

A Little Update from Me ❤️

Firstly, I just want to say a huge thank you to everyone who read our very first newsletter and took the time to respond. I was absolutely delighted by the reaction, and it has made putting this newsletter together even more enjoyable.

I'm really looking forward to making each edition a little different, with stories, articles, news and hopefully lots of things that will interest and entertain you.

And I'd love you to be part of it too! We are looking for people who would like to contribute an article to future newsletters. Perhaps you have a story to tell, something connected to the performing arts, writing, teaching, books, or simply something you think our readers would enjoy. If you'd like to contribute, please send your article or idea to Jacky@JackyRom.com.

I'm also very proud to announce that two more of my books will be available in paperback over the next couple of weeks! 📚🎉 I'll be sharing the covers and links below, so please take a look.

It's wonderful to see my books gradually making their way into print, and I'm so excited to be able to share them with you.

Thank you again for supporting me, for reading, and for being part of this growing community. I hope you enjoy this month's newsletter!

Happy reading!

Jacky ❤️





www.jackyrom.com

From the Classroom to the Casting Room: What Agents Really Look for in Young Performers By David Hahn, CEO of Celeb Agents (Part 2)

Social media has changed the landscape, but numbers aren't everything

Social media is now part of the industry and teachers would be doing students a disservice by pretending otherwise.

Producers, brands and casting teams may look at Instagram, TikTok or YouTube. For some jobs, an existing audience can certainly make somebody more commercially attractive.

But I would strongly caution young performers against believing that follower numbers are a substitute for talent.

They aren't.

I would rather represent somebody with 2,000 genuinely engaged followers and real ability than somebody with 200,000 followers but nothing behind it.

What social media does provide is a shop window.

If a producer searches for somebody online, what will they find?

Young performers should understand that what they post publicly can become part of their professional identity. That does not mean they need to become bland or frightened of expressing themselves. It simply means recognising that the internet has a very long memory.



Selftapes are now a professional skill

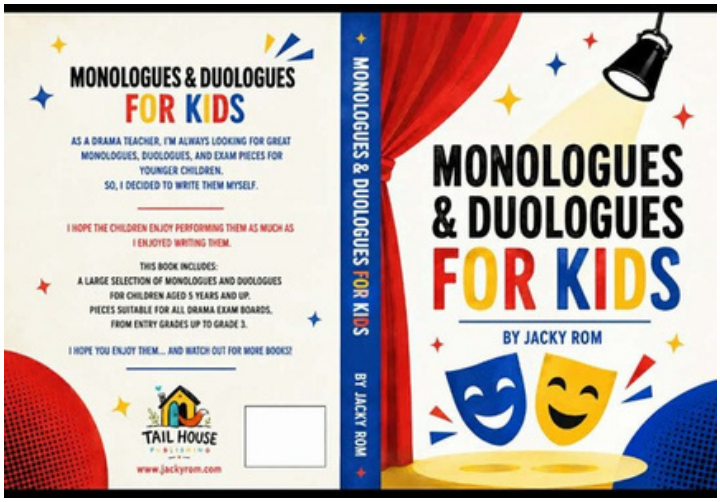
One of the biggest changes in casting has been the rise of the selftape.
It is no longer unusual for the first, second and sometimes even later stages of casting to happen remotely.
That makes self taping a skill worth teaching in its own right.
Students should know how to frame themselves properly, find decent natural or soft lighting, record clean sound and choose a plain background.
But far more importantly, they should understand that a selftape is still about performance.
Expensive cameras and elaborate editing rarely compensate for a weak reading.
A smartphone, good light, clear sound and a truthful performance are often all that is required.
Teachers who incorporate self taping into classes are preparing students for something they are almost certain to encounter professionally. I feel that teaching self taping should be part of every young performer's course.

Knowing your lines is the starting point, not the achievement
This might sound obvious, but preparation remains one of the clearest dividing lines between amateur and professional behaviour.
Knowing the words is the minimum requirement.
Once an actor genuinely knows the material, they are free to listen and react. A singer who knows a song's lyrics completely can think about communication rather than remembering the lyrics. A presenter who understands the subject can speak naturally rather than simply reciting information.
Preparation creates freedom.
I have always believed that confidence built on preparation is far more valuable than confidence built simply on personality.

CELEB AGENTS



PERFORMING ARTS TEACHERS WORLDWIDE



LAMDA SYLLABUS — NEW BOOKS FROM JACKY ROM

Living Between Two Worlds

Sometimes I have to pinch myself and wonder how my life ended up looking so different from the one I once imagined.

I now live between two worlds. Part of my year is spent in the UK, surrounded by family, friends, my writing, and the familiar British life I have known for so many years. And then there is St Maarten, where life feels completely different. Sunshine, the Caribbean Sea, warm evenings, the pool, and that wonderful feeling that there is nowhere else I need to be.

But wherever I am, two things remain constant: writing and teaching.

I have now written 23 books, and I'm still finding new stories and characters that demand to be written. My latest projects are also bringing together another huge part of my life, my love of drama and teaching.

After more than 30 years teaching drama to children, I still teach online. It amazes me that I can sit in the Caribbean with my laptop and work with students thousands of miles away. Geography simply doesn't seem to matter anymore.

Sometimes I'm writing a crime novel in the morning, teaching a drama student in the afternoon, and sitting beside a Caribbean pool in the evening.

But then again, I've never been very good at doing things conventionally!

Available to purchase
www.jackyrom.com



From Dancer to Director by Peyton Martin



I have a confession to make. I never really set out to be a performer.
In fact, as a child I was almost the complete opposite of what you might imagine a future performer to be. I was insecure, sensitive and painfully shy. I wasn't the child desperate to be noticed or pushing myself to the front of the room. Quite the opposite, really.
My way of expressing myself was drawing and painting.
I could disappear into it for hours. It was somewhere I could go into myself, shut the rest of the world out a little bit and make sense of things without having to explain them to anybody.
I loved art, design and buildings, and for quite a long time I thought I wanted to become an architect. That didn't quite happen.
Maths may have had something to do with it. Probably quite a lot, actually.
But looking back, the important thing isn't whether I became an architect. It is that creativity had already given me somewhere to put myself. Long before I understood words like self-expression, confidence or creativity, that was exactly what I was doing.
I was finding a language. For one child that language might be music. For another it might be dance, drama, writing, drawing, singing or simply making something nobody else quite understands yet. And I think teachers sometimes recognise that long before the child does. I certainly didn't think I was beginning some grand journey into the performing arts.
At school I was encouraged to do things like poetry readings and drama. Nothing particularly earth-shattering happened at first,
but something did begin to change.
I discovered that standing up and performing something could actually be enjoyable.

For a painfully shy child, that sounds slightly ridiculous.
But there is something odd about performance.
It can give you permission to be somebody else for a while.
You are not necessarily standing there saying, “Look at me.”
You are telling somebody else’s story. You are reading somebody else’s words. You are stepping into another character.
And somehow that can feel safer.
I also started finding other young people who seemed to be in the same sort of boat. Perhaps they were shy too. Perhaps they were trying to work out where they fitted. Perhaps they just liked the freedom of doing something creative.
Whatever the reason, there was a sense of belonging.
I had spent part of my education in boys’ schools where sport was very much the obvious route for recognition. Drama and performing weren’t really central to school life.
Then I reached secondary school and suddenly there was more.
There was drama.

There was musical theatre. There was an annual school show.
And there was an art room I seemed to spend as much time in as humanly possible.
One of the people connected with that period was an inspirational teacher called David Wood.
What I remember most about him was not that he sat people down and gave great speeches about fulfilling their potential.
He just gave you opportunities.
He put you in the right place.
He encouraged you to have a go.
He challenged you without making a great fuss about challenging you.
And I think there is something enormously powerful in that.
Sometimes a young person doesn’t need somebody telling them what they are going to become.
They just need somebody to say:
Go on then. Give it a try.



That permission can change things.
It certainly began changing things for me.
Drama led to more performance. Performance led to shows outside school. I became involved in youth theatre and amateur productions — West Side Story, My Fair Lady, South Pacific and the kind of traditional musical theatre that seemed to be happening all over Yorkshire at the time.
And I loved it.
I was still drawing.
I was still interested in design.
I was still looking at things visually.
But something else had started.
I had discovered that expression didn't have to stay on a page.
It could move.
It could speak.
It could stand under a light in front of an audience.
And perhaps this is where my own story connects most directly with what performing arts teachers do every day.
Naturally, we think about technique.
Can they sing the note?
Can they learn the routine?
Can they deliver the speech?
Can they project?
Can they remember the choreography?
All of those things matter.
Of course they do.
But perhaps there is something that comes before technique.
Why did that child come into the room in the first place?
What are they looking for?
For some it will simply be fun.
For others, friendship.

Some will be looking for confidence.
Others may already have huge ambition and know exactly what they want.
And then there will be the ones who don't have the faintest idea what they are looking for yet.
I think I was one of those.
Nobody could have looked at that painfully shy boy sitting drawing and confidently predicted where his life would eventually go.
Certainly I couldn't.
But creativity had already become important to me long before performance did.
And that has stayed with me throughout my life.
I have now spent decades working across dance, theatre, television, choreography, direction, design, events and production.
The job titles have changed enormously.
But underneath all of them, I suspect I have been doing much the same thing I was doing as that child with a pencil.
Trying to express something.
Trying to understand something.
Trying to communicate an idea to somebody else.
That is why I think performing arts teachers do something much bigger than teach people how to perform.
You create spaces where young people can discover how they express themselves.
Some of them will become professional performers.
Many won't.
But that doesn't make the experience any less valuable.
Because confidence, creativity, curiosity and the ability to communicate do not belong exclusively to the stage.
They travel with us.
And occasionally the quiet child at the back of the room, who doesn't look remotely like somebody destined for a life in performance, may simply be waiting for somebody to open another door.
I know.
Because I was one of them.

Creative Senior Event Producer - Global Events & Communications

linked in: uk.linkedin.com/in/peytonmartin/

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THREE MILLS MANAGEMENT | MEET MIKKI MILLS

The face behind Three Mills Management.
Meet Mikki Mills Founder & Head Agent of Three Mills Management.

With over 25 years' experience in the performing arts industry, Mikki brings together her experience as a professional performer, educator, Principal and agent, having worked across stage, television and film throughout her career.

Talent management has actually been part of Mikki's work for many years. Alongside running RTA Kids and ROM Theatre Arts, she has previously represented young performers and helped secure professional work across the West End, TV, film and commercial sectors.

Now, Mikki is stepping fully into the role of Head Agent, relaunching Three Mills Management as a boutique theatrical agency with one very clear objective: to get exceptional talent seen and working.

Three Mills isn't about having hundreds of names on a book. Mikki is deliberately keeping the agency small and selective, representing performers who demonstrate talent, potential, commitment, professionalism and, above all, genuine drive and passion for the industry.

That boutique approach means knowing our clients, understanding where they fit within the industry, actively sourcing opportunities and building careers with a personal, hands-on approach.

Mikki is incredibly excited about this next chapter and about taking Three Mills Management to the next level.

New chapter. Same passion. Big ambitions.

And most importantly… let's get our clients working!
threemillsmanagement@gmail.com

THREE MILLS MANAGEMENT





Why Radio Still Matters

By Jeffrey "Dr. Soc" Sochrin — Island 92 (91.9) FM, Sint Maarten

It's 2026. We live in a world of instant messages, social media feeds, streaming platforms, podcasts, and artificial intelligence. We can watch almost anything, anytime, from anywhere. So a fair question is: does radio still matter?

The answer is a resounding yes.

Radio matters because radio is human.

Behind every great radio station is a voice — a real person talking to real people. It's not just a playlist or a computer-generated recommendation. It's a connection. It's the feeling that someone is there with you while you're driving to work, preparing breakfast, running a business, relaxing at home, or walking along the beach. And, On Sint Maarten, we are happiest when our feet are in the sand and we are even happier when the tunes, the music and the voice are real.

That connection is something special.

On Island 92, we are not just playing music between commercials. We are part of the rhythm of Sint Maarten. We know the roads, the neighborhoods, the weather patterns, the celebrations, the challenges, and the stories that make this island unique. We know that radio is not just about broadcasting to a community — it is about being part of that community. And our community is truly global with listeners all over the planet.

Radio has always been there when people need it most.

When storms approach, when power goes out, when important information needs to reach everyone quickly, radio remains one of the most reliable ways to communicate. You don't need a fast internet connection. You don't need to open an app. You simply turn a dial, press a button, and there is a familiar voice bringing information, reassurance, and companionship. And in times of crisis, because of our global reach, we help families and friends stay connected, at a time when they need it most.

But radio is about more than information. It is about emotion.

A song can bring back a memory from 20, 30, 40 or 50 years ago. A caller's story can make you laugh. A morning host can brighten a difficult day. A community announcement can help someone find assistance or reconnect with someone they have lost touch with.

That is the magic of radio: it creates moments.



Social media can tell you what is trending. Streaming services can tell you what you might like. But radio can surprise you. Radio can introduce you to a song you didn't know you needed. Radio creates conversations. Radio can make you feel like you are sitting in the studio with us.

And perhaps most importantly, radio gives a community a voice.

Small islands like Sint Maarten have big stories. We have musicians, entrepreneurs, families, traditions, and personalities that deserve to be heard. Local radio provides a place where those stories live. It preserves our culture while connecting generations.

The future of radio is not about competing with technology. It is about embracing it while protecting what makes radio unique: authenticity, immediacy, and human connection.

The tools may change. The microphones may become more advanced. The ways people listen may evolve. But the need for connection will never disappear.

As long as people want to feel informed, entertained, and connected, radio will matter.

So the next time you turn on Island 92, whether on air at 91.9 FM or online at www.island92.com, remember this: you are not just listening to a station.

You are joining a conversation.

And that conversation is what keeps radio alive.

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About Dr. Soc: Jeffrey Sochrin, better known as "Dr. Soc" is an American Radio Personality and the Host of "Fresh Air in the Morning with Dr. Soc" which airs weekdays on Island 92 (91.9) FM on St. Maarten in the Dutch Caribbean and on Z105.1 FM on Anguilla in the British West Indies from 7 - 11 AM AST. Originally from Seymour and Milford, Connecticut, USA, Soc is a retired banker and Wall St. (NYC) Software Executive. He has resided on St. Maarten since 2007.

Warmest regards,

Soc

Jeffrey W. Sochrin