Dr Flloyd Kennedy, Liverpool-based, Australian-born actress, director, voice artist, performance poet, singer-songwriter, and voice/speech/accent coach, AND podcaster! took part in the British folk revival in the 60s, performed street theatre, cabaret and fringe theatre in Scotland throughout the 1980s and 90s, wrote theatre, opera and ballet reviews for the Paisley Gazette, Glasgow Herald and The Scotsman, and compiled the Shish Mahal Cookbook. In 1997 she returned to Australia where she undertook research into the performing voice (specifically Shakespeare) for her doctorate. Back in the UK since 2015, Flloyd performs, directs, writes and teaches voice and acting skills at colleges and universities in the UK, US and Australia. Through her private studio [Being in Voice](http://www.being-in-voice.com) she provides coaching for student and professional actors, private individuals and community and corporate groups and she is artistic director of [Thunder’s Mouth Theatre](http://www.thundersmouththeatre.com) (theatre of poetry, passion and philosophy). She has taught voice at ALRA North, Manchester School of Theatre, Royal Welsh College of Music & Drama, MGA Academy of Performing Arts, Edinburgh, E15 Acting School in Southend, and supervised MA/MAV SIP dissertations for RCSSD.

Flloyd is an Associate Artist with [ISAAC (International School for Acting And Clown),](https://www.iraseid.com/) and a Certified Teacher of Knight-Thompson Speechworks.

Recent work includes various TVC's (including John Lewis, UPS/LFC) a live streamed preview performance of "The View from Over the Hill" on 8th March, 2022. [**https://youtu.be/qXlTtWEigVE**](https://youtu.be/qXlTtWEigVE)**,** presentation workshops “Voice of the Clown” at The Voice Foundation Annual Symposium 2019 (Philadelphia) and Clown Symposium (Edgehill University). Her solo verse play with music “Yes! Because…” has toured internationally to the United Solo Theatre Performance Festival in New York, Bread & Roses Theatre London, Liverpool Fringe Festival, CornerHOUSE Theatre in Surbiton, as well as Westruther and Edinburgh in Scotland. She recently played The Busker in “The Bottom Line” at the cornerHOUSE Theatre, Surbiton, as well as the title role in *The Real Mother of Marilyn Monroe* and the lead role in *Reality – the Final* for the [Out of the Wings Festival](https://ootwfestival.com/reality-the-final/)s in London, and directed "Survival for Life" for the Princes Road Synagogue, Liverpool.

She has published three collection of poems, "Sunsets & Kites", "Home is Where I Hang My Pot" and “It’s Only a Matter of Time”, available to order at your local bookstore and from online book selling sites.

["Am I Old Yet?"](https://amioldyet.com/) is an audio drama/comedy podcast, written, performed and produced by Flloyd, with occasional guest artists, in which the 10 minute episodes reveal the life of an elderly Australian woman living in London, as she negotiates her ageing life with the help of, and sometimes in spite of, her family, friends, random strangers and ancient Greek Deities.

**Work experience: PERFORMER: THEATRE – (a selection)**

*Essence of Life—* Karel *–* Princes Road Synagogue.

*Yes! Because…* Dame June Bloom - Thunder’s Mouth Theatre. touring.

*The Bottom Line –* The Busker, cornerHOUSE Theatre, Surbiton 2019

*Reality – The Final*  - Eva Braca - Out of the Wings Festival 2018, London

*The Real Mother of Marilyn Monroe* – Gladys Baker - Out of the Wings Festival 2017, London

*Romeo & Juliet*, Nurse – THAT Production Company

*Mary Stuart* Hannah – Queensland Shakespeare Ensemble

*A Tender Thing* Juliet – Full Circle Theatre

*Man Catches Fish* The Fish – Across The Pond Seattle Theatre Company

*Les Liaisons Dangereuses,* Mme de Rosemonde - THAT Production Company

*The Fall of June Bloom (or What You Will)*, Dame June Bloom - Thunder's Mouth Theatre

*Anne of the Thousand Days*, Elizabeth Boleyn – Crossbow Theatre Co

P*ericles* Gower, Bawd - Qld Shakespeare Ensemble

*True West* Mum - Tempest Productions

*Life and Death of King John,* Queen Eleanor - Trocadero Productions

*The Master Builder* Aline Solness - Gyre Theatre

*Much Ado About Nothing*, Prompter - Original Shakespeare Co

*The Golden Age* Queenie Ayre - Golden Age Theatre

*Pericles* Gower, Fisherman 3, Bawd—Golden Age Theatre

C*orryvrechan* Mary - Shared Boat

*The Homecoming Project,* Aileen - VOICETheatre Company (NY)

**Film/TV/Radio**

***TV Drama-Documentary (FirstlookTV)****: 10 Steps to Murder (Lea Adri-Soejoko)*

***Feature Film***: *Gilmore House (*awaiting release); *Almonds and Seahorses, Bullets for the Dead (Old Nun);*

***Game:*** *Dead Man’s Phone* (Fallon’s Mum)

***Short Feature Film:*** *Homecoming, Put Family First This Christmas –* McGill Productions

*The Baby Whisperer* (title role); *The Magic Paper Man* (Mrs A)

***TVC****: John Lewis, UPS/LFC, Royal Mail; Dopsu; Brew Dog; RACQ Over 55s discount (commercial);*

***Corporate****:* Liverpool Council Health Services *Stop! Quit;* QUT Palliative Care Video; Midscot Training Services; Scottish Children’s Panel Training Videos; Holy Spirit Hospital Training videos

***TV*** *Children’s Series: H2O Just Add Water; Mortified;* *Shadow on the Moon* BBC Scotland; *Taggart* Scottish TV

***Web Series***: *Cascade Gardens Grand Supreme* (Hazel);

***Film School Films*** *I’m Not Here* (Barbara); *Lola the Magnificent* (Lola);*The Cuckoo*; *Where’s Wallace; The Empty Room; Brawn; Traces; The Enemy Within*

***Voice Over*:** Simul UK promo video; Orbit (Child Safety video game); *QUT Built Environment Training Videos; Gothic House*; Heather Jones Educational texts (animated video series)

**BBC Radio** *Work* Series

**Singer**

Folk: traditional English, Scots and Australian, Singer/songwriter. Jazz: *No Fixed Abode*, *Chorde en Bleu*, *Black Diamonds Havana Band*;

**DIRECTOR (a selection)**

*Survival for LifeI (*Karen Rachel Kennedy) Princes Road Synagogue, Liverpool - current

*Fractions* (Marcel Dorney) Thunder's Mouth Theatre

(staged reading, Bread & Roses Theatre, London)

*New World Suite No 3 (Robert Bringhurst)* Qld State Library.

*All’s Well That Ends Well* (Shakespeare) Thunder’s Mouth Theatre

*A Winter’s Tale* (Shakespeare’s Globe NZ condensed version)

*Brave New World Order* (Heath/Evans) Dianne Gough Productions;

*A Life in the Theatre* (Mamet) Trocadero Productions

*La Serva Padrona* (Pergolesi) Music by the Sea Festival, Taabinga Music Festival

*Madame Butterfly* (Puccini) Operatif, Radio 4MBS Festival of Fine Music.

*Scenes from* *‘An Imaginary Life’* (Kennedy, devised by the company, adapted from Malouf)

*All’s Well That Ends Well* (Shakespeare) Qld Youth Theatre

*Le Nozze di Figaro* (Mozart) UQ School of Music

*The Visit* (Dürrenmatt) Edinburgh Youth Theatre

*Faith Hope and Charity* (Von Horváth) QUT (Creative Industries) BA Performance Studies, and Coatbridge College, Scotland

**Artistic Director Golden Age Theatre (Scotland, touring)**

*Pericles* (William Shakespeare); *Iphigenia in Tauris* (Johann von Goethe); *The Loneliness of the Long Distance Runner (*Sillitoe/Brennan); *The Promise* (Alexei Arbuzov); *The Golden Age* (Louis Nowra); *Closer Than Ever* (Maltby & Shire); *Stars and Biscuits* (devised by the company)

**WRITER**

**Poetry** *Sunsets & Kites; Home is Where I Hang My Pot***;** *It’s Only a Matter of Time*

**Monograph** *Shakespeare’s Voice: A Theory of the Voice in* Performance. Uni of Qld. PhD Thesis. The *Shish Mahal Cook Book*. Alloway Press, 1983.

**Arts Writer and Critic** *Artshub (2013-15;) Critical Mass (2011-13); The Stage and Television Today* ∙ *The Daily Record ∙ The Scotsman ∙ Glasgow Herald ∙ Scottish Theatre News (1985-1996)*

**Playwright –** *Yes! Because…* **;***The Fall of June Bloom (or What You Will);**Scenes from An Imaginary Life* – adapted from the novel by David Malouf**;** *Blame it on Your Mother*

**WORK EXPERIENCE – TEACHING**

**Voice and acting coach/lecturer**

1985-CURRENT–Being in Voice (voice/acting/accent/clown coaching)

2018-2020 – Visiting Lecturer, ALRA North (voice/poetry)

2017-2018 – Manchester School of Theatre (voice tutor)

2017 – Royal Welsh College of Music & Drama (voice tutor)

2016-2017 – MGA Academy of Performing Arts, Edinburgh – Head of Voice

2015-2016 – E15 Acting School Southend Campus (Head of Voice - deputising)

2015 AND 2016 – Qld University of Technology BFA program (Voice and Accent Tutor)

2012 – 2015 Film TV Studio International Brisbane (Voice and Accent Tutor)

2003-2009 – QUT (Creative Industries) (Lecturer in Voice, voice and acting tutor)

2006 – University of Queensland (tutor, Introduction to Drama)

1991-1996 – Coatbridge College and Langside College, Glasgow Scotland (voice lecturer)

1991-1992 – Royal Scottish Academy of Music and Drama, Glasgow (verse speaking tutor)

**Guest Lecturer**

2015-16 Royal Central School of Speech and Drama (Practice as Research for MA, MAV)

2011 – Arizona State University MFA students (Archetypes for the Actor)

2007 and 2010 – University of Otago BA program (Shakespeare’s Voice)

2006—Rutgers University BA Creative Writing (Voice for Acting)

1997 & 2005 – Australian Catholic University, Brisbane BA Theatre (Voice for Acting)

1996 – La Salle University, Singapore BA Theatre (Shakespeare performance)

**Workshop Leader (a selection)**

Being in Voice—Voice of the Clown: Your Playful Voice, The Acting Class, Love to Sing-Hate to be Heard?, Dr Shakespeare, Archetypes and Text;); WHISC Liverpool (Intro to Voice), Fife College Diploma in Physical Theatre (Clown); Qld Narrating Service (voice over); VASTA Conference 2012 (Early Learning and Voice Training); Shakespeare Globe NZ National Schools Production Week (Shakespeare performance), Arizona State University (Archetypes and Text), Studio5, Brooklyn NY (Archetypes); Playback Theatre, Brisbane (intro to Voice); Society of Speech & Drama Teachers of Qld (warmups); Festival of Australasian Student Theatre (acting/directing); Southbank TAFE (voice); Brown’s Mart Community Arts Centre (Darwin Fringe Festival (Archetypes & Text)); Edinburgh Youth Theatre (acting); Cumbernauld Youth Theatre (acting); Mascot Youth Theatre (Bellshill) (acting); Drama Worker for Port Glasgow Association of Tenants’ Groups (you name it); Columbia (USA) Festival ‘Homecoming Project’ community voice and movement workshops

**Accent and Dialect Coach**

Show cover – E15 Acting School (Southend Campus) 2015 - 2016

THAT Production Co; Queensland University of Technology, Built Environment (accent modification for lecturers for whom English is a second language); Vena Cava; Theatre Activ8 (the nest); Perth Repertory Theatre (Scotland); Cumbernauld Theatre (Scotland)

**ACADEMIC**

**Published Journal Articles (peer-reviewed)**

“Shakespeare and the Actor’s Voice: Close Reading of the Live Performance” *Australian Studies*. Ed. Elizabeth Schafer. Vol 6 (2014).

“The Challenge of Theorizing the Voice in Performance” *Modern Drama: Listening Rooms: A Special Issue on Voice and Performance.* Guest Ed. Allan C Pero. Vol 52, No 4, Winter 2009.

“Breath, Voice, Word: Exploring the Trinomy of the Performing Voice” *The Voice and Speech Review: Essays on Voice and Speech*, VASTA, 2009.

“The Voice as Historiography” *Capturing the Essence of Live Performance: The Challenge of Intangible Heritage*. SIBMAS Conference proceedings 2008.

“Meta-Performativity: Being in Shakespeare’s Voice” After-Proceedings of the 2006 Conference of the Australasian Association for Drama, Theatre and Performance Studies: <http://ses.library.usyd.edu.au/handle/2123/2510>

“Voice as Event/s*” antiTHESIS* University of Melbourne July 2005

(runner up AEE Pearse Essay Competition).

**Conference presentations:**

“Fully Integrated Voice Training” Voice Foundation Annual Symposium 2019, Philadelphia USA 2019

“Voice of the Clown – Literally” Clown Symposium, Edgehill University, UK 2018

“Presence, The Holy Grail of Acting” ATHE, *Performance as/is Civic Engagement: Advocate, Collaborate, Educate*. Washington DC 2012.

“Shakespeare Voice: Whose Voice is it?” VASTA, *Original Voices*. New York, August 2009.

“The Fall of June Bloom: A Modern Invocation” *Performing the World*. New York, 3 October 2008.

“The Voice as Historiography” *Capturing the Essence of Live Performance: The Challenge of Intangible Heritage*. SIBMAS Conference 2008. RSAMD, Glasgow 25-29 August 2008.

“Where does practice live? How a ‘Magdamodel’ helped develop a sense of belonging between practitioners and academic researchers”, ADSA, *A Sense of Place*. Dunedin, NZ July 2008.

“June Bloom: A Wintry Tale” ADSA, *A Sense of Place*. Dunedin, NZ July 2008.

“Will the Real Constance of Denmark Please Stand Up” *Rapt In Secret Studies*: ANZSA Mini-Conference For Postgraduate And Emerging Scholars, July 2006.

“Meta-Performativity: Being in Shakespeare’s Voice” *Before - During – After* Australasian Drama Studies Association, University of Sydney, July 2006

“Whose Voice is it Anyway?” WIP. Belonging. University of Queensland September 2005

“Voice as Event/s” antiTHESIS The Event. University of Melbourne July 2005

**EDUCATION**

2014 PhD (Theatre) University of Queensland, Brisbane, Qld, Australia

2004 B.A. (Hons) Drama (valedictorian) University of Queensland, Brisbane

2002 B.A. (Music and Philosophy) University of Queensland, Brisbane

1953-59 St Anne’s Girls School, Townsville, Qld.

**Qualifications**

Certified Teacher – Knight-Thompson Speechworks 2014

ASDA - Speech and Drama of Australia (AMEB) 1966

**Other Training (workshops)**

**Voice (a selection) –**

Valerii Galendiev, (Maly Drama Theatre of St Petersburg); Eugenie Galendiev (Theatr Institut St Petersburg) ∙ Anna Petrova (Moscow Arts Theatre School)**;** Knight Thompson Speechworks,Cicely Berry, Patsy Rodenburg, Barbara Housman, Frankie Armstrong ; Harriet Buchan, Enrique Pardo, Marya Lowry, Richard Armstrong**;** Catherine Fitzmaurice ∙ Aole T Miller; Phil Thompson, Eric Singer, Andrea Caban; Kristin Linklater, Rob Pensalfini; Marcia McCallum; Joan Melton

**Acting (a selection)** Lev Dodin (Maly Drama Theatre of St Petersburg); Andrei Serban; Lewis Hancock (Original Shakespeare Co); John Britton; Andrei Sadowski (Mandala Theatre Co, Poland); Krszysztov Miklaszewski (Cricot 2Theatre); Alan Coleman, Sue Manger (TV casting); Aole T Miller (mask); Andrea Moor (Practical Aesthetics)

**Clown** –I ra Seidenstein (Quantum Mechanics, ISAAC); Angela De Castro, John Wright

**Movement -** Valerii Zsvordychkin, Gwen Hardie (classical ballet); Jonny Potter, Alan Caig (Lecoq), Pat Keysell (mime), Jane Simpson, Cheryl Strong (contemporary dance)

**Singing**

Kaya Hersted-Carney, Frankie Armstrong, Mark Meylan, Tim Smith, Patricia McMahon, Mark Jowett, Eleanor Mazza

**Skills**

Music – sing folk, jazz, light classical; play spoons, folk guitar, ukulele

Accents and dialects of English

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[www.face-agency.co.uk](http://www.face-agency.co.uk/)

**Professional Associations**

**ISAAC** (International School for Acting and Creativity) - Associate Artiste

**British Actors Equity MEMBER NO: M00066424‑**

Committee: Merseyside & Cheshire Branch

**VASTA (**Voice and Speech Trainers Association)

**SPOTLIGHT** <https://www.spotlight.com/1976-7867-8919>

[**MANDY ACTORS**](https://www.mandy.com/actor/profile/flloyd-kennedy)