I have had a brain storm with Kay as to what people were asking for in their wish to improve so it will be a whistle stop tour of a few pointers that may help both actors and directors

Before the rehearsal every actor should warmup this maximises the results from any rehearsal,

The warmup needs to be both physical, vocal and mental obviously before you come to any rehearsal you go through the scene that you are going to be working on, read the dialogue, listen to the song possibly on the CD in the car and sing along with it so that when you get to the rehearsal you are ready to work.

Many rehearsals have so much time devoted to social interaction that not much gets done!

So let’s start with a warmup
Stretching
Mouth tongue, me Momoremay me
Ps Bs Ts Ks
Another exercise is extremely useful for spatial orientation is to ask your company to be a bunch of grapes and go DRC and the last person to get to there is out, so you introduce a game element into it, it also helps to get them to recognisestage orientation so UL, DL, SR you also get warmed up and ready for action

One of the things that many actors do when they’re doing chorus work is standing in line as if they’re waiting at a bus stop, so I will play the magnets game and each of you is a repelling magnet and you have to travel around the stage area not getting to within a metre of another actor to make it more fun you can speed this up by asking your actors to travel backwards or only on one leg
You will then find that as an actor your performance will be enhanced by the fact that you’re ready to work.

Now while we’re on the subject of orientation onstage think about moving with confidence, so often you see cast members shuffling from A to B, each cast member must know why they’re moving, when they’re moving, into what area the are moving, there must always be a reason, a motive for movement,

so travel to downright because you are really sad,

travel to UL because you are thrilled to bits,

travel to down CL because somebody around you smells!

Look at the text of the show that you’re doing and analyse your motives for movement as your character or as a member of the chorus.

Trawl the text for anything that will help you to understand the character that you are portraying, to start with simple things

Age (ask if anybody is playing a role at the moment or has just played it)

social class

economic status

relationships and so forth all this will help you to deliver your backstory.

Look at what every other character says about the character that you are playing and list it all down

Then list, having read the text again, everything that you say about yourself

Then list everything factual about your character

All this information should help to inform you as to how to play the role.

Now that’s no good playing the character if the audience can’t hear you!

You have warmed up and you need to project the words that you have so painstaking learned to the very back rows of the auditorium with precision

so find a partner, and think of a really ridiculous phrase like Mickey Mouse has a new set of ears,

go to either side of the stage and clearly enunciate your phrase to your partner, this also means that your partner as an actor learns to listen, so many actors just wait for it to be the time to speak and do not have a rapport with the other actors so to an audience they look isolated and selfish.

Always remember to lift your voice over the audience says to hit the back row of the auditorium

Now let’s think about the movement of the character and how they can communicate through the body without speech, I want you to get into groups of four and then choose a pantomime, it is a secret and you are going to improvise it without any words and then the other groups are going to have to guess which pantomime and you are performing

Finally accents, Form  two seconds With the inner circle facing a partner on the outer circle, Using a real AlloAllo French accent the Innercircle will ask directions to the Arc de Triomphe, you must reply in an equally bad French accent
Now The inner circle moves one to your right and in an American accent, the Innercircle must try and sell a new dress/suit to the outer circle.

Finally focus I have seen many actors who are so busy “Acting” that they pull focus from the important action that the audience must see and appreciate, learn to tell the audience where to look and who to listen to, that is part of being generous on stage!!! E.g. this person is really important focus on them, now ignore these two persons and chat without pulling focus.