

Exercise 2

Come on – is Mark Hadley a great director? He's absolutely brilliant. This guy has made over 30 films including the TV stuff. Not many British directors have done that. Now, what Hadley has in common with Pinter is a genius for dramatising ordinary people, but unlike Pinter, he's never sinister or stylised. Pinter enjoys playing with enigma, whereas Hadley is all about transparency. You can see right through his characters – you know more about them than they do about themselves. Not that they're two-dimensional or simplistic, of course. I don't mean that. And his films have such a good heart. Alongside the inevitable misery of modern life, there's always some human kindness shining through. You don't always get that with Pinter!

Exercise 3

Speaker 1: Come on – is Mark Hadley a great director? He's absolutely brilliant. This guy has made over 30 films including the TV stuff. Not many British directors have done that. Now, what Hadley has in common with Pinter is a genius for dramatising ordinary people, but unlike Pinter, he's never sinister or stylised. Pinter enjoys playing with enigma, whereas Hadley is all about transparency. You can see right through his characters – you know more about them than they do about themselves. Not that they're two-dimensional or simplistic, of course. I don't mean that. And his films have such a good heart. Alongside the inevitable misery of modern life, there's always some human kindness shining through. You don't always get that with Pinter!

Speaker 2: The first time I worked with Mark – I remember it so vividly – was a theatre job in fact, back in 1981 in the West End and that was in a play called *The Golden Duck*. And my character was really quite sad and depressed and... Tim Morshead was playing a homeless person who my character runs into and at one stage we were sent off by Mark into Leicester Square in the middle of London to get into character. We were supposed to look at the sort of people around there at night and see what we could find to make our parts more real. It was hysterical! We got costumes together thinking we'd blend in better and Tim was completely mistaken for a tramp. People kept giving him money! That's just the way Mark works – and it's marvellous.

Speaker 3: I've worked with Mark twice now and the most memorable occasion has to be on the film *Creative Enterprise*. We had a seven-hour improvisation on the set of *Creative Enterprise* and that has to be the most extraordinary and invigorating day of my whole working life. It was the whole scene where I'm found guilty in court and it was ... er... I think ...um... intense is too small a word for it! *Creative Enterprise* had an effect on me that, at the time, I wasn't aware of at all. When we were doing it, it was just another job, just another part. But three or four years later, I was thinking about it all the time. I'd lost that family, lost... that character. *Enterprise* had a huge impact on me.

Speaker 4: We were about half-way through rehearsing *Wishing Well* when I'd gone quite some distance into preparing one character – I hadn't been in for a while – and then Mark... er... called me in and the first thing he said was 'Don't worry. You haven't been sacked.' And I was like 'What?' I thought I was doing OK and it hadn't even occurred to me that I might be sacked and he decided to... to recycle me as an actor – to give me another part, in other words. In the initial improvisations my character had been so horrible that none of the other actors really wanted to be around me much so it had all been a bit uncomfortable, to tell you the truth. Anyway, we began work with me as the hospital nurse, which turned out marvellously because the rest of the cast loved that character, and so loved me too!

Speaker 5: Overall it's such a fantastic way for an actor to work because you're so creative and you have a chance to ...um... mould the character with Mark from nothing into, you know, a fully-rounded three-dimensional human being. Sitting on the bus, you'll see Mark Hadley characters getting on left, right and centre. There are extremes in real life – people go from normal to completely over the top. Most comedy is like a magnifying glass. You just enlarge reality slightly. And Mark knows intuitively how to do that, and how to get actors to do that. Genius.

Speaker 6: Until I met Mark in my 20s, I basically played myself all the time. Now, thanks to him, I never get typecast. No-one ever says: 'June only does depressed... or working-class... or posh.' In the new film *Smashing Time* I play Susan, a middle aged woman who has everything – a loving husband, great kids, a nice house – but is desperately unhappy for some reason she can't understand. I've witnessed women in their 50s in a manic state of pain and loneliness and I suppose I am rather good at doing unhappiness in my roles – it's what I'm mostly remembered for, I suppose. But I've actually played all sorts of different women in my time.