

CELIA BANNERMAN

CELIA BANNERMAN: ACTING/DIALOGUE COACH FOR ADULTS AND CHILDREN

“THE PERSON YOU NEED IS CELIA B.”

[Mark Herman talks about Celia Bannerman](#)

39 sec
Mark Herman talks about *Celia Bannerman*
www.youtube.com/watch?v=vpnX2x2r1zI-

Celia worked on the feature film THE IMPOSSIBLE 2012. Other recent work includes NANNY MCPHEE AND THE BIG BANG, LARK RISE TO CANDLEFORD and ELOISE IN PARIS (acting coach during casting process) for CHARLES SHYER.

Celia worked on Gurinder Chadha's film ANGUS, THONGS AND PERFECT SNOGGING, preparing two young actors for their time on set. Prior to this she was in Hungary coaching children on the film THE BOY IN THE STRIPED PYJAMAS directed by MARK HERMAN and produced by DAVID HEYMAN.

In 2006 she was in South Africa coaching on THE THREE INVESTIGATORS directed by FLORIAN BAXMEYER. She also worked as Children's Acting Coach on the the casting and preproduction of the films HOLIDAY and WHERE THE WILD THINGS ARE.

In 2005 she was dialect and acting coach on the film VIRGIN TERRITORY in Italy. The film was directed and written by DAVID LELAND Producers, DINO DE LAURENTIS, MARTHA SCHUMACHER and TARAK BEN AMAR. Celia worked with HAYDEN CHRISTENSEN, CHRISTOPHER EGAN, MISCHA BARTON and KATE GROOMBRIDGE.

In 2004 Celia worked on the casting and filming of NANNY MCPHEE as Children's Acting Coach. The film was written by and stars EMMA THOMPSON, with COLIN FIRTH, ANGELA LANSBURY, and seven children most of whom had not acted professionally. NANNY MCPHEE was directed by KIRK JONES and produced by ERIC FELLNER and LINDSAY DORAN for WORKING TITLE and UNIVERSAL PICTURES.

DURING 2003 Celia worked as DIALOGUE COACH for four months in Cambodia, Thailand and France on the film TWO BROTHERS directed by JEAN-JACQUES ANNAUD for PATHE FILMS produced by JAKE EBERTS and starring GUY PEARCE, PHILIPPINE LEROY-BEAULIEU, JEAN-CLAUDE DREYFUS, FREDDIE HIGHMORE and 28 TIGERS. She also worked on all the A.D.R. for this film.

She worked with the director JEAN - JACQUES ANNAUD for five months in Argentina on SEVEN YEARS IN TIBET as an ACTING COACH. Her main job was to “precook” for JEAN-JACQUES the young boy JAMYANG who played the DALAI LAMA and had not acted before. It was a huge role - his costar was BRAD PITT. Celia also worked with the Tibetan cast none of who had acted before or indeed spoken English. RICHARD GOODWIN produced the film and got her involved in the first place. In no way did she direct the cast. She made sure that they knew their lines, helped them with any research, and practiced the scenes so that when they got on set they could take direction, be confident and not freeze. They were able to take off in any way that JEAN-JACQUES fancied.

Celia helped director CHRISTINE EDZARD set up her first big feature film LITTLE DORRIT and worked with the children who played LITTLE DORRIT at various ages. The film was nominated for Oscars and won the L.A. Critics Award for Best Film. LITTLE DORRIT was produced by LORD BRAYBOURNE and RICHARD GOODWIN.

She was employed by Warner Bros. as an ACTING COACH on the casting of the first HARRY POTTER film and on the DISNEY film THE LION, THE WITCH AND THE WARDROBE directed by ANDREW ADAMSON of SHREK fame. She has taught at drama schools including R.A.D.A., The Drama Centre, Mountview, A.L.R.A., Guildford and more recently teaching Acting For Camera. As an actress she has worked in the WEST END of London, The ROYAL SHAKESPEARE COMPANY, the television series UPSTAIRS DOWNSTAIRS and PRIDE AND PREJUDICE. Her films include THE TAMARIND SEED, BIDDY, LITTLE DORRIT, AS YOU LIKE IT and THE LAND GIRLS. As a director Celia was Associate Director at the BRISTOL OLD VIC and STRATFORD EAST and Staff Director at THE NATIONAL THEATRE and was the first woman to direct a play there. She was staff director on the TV alternative soap BROOKSIDE.

Transcript of letter from Mark Herman – Director of The Boy in the Striped Pyjamas

Hello Celia,

Just a quickie to say one more big thank you for the truly terrific job you did with the kids on Pyjamas - all of whom are coming across really well in the cut so far. So rare for somebody to be so good at their job and to be such a pleasure to work with.!

Best

Mark

Transcript of letter from Rosie Alison – Producer – The Boy in the Striped Pyjamas

Dear Celia,

You have been such a skillful, devoted and unselfish player in the production. Thank you so much for all your tireless work with the children, who have blossomed with your help and care.

Many thanks, and much love,

Rosie

Transcript of letter from Emma Thompson. Writer & actor - Nanny McPhee

The expert assistance of Celia B was invaluable. Without her to develop the ideas and characters discovered in rehearsal and on set, we would never have ended up with such fully rounded performances. Children need a lot of reminding and Celia kept them on track at all times. She gave me a few good tips as well.

Transcript of a letter from Kirk Jones - Director of Nanny McPhee

As I sit in the cutting room looking at take after take, some footage is too cloudy, some too sunny, some where the children are brilliant, some where they are tired or squinting etc. etc. there is one consistency and that is that every child knows and understands their lines and delivers them well, sometimes better than others for a million reasons as is life but of all the things I had on my mind each and every day I did not have to worry about them not knowing, understanding or over rehearsing their lines. I don't remember thanking you sufficiently before we all moved on and wanted to do so now. All of the concerns I had about attempting such an intense period of filming with children simply disappeared as soon as you started on the film.

Hope all is well with you.

I'll see you at the cast and crew showing if not before,

Kirk

Transcript of a letter from Lindsay Doran - Producer of Nanny McPhee

Dear Celia,

I wanted to let you know that both Kirk and I continue to wonder at the performances of those children. No matter how often I see the movie, I'm amazed by their attentiveness, their stillness and their ability to stay in character even when the scene isn't about them. We owe a huge debt of gratitude to you for all the work you did with the children. Every minute of it shows up on the screen.

Thank you again,

Love,

Lindsay

Transcript of letter from Jean-Jacques Annaud - Director of Seven Years In Tibet

Tres Chere Celia,

The day before I got your charming note Alisa and I were discussing the possibility of calling you: We are producing a film for Columbia in Africa and were comparing your talent with the lack of such thing among acting coaches in this part of the world!

I do hope to work with you gain. You did a marvelous job with Jamyang. The attention, awards and great notices that he received all came from his good nature...and your exceptional work.

Lots of affection JJ.