



Young Actors Cohort on the set of the AMI TV Show, "How We Do It"

## CASTING CONNECTOR

### WHAT JUST HAPPENED?

*Last weekend, actors stepped into a room designed to level them up fast; bold choices, real adjustments, high-level audition work with zero fluff.*

*And honestly? The shift was immediate. Since the workshop, Brenda has already started seeing several actors in a completely different light for bigger, better opportunities.*

*Rooms like this don't come around often... and the actors who showed up felt the difference.*

**Style Dayne: Artistic Director**



↓ In this spring update

cue the action, save the dates, the greenroom,

# THE ACTOR'S LAB

*foundations.*

*in studio*

*the greenroom*



**Tuesday Evenings**  
**9 weeks**  
**On Camera**

Designed to harness your curiosity into practical, hands on training so you're ready for your first booking.



**Wednesday Evenings**  
**6 weeks**  
**Complete Workout**

Built to challenge the working actor: auditions, scene work to deepen your art, industry mentorship.



**24 hours a day**  
**7 days a week**  
**Online Access**

Your one stop online spot to stay connected with your ensemble whenever, wherever and always.

*more info on all these initiatives after "And Action"*



## SAVE SOME DATES

**Summer Patio Party:** Sit back, relax, let Style cook for you. Our 2<sup>nd</sup> Annual kick off to summer is **Friday June 26<sup>th</sup>**. Details are still being finalized. Formal invite will go out in June.

**Story Axis Intensive:** Leveling up your creative work with **Liz Levine, July 18/19**. Creatives, Producers, Writers.

**Industry Spotlight:** It's back and is going to be bigger, bolder, and brasher with unapologetic and fierce scene work. We're back at the **Artesian, Friday November 20<sup>th</sup>**. Stick around for our Holiday Party afterwards.



*I think the most liberating thing I did early on was to free myself from any concern with my looks as they pertained to my work.*

~ **Meryl Streep**

## **And Action: Do Something, please...**

*CUE THE DAM VERB*

Actors are obsessed with feelings. We talk endlessly about feeling connected, feeling emotional, feeling vulnerable, feeling truthful, as if acting is some sacred emotional archaeological dig—where the goal is to sit in a puddle of internal suffering until a casting director hands us a series regular role out of respect for our pain.

But acting has never been about feelings first. Acting has always been about doing. That truth is built directly into the title itself. We are actors, and we act. It is a verb, not a personality trait, not an aesthetic, and certainly not an excuse to stare meaningfully into the middle distance while “processing.”

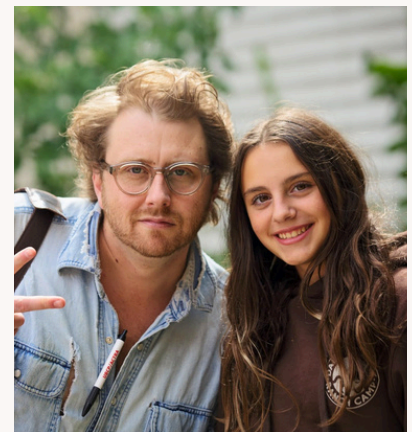
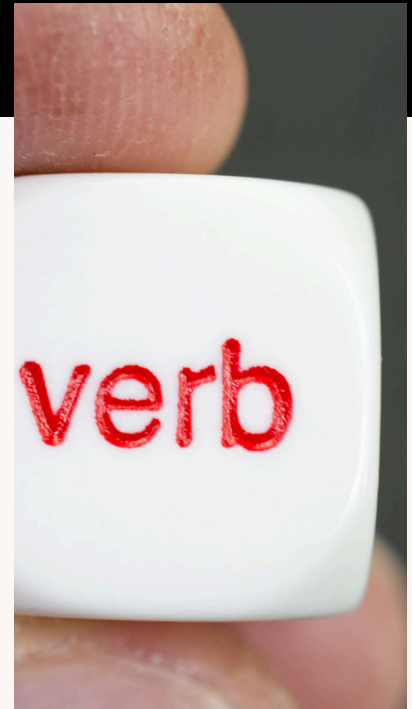
Directors do not sit behind the monitor screaming, “*More emotion!*” They say “**And Action...**” They ask for action. They ask for momentum. They ask for conflict, pressure, seduction, attack, manipulation, desperation, control. They ask you to do something to the other person in the scene.

## **Start being a real person.**

And yet, somewhere along the way, a whole generation of performers started mistaking emotional indulgence for craft. Actors became more interested in demonstrating feelings than pursuing objectives. That’s where performances start drifting into what I lovingly call schmacting: overly self-aware, emotionally sticky, campy work where the actor is clearly more fascinated by their own internal process than the actual scene happening in front of them.

Real people do not walk through life narrating their trauma internally while staring into space. Real people pursue things. They try to win arguments, hold relationships together, avoid humiliation, get forgiveness, gain power, control rooms, survive dinner parties, manipulate lovers, protect secrets, and claw their way toward what they want.

**That is acting.**



## You can't act an adjective

One of Stanislavski's most important contributions to modern acting was the idea that character is defined through action. Not labels, vibes or adjectives actors scribble into the margins of scripts to feel artistic.

Yet performers constantly describe characters in static, passive terms: *"He's arrogant, she's broken, they're slimy, we're insecure."* Cool. None of that is playable.

You cannot act "arrogant." But you can dismiss someone. You can belittle them, patronize them, interrupt them, humiliate them, brush them aside like they're wasting your time. Suddenly the scene has movement. It has tension. It has blood pressure.

Without action, actors collapse inward. The work becomes internalized, self-focused, and frankly a little exhausting to watch. Scenes lose spontaneity because the performer is too busy monitoring whether they're "feeling enough" instead of listening, responding, and trying to affect the other person.



## An audition horror story

I once coached an actor who came in for a principal role on a SyFy series carrying what can only be described as an emotional dissertation. Before we even touched the scene, they spent five straight minutes explaining the character's invented backstory, including: the orphanage, the abusive nuns, the years on the streets, their loneliness and suffering. He had playlists, photos, journals, colour-coded notes-enough fabricated trauma to qualify for its own limited series.

Finally, I stopped them and asked a very simple question:

*"Do we mention any of this in the audition?"* The answer, of course, was no, not once.

None of it existed in the text. None of it affected the scene in a meaningful way. In fact, all this "work" had completely disconnected the actor from the actual audition because they had become obsessed with curating pain instead of pursuing action. The performance became flat, self-generated, and weirdly mournful in a way that had nothing to do with the material. They didn't book it either, and I think the actor now works in real estate.

## Are you fooled? Then build your castle.

This is where actors fool themselves. Building giant emotional biographies feels productive because it creates the illusion of depth and discipline. But often it's just avoidance wearing a beret and smoking a cigarette.

We are not writers. We are not historians documenting fictional suffering. We are actors. Our job is not to admire the circumstance, our job is to pursue something inside of it.

The hours before an audition should not feel delicate and precious. They should feel active, messy, collaborative, and alive. Call your colleagues and get in a room to work the scene every possible way. Try verbs/actions that feel completely wrong for the character-especially those ones.

What happens if the apology becomes a manipulation? What happens if the confrontation becomes flirtation? What happens if the joke is actually an attack? What happens if your character stops trying to be liked and starts trying to win?

Auditions are our sandbox. We are there to build castles, not emotionally process the concept of castles while hoping casting mistakes us for depth. And the irony is that actors who commit fully to action often end up being more emotional anyway because real emotion is usually the byproduct of a genuine driving force. Feelings emerge naturally when somebody is actively trying to get something important.

Ultimately, there is no singular "correct" way to be an actor. Every performer will develop different tools, rituals, and approaches that unlock truth for them. But one principle remains universal: If you are not in action, you are not acting. Full stop.

So do the real work. Learn the lines. Stay present with your reader. Pursue your objective relentlessly. Stop manufacturing fake work ethic through notebooks full of invented trauma and Pinterest boards about your character's dead goldfish.

Get on your feet. Make choices. Take risks. And for the love of God, do something.



# THE ACTOR'S LAB

The Actors Lab is Bar S Studio's wrap-around training ecosystem for film and television actors. As Saskatchewan's premier on-camera acting studio, we believe training should go beyond a once-a-week class. This model is designed to build stronger craft, real industry readiness, and a connected artistic community that supports actors at every stage of their journey.

Launching the week of May 11–15, The Actors Lab includes three streams: Foundations for emerging actors, In Studio for experienced and working performers, and The Greenroom, our private online community hub designed to keep actors connected, inspired, and growing between classes, auditions, and bookings.



## FOUNDATIONS

*Your first scene starts here.*

Foundations is designed for emerging actors ready to seriously explore film and television performance. This 9-week Tuesday evening program builds core acting technique, on-camera confidence, audition fundamentals, and a deeper understanding of how the production industry actually works. The focus is on creating disciplined, confident performers prepared for real opportunities.

Students will train through scene study, audition exercises, character work, and camera-based performance techniques while developing the habits and professionalism expected on set. This is rigorous entry-level training built for actors ready to commit fully to the process.

# THE ACTOR'S LAB

## IN STUDIO

*Built for the working actor.*

In Studio is an advanced six-week intensive built for actors with previous training who want to sharpen their craft at a professional level. This stream focuses on deep scene study, stronger behavioural work, emotional freedom, and the ability to stay fully present under pressure both in auditions and on set.

Actors are expected to complete weekly audition homework outside of class so in-studio time can focus entirely on high-level scene work using contemporary film and television material. Previous training is required, or admission is by referral only.



## THE GREENROOM

*Stay connected to the work.*

The Greenroom is the private online hub for Actors Lab alumni and clients. Acting careers are built through consistency, collaboration, and community, and this space is designed to keep artists connected between classes, auditions, productions, and workshops.

Inside The Greenroom, actors can share wins, discuss auditions, revisit acting theories, find collaborators, and stay creatively engaged in a supportive and active artistic network. It's a place to decompress, connect, and continue growing alongside other performers.

\*\*\*Alumni and Private Clients will receive a private link\*\*\*