

"Why can't the English...?"



So here you are, opening up your society's first newsletter of 2014 and there it is! The audition you've waited all these years for; your dream rôle.

But are you absolutely sure you're ready to take on one of the great American classics? *Twelve Angry Men*, *Death of a Salesman*, *Glengarry Glen Ross*, *Cat On a Hot Tin Roof* or perhaps *Barefoot in the Park*?

Arthur Miller, David Mamet and Tennessee Williams, to name but three, certainly deserve a little more respect and preparation than: "Oh yes, I can 'do' American"...so just how good are your accents?

Do you know your 'Nashville' from your 'Oklahoma', or your 'Boston' from your 'New York Brooklyn'?

Well fear not, help is at hand in the form of a brand-new downloadable app called *The Real Accent App*.

USA is the first in a series of 'voice coach' in your pocket' apps for actors focusing on accents across the world. Professional voice coach Catherine Weate (former Head of Voice at Rose Bruford College, Head of Voice and Vice Principal at ALRA and Head of Examinations at LAMDA) and app developer Gavin Howard have travelled across the United States to record ten regional dialects and created a tool that enables actors to tackle auditions for American parts with more confidence and accuracy than ever before.

The Real Accent App combines the voices of native speakers with a detailed step-by-step teaching approach, used by top voice/dialect coaches. It explains how the accent works in detail; you can then

Voice coach Catherine Weate launches *The Real Accent App*

Learn real accents from real people

hear it in your ear and feel it in your mouth. The app also allows you to record and compare your progress, check your listening skills with the 'Test Your Ear' quiz and add the final touches with insider industry tips.

Notable British actors still permeate U.S. screens, from Hugh Laurie in *House*, Damian Lewis in *Homeland* to Jamie Dornan's upcoming Christian Grey in *50 Shades*, Lennie James and Mark Strong in *Law Winter Sun* to Stephen Moyer in *True Blood*. Perfecting an accent can be the deciding factor in landing a top part, whether it's for your local society or Hollywood.

Catherine explains: "Even trained, experienced actors can be nervous about learning a new accent. The pressure is piled on to 'get it right' for that audition, opening night, recording session or first day of filming. However, it's important to remember that nobody can just 'do' the perfect accent automatically; it takes time."

The first *Real Accent App* covers ten regions of America that are the most commonly used locations for theatre, film and television scripts. These are: *Boston*, *General American*, *Louisiana Creole*, *Mississippi*, *New York Brooklyn*, *Philadelphia*, *Dallas/Fort Worth*, *Chicago*, *Nashville* and *Oklahoma*. In 2014 plans are to release further apps with 'real' accents from across *England*, *Ireland*, *Northern Ireland*, *Scotland* and *Wales*.

The Real Accent App is available in the App Store now, price £12.99.

More at: www.realaccentapp.com



By way of tradition, Tom Williams, Editor of the recently published LTG Yearbook has (at the touch of a button) produced the news you all look forward to receiving, the 'Top of the Pops' list for the season ending Summer 2013.

MOST PRODUCED PLAYS:

<i>Calendar Girls</i>	48	prods*
<i>Entertaining Angels</i>	12	
<i>Blythe Spirit</i>	8	
<i>The 39 Steps</i>	6	
<i>Blood Brothers</i>	6	
<i>Death Trap</i>	5	
<i>Fawley Towers</i>	5	
<i>Humble Boy</i>	5	
<i>The History Boys</i>	5	
<i>Murdered to Death</i>	5	

Calendar Girls always looked like being an outright winner, but the scale of its success within twelve months is surely unprecedented. The BT Biennial plays came nowhere near this achievement. (Of course, Tim Firth is by no means a single play dramatist, as the next table shows.) This clearly marks the advent of a new method of marketing, and perhaps we shall see the agents trying to repeat the experiment within the amateur market. The success of *Entertaining Angels* is also remarkable, considering that it never had a West End run, but only regional presentations professionally. The resilience of that old war horse *Death Trap* is also notable.

MOST PERFORMED AUTHORS:

Tim Firth	54	prods*
William Shakespeare	34	
Alan Ayckbourn	28	
Alan Bennett	16	
Noel Coward	15	
Neil Simon	14	
Richard Everett	12	
John Godber*	11	
Willy Russell	9	
Tennessee Williams	9	
Terence Rattigan	9	

*There were five additional productions by John Godber & Jane Thornton.

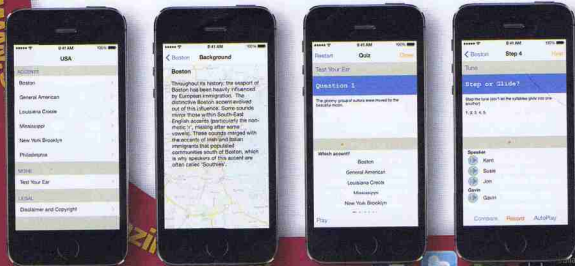
OTHER STATISTICS THROWN UP:

The top women playwrights were Charlotte Jones (6), Liz Lochhead (5), Shelagh Stephenson (5) and Laura Wade (4).

The top Pantomime was *Aladdin*.

The top Shakespeares were *The Merry Wives of Windsor*, *Much Ado About Nothing* and *Romeo and Juliet* (4 each).

The Yearbook records a total of 943 productions by UK Guild members, of 661 different plays, by 474 different authors. Incomplete returns from some members however make it possible only to say that seats in excess of 629,401 were sold over the period of twelve months.



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