can be divided into two main types: abstract and literal. Abstract mime usually does not feature a main character and has no plot. Instead, it focuses on provoking thought about a particular subject by expressing certain feelings or emotions. Literal mime tells a story with a plot and characters. Often these stories are funny situations intended to elicit laughter from the audience. Some modern versions of mime also combine these two types into one interesting performance.

In 1952, Paul J. Curtis developed the art form now known as American mime. Different from its traditional, European counterpart, American mime combines acting, play-writing, and pantomime dancing. Modern mimes in America can often be seen blending many eclectic styles as they experiment and push the boundaries of the art form.

TYPES OF MIME ACTING

Contemporary mime—evolving from the 1811 artistry of Paris acrobat Jean-Gaspard Baptiste Deburau and the ancient Greeks before him—is a performing art which uses the physical skills of balance and movement for artistic storytelling. What distinguishes mime from acting in a play is that mime actors are non-speaking. Mime performers are characterized by their sophisticated clown-white face makeup, often with a single black tear, and black Charlie Chaplin-esque costumes.





ABSTRACT STYLE

This overarching pantomime type refers to a performance that is without predetermined structure. There is no defined plot and no single character in this style. Its goal is to evoke emotion or make the observer think.

LITERAL STYLE

Literal mime tells a story. It is typically scripted in the mind of the performer or written out prior to performance. While it is always part of a mime performance to elicit emotion, this form has at least one character and a plot with a beginning, middle and end.



COMBINED STYLE

This style of mime includes both scripted and spontaneous sections. Because mime is a performance art much like movie or play acting, it includes comedy, romance, drama, mystery and any other genre of cinematic or stage art.

Mime is silent performance art.

ANCIENT GREEK & ROMAN MIME

Pantomime is first recorded as an art form called "hypotheses" in ancient Greece. The ancient actors wore masks and performed stories of everyday life for audiences that were sometimes thousands strong. Roman and Greek pantomimes also integrated dance into their performances.

ENGLISH MIME

In the 1700s, mime was part of what were called "entertainments," snippets of performance before or after the main production, such as a play or concert. Referred to as "panto," it combined Italian street-performance acrobatics with music and slapstick. This style was very strong on character development and storytelling.

FRENCH MIME

Silent pantomime's identity as a specific art form is credited to Deburau who brought melodrama and staging to the performance of mime. In 1923 another Frenchman, Jacques Copeau opened a theater arts school where he used to mime to improve acting skills. Early French mime was characterized by being somewhat grim and then evolved into movement theater where emotion of all types is important and the plotless so.

AMERICAN MIME

Begun in 1952 by Paul J. Curtis, American mime is antithetical to French mime in that it is more about play-writing in preparation for the performance; the character development is paramount and melodrama sublimated. Curtis also brought dance, which had not played much of a role in French mime, back into the American art form.

VOICE OVER OR VOICE ACTING

What Is Voice Over?

Voice over also known as voice acting, is part art, part perspiration and a whole lot of practice. In this post, we are going to give you an insight into the amazing, exciting and fun world of voice acting and becoming a voice-over artist.

When we think about what is voice acting, we often hit the first problem. People don't realise how often they hear voice acting in their everyday lives.

Voice acting is the art of doing voiceovers. It is about providing a voice for use in a professional piece of audio work. This can range from voice over for gaming, videos, cartoons, commercials and much much more.

Let's dig in to the roots :

It is commonly believed that the first voiceover was created by Walt Disney for Mickey Mouse in "Steamboat Willie." Although this was in 1928, in reality, the first voice-over was performed in 1900! This historical first belongs to Reginald Fessenden, a Canadian inventor. He was thrilled with Alexander Graham Bell's new device, the telephone, and set out to create a way to remotely communicate without wires. The beginning of "Wireless!".

In 1900, working for the United States Weather Bureau, Fessenden recorded the very first voice over: reporting the weather. It is generally accepted that he was the first voice on the radio. In Boston, in 1906, during the Christmas season, he recorded an entire program of music, Bible texts, and Christmas messages to ships out at sea.

Well, as communications developed, voice acting became more common in radio, animated cartoons, etc. The actors behind those voices were rarely known by the public with perhaps the exception of the eponymous Mel Blanc, a radio personality and comedian. He became known as "The Man of 1000 Voices" for his versatility and is the voice on many cartoons that were made and distributed by Warner Brothers.

One of the most influential and prolific voice-over artists of all time is not commonly known by the public, but very well known in the industry. This is Don LaFontaine, who began voice acting in 1962, recording VO for a movie trailer.



He became the voice of movie trailers and the sound of the cinema for a generation of moviegoers, setting the gold standard for how they were written and voiced.

You will have realised by now that voice acting applies to many genres. Voice over artists have a number of different monikers depending on their area of expertise. They can be broken down into five basic voice-over types.

UNDERSTANDING VOICE TALENT

AND TYPE:



Voice Over Announcers can be heard introducing segments of live television or radio broadcasts such as; award shows, talk shows, continuity, promo and sporting events.

Voice Over Narrators often specialise in audiobooks, documentaries, explainer videos, educational videos, business videos, medical videos and act as audio tour guides.

Voice Actors are heard performing in animated movies, TV cartoons, radio dramas, ADR, video games, puppet shows and in foreign language dubbing.

Voiceover Artists are versatile performers, able to weave interchangeably between any of the above as well as direct telephone prompts (IVR), they can be heard welcoming visitors to a website, or guiding road trips as the voice of a GPS.

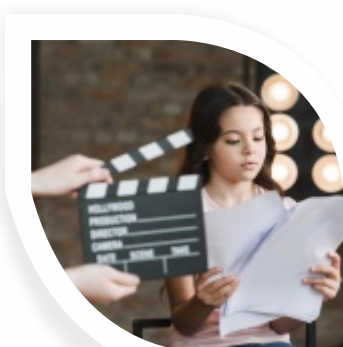
Voice Talent refers to all of the above. The term was coined as an easy way to reference all types of voice-over performers and is often used by agencies or companies that hire voice overs.

OPPORTUNITIES FOR VOICE-ACTORS:

- ▲ Voice Over Films
- ▲ Dubbed Foreign Voice Over Language Films
- ▲ Voice Acting For Animation Shorts Or Films
- ▲ Tv Programs
- ▲ Commercials
- ▲ Radio Or Audio Dramas
- ▲ Video Games
- ▲ Audio Books
- ▲ Live Events
- ▲ Awards Shows
- ▲ Toys And Games
- ▲ Vehicle And Transportation
- ▲ Documentaries
- ▲ A Phone Message And Ivvr
- ▲ Promos
- ▲ Trailers
- ▲ Training / E-learning
- ▲ Podcasts

and many more areas.

In general, though the voice actor is not seen only heard and as such, the range of voices needed is huge. The skills and techniques needed for voice acting vary enormously. The techniques and skills you will need for animation are quite different from those needed for say, narrating an audiobook.



TRANSCEND YOUR ACTING RANGE



Transitioning among genres is truly impressive about our favourite actors. The way that they jump from characters to characters really is a distinguished feature that only a few can achieve. These people with the ability to dissolve themselves and take roles that were not yet played by them and turn them into an ice-breaking legendary masterpieces. This kind of talent to be able to transition seamlessly between drama, sci-fi, western, social realism, and stoner comedy is very attractive for audience in any region.

These actors don't only perform in different roles, styles or genres - they prepare their minds to take things to an entire new level. They understand their mistakes, their strengths, their weaknesses and continue to work on them by enhancing their mind, learning new things, taking great risks and more.

There are few things that these actors do the best and for which their audience admire them for :

- They explore genres. They take risks and empower themselves by trying to do their best. They'd know how to make an audience cry and smile or sometimes force them to do it at the same time. They keep their minds, their voice and their body flexible. This gives them the opportunity to gain the audience's attention who is drawn to actors who can traverse among different genres.
- They believe in themselves. Self-confidence is the key and they know how to use it. It would always feel great once you achieve or exceed what you were planning for. Everything great only requires two things "a leap of faith" and "the right time". Nobody knows what will happen to an action movie with a romantic/drama hit actor in it, all we can do is try our bests.
- They always keep on learning. By exploring genres, they get the chance to discover different situations and people through which they learn new things. Learning new things is very important if someone is working on their acting range.
- They are able to make out their flaws. Until someone would know where they're making an error, how can they fix it right? That's why these people who have such a large fan-base have always been able to determine their weakness and work on it to become a flawless actor today.
- They're humble. It's very important to know your roots and stay on the ground. It's great that they're among those people for whom their hardwork paid off with golden fortune but no one should forget about being humble and grateful for the things that they have.
- They never give up. They keep trying and working towards their aim, their roles, their character and their life which is important too. Imagine a life with no purpose, that would be meaningless right? It's important to keep growing, learning and moving forward, no matter how hard life gets or how many struggles it takes but certainly a little more patience in the dark hour is better than a regretful dead end. And hardwork does pay off someday or the other.
- They are self-motivating. They motivate their own selves to deal with any challenges, any obstacles, any roles, any movie or even when situations become difficult in their personal lives. They train their minds to deal when unpleasant circumstances, bad press or when they have to move out of their comfort zone.

The most important thing is that never stop learning and never stop absorbing. Lack of money should never keep you from achieving your dreams, it's only lack of hard-work and laziness that can keep you away.



MOHANLAL

Mohanlal known as Universal Star/Superstar/Megastar of Indian Film Industry was born to Viswanathan Nair (father) and Santhakumari (mother) in Pathanamthitta district of Kerala, in the southern part of India on 21st May 1960. Starting his career with a classic villain role, he has now become an outstanding actor of Malayalam Cinema in Kerala. Without no doubt, Mohanlal is today's one of the best actors India has ever produced.

As per IMDB's Top Actors Across the World List – Mohanlal was honoured at Number 7 and as the only Indian actor who was able to make it in Top Ten.

He is also rated as one of the most talented actors in India. His ranges of movies are enviable, his comedy roles are incomparable and his unique style of dialogue delivery is effortless. Not many actors can portray both comedy and serious roles with the same ease. And with all these rare talents he has received "Padma Shri" and "Padma Bhushan", nation's highest civilian honours. He has reached this position with his hard work and devotion to the movie industry. As far as his acting is concerned, it's been acknowledged many times that he's the most gifted actor on the Indian movie field. Mohanlal is the Goodwill Ambassador of AIDS awareness campaign by 'Kerala AIDS Control Society' and also for Handloom Textile Industries in Kerala. He also holds the place in the Limca Book of Records as " People of the Year Award" in 2009. He also owns a house at Burj Khalifa at Dubai.

Mohanlal was awarded an honorary doctorate by Sree Sankaracharya University of Sanskrit, Kalady in 2010. The citation praised Mohanlal as "an excellent performer after actor Sathyan in Malayalam film world, who essayed a rich variety of roles with equal ease and poise". He received a second honorary doctorate from the University of Calicut in 2018.



Famous Quotes

Cinema is an art form, a result of dedication of a number of people.

All my success belongs to those who have contributed in my pursuit of art , ranging from writers and directors to make-up artists, lighting crew etc.

Being an actor doesn't mean that I can't react to what's happening around me.

It's my right to write about what I feel of certain incidents, it's your choice whether to read it or not.

Destiny plays a very important role in my life.



Top Movies :

Lucifer (2019)

Kaappaan (2019)

Drishyam (2013)

Devasuram (1993)

Narasimham (2000)

Kireedam (1999)



Learn From the BEST

Salim Arif

MESC GC MEMBER

Salim Arif is an illustrious alumnus of National School of Drama, New Delhi. A very well-known name in the field of Indian Theatre and Films, he is currently the Head of Department of Cultural Studies in Whistling Woods International, Mumbai. He was awarded an NSD fellowship to work on the subject of Interaction between Traditional and contemporary Indian theatre with reference to the works of Habib Tanvir, B.V.Karant, Ratan Thiyam, and K.N. Panikker.

Q. There has been a tremendous increase of competition amongst people eager to join the entertainment industry. What will be your advice to them?

A. I would expect them to have a realistic appraisal of themselves, which can only come when you undergo training with right mentors. Having the inclination is important, but to have an aptitude and hunger to strive for excellence is an essential trait that is required. Glamour attracts many youngsters to come in this field, but behind each successful individual is a long struggle, perseverance, hard work and loads of self-confidence that can come only with training. A simple advice to any newcomer can be to make a list of three things they want to do, and match it with three things they think they can do well. They will get the answer. Once that decision is taken, they should go for training in that chosen area of specialization and acquire necessary skills to optimize what they think is their forte or talent.

Q. Would you say that the trained actors have an advantage over the non-trained actors? How?

A. Trained actors do have an advantage over untrained ones as they learn skills in a shorter span with a planned manner of a syllabus, while the same skills are acquired through non-formal methods by actors if they do not go for any organized training course. Ability to emote and having a pleasant, presentable personality need not make you a good actor, but having the skill to use them effectively will. Actors are born and need no training is a bogus lie. Even the ones who did not train at any institute like FTII or NSD had non-formal training in college plays or groups. The successful film stars who do not go to any training school learn their craft at the cost of producers who are either family or are willing to invest in them because of their looks and potential. But they do get trained on film sets. Acting is something that you can learn only by doing and that remains the bottom line. Actors need to have a very huge data base of experiences and exposure to ignite their imagination. I was fascinated by a demonstration by Ms. Leela Samson, where she created the first drop of rain as she steps out of her home in a small room just by her facial expression and body language with appropriate gestures and bhāngimā... It was a non-verbal act performed on a piece of rain song. Being a trained Bharat Natyam Dancer, she used Angik, Aharya and Satvika elements of Abhinaya as suggested in Bharat Muni's Natyashastra with telling effect.

That economy in expression with precision can only be achieved by rigorous training. Acting can only be learnt by doing.



In a play on stage, acting is a performance of chronological progression with a beginning, middle and end, done in one go over a period of two hours or so. The entire journey of a character is put across after rehearsals of more than a month with other actors on stage. While acting for camera in films and television demands a non-linear process where you are expected to do portions of a scene in separate pieces and maybe on separate days and spaces. In a film, it is quite usual to do the end scenes of a film earlier than the beginning scenes for several days due to issues of time, locations, dates etc. It is also quite usual to begin a scene on the streets of Shimla and finish it on a set in Film City of Mumbai. You may not have your co-actors for cues and you should be prepared to perform to a non-existent actor in a close up.

This ability to maintain a sense of continuity and graph of the character requires training yourself for this method of working.

Q. What in your opinion is the most important quality that an aspiring actor should possess?

A. He has to be totally honest and sincere in making a lie look honest, in other words he has to be believable and should communicate to the audience what the character is feeling in relatable terms. The first struggle for an actor is that he or she can feel the emotion but can't bring it in his or her expression. But to get that skill is acting, and with practice actors find those switches and triggers in their toolbox of emotional memory and imagination. Perseverance is an absolute necessity for an actor. An actor should have the body of an athlete and mind of a philosopher and both these can only be acquired by practice and exposure to knowledge and wisdom.

Q. How is acting in theatre different than acting in movies?

A. Films demand a Non-Linear, piecemeal execution of a scene unlike in theatre where one has the facility to go in continuation with full scenes. The fundamentals of characterization and acting remain the same but their application is different. A play will provide the facility to an actor to rehearse and learn lines, moves etc. with co-actors over a period of months to master a character and scenes. But in a film shoot you get about half an hour to prepare a scene and maybe three four rehearsals with your co actor on a set to execute one or two scenes in a shift of eight hours. The same segment of a scene can be done three four times from different angles and in different times and the actor has to maintain the same intensity and feel. You can go on and on and retake a scene several times till the director is satisfied or cancel the shoot to another day. On stage you are seen all the time as you are in character whether you are saying a line or reacting silently, but you are seen and part of the full picture. In film the camera can travel to close and far, isolate you and show microscopic details and make you look larger than life. Technology enhances your performance on screen with support of sound track and background music, while on stage you are your own instrument and your body the main source of expression. The actor has to provide instant solutions to changes in scenes and lines on a film set, while in theatre there is seldom a moment that has not been rehearsed before it is shown to an audience without any facility of Re-take or last minute changes. That is why Theatre all over the world has been a good training ground for actors who have migrated to films and TV screens with success. As they say, Cinema is Larger than life, Television is smaller than life and theatre is life. Acting not only has to depict reality of life, it also has to show the truth behind that reality and that to me defines the art of acting.



Santanu Bose

An Indian-theatre director and drama teacher. He has worked extensively on multicultural issues in a collaborative process. With a credit to over 60 theatre pieces in India, England, Australia, Germany, France and Belgium etc. He is the dean of the academic affairs and Associate Professor, World Drama of National School of Drama, New Delhi.

Q. What has been the most successful event in your life so far?

A. There is not one successful moment in my life. There are many. As a teacher when I see that I have been able to direct someone to achieve ones own dream, make him or her to take a bold and definite step what s/he always wanted to head to catch the rainbow those are my most successful moments. As those moments involve individuals and their personal lives and struggles and wonderful contradictions that makes a person, I may not be able to share them in a public forum.

Q. What do you think changed in your life after you joined National School of Drama?

A. National School of Drama is truly a dream of becoming an image of entire India. All the many different identities bound by a singular dream, maybe utopian, is what National School of Drama is all about. My coming to NSD made me realise the extremely plural, intricately different and metaphysically united country where I belong. That's my most valuable understanding at NSD.

Q. You've worked with a lot of German-Indian collaborations in Calcutta, what is your favourite piece of work?

A. My most favourite piece of work an indo German collaborative performance on Brunhild and Kriemhild from Nibelungenlied and Draupadi from Mahabharata. The piece was called Images of Feminity. It was with 8 German actors and artists and 13 Indian actors and artists.

Q. What is do you think about the future of Indian Theatre Industry?

A. The future is to be built. The industry of theatre is at the primary stage though the history of professional theatre in India is more than 200 years old. Theatre needs a paradigm shift to reorganise itself in the contemporary industry standards.



Q. What is the most important thing a person should keep in mind when they join theatre studies?

A. Theatre and performance studies has the biggest danger of being addictive. It grown within your cell and take over your entire identity. To keep a balance between the world of imagination and the fragments of various versions of truth needs to be tangled together by an invisible fish net string. In fact artists of any field needs to do that.

Q. What influenced you towards theatre arts and studies?

A. The one and only one Tripti Mitra, the doyen pf Bengali theatre, my Guru, remained my guiding light through her teachings.

Q. What advice would you like to give to the future aspirants who foresee a future in theatre arts?

A. My main advice is that the time has changed and there is no pure form. The hybridity of forms and genres is the reality of your time. Keep yourself open to accept a new idea and change yourself all the time. Particularly look for those ideas which you think you cannot or shouldn't do. Come out of all kinds of self censorship and free yourself.





Amit Behl

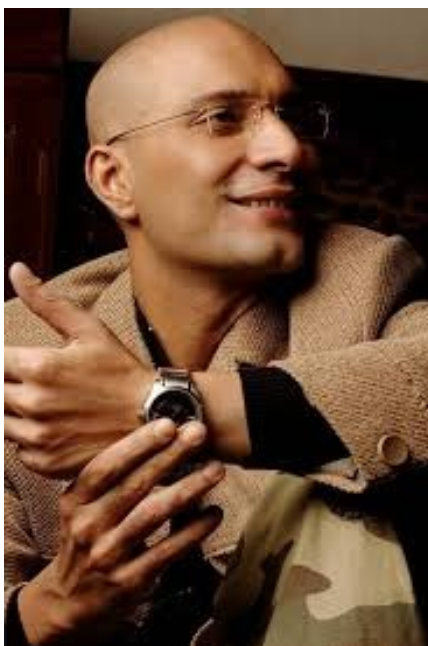
Q. You've have worked in over 100 movies and serials so far, how has the experience been?

A. Yeah, well about 100 plus Tv shows and 50 odd feature films, and a whole lot of web series since the web started. It has been a wonderful experience, can't complain. Of course, there is a long way to go. Still not satisfied, still trying to be better and improve with every role that I do. The hunger, the zeal for learning, the quest for being a better actor, and human being is there. I feel that I am still learning through my experiences.

Q. You began your work in 1994 with a role in India's first daily soap "Shanti", how different is it to the present Indian television?

A. Well, Shanti was a benchmark and it was definitely and technically much aired of most of the shows that were being telecast especially on the National Broadcaster Doordarshan. Doordarshan was losing its eyeballs because Zee already had its private set of Tv players coming. DD did have its audience with shows like Chandrakanta and shows like Junoon etc. But, Shanti was shot the way international daily soaps like Bold & Beautiful, Santa-Barabara, Dynasty, and Dallas were shot. A brilliant team you know, people like Adi Pocha, Parhto Mitra who created the show, and Ronnie Screwvala being the showrunner as UTV's first production. For me, it was a brilliant experience because A. being from theatre and about 90% of the cast was from the theatre. Working on a 3-4 camera set-up was replicating the module that we have seen on a place being recorded for CPC or Doordarshan. It was interesting because we shoot about one shift and not too much of the time was wasted on the shooting process.

We had the scripts a day in advance and it worked like a clockwork, it was so smooth. And we went on air with a bank of about 48-50 episodes. Things have drastically changed, I have seen the Television scenario changed in the last 2 and half decades. Of course, technically we are much more sound. Daily soaps are being shot the way a single camera soap or a weekly soap is shot. The workforce has increased the money has increased, job employment has increased. Different cameras, different lights, of course, we have moved to analog to pneumatic to beta to Digi-beta to High Definition HD cameras. Film cameras being used on Television because the entire world has been moved to digital. Its been an evolving experience. Of course, there has been a fluctuating graph in content because the shows that we did in 1994-2000 were way ahead of their time. And now, the only problem is because we have to churn up a lot of content to deliver so many episodes. After all, there is so much competition. Television has grown by leaps and bounds. Somewhere down the line, I feel the content has suffered. But yes, I do come across some brilliant shows that have been happening and we do have some brilliant players because earlier there were a select few who were making content for the TV. Now, there is an open wide space for whole new content makers and it has given birth to new performers, new stars. And I think, the medium is still evolving and now with the web coming in, its thrown challenges even higher challenges to the people in TV content because the playing field has become bigger.



Q. You've also taken up English, Marathi, Urdu, and Punjabi projects. Did you face any challenges while playing those characters?

A. I was born and brought up in Mumbai, educated in one of India's finest schools due to which Hindi and English become predominantly my languages. My mother was a Head of the Department of Hindi at Bombay University with a big background in Indian History, International Literature, and Hindi Literature. So, Hindi and English came naturally to me. Punjabi is my mother tongue because I have relatives all over Punjab, Chandigarh and all over India. And because in Mumbai most of my mother's friends are from the literary background, are people who spoke Marathi and I grew up with a lot of Maharashtrians. I had a lot of friends from Marathi Theatre and also I've worked in Marathi Theatre. Marathi was the state language in Maharashtra where I grew up and also it was our third language in school. So, Marathi came very easily to me. Urdu because it is so connected to Hindi and Punjabi and although I can't write the script, because I've worked with Ebrahim Alkazi who has done so much on Urdu Theatre on Indian Stage and he is also the founding director of National School of Drama. Also, I've worked with a lot of directors who understood the basic spirit of Urdu. Also having worked with the Legend Gurudar Sahab himself. Another great exponent of Urdu and Urdu theatre which is Salim Arif Sahab. Also, having read the works of Mirza Galib, Niza Fadli, Manto, and a whole lot of people. So, Urdu became a language that I had to learn and it became very easy for me because of the fact I had to do a lot of Urdu Theatre. When I started doing a lot of indo pak serials for AROI and JIO, Urdu became very natural to me. It has helped me play Aurangzeb on Swarajyarakshan Sambhaji on Zee Marathi which has been a Super thing.

Q. Is there a certain procedure you follow while preparing for a role?

A. When I am preparing for a play or a film, I do get enough time to work on a character with an advanced script and rehearsal, interaction with the team, workshops and script reading, etc. Television does not give you that kind of time, the web does but the television doesn't because you jump apart from an audition for the part and getting the brief from the creative director, you just move on to the character and keep on doing your job like any other job 12 hours a day. So, I picked up the threads. My preparation of the character is like past, present, future of the character in my mind. Keeping that in the back of my mind, I approach the character in such a way that its an add on to the overall production and enhances my performance along with taking the story forward and enhancing my co-actor's performance which I think a congenial, compatible, conducive acting performance should be. I also don't get involved in methods because once you get into methods, it's very difficult to get out of it. I believe that acting has to be switch on and switch off like Laurence Olivier always said "You've to look at your character from the outside while getting into it completely." You have to keep a check of reality which I do because if you get into method acting then you're bound to throw your co-actors out of balance. So, you've to keep modality and I think having worked and observed a lot of seniors in the Industry, I own my craft and still owning it. I still get a little nervous and jittery when I get a new part and slowly, I melt it to the part and it becomes my being. I try to maintain a very big balance between the reel and real. I don't get my characters home. But sometimes yes, when I try to get into the preparation of a character, it takes a toll on your personal behavior but I've learned to come out of it very easily.



Q. I've learned that you were involved in your college theatre projects, how has that helped you as an actor today?

A. Well, I think because I started young, from doing a lot of theatre at school from musical operetta to Hindi theatre and to do a lot of English theatre. Moving out of college, taking part in Inter-college Theatre Competitions, dramas, jams, mono acting, creative writing, learning, observing, having worked with Ebrahim Alkazi, Dinesh Thakur, Feroz Abbas Khan, Rajendra Gupta, Neena Gupta, and so many others. So, this college-level competition wherein you've got to prepare and you're fighting a war on a border where you prepare a script, prepare a part, go and do a competition and then prepare for the next competition. Guerilla training has helped me turn on and off just as I can on all the mediums I can work on whether it is Film, Web, TV, Theatre, Voiceovers, dub, etc. So, its been an interesting thing.





Jacqueline Rousetty

Q. What influenced you to become an actor?

A. Already with fourteen years I went to acting and directing classes. It became part of my growing up and from the first moment on I knew and realized it has a lot to do with work, different techniques and skills. It was never a "God giving" thing. I never believed that. Talent is one thing but getting really into the depth of the work of an actor means so much more. And this work, with all its facets, that's what kept me going and inspiring me, until now.

Q. What has been the life-changing moment for you in your career as an actor?

A. There are two moments: The first was the work with the director Ralf Günther Krolkiewitch. Until then, I used a lot of temper, skills, strength and all different sort of methods to play my parts. With him I learned how to play very minimized which had a great impact on the whole play and the rest of my career.

The second moment was, when I started my career as a Drama teacher and Director. Here I was able to see, how important it is, that each character is one piece of a huge puzzle. And its so important that they in the end all fit together, have their position to become an ensemble.

Q. How was your experience working for the NSD here in Dehli and with Meeta Mishra in "Who's afraid of Virginia Woolf?"

A. The work as a Drama Teacher and as a director in the NSD enlightened my life! I met such a strong, dynamic and outstanding talented year. Coming from Europe I was able to combine the very emotional asian way with the psychological method of exploring the soul of the character. Teaching them the method of "Archetypes" really gave each character a big and wild range of playing their role throughout the entire play. Here I directed "Katzelmacher" from Reiner Werner Fassbinder.

Then I got the chance to play "Martha" in "Who's afraid of Virginia Woolf". Meeta Mishra gave me the opportunity to work with a great cast. Amit Saxena, Rahul Yadav and Amita Rana. Altogether we rocked the Akshara Theatre, because it was a play of a very high emotional level, combined with political, social and society topics. This is very important for me, because acting and directing is not only feeling, emotions or exercising power, it should always have a statement and make the audience think about the society they live in. Unfortunately, due to the Corona Virus, all theatres were shut down. Now we do hope that we'll be able to play again, as soon as the lockdown is over.



Q. What kind of roles do you prefer and how do you prepare for roles?

A. Its not only the role I look at, but also the entire play/script. It's never one part alone, that rules the play, it's the entire play/script. And I have the ability to fill every role with life. I played once a girl, who only had a couple of sentences in the entire play. Due to my acting, the ideas I had for this girl, for the situation she was in, I was able to become the most important character of the play.

When I first read a play or a script, I always look for the present time. What has it got to do with my life today? How much does it refer to the society I live in? What political movements can be recognized? Then of course I figure out, what kind of techniques is the most suitable for the character. Most of the time, it's a combination of lots of techniques and methods. But one thing, which really is my way of working: in the end I want the audience to believe me, in every moment.

Q. If given a chance to work with a director, who would you choose to work with and why?

A. I would love to work with the Spanish director Pedro Almodóvar. Because he really loves extreme characters and his stories are a great combination of entertainment, seriousness, and a critical look at politics and society. And he loves strong women characters!



Q. You're also a writer and an author, where do you draw inspiration from?

A. I write novels, non-fiction, film- and drama scripts, poems, documentary books and essays. I live a very interesting and varied live. I meet so many people, I am very concerned about politics and I think it's a combination of all. I don't make a difference between the actress, the director or writer. And altogether that gave me the opportunity to write my PhD.

Q. How did you come up with NETSERIES?

A. Together with Simon Veredon I built this Film company up. It's a production team, which combines entertainment with serous topics, like sustainability. We are now producing our first series, called "Loft Ladies". Here I play one of the leading parts "Amanda". I work here as a producer, actress and writer. To see more of us check: www.netseries.berlin.

QUESTIONNAIRE FOR MS. AMALA AKKINENI



Q. When did you find out that acting is what you wish to pursue in life?

Amala : I was a trained classical dancer and performed in many roles with the Kalakshetra Dance troupe. It was out of the blue, after a dance performance, that Film Director (Mr.T.Rajendran) approached me to act in his Tamil film- as a classical dancer, during my final year at college. I agreed because at the time, I had full confidence in the dance, to do justice to the role. I wanted to explore what working in films would be like and there was no looking back after that.

Q. How do you prepare for a role?

Amala: I have always needed to prepare the language as I act in many languages - often I have to learn my lines in languages I do not speak.Perhaps this is a huge drawback - but I never let it stop me. I am always game to be up at the crack of dawn to work with my language coach before a film - over Skype , for a few hours till ready. Today most Directors will request a look test and script reading with other new actors before the shoot, and this prepares you for the role . I do put in some effort to observe professionals at work - in context of the professional I may be playing - like a Doctor at an E.R. for example.

Q. What is something that you know now that you wish you knew when you were first starting out as an actor?

Amala: In hindsight, a monitor to watch myself after the take- would have been instant feedback for improvement. However in the 80's there were no monitors on the set. That came much later. What is very useful for actors is the skill of observation. Understanding various real life situations, professional behaviours, social activity etc, are very important ways to improve acting skills. To be in touch with good cinema and exposure to great acting. Understand the difference between the good and the not so good stuff / effort and methods that went into the making of realistic performances; dealing with failure- all this helps. But finally it's about your presence and if you fit the role.



Q. Who is the most influential or inspirational actor according to you and why?

Amala: There are many, many, many, amazing actors that come to mind. Different approaches give a freshness to one's presence and moments of greatness all around if you watch carefully. A good actor can be unnoticed in a mediocre script and the less talented one can shine with a good Director. Finally it's the teamwork that delivers. "Pushpak" was a pathbreaker for me.

Q. What is the most significant change that you've noticed in the industry all throughout the years?

Amala: Films now, thanks to good writing, have a more realistic approach to characters and situations - yet keeping the magic, charm, hope and purpose in sight. Plus the new platforms and technology give opportunity to tell different types of stories that were never told before. Change is happening all around and rapidly. Only those prepared for change and those agile, may survive.


Q. What message would you like to give to aspiring artists?

Amala: Every day is opportunity to prepare yourself, not just during a shoot. An actor must be ever ready, or never less than 6 days away from their best self. Practice, practice, practice! An actors life is a long journey of improvement; so be prepared for learning and discipline. Work on developing the right attitude. Be prepared for praise and criticism; work hard for the love of acting, not just for fame and money - that is a bi-product of good work. Earn a living first before you try to be a star. Finally the audience will decide if you are a star, not you. Some of us are cut out to be actors and some to be stars. And finally - don't expect favours. Your work and attitude must earn you the place or you will not sustain as an actor.

Q. What is the one character that you've played, close to your heart and why?

Amala: I am yet to play it..... but some roles had moments that meant a lot. Pushpak (Silent), Shiva (Telugu/ Hindi), Agni Nakshatram (Tamil) Yenda Surya Purikke (Malayalam) . They were not conventional heroine roles and allowed me to look and feel myself, yet play a character. They were excellent teams and that's what I remember the most. My recent appearances were in : "Karwaan" and Kabir Khan's " The Forgotten Army" (web series) on Amazon Prime. Both were wonderful experiences. The industry has come such a long way and I feel so blessed to be a part of it.


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Learn From the BEST Kiran Joneja



Q. How did you start your journey as an actor?

A. I started in 1982 but as a model. I came to Bombay to become a model and not an actress. One thing just led to another. Being into Mumbai, how can you avoid film industry? It was inevitable. It just happened with time.

Q. Today, we are talking about being groomed and ready before you enter Media & Entertainment Space. How is it different from when you started?

A. First of all, there was not so much content that we were creating at that time. There was only television, the serials started after I was in Mumbai. So, the content creation was very less and also the number of artists required was relatively very less. Work was not that easy to come by. The competition was tough because there was only a particular number of people required, we have such a large population and such a huge country. In a way, it was also easy because there wasn't a certain flux in people coming in. And also, the apprehension of the Parents, etc but in today's time, it's prestige. People feel really proud of their kids are in the film industry. Today, people are coming from all over the country to become actors. Having said that, there was a competition at that time and it was tough. I think it is as tough as it was back then. It's just the situation has changed.

Q. Did you go through any form of training or did you enter the job and got learning from it?

A. No training at all which is what I miss. Because it took me a while to get a hang of things, to understand that there is a technique to acting. As far as I was concerned, it was just a natural thing. You imitate life so, in a sense, you cry when you're sad so you think how you cry when you're sad, you laugh when there is something funny, you throw a tantrum. I would always relate it to my life when I was enacting something through people I've observed basically around me acting in a certain way. So, I always drew from inspiration from things and people around me or self-experience. But it was so tough, it's so difficult to survive in this industry. In my time, I still got away with it. I was a decent actor in times of competition so I survived. When you're exposed and everybody starts to know more about you, you start getting a lot of work. But today, the scenario is so different and the number of people wanting to get a break and the kind of timings we have today. We really work in a tight schedule, the luxury days especially for television are gone. Because everybody's under pressure, it's a daily soap. We never had daily soaps, we had the leisure to be able to shoot and the directors took 2-3 days to shoot only 2 minutes which is not even thinkable today. There are episodes coming in every day so even if the directors want to take time, they don't have the luxury to because things don't work at an easy pace. So, with all those situations today, nobody has the time to train an actor on the sets. So, you need to do all the training beforehand. Because if you're not good enough, then they will replace you and take someone else.

Q. After this corona scenario, what changes do you think it will bring forward to the future of the film industry?

A. Life is all about growth and life is all about changes to me. Life is all about adaptation. Look at the way we have adapted to Corona Virus. Would you have thought about having panel discussions from our home, we have never really used the online medium as such as zoom and skype, etc but today we are. And we are finding it quite comfortable, we are getting used to it. And I think this is there to stay. Changes in life are always there to stay. You'll never go back to living the way you used to live before this happened.

We already are following different things for OTT platforms, YouTube etc. So, when today there is a whole range of short films being made which is a new trend which was not that popular even five years ago. But suddenly with Youtube being there, today's youngsters cannot be sitting for 2 hours watching something. So, their attention span is a little less. They're happier watching something which is 10-25 mins so they can move on and watch something else. So, that has sprung up a new industry. With the short film making which usually includes a team of 3 people while some short films have only 1 character all through. So, we have already tried that and experimented with that to what we need currently. We may follow it a little more in the near future, we will do a lot of our work from home. We will not hesitate to take an interview. I have been doing a lot of interviews for our School RSACE and we have students from Nepal, Bhutan, and all over India. We would have them fly down from there for the test because, in our kind, of course, just an online test is not enough. So, first, they need to pass the online test, then they're called for a personal interview. After the interview, if we see that this child has an aptitude and has creativity because in our field its not the marks he/she gets – its more about talent. Creativity, flow, thoughts, and reason why they want to join. This is the first year that we have conducted a lot of interviews on Skype with the students who want to join our academy. And maybe, we will continue our practice for the next year also than making them fly to Mumbai. It is expensive and time taking so that it would be easier for them. But yes, you can't compare it a personal interview. It's a different thing but on the other hand, it's a different thing but on the other hand, it's like 90% is delivered. We will get to know next year, what happens.

Q. What are the courses that you're offering and opportunities for the people who are entering the industry?

A. Most of the directors today, write for their selves. And today, there is a real need for good writing. There is so much space for somebody who wants to be a writer and has scarcity and skill. It is very important in today's time to have a skill.

We have proper graduation courses and we are tied up with Mumbai University. In fact, we are located within Mumbai University in Kalinga which is very close to the film industry. So, anyone who wants to do things in the evening after college could connect. We also have a huge number of Masterclasses, every Saturday where they get to connect with the celebrities and bigwigs of the industry. They not only gain knowledge but learn about their lives and their struggles. We also take the students to visit film cities and participate in film festivals. Being in this field, watching films is the most important thing. Sometimes, students don't understand that so they need to be exposed not only to Indian cinema. They need to be exposed to the cinema internationally.



Sharhaan Singh

Q. Would you say that Punjab Film Industry has intensively progressed over the years? What is your take on it?

A. Yes, it is. So many talented people especially actors. Budgets have gone equal with Bollywood. The looks, the class, the acting its all grade one now. They just need to take more actors instead of focusing on the singer hero culture. A good script dies if the actor isn't good enough.

Q. You made your Debut with a Punjabi Film 'Back to Honeymoon'. How was it different from working in a Hindi Film?

A. No, it was not a Punjabi movie, it was both an English/Hindi film. I have made a Punjabi movie in 2019 which is releasing in 2020 named "Aape pein siyape". It's written and directed by me. I have worked earlier in a few

punjabi films(2005) "Yaraan naal baharan", (2006) "Watna ton door", "Thana shagna da" (2006) and "Mr & Mrs 420" (2014). I've also been part of hindi movies like "jeet lenge jahan (2012) padmavat (2017) now two web series releasing soon "the ghost thesis (2020) & ward #4 (2020).

Q. If not acting, what would you have made a career in?

A. I was keen to get into the entertainment industry since my childhood, it was in mind otherwise I would have been a Cricketer.

Q. How was your experience while shooting 'Padmavat'?

A. It was amazing, working with a big scale director is always great especially Sanjay Leela Bhansali. In fact, I learned a lot while shooting for the movie. We shot for the whole year and simultaneously I was also shooting for No. 1 tv show, Kumkum Bhagya with Ekta Kapoor. I enjoyed working with Shahid as I had played his Senapati Vijaydaan Singh and with Deepika Padukone and Ranveer Singh, they were just amazing.

Q. Any message/advice to young actors?

A. See, every field has its own charm but you need to evaluate first that you really belong to this field. This industry needs hard work, patience, and security. So, look at your back up and work hard. Nothing is impossible. You have to give time to yourself. 3 months - two years max. If you are not able to earn money, then do something else to earn money, change your source, and keep yourself alive as an actor because the frustration of not getting work can depress you. So, keep going along with this so life shouldn't be stressful. Earning name and fame takes a long time, be patient with your results.

Q. How was your experience in modeling before being an actor?

A. It was a really great experience being a model. You get to know the entertainment and fashion industry as well. You gain popularity as a model, you learn things. Do remember, modeling is not a lengthy career. You just need to go ahead in acting. It really helps, as being a model you can earn good money. You get to meet people from the industry.



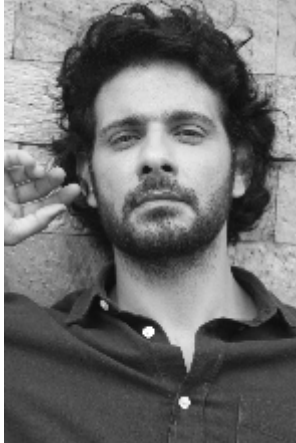
Q. Would you prefer to portray a Villain in a Film or a Hero in TV series?

A. I have no qualms about whatever role I play. It should have strong importance and a good role. I have played a hero, a villain, a comic, and all types of roles. Even till now, I have been working in numerous advertisements, different TV shows and I enjoyed each one of them like Uttran, Kasam tere pyar ki, Jhansi ki Rani, Maharana Pratap, Sannkat Mochak Mahabali Hanuman, Yeh teri galiya, Kumkum Bhagya and now I am coming up with a Punjabi movie as a comedy hero which is penned and directed by me.

Q. How does one go about getting into the acting business?

A. Acting is not only business, its passion, love, hobby, earning in few words it is everything. You are lucky that your hobby and your job is same. Very few people, are lucky to get into this kind of thing. In this profession you love to work that's why in acting you spend 14 to 15 hours in shooting. Just remember that if you really want to opt and pursue this profession then you are actively involved in theatre and drama. You should be a part of any theatre group, join some formal acting institute but keep in mind that the talent is within you but you take it out there polish it through joining the school. They enhances your capability but they can't teach you. So, you should have it in you. If you want to be an actor then being lazy and lenient does not do well for you. So, you should be very active, hard working, early riser.

Good luck to budding actors.



Viraf Patell

Q. Do you have a specific genre of films that is close to you or that you prefer acting in?

A. No. Though i would love to explore historical or fantasy world stories. Probably because I Have been mostly part of real life dramas.

Q. How do you prepare for a role?

A. The script forms a the foundation of my prep & helps me understand what the story needs from my character and what the character needs from me as an actor. These two key questions usually navigate my preparation.

The more a writer has done on my character, the less work i have to do. Author backed characters are usually easier to prepare, because all their choices are clearly spelt out. Then as an actor, you make those choices look believable with your portrayal.

Having understood the character psychologically one then tries to imagine how would i want to communicate the character to the audience physically. Thats where body language, clothes, speech, quirky gestures come in.

I take my notes/ideas to the altar of the director and let him take the final call. Sometimes thing occur as we go along with shoot. So it helps to be alert and not be too rigid while executing the part.

Q. What would you say has been your most challenging role to play and why?

A. It was for YRF tv's show called kismat. I played a character called Adityaraj Merchant.

Had to play from 20 to 60 years of age. extremely satisfying.

Q. Do you see any difference in the actors of this generation as compared to the past?

A. Based on what i hear or read about them I don't think we are any different from them. Actors in the past have been torn between being a purist or popular, i believe my generation does too.

We've got some things easier and some things harder. Given the internet we have greater access to information & theoretical knowledge. Apart from all the acting classes/schools; today while sitting at home i can do an acting masterclass with Natalie Portman, Samuel Jackson, or Nawazuddin Siddique. watch a thousand interviews of the greats on youtube, but then what after that?!

The challenge my generation deals with is that of 'application' of the insights, info, ideas into the real, practical world. While more acting jobs are available it is indeed more competitive as more talent is available.

The visual beauty standards have become extremely narrow and precise. Reducing scope for diversity. Most young actors feel they need a six pack or a cosmetic intervention from their dermatologists to make themselves more competitive.

But am hopeful of societies value system getting a re-evaluated in the post pandemic scenario. New stories will set new aspirational standards.

Q. What according to you is the most important quality an actor should possess to make it big in the industry?

A. The ability to stick around.

Q. What message would you like to give to the future aspirants?

A. Stay porous. Stay at it.





Aditya Jha

Mr. Aditya Amar Jha is a Rising Star who did his diploma in film acting from Anupam Kher's Actor Prepares and along with a training in dance from Terence Lewis Professional Training Institute. He recently worked with Zee Music Company for the song's video Waakif. He has been a part of school and theatre groups. He did his first play when he was 7 years old.

Q. How did you choose acting as your career?

A. I have been fond of acting from my childhood days. I did my first play when I was 7 years old. I have been writing, acting & directing during my school and college days. Though I got my first job with one of the largest MNCs in the world right after graduation, it didn't hold me for long. I met the show man of the era Shri Subhash Ghai Ji at Whistling Woods which inspired me to move on to acting as a career.

Q. Did you go through any formal training to get to where you are now as an actor?

A. I completed my Diploma in Film Acting from Anupam Kher Ji's School "Actor Prepares", it has really sharpened my acting skills.

Q. You've worked with one of the profound dancers in India, "Mr. Terence Lewis". How was your experience?

A. I met Terence Lewis Sir in his office in Mumbai and was motivated to join his dance institute "Terence Lewis Professional Training Institute". His guidance, commitment to finesse in dancing truly honed my dancing skills. This has subsequently helped me in my future assignments.

Q. What has been your favorite film recently and why?

A. In English, the film that influenced me is "Once Upon a Time in Hollywood" because it depicts the struggles and the aspects of fame through cinema in the 1960s and beyond. And in Hindi, Gully Boy has been awe inspiring which shows how the struggle of a street boy can take him to success with commitment, dedication and hard-work. Ranveer Singh's performance has been phenomenal in the film.

Q. What will be your dream project and why?

A. To work under the banner of Shri Sanjay Leela Bhansali Ji will be my dream come true. His grandeur, attention to detail and captivating the audience is sheer magic to watch.

Q. Tell us about your recent projects.

A. I recently completed my assignment in Waakif with Zee Music Company where I was the lead actor. Miles to come before I sleep...



Q. If not an actor, what would you have opted for?

A. If not an actor, I would probably be a poet or a chef. Presenting various aspects of life in words fascinates me. Winning the hearts of people through their stomach is an art which I love.



Dinesh Kaushik's



Q. How has acting changed your life?

A. I think acting teaches you a lot. First of all, discipline in life because when you want to become an actor – you need to have physical discipline. I have learned a lot of patience and confidence. When I was a kid, I had experienced when I couldn't talk to people without hesitation although when I am on stage, performing things you feel confident. And that is important in life. Being an actor, it helps me but in real life too you learn a lot of things. And another thing, it makes me a good human being. You have to be a good human being to feel within and portray emotions that are required in a way that the writer has formulated. All these things taught me a lot, discipline, confidence, being a good person. Every profession has a specific instrument, eg: a doctor has a stethoscope, an engineer having mechanical tools but for an actor – his body is his instrument. An actor has to learn to control his gestures, body movements, physical hygiene, a posture which comes with discipline. I can say it is important to be a good person to be an actor. Normally, a human lives only life but an actor portrays different lifestyles because we have so many characters to play, and to play those characters we need to

feel the emotions of all these characters.

Q. Which has been your favorite character that you've played and why?

A. An actor is a very greedy person, we are never satisfied. Sometimes, I look back on my performances and I feel I could've done better. Most of the time we get new scripts for TV Serials to match the TRP requirements. They keep on changing things daily. I have done a lot of work with Doordarshan, there were great serials like "Anugoonj" which was a 26 episode serial in which Irfan Khan, Sujit Kumar were also there directed by Neeraj Pathak and commissioned by Govt. of India.

I have also worked with "Savdhaan India" which has a definite script so we get the chance to work on our acting more. Also, I've worked with Asha Parekh's "Kora Kagaz" for Star Plus – that is one of my favorite characters. The most important thing is that this profession gave me everything, be it fame or money and I feel so glad that my childhood passion is my profession. And I feel really lucky to have worked with all the people I wanted to work with like Aruna Irani, Rajesh Khanna who became a former friend, later on, Mithun Chakraborty. It has been a fulfilling journey. And I believe that I am easily satisfied with my success and love to keep on going once I've achieved something.

Q. You've worked in several TV serials and commercials, How do you prepare for your roles?

A. When you read a script, you get enough material to work on. Because as actors, when we read something – we can visualize our character. I am the director's actor, I keep practicing and improving until the Director is satisfied. Actors are like wax, we can be molded into whichever form the director requires because we have different styles and experience of playing a role. We try things in various ways and I believe in working with the entire team and also look into the background of the character to play it better.

Q. Once you started as an actor, is it hard to find your genre of acting?

A. I am a theatre actor. I have done my course from Punjab University, Chandigarh. Before that, I was doing all kinds of roles when I was doing theatre back in schools and college. So, I was trained in a way that I can adapt to any of the roles out there. You can't choose whether you want to do comedy or drama or any other genre, you've to learn and be prepared for everything. Although, I joined Majma and other theatre groups that taught me a lot.



Q. What would be your message to an aspiring actor?

A. Only hard work, no substitute for hard work. Work on your body, not in a way that you want to become a wrestler or anything but workout, read, and explore. It was my bad luck that I couldn't study much literature because I started my journey at a very young age. But yes, I kept learning with people. While I did the movie Sarfarosh, I spoke to Aamir Khan and he told me a lot about his experiences. Never stop learning and everything is possible. Everyone who has made it, they were people just like you and me. When they can achieve it, you can do it too. Give your 100%. Pay attention to your work. Follow your work, the money will follow you.



Dr. Deepti Trivedi

Dr. Deepti Trivedi Vice President Academics & Business Development (TSA & GKFTII)
T Series Educational Wing

Q. How does a person who is starting out as an actor find their preferred genre of acting?

A. In my opinion, budding actors always look for a right "Break" to take off their career. At the initial stage they get ready to grab any opportunity that comes to them. Only after working with some projects and having experience of the scenario of the industry, they start creating a niche for themselves.

Q. What is your opinion on the evolution of the Indian entertainment industry?

A. Indian entertainment industry has registered explosive growth worldwide. Privatization of channels has played the vital role to give the pace to the expansion of this industry. The last two decades were backed by huge media consumption and witnessing outstanding growth in making itself one of the fastest growing industries.

Q. There has been a tremendous increase of competition amongst people eager to join the entertainment industry. What will be your advice to them?

A. Competitions provide momentum to the growth of any sector and impulsion to the aspiring actors. I would advice them to stay focused on their goal and keep trying to hit right in the bird's eye, but of course not, at the cost of their moral values.

Q. Would you say that the trained actors have an advantage over the non-trained actors? How?

A. Though, certain attributes and skills are god gifted, especially in the field of performing arts, nonetheless I feel that proper guidance and training, understanding of acting techniques and its nuances, always keep the confidence level high which encourage to perform the best at any level. Trained actors may counter the challenges of this field in a better manner in comparison to the untrained. Also, it helps them to adapt their skills according to the requirements of this industry.



Q. What in your opinion is the most important quality that an aspiring actor should possess?

A. In my opinion three Ps are very important that all budding actors must have i.e. "Passion, Perseverance and Patience". One should keep giving one's utmost efforts unremittingly, without any fear about the results. Efforts never fail. They will certainly help in emerging as a flawless artist who compels the audience to acknowledge his/her performing skills on the given stage. They should also keep this in mind that they are not bothered by the stage/platform level while performing because you never know which is the door your good fortune is knocking at.



Educational Initiatives of T-Series





RAVI JHANKAL

Q. What's the process of preparing for a role like Munnibhai Mukhanni in Welcome to Sajjanpura?

A. For Munnibhai, I spoke to a few transgenders at the signals in Mumbai and I took them to a hotel for dinner. I observed their mannerisms, way of speaking, body language etc. I spoke to them at length about their life. They told me the various problems they face which affected me deeply and I understood their pain which was required for playing Munnibhai. We also had them on set in our film. I spent most of my time with them and felt one with them. The time I spent with them made me admire their strength and feel empathy for what they go through and that helped me with my role.

Q. What is something that you know now that you wish you knew when you were first starting out as an actor?

A. I wish I had known that taking risks and getting out of your comfort is worth it. I was always careful as I was too afraid. But I realized that playing it safe can only take you so far and you have to take the plunge.

Q. Since you're also involved in theater, can you choose between acting for film or for the theatre?

A. I don't view them as very different mediums. Films are an extension of theatre. However, I do believe that in order to find oneself as an actor one should do theatre. I've also received my basic training in theatre so I'm more inclined towards the stage. There have been times before I've left TV and films for theatre when I felt I needed to get back in touch with the actor within me.

Q. What is the most significant change that you've noticed in the industry all throughout the years?

A. The most significant change I've noticed is the acknowledgement and recognition of talent. Be it a director, actor, cinematographer, writer, choreographer or any other aspect of the industry, talent has become the foremost priority. Today films don't need to have a star team to run; if your content is good and your team is talented you can expect it to do as much business as a star-studded film. People in the industry, as well as the audience, have learnt to appreciate talent which I think is very good and important.



ROMIT RAJ

Q. Do you think you really understood what you were in for when you decided you wanted to become an actor?

A. I love the entire process of Film making so since childhood I wanted to be an Actor. When I began my career after two films I started doing TV shows as TV became Bigger than films I love doing TV shows. Yes, I very well knew the life of an actor is not easy I have been reading autobiographies of Actors since childhood and knew the hardships u have to face on and off camera as an actor.

Q. Which has been your favorite character that you have performed?

A. My most favourite Character is Vikram Ahuja which I am playing currently on Starplus Kulfi Kumar Bajewala show.

Q. What in your opinion is the best part of being an actor?

A. The best part about being an Actor is u get attention from people in times when everyone is busy on their mobile phones. You are loved and made to feel special.

Q. What advice would you give aspiring artists?

A. Aspiring actors please don't think u will become a star overnight, keep your head always on your shoulders, please don't think u r bigger than the TV show or film. Your Job is just 10% rest work of 90% is of Writer, Director, Music composer, Producer & Broadcaster. So enjoy the journey of an Actor, An Actor only understands the Life of another Actor.



NUPUR ALANKAR

Q. How did your journey in television begin? Did you aspire to become an actor?

A. I struggled to get in because I had a hunch I'm made for it. Yes, I did..and dedicated years to reach my goal.

Q. How do you prepare for a role?

A. I think like the character I'm playing, feel what that person would in the situation and start meaning everything I'm saying being the character.

Q. What's your take on the gaining popularity of web series?

A. It's Happening, we need to grow with it.



PAAYAL NAIR

Q. How does a person who is starting out as an actor find their preferred genre of acting?

A. A Person who is starting out as an actor should be open to exploring all genre of acting. Moreover, they shouldn't be choosy and concerned about genre not only in their early careers but even later. An actor should always be ready to explore all kinds of acting and methods to hone their skills as an actor. Why limit yourself into any genre? An actor by definition means one who can play different characters. An actor should be known as a versatile actor rather than one who can be labelled as a 'comic, tragic, action, drama kind of actor'. One can definitely be better in some genre than others but then the weak areas are the challenges which an actor should always be ready to accept. I feel labelling an actor into a genre is the death of his creativity and anyone who is willing to learn should avoid being labelled.

Q. What according to you is the top trait that an actor should possess?

A. A top trait that an actor should possess - Hunger to learn and explore. I was fortunate enough to have attended a month-long physical workshop at Dell'Arte International School of Physical Theatre in 2014 at the Blue Lake in Cali, USA. The mantra there for all of us and anyone who desires to take up performing arts was, ' the Effort, Risk, Momentum and Joy'. An actor new or experienced should never get tired of learning new things, open to new experiences n skills. Observation and an eye for detail is another trait that you must strive for.

Q. What is the message you would like to give aspiring actors?

A. My message to all the aspiring actors is, always be ready to learn and explore. Don't measure your success from the amount of money or fans you make. Instead, measure it from the body of your work. Eventually, success will come your way through hard work and perseverance.





Anurag Sharma

Q. You have been working in the TV industry for decades so did you ever had the feeling of monotony?

A. Yes, I do feel that way when you're playing a character for a long time like for 4-5 years and you've to do certain things a lot of times. In my life, I have played a lot of positive, negative, comic characters in TV serials like Pavitra Rishta, Mohabbatein, Jodha Akbar, Kumkum Bhagya, Itna karo na mujhe pyaar etc. So, I've had experience of variation in my characters. So, only when you get a show in which you've to play a character for a long time, you feel monotonous otherwise there are always different experiences.

Q. You have done numerous shows be it Pavitra Rishta, Jodha Akbar or Ye Hai Mohabbatein in which one you learned the most?

A. An actor normally learns a lot from the character they play. I played Satish in Pavitra Rishta which was a real positive character and I learnt a lot of things. There were times I did my shot in one take and sometimes more than one take. The first negative character I played was in Mohabbatein which was a really positive

serial so I got my chance to perform in variation which made me learn a lot.

Q. What according to you are the qualities and skills that take an actor forward?

A. Observation is a quality that every actor must have because acting is reacting. You can only react when you observe others. Without understanding someone, you can't revert in an appropriate way. To observe is to learn and you can learn from anything or everything whether it's people, animal, relationship, product or nature. Your learning process should also be there in an effective way since the industry and the world are changing on a daily basis. So, you've to show something new to them and for that you need to keep on learning new things.

Q. What advice do you have for the budding actors?

A. Learn as much as you can first. Be more practical and prepared before you join in. Some people lose their chance because they weren't prepared and it back fires on them. So, my advice for all the budding actors is study acting from an institute, theatre, teachers and work on your imperfections and techniques. If you won't learn it thoroughly, then bring your luck around. Everything depends on your work. Sometimes, when your luck doesn't work then your hardwork and knowledge would. So, its important to be 100% prepared before you join the industry so you can give your best and try your luck.



Q. How do motivate yourself? What are those things or activities that keep you positive?

A. I motivate myself by watching great movies, plays and performances by actors which would inspire me to do things the same way they have. Any person in any field with passion will be dedicated to do something extraordinary in that field. I keep on observing and learning from movies or my co-workers or plays to improve myself and to keep the fire burning that I have to do something great. It is important to keep practicing with yourself and learn new things whether its facial expressions, scripts, physical body workout because if you don't practice then you drift away from the art. And also, positivity is very important in an actor's world because there would be times when you feel demotivated but when you keep on learning and you keep on performing, there would be chances people would appreciate you and you'd feel motivated and positive.

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