

Dyslexia-friendly Transcript for Discover Central *Bonus Episode*:

Charlène Segeral and Nathan Armarkwei Laryea



Host: Scott Bellamy

Guest 1: Charlène Segeral

Guest 2: Nathan Armarkwei Laryea

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[theme tune plays. SCOTT starts speaking]

HOST - SCOTT BELLAMY:

Welcome to Discover Central, the podcast that gives you a behind the scenes look at the life of students, staff and alumni at London's Royal Central School of Speech and Drama.

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SCOTT

I'm your host Scott, and welcome to this special episode focusing on auditions. Today we'll be speaking with Central's lead admissions tutor, Charlène Segeral and audition panellist Nathan Armarkwei Laryea, who will be offering their advice, guidance and insight into the undergraduate audition process at Central. If you're thinking of joining us for entry in 2021 on one of our undergraduate acting courses, this episode is packed with practical information that you'll find useful when making your application.

Charlène Segeral is an actor, deviser, and Central's Lead Admissions Tutor. She graduated from the BA Acting Collaborative and Devised Theatre course in 2014, and alongside her professional work as a performer acts as a school's industry liaison. As its lead admissions tutor, Charlène is responsible for coordinating all of the school's undergraduate acting auditions, which is no mean feat. Nathan Armarkwei Laryea also graduated from Central in 2014 from the BA Acting course. As an actor, he has appeared extensively on stage where he has made multiple appearances on the West End and at the National Theatre, as well as in film and television. Since 2018, Nathan has also been a panellist for Central's undergraduate acting auditions. Welcome Charlène and Nathan, thanks for speaking with us today. Very, very happy to have you. So, you're both graduates from Central's acting courses. And in fact, you both graduated in 2014. So the first question, I guess is what made you choose Central as a place to do your training?

GUEST 1 - CHARLÈNE SEGERAL

I'd say that for me, Central was an easy choice. Before coming here I had trained in France in a conservatoire, and I had worked in theatre over there for a few years, and I wanted to learn new skills. It was at this time, I thought, I wanted to learn something new. And I wanted to do a course that would help me to develop as an actor, and as well also learn how to make my own work. And when I was looking at drama schools in the UK, I saw the BA Acting CDT course and I thought this is exactly the place I want to be.

GUEST 2 - NATHAN ARMARKWEI LARYEA

Yeah, I mean, for me, Central was just the best day I had, like I'd had, to be fair and honest, quite a lot of quite grim auditions at other schools where it all felt quite regimented. And it all felt quite intense and not very friendly. And as a result, I was incredibly nervous at all those auditions, but then coming here was my last audition that I did and I thought well, I may as well go you know, went along and had a brilliant day, forgot I was acting,

forgot it was an audition, and then it was really easy choice because, it was, they'd made the day so accessible, fun. And you've got a lot of bang for your buck. Like, you've got, you know, you've got a warm-up, you're seen by two different panels, you were you were seen by a lot of different panellists. So you've got a real experience, rather than it being sort of one thing, you're in you're our . It's great.

SCOTT

And Charlène, thinking back to your experience of auditioning at Central, what was that like?

CHARLÈNE

Well, I'd echo what Nathan just said, I really enjoyed my audition. It didn't feel at all like an audition, we were given, at the time, a tour of the school with the student helpers who explain to us how everything worked at Central. And it felt that pannellists really took the time to listen to the speeches and work with us. Because we were given a workshop and also did some speeches. And this is really rare in an audition setting. They usually go 'do your monologue', and you're out of the room. And Central really wasn't like this. We were there for the whole morning. And we had a tour, we spoke with the team. So yeah, it was was a really great experience, actually,

SCOTT

And Charlène you graduated from the Acting Collaborative and Devised Theatre course while Nathan, you were on the Acting course. But there's also a third undergraduate acting course as well, which is Acting Musical Theatre. Could you maybe tell us a little bit about the differences between each of the courses?

CHARLÈNE

Well, yes, I think I'd like to start more with the similarities. When you audition at Central, you audition for the BA Acting Degree. And all three courses are part of the BA Acting Degree - this is what you will graduate with. They're all acting courses and all have different methodologies and different ways of training you to become an actor. You will have similar modules in all of the courses - do animal studies, do Shakespeare comedy, Shakespeare tragedy, and and many, many of them are...

NATHAN

Restoration, Americans...

CHARLÈNE

American Scenes, Restoration. Yes. And I mean, I can't think of them all off the top of my head but yeah, a lot of similarities within the courses. In your third year you will all get to do an industry showcase. You will all get to film showreel scenes, do some radio work, these paths are followed on all three courses. Now within the courses you will have differences. So for example, if I went into the Acting Acting course, I would say that this one is split into three main classes, so you will have acting, voice and movement. You will get a comprehensive training in classical and contemporary acting. You will study Chekov, Shakespearean comedy and tragedy, as we said, American Theatre restoration and Greeks. Within the acting classes you will also go into detail in improv, Meisner, Stanislavski, object exercise, sensory and scene studies. In your voice classes, you'll work on expanding your range, the range of your voice filling space and breathing techniques, and have assessments in poetry, narration and verse. In movement classes you will look at exploring your physical range and adapting your physicality for characters. Within movement, you will look at zoo studies, adapting a novel to solo dance and finding neutral also amongst other projects. The classes draw upon techniques used by Laban, Lecoq and other movement pioneers. The acting

course also provides lessons with external teachers, and accents, singing, dance, radio and screen. Is there anything you'd like to add to, Nathan, about this?

NATHAN

Um, yeah, I'd say the thing about the Acting course is that you get a lot of eclectic things, you don't get one thing you know, you get given all these different practitioners you get given all these different styles, you get given all these different cultural things as well, especially with our course, to explore and to develop yourself and you decide what are the things that work for you. Obviously Stanislavski tends to work for everyone, you know, I mean, it's a pretty key part of, you know, accessing a process, but you know, everything else you can kind of go 'Okay, this really resonates with me on a personal level, or this really unlocked something in me or allowed me to release something'. So you've got to work out what those are, by being given all these tools, you've got to then select the ones that are going to be most effective for you, which is what I loved about the course and also it's really individualised because there's tends to be about 16, or 17 people I think? That's a really small amount, I mean, compared to other drama schools, that's a really, really small amount of people which is wonderful. So you get such a big amount of attention and also specificity to what you need. And they're really good at catering to individuals. Obviously the acting here is about, you know, the group, and about creating pieces as a whole, but it's also individualised to you, and you're very much encouraged to develop who you are as an artist in an individual way that's going to make you what the authentic to yourself but also, you know, stand out. The thing is about the Acting BA course, and I'm sure this is the same on the other courses too but I can only speak to the BA Acting as that's what I trained on, is that I got an individualised training in what I needed to grow. And I don't just mean as an actor but i mean, you know, I got a real cultural training from our Voice Teacher Claudette Williams who's now the head of the course, and was

accessing and being given material that I hadn't, I didn't even know about. So for me that was huge in that not only did I leave having, you know, explored Def Jam poetry, explored you know African verse, explored, you know, all these things that are culturally for me perfect, and my dad's Ghanaian and my mom is from England, so I'm of mixed heritage. But you know, I left there changed as a person. You grow from <inaudible> as acting training. It's not just about acting, you know, you leave the School, a very different person as well. And that was a wonderful thing for me on that course, which could change my life. It's amazing.

CHARLÈNE

So then you have the Musical Theatre course. On the BA Acting MT course you will, of course be singing and dancing, but that's not what takes up the majority of the time. It is still very much an acting course. You will also work on Shakespeare, Chekov, Greeks restoration, as well as other classic acting projects. What makes Musical Theatre different, and what makes this MT course different from others, is the major focus on acting through song and bridging the gap between the speech and the song. What makes your character need to sing? How does that need affect the body? How does the introduction of a song change the scene? There's some people who may be afraid of Musical Theatre because of ideas that you may have about it, and I really suggest that you take another look at this course, as many students who are on the course now, they didn't consider themselves MT people to start with. And they are really delighted to be on this course because it is such an eclectic course, and you can learn so many different tools. When you graduate you can of course work in the West End, but you also graduate with the tools to work in classical, contemporary theatre, film, television and radio, as well as all three courses. And finally you have the BA Acting CDT course which is the Collaborative and Devised Theatre course. I would say that this course is really organised into two key principles. The first one is developing the individual actor, and the second one is encouraging and

developing the creative potential so that you can become a maker of your own work, too. The core teachings follow the techniques of Michael Chekov, Jacques Lecoq, Feldenkrais, Kristin Linklater to deliver a psychophysical approach to acting alongside, again, work on Shakespeare and some Chekov, restoration and other productions. You'll be taught and encouraged to devise and create your own work which in today's climate of theatre is a fundamental and key skill to have. So for example, War Horse, Kneehigh, these are all devised shows or devised companies. You will have verbatim and sub devised modules which will allow you to use the skills learned to develop and share, and work both as an individual and as an ensemble. There's one thing that makes the CDT course also a bit different. There's a scratch night built in that is called Studio. This is a highlight for all three years of the Acting CDT course to come together and share their own work. It can be anything, it can be spoken words, scenes of a play or song, physical theatre, short films, anything made by the students - work in progress. And it's an opportunity to express any creative impulses you may have in an environment that is supportive, safe and a celebration with all your peers. There are no tutors involved in studio and you can do whatever you want. So, many successful theatre companies have also developed from Studio and of course, it marries devising and acting in a way that coincides with the direction of most theatre companies and directors today, like for example, Complicite, which is in creative partnership with Central's CDT course.

SCOTT

Brilliant, so lots of information there about the three courses, similarities and differences. But certainly a key theme. I think that something I heard coming out of that was that all of the courses really help you build a toolbox of techniques and skills that are right for you, but that you can draw upon depending on what you're working on. So that's a really crucial piece of information and really useful for our listeners. We've got the information about

the courses, but how do prospective students actually go about applying to Central what would you say is the key information applicants need to know?

CHARLÈNE

So firstly, the students will need to make the application through the main UCAS system as one of their five choices. And once they have done this, our admissions team will be in touch to organise an audition. So the auditions are typically £40. However, we offer a number of free auditions to applicants; each year we have well over 1000 of these, so it's definitely worth checking if you're eligible. The website has more information about this, but some of the criteria includes a household income of under £25,000 per year, students with a registered disability, care responsibilities or care experience. For applicants based in England, we also check your home postcode against government data, and if it aligns with the criteria set on our website, you will automatically be awarded a free audition. And if you are in receipt of a free audition and are successful in making it to the final recall, travel bursaries are available should these take place as planned on our campus in London.

SCOTT

That leads us on quite nicely to asking the question of how the audition process actually works. So, is it the same across all three of the undergraduate acting courses?

CHARLÈNE

When you apply to Central you are being considered for the BA Acting degree as a whole, which includes the three BA Acting courses. So the first round of auditions is therefore the same for all three courses. And you will be seen by panellists representing all courses. Depending on the courses, the panellists will be observing different things in your performance. But all will be looking at all your prepared pieces, regardless of the course.

NATHAN

I would also say what's great about that is that you get to show everyone what you have and what you bring into the table. And the course that you might not have even considered may be the course that's right for you. Like when I auditioned, I wanted to be on Musical Theatre. But that didn't work out, and Acting was the course that was like, No, no, we want to see you and I was like, Okay! So then it worked out the right thing for me was to do Acting and to sing in my own time. But that wouldn't have happened if I'd only been auditioning for the one course. So actually, it's really great. You get seen by all the people for all the different courses. And even if right now you feel like, this is the one I really want, and then you might get there on the day and go, 'Well actually, I loved what that practitioner from the other course did, or I love the singing section', and you get to discover that as you go. So if you have three options, you have three chances rather than just one. So it's great.

CHARLÈNE

Building on this, the panellists are industry professionals, they're trained actors, directors, and they will see in you what it is that would make you fit in one course more than another. So sometimes you might be recalled for a course that you didn't even consider and we really invite you to go with it. Take this as an opportunity to just develop. It's additional practice also, and you might enjoy it.

SCOTT

Since the spring of 2020 and obviously, in response to the global Coronavirus pandemic, Central has begun accepting online audition tapes for its first round of undergraduate auditions. Can you tell us a little bit more about this process and how it will work for this coming year?

CHARLÈNE

Yes, of course, you will need to send us an audition video. This audition video includes four pieces so you will have to prepare a classical speech a contemporary speech or song and a devised piece. So in detail, each piece: for the classical, it will have to be two minutes long. It can be any classical piece of your choice. The contemporary speech, again, any piece of your choice two minutes long. The song can be any song of your choice, two minutes long. If you do not want to sing, you don't have to sing, you can also perform the poem instead, or you can speak your song. You will however need to present either a song or a poem. And if you decide to present a poem, it needs to be under 90 seconds long. It can be a poem that you have written yourself, that's also possible. And finally, you have to do a devised piece, which will be inspired by a painting. So the paintings will be sent out to you and you choose whichever painting, and anything that inspires you from that painting, we want to see. So anything between 30 seconds and 90 seconds long. It can be anything spoken words, dance, movement, voice work, anything that, that excites you. We want to hear your voice, we want to see who you are, and to get to know you. And this is an opportunity for us to get to know you as a performer and as a creator. Don't be scared about it. So it doesn't have to be a final piece of wonderful, final piece of work. We want to see what your instincts are, what your desires are in this piece.

NATHAN

Yeah, really great. I would also say that, like we were just talking about, you've got four opportunities, do you not I mean, it's like you've got four auditions. Within that one tape, you've got a classical, you've got a modern, you've got a devised, and you've got a song or a poem or a piece of spoken word. So like Charlene's saying, bring all of you in all of those four pieces. And also, I think if you have an idea about the course you want, you might go 'oh well, you know, the devised piece, therefore isn't as important' or 'this

song <inaudible>', or 'maybe I just won't apply as much effort or concentration on that'. Apply the same across the board. Because when I've watched tapes, if I'm like, oh that was good, but there's something I was just not quite seeing, I will absolutely look at all of those. And sometimes you see something in the song that you're like, Oh my God, that's it, and then you put them through. So do apply yourself across the four in the same way, if that makes sense. Bring different things, bring different qualities, but the same level of commitment and engagement to stuff that, like Charlene said, excites you. Because if you're into what you're doing, good or like however well you think it went, we will be into it if you're into it.

CHARLÈNE

Absolutely.

NATHAN

So choose stuff you like, you connect to, and that resonates with you.

CHARLÈNE

And especially thinking when it comes to singing, some people are scared of singing. And I want to assure you that we're not looking for the most accomplished singing voice at all. And even if you don't want to be considered for Musical Theatre, singing gives us opportunities to hear something else in you to see what your world is, your rhythm, and how you act through song. Again, so it's not about being the best singer in the world at all. We want to see how you connect to a text and how you connect to a piece and how you respond.

SCOTT

So you've touched on it here. But of course, we know that many applicants may well be doing a self tape for the very first time, what kind of key practical pointers would you give them to help prepare their tape?

NATHAN

I mean, the first thing is we'd advise them to watch the audition video tips made by the student leaders because it's really, really clear and really good to follow.

CHARLÈNE

So this video will be sent to you once you've booked your, your audition via Eventbrite. You will receive a confirmation email with all the details on how to prepare and what are the guidelines, the format of the video, what order to do your pieces in. So all this information will be sent out to you. And we urge you to absolutely watch this video that was made by our student leaders, and that will give you all the details: exactly how to frame your shot, how to relax before getting into your audition. It's very important for you to warm up, to be ready physically and vocally. There is a video that was made by our Deputy Admissions Tutor, Gabriele Lombardo, that will help you get into yourself, get into your body and relax before doing your tape. And I really encourage you to use it or use any other warmup that you may know that you have used in the past that will be useful to you. It just is very important for you to be prepared and ready to go.

NATHAN

Yeah, I would say lines, like, lines are the thing that you will always have to do as an actor, you will always have to know them. And I would say know them like the back of your hand. Because when you're trying to be the director and the cinematographer and the sound editor, and then be the actor as well. If you're doing it say on your own, you need your mind to be completely not even thinking about your lines. So learn them, and when you think you learn them and you know them, learn them some more so that you're just fluid. Because it really can, if you, you see it on tapes, when people stop going into their head, go 'Aha!', and it can be a second but it

takes you out as a viewer, as well as the actor doing it. So I'd say learn the lines like the back of your hand. And also what we said before, like choose stuff that you like. There's no point doing what Grandma has suggested would be a nice piece, or like what that person did, that's really irrelevant if it doesn't connect with you. So choose stuff you like, learn the lines like the back of your hand. Also, it's a tape. So it's not like you have to press record, do your four, stop it, send it to us. No! Like, you have the gift of being able to watch it and go, 'I don't like that...', or 'Oh, that worked!' and use that to your advantage. You know what I mean? Really use it.

CHARLÈNE

And because it's a tape, because you can start again, we encourage you to do so and to do a few takes, however, do not do it 20 times and then you'll get into your head and you'll be like, 'Oh my god, I don't know which one is the best, I can choose'. If you're, if you feel that you get intense, you take a break and come back to it the following day, or just a few hours later, just with a fresh mind,

NATHAN

I would also add in here, do not leave it to the last minute, this is something that I do. So don't leave things to the last minute because you create a space now that you can go 'Oh, actually, okay, I will give myself a break, I will go and sleep on it, I will...'. Don't do it on the night before, because you won't have that choice, you will just have to work in that kind of stressed way. So give yourself as much of a chance as possible and as much time.

CHARLÈNE

Absolutely. And also, just to go on what you said earlier, when choosing your pieces, make sure that's it's something that you relate to and that you're excited about. But also that you know the play, don't choose just

extracts from monologue books, we want to know that you know the play and that you can talk about it. If you, if you get a final recall, or even an initial recall, you might be asked to talk about the play, what your choices are. Why did you choose that bit? What made you act that way in that part? So we need to know exactly what you're talking about.

SCOTT

I think that kind of leads us on quite nicely to the next question, which is around kind of the qualities that we are looking for in people that we ultimately take on the course. What would you say are those key things that as panellists you're looking for?

NATHAN

I'd say the first thing is to say actually, is what we're not looking for, just to touch on that and say that we're not looking for the polished, final product, the thing that's ready now and doesn't need three years of training. We're not looking for accomplished, or trained actors, but we are looking for potential. You know, we give you the training, you will be trained in how to accomplish yourself as an artist, so to build, to grow, to... all of that will be provided to you to be able to work with but, all we're looking for at this stage is raw potential, talent, a readiness to take risks, a readiness for hard work, openness, playfulness, like, come in and play. You can, you can eke out of people, but if you've got that bring that.

CHARLÈNE

Be generous, be yourself, we want to see who you are, we want to see what you can bring to us. We want to see if you can work with others, and develop yourself as an actor, and be part of a creative world. We want to see that you're committed to an acting career, also. So if you are being recalled, these are things that will be explored to see, is this the right training for you? Can you fit into that room? Can you fit into the three years?

SCOTT

One of the things that I know a lot of young people always hear is that the phrase be authentic? Could you maybe unpack that a little bit? What does that really mean? And maybe start with you, Nathan?

NATHAN

So I mean, authenticity to me is like bringing the true essence of who you are. And that's not the person that we all kind of go through the world with. It's not person we, you know, we are around about it's like just that person, you truly are like, bring your natural energy, your spirit, the way you feel about things, the things you like the things you love things you dislike, and put that into your work. And then I think you get authenticity being true to yourself, being true to other people and getting out of your own way. I think so not getting tied up or tied down by fear. Nerves being able to go Okay, put that all aside and just be you.

CHARLÈNE

In terms of your audition pieces. I would say the same is bring your own voice to it. What makes you connect to it? Don't try to think oh, yeah, the character things like this. So I need to perform this way. If you were in that situation, how would you behave? make it yours, which will help us understand your world to

NATHAN

Yeah, I think that's pretty great. It's like with the shape of a sentence you're playing Hamlet, we're not interested in you know, sort of version that you might have seen before. And do you think might be right for a Shakespearean world? We're looking for your version? Like who would you be? In that situation? If you were going through that amount of grief or pain or torment? What would that look like for you? And often it's we see it on tapes

where people do I'm just add this in with Shakespeare say that people think Shakespeare needs to be delivered in a sort of heightened posh sort of RP way. The opposite is true when you hear someone regional like someone's Scottish or someone northern not from Manchester from a foreign or foreign or from you know, or with an African accent or you know, if someone got an A and you know, it's, it's a joy to listen to, and it's actually because that's it, it's the world. It's the truth. It's like we don't all speak in RP, thank God. So bring that as Your authenticity is how you really speak, how you really move everything else we train you to do to put on a character to change your voice to all of that training. Bring you because that's one thing that you can do that no one else in the whole world can do. No one else can do you like you. So bring that.

SCOTT

I think that's so so useful to hear. And I know that'll be really helpful for so many people looking at auditioning with us. Nathan, staying with you for a second, do you feel your time as both an applicant auditioning with Central and then laterally as a student has given you quite a unique perspective now that you're a panellist?

NATHAN

Yeah, absolutely. And I'd say yeah, from the audition when I walked in, I had an amazing day. I didn't want to do it anymore, I was like, I was done. The process of auditioning at other drama schools and I was like, you know what, this is awful, and my confidence was on the floor. And I thought oh, my dad was like, 'oh, well just go, you may as well just go along. Go along'. So I went along, and thank God I did, you know, i went along and haD an amazing day, because I honestly forgot it was acting. Obviously you did your speeches, and that when that went well, actually it went really well. And then in the afternoon, it was just playing, It was just like half an hour. I think I had Peta Lily who's the clowning teacher here, which is really fun. I was Richard

the third, but I was doing some some strange, crazy things. And you forget you, I forgot where I was. And then at the end, they were like, thank you. And I was like, how is that an audition? That was just fun. I didn't realise acting could be so fun. And I think for me, that was it. I was just like, brilliant. So that's what we try and do. I mean, you know, it's different now, obviously, with tapes, but when we are back in the room, things like that, that's the kind of energy that you try and get people into to try and shake things up and to try and set people free and make it, it shouldn't feel like work. You know, even when you're doing stuff that's tragedy, you know, you shouldn't walk away feeling ever bad. Even if you're accessing something that's, you know, not joy and sunshine, it should feel more fun. And I would say that also having been through the training on BA Acting, you know what's the kind of fit, you know, what might be a really good fit for that person. If you go, Oh, my god, they're gonna love that, they're gonna love that thing, this is really gonna work, they're really going to respond to that. You get a sense having trained on this course, you know, what's really going to help people. And also you see it on the other side of things, you go, actually, they're amazing. But they'd be so good on CDT, or they've that voice they need to be on MT, you know what I mean, and because it's all BA Acting across the board, it's not like, oh, well, we're putting them into a thing that's not acting, all of those courses are Acting degrees. So it makes it a lot easier to see that. And the last thing I would say is that it gives you, you know how people are feeling, you have a natural empathy for how nervous it can, how nerve wracking it can be to walk into a room to do the thing that you dream about doing in front of people who feel that they're really superior, or, you know, scary because they're professionals or whatever, and do your thing. So we try and make it as un-nerve wracking as possible and relaxed as possible. Because ultimately, it's your day that you've paid for, it's your tape that you're doing. And it's easy to forget that.

CHARLÈNE

It makes me think of something you said earlier in terms of having fun in the room. Do the same for your audition tape, have fun doing it. It should be, it should be playful. You should enjoy this. And remember that the panellists, a lot of them are like Nathan, people who trained on the course. And they will know how scary an audition can be and they want, they want you to do well, we want you to do well, we want you to get on the course. So remember this, we're not here to judge you. We want to see who you are. And we want you to do well.

SCOTT

Thanks so much for that, that's really a really useful personal insight which, again, I think will be so so useful to hear. It goes without saying, but this has been an unusual year, and at times very, very difficult. As alumni, but also as performers and people who are working closely with the industry including, of course, welcoming new applicants to train with us here at Central, what last bit of advice would you maybe give to those who are just embarking on their professional journey?

CHARLÈNE

I would say first thing is be open, be willing to adapt and be hard working. It's an absolutely wonderful industry, but can also be really tough. So you need to be committed to an acting career, you need to know that it will be full of ups and downs, that you will get to meet your best friends on the course. But that after your training, it will be hard. The encounters you will make will change you forever. They will be incredible, but there will be moments that are really, really tough. And you need to be prepared for this. That it's not going to be easy, that you're not going to nail every audition you go for afterwards, that you need to be prepared for rejection. And that's part of the game.

NATHAN

Yeah, I would say that you can't control the industry and you can't control what happens to you. What you can control is your attitude towards that. So if you come into this training going, Okay, I'm going to make myself the best actor I can be, and I'm going to get the most out of every class, and I'm going to work on the things that I come up against short at the start, and I go, I'm, you know, this doesn't work for me, I can't do this, I'm going to really go for that, if you leave here, having done that you've won. That's it. That's all you can control at this stage. Because the industry is unpredictable. And that's the great thing about it, like you don't know when your next job is just around the corner, that's a gift, how exciting! At the same time, you don't know when your next job is round the corner. So there's that, and that will always be the case. I've got friends of my family who are older, very successful actors, and they loathe being out of work. And you know, they are working all the time. But there's still bits of their careers, which there is, you know, moments where they have pauses, even really famous actors, there's moments where they're like, am I ever gonna work, and that is just the name of the game. You can't control that, but you can control you, you know, you can control your fitness, you can control really showing up for your life and for your training. If you do that, then there's no regret. And when it's hard, you're like cool, it's hard, but you've done everything you could.

CHARLÈNE

And you need to be kind to yourself, accept that when it doesn't work out, it's not because you're a bad actor, it's because there are other people who might be more suited for a part and you will you will grow from this. And you will become better and better if you accept this and allow yourself to rest, and allow yourself to re-work all the time.

SCOTT

Charlene, Nathan, I mean, thank you so much for joining us. That's been so useful to hear, and some really, really key information and useful practical tips that I know people are gonna really gonna take on board. And obviously lots more information on the website, as well.

[theme tune starts, crescendo as Scott continues talking]

SCOTT:

And thank you for joining us for this special episode of Discover Central. We hope you find the information we covered useful. And remember, you can find full information about applying and auditioning for the BA Acting courses on our website at www.cssd.ac.uk. But, for now, we look forward to seeing you next time

[theme tune ends, diminuendo]