

WHAT ARE YOU WORKING ON?

Ken offers comprehensive training and technique for professional actors in theater, television, and film – the finest private coaching and consulting, expert project and role coaching, special workshops for casts and companies, and ongoing master classes in:

- acting technique, scene study, text analysis
- audition prep, monologues, cold reading
- movement, ensemble work, improvisation
- voice, speech, accents & dialects
- mask performance technique
- physical & vocal character work

He also teaches, coaches, consults, and directs for schools and conservatory programs, production companies, talent agencies, and casting offices.

Ken's mission is to equip professional actors with the specific creative vocabulary, tools, and skills they need to do their best work.

THE RIGHT TOOL FOR THE RIGHT JOB

Years of experience in the industry, multiple areas of expertise, fluency in the vocabularies of many different teaching styles and techniques, and years of experience administering and designing curricula for professional training programs – plus his network of additional master teachers in every specialty – make Ken the ideal solution to any acting challenge.

GOT AN AUDITION?

Monologues or cold readings, on-camera or off, even on short notice, Ken can help you connect with the material, take creative command of the audition, and find the confidence you need to book the job.

GOT THE PART?

On the set, in rehearsals, or in private prep sessions, Ken can help you adapt your own working process to the special problems of a challenging role, and synthesize creative solutions that will amaze your audience.

GOT A PRODUCTION IN THE WORKS?

From singing technique to stage combat, from showcases to feature films, Ken can assemble the right team of expert coaches for your project, and help you realize your artistic goals.

GET GOOD!

Ken can custom-design a program of ongoing private study just for you. Housecalls, special workshop opportunities, and individual attention in small master classes provide convenient access to the finest professional training available.

JOIN ONGOING MASTER CLASSES WITH KEN!

Space in all classes is limited. Admission is by audition. Visit www.kenschatz.com, e-mail info@kenschatz.com, or call **718-625-8372** for audition info and current prices, dates, and times.

ACTING TECHNIQUE – SCENE STUDY

Two master acting classes in one! Each week we link intensive training forms and technique exercises with detailed work on contemporary and classical scenes. We place a special emphasis on practical application of actor training: rehearsal technique in real-life situations, working alone and with others, given circumstances, actions and objectives, physical and vocal choices to create character, problem-solving, reading, and sensory skills. We equip each actor with specific vocabulary, tools, and skills to approach any acting task on stage or on film with honesty, clarity, depth, and confidence.

IMPROVISATION

Lightning-fast amazing choices! We develop each actor's ability to make instant creative choices on stage or on film. Applying physical and verbal exercises and games to extemporaneous styles and written scenes – comic and dramatic – we focus on spontaneity, expression of impulses, status transactions, narrative skills, character choices, audience dynamics, and practical application of improv forms and techniques to audition preparation, rehearsal, and performance.

PHYSICAL ACTING

Movement for actors! We develop each actor's ability to make physical choices to create character and communicate story on stage and on film. Improving strength, flexibility, and coordination, we focus on body language, relaxation, expression of physical impulses, gesture, timing, and spatial relationships, linking physical work with vocal and emotional technique, and illuminating text with physical choices.

VOICE

Free your voice! We help each actor to strengthen and care for his/her vocal instrument by releasing physical/emotional blocks which inhibit the natural voice, so that he/she can express through a natural two-to-four octave pitch range a full spectrum of emotional experience, complexity of mood, and subtlety of thought. We focus on the relationship between breath, text, and vibration of sound, relaxation, warm-up technique, and vocal choices to create character.

AUDITION MONOLOGUE PREP

We assist each actor in finding, selecting, and preparing the best audition pieces, rehearsing alone, and connecting the craft of acting with the business of casting for theater, television, and film. Working in-depth on contemporary and classical material, we link monologue presentation with marketing strategy (including headshots), and examine the actor's choices in the context of the whole audition event.

MASK TECHNIQUE

In training, rehearsal, and performance, a mask can liberate, excite, and inform the actor's instrument, enhance specificity and concentration, and access hidden creative impulses. Using neutral and character masks, we guide each actor through a series of exercises designed to deepen the work, and free the actor to achieve extraordinary levels of vocal and physical detail in text work and characterization.

SPEECH & DIALECTS

We develop each actor's ability to make speech and dialect choices to create character, expand performing range, and improve marketability. In a series of individual tutorials (and small group sessions, if needed), we equip each actor with clear, articulate Standard American Speech and technical and creative tools to research, design, and learn any accent for audition or performance. For both native and non-native English speakers.

ABOUT KEN SCHATZ SAG AEA

On the faculty of Circle in the Square Theatre School – the only accredited acting conservatory attached to a Broadway theater – Ken has taught, consulted, and directed for many schools and companies, including NYU Tisch School of the Arts, The Stella Adler Studio, Harlem School of the Arts, Gorilla Rep, The Actors Institute, NYC's Professional Performing Arts School, SUNY, University of Vermont, Jim Simpson's Bat Theater Company, PHYSIQUE Studio at Carnegie Hall, MTV, and Pat McCorkle Casting.

Ken's coaching credits include Tim Blake Nelson's THE GREY ZONE with David Arquette and Steve Buscemi (Killer Films), COPLAND with Sylvester Stallone and Robert DeNiro, THERE'S SOMETHING ABOUT MARY with Matt Dillon and Cameron Diaz, SHADRACH with Harvey Keitel and Andie MacDowell, ABC's SPIN CITY, CRIME SPREE, and many other films, commercials, and theater productions. He is trained by Moni Yakim (Juilliard, Yale, author of CREATING A CHARACTER) in physical acting technique, and featured in the ACT NY Guide to Qualified Acting Coaches.

Ken's acting credits include FINDING GRACELAND with Harvey Keitel and Bridget Fonda, Todd Haynes' award-winning film POISON, the Obie-winning CROWBAR and BAD PENNY with En Garde Arts, KING LEAR with André De Shields at Classical Theatre of Harlem/Folger Theatre, A PRAYER FOR OWEN MEANY at Stoneham, A MIDSUMMER NIGHT'S DREAM with Gorilla Rep, B.H. Barry's TREASURE ISLAND, and SESAME STREET. He has performed with many companies, including Blue Light, Willow Cabin, Dancing in the Streets, MaskWork Unlimited, and Bread & Puppet. Voice-over credits include MTV's DARIA, HBO, SESAME STREET, Air America Radio, GLC's award-winning THE BUDDY SYSTEM, and the Cartoon Network series SHEEP IN THE BIG CITY.

Ken is Artistic Director of POOK'S HILL, a new company of theater artists and musicians developing innovative performance works from history, literature, and folklore. A singer and arranger of traditional/roots music – sea songs and chanteys, gospel, blues, ballads, and worksongs – he performs regularly at folk music clubs, festivals, and concert venues. He has administered several actor training programs for NYU Tisch School of the Arts, and is the former Associate Director of Circle in the Square Theatre School.

HOW KEN WORKS

Private coaching/consulting with Ken in New York is \$120 per hour. This includes studio space rental, if needed. The first hour is **FREE** for new students. Special rates are available for actors needing a large number of coaching hours to prepare for a particular project or role. Coaching fees for theater, film, and television projects are arranged individually, based on each client's needs. Fees for special classes, out-of-town teaching/coaching, and workshops for casts and companies are also arranged individually. *No audition is required for a first coaching session – simply call or e-mail Ken anytime you'd like to schedule an appointment to work.*

Admission to Ken's classes is by audition. To ensure maximum active participation and individual attention, space in all classes is extremely limited. To ensure a safe, concentrated working environment for all students, auditing is not permitted. Classes are held in convenient midtown Manhattan studios. Times and locations are subject to change. Tuition is payable in advance. A full 24 hours advance notice is required to cancel or reschedule a coaching session without charge.

HOW CAN KEN WORK FOR YOU?

Ken is always glad to answer any questions you may have. For current schedules, to audition for class, to schedule a coaching session, to arrange a workshop, to discuss your project, or for more information:

VISIT www.kenschatz.com
E-MAIL info@kenschatz.com
CALL **718-625-8372**

GREAT WORK! Ken is a brilliant actor and acting teacher, director, dialect coach, and movement teacher... he's everything!

— **Harvey Keitel**

THE PIANO, PULP FICTION, LIFE ON MARS

Ken is a fantastic coach. His one-on-one sessions give you the tools to do your best in every audition. He doesn't stop until you are prepared!

— **Vanessa Quijas**

THE SOPRANOS, LAW AND ORDER: SPECIAL VICTIMS UNIT

Ken's boundless energy and enthusiasm for his work make him a superior teacher. By showing his students the utmost respect and encouragement, he inspires the best kind of creativity: focused yet free, challenging yet fun. There isn't a better person to take artistic risks with than Ken Schatz.

— **Kate Wetherhead**

25TH PUTNAM COUNTY SPELLING BEE, Williamstown Theatre Festival

Ken is a tremendously compassionate teacher who knows just what to say at just the right time to get the best out of everyone. A physical, vocal, and mental acrobat of astonishing versatility and intelligence, he has a deep understanding of the actor's process. He is one of the best directors I have ever worked with — his patience and humor seem inexhaustible! When you call him, you know you'll get only the best!

— **Marcus Weiss**

Blue Man Group, ALL MY CHILDREN, Naked Angels Theater Company

Ken is the reason I'm a working actor in New York City! His instruction and motivation have landed me jobs time and time again. If you need an acting coach, look no further.

— **Monica Knight**

SAVING GRACE, WINDCROFT, BIG FISH

In Ken's classes, I have experienced and witnessed people not just having a "breakthrough," but also building on it and returning the next class with the knowledge from that experience. His energy is invigorating and infectious. You can't help but be excited about what you are working on. Ken has repaired my wings, shown me why they are special, and prepared me to fly!

Ken is a guide. He teaches with silliness and care. He has clear ideas of exactly what he wants to happen, but how that happens depends on the student. He does not preach to his students, but rather inspires self-growth. He is a director of learning, and treats his students with the highest respect.

— **Molly Light**

GOLEM STORIES, OPERATION KNOCKOUT

Ken has this wonderful enthusiasm for what you, the student, can achieve next! It is hard to find someone as talented and dedicated to the art of acting... on the desert island of acting, I'd take Ken!

— **Rhonda Dodd**

Circle in the Square, Hamptons Shakespeare Festival

Ken is great! Even as he teaches you how to take your physical and vocal instrument seriously, he makes you laugh, and laughter frees up the voice!

— **Amo Gulinello**

Cirque du Soleil, De La Guarda, THE OBJECT OF MY AFFECTION

Our students' positive reaction to Ken's teaching has been overwhelming! He is always a pleasure to work with, consistently displaying a rich talent and wonderful interaction with actors and directors alike. Ken's outstanding work as an artist and teacher, and my experience with him as a professional colleague support my belief that he truly knows quality theatre education, and has a tremendous gift for this work.

— **E. Colin O'Leary**

EXECUTIVE DIRECTOR, CIRCLE IN THE SQUARE THEATRE SCHOOL

Board Member, Member of Commission on Accreditation
National Association of Schools of Theatre

"GREAT WORK!" — Harvey Keitel

www.kenschatz.com

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KEN SCHATZ
PROFESSIONAL ACTOR TRAINING

accents & dialects
acting technique
audition prep
casts & companies
clarity
cold reading
confidence
depth
ensemble work
film
honesty
improvisation
individual attention
intensive training
mask technique
master classes
monologues
movement
physical character work
private coaching
professional actors
project & role coaching
scene study
speech
television
text analysis
theater
vocal character work
voice
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