

# THE FOUNDRY ONLINE:

CHAPTER 1:  
PHILOSOPHY

CHAPTER 2:  
STORY

CHAPTER 3:  
EMOTION

CHAPTER 4:  
FOCUS

CHAPTER 5:  
SURRENDER

As music is the Art of Sound,

And Dance is the Art of Movement,

... Acting is the Art of Life



So the GOLDEN RULE is:

**IF IT HAPPENS IN LIFE,  
IT MUST HAPPEN IN YOUR ACTING**

(If it doesn't happen in life,  
it can't happen in your acting)

# THE VOCATION OF ACTING

Acting is a vocation like any other vocation on this planet, like any other profession or career on the planet. But because it is the vocation of creating life...and people are all INSIDE life...people don't see the process, the CAN'T see the mechanics...and so negate the hard work that goes into it.

Which explains why auto mechanics, engineering, accounting, dance, sculpture, political speech writing...or any vocation you can name is mechanical, quantifiable, and teachable. But NOT for so many who call themselves actors. Acting becomes this artsy, vague, magical realm of hocus-pocus, an ethereal and instinctive witchcraft that only some people, Philip Seymour Hoffman and Meryl Streep, seem have the secret power to execute.

Acting becomes the only professional vocation on the planet where many of the practitioners of that vocation have no idea how to practice the vocation itself. This is what we are here to correct...

Every other vocation on the planet requires 99% of the investment in the preparation. Only 1% is the final product. When we watch Itzhak Perlman, one of the world's greatest living violinists, play the Beethoven Violin Concerto, we are only seeing the tip of the veritable iceberg of work, the very last moments of his discipline. Clearly we know that months, and months, and months of rehearsal must have occurred to get us here. What I am not seeing is all the investment in rehearsal time, practice alone, the learning and memorization of the notes, the working out of the fingering on the fret board, the learning and practice of the dynamics, practice with the orchestra, and all the effort that went into building the Beethoven Violin Concerto.

When we watch dancers dance, clearly the cast of *Wicked* have been putting in hours and hours and hours of intensive practice before anyone ever saw them on stage.

When a plane lands...when the wheels hit the tarmac...that's the 1%. From building the plane to training the pilot, the majority of the investment is in the preparation.

Acting SHOULD BE a vocation like any other on the planet.

Hollywood director Michael Nankin says: acting is rigour, rigour...surrender.

Because acting is PREPARATION... not PERFORMANCE.

And so we understand this for every vocation on the planet: that 99% of the work is prior to the performance. There is a dividing line: the "process/result divide". On one side is the work. The process. The formula. The work. On the other side is the result. The performance.



But because acting is the art form of life, and when done well, looks like life...people who see movies, who watch television, who go to the theatre, and even many of those who call themselves actors...they see the final product and mistakenly think: "that is the work!"

When in fact, it is the exact opposite. At "action" ...the actor's job SHOULD BE DONE. At "places" when the actor stands behind the curtain, right before the music cues the actor's entrance to stage...the actor's work IS DONE. At "rolling" in the audition room, before the audition has started, the actor's work IS DONE. That is the moment when the actor crosses the divide and SURRENDERS into performance.

If the actor puts 99% of the effort on the final product, on stage or when the cameras are rolling, they will negate life itself, because we have removed the process to get there.

No one wants to pay to watch Itzhak Perlman learning the notes, or practicing and making mistakes, and teaching himself the music in front of an audience. Because the music wouldn't be Beethoven's violin concerto...it would be a mess of notes that the violinist is working through. No one wants to watch the chorus of Wicked stumble in to each other as they learn the steps. That wouldn't be dance, it would be a group of people working out choreography. No one wants to know that the pilot is learning how to land a plane for the first time on the job...

The difference between a professional actor and an amateur is that the professional puts all their work in the 99% investment and stops working when the camera starts rolling.

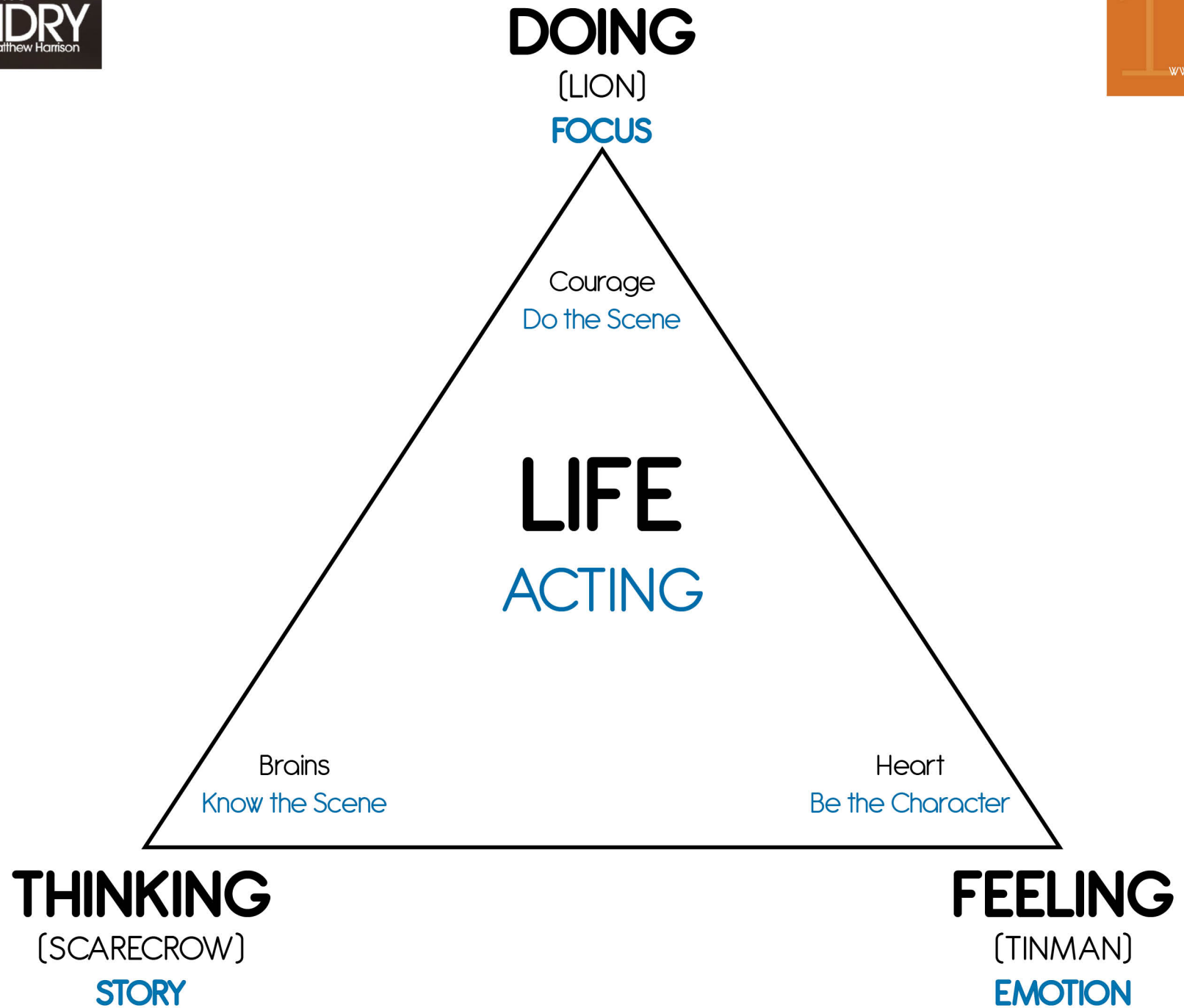
Professional actors LOVE THE PROCESS. They love the story analysis, and the emotional exploration, and the overcoming of the ego to create electrical focus and all the rest that goes in to the development of the acting. Professionals love the process. When it comes to "action", "rolling", or "places" ...that's when they give in to the FLOW of the performance. Paul Newman has said in several interviews that he loved the rehearsal process, but by the time he was in front of the camera, he'd have to work to stay interested...he was literally bored...because the "work was done".

Professional actors love exploring and working on the process of understanding story because they know that actors are CONDUITS OF STORY. We are there to facilitate the telling of story. Our job is to permit, to allow the story to be told through us.

TO BE CLEAR: actors are NOT story tellers. Actors ARE part of the story. The story speaks through us. We are the conduit of story. And the ONLY way for this to happen in the 1% is for the actor to have done ALL of their investment preparation, all their homework.

**It takes a huge amount of time to prepare for the brief moments on stage or screen. - Matthew Harrison**





FEAR (INSECURITY)  
HOLDS US BACK

99% of the work

1% of the work

## PREPARATION

SURRENDER (Action!)

## PERFORMANCE

### STORY

33%

KNOW THE SCENE

### EMOTION

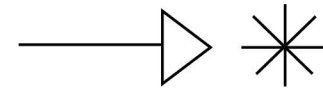
33%

BE THE CHARACTER

### FOCUS

33%

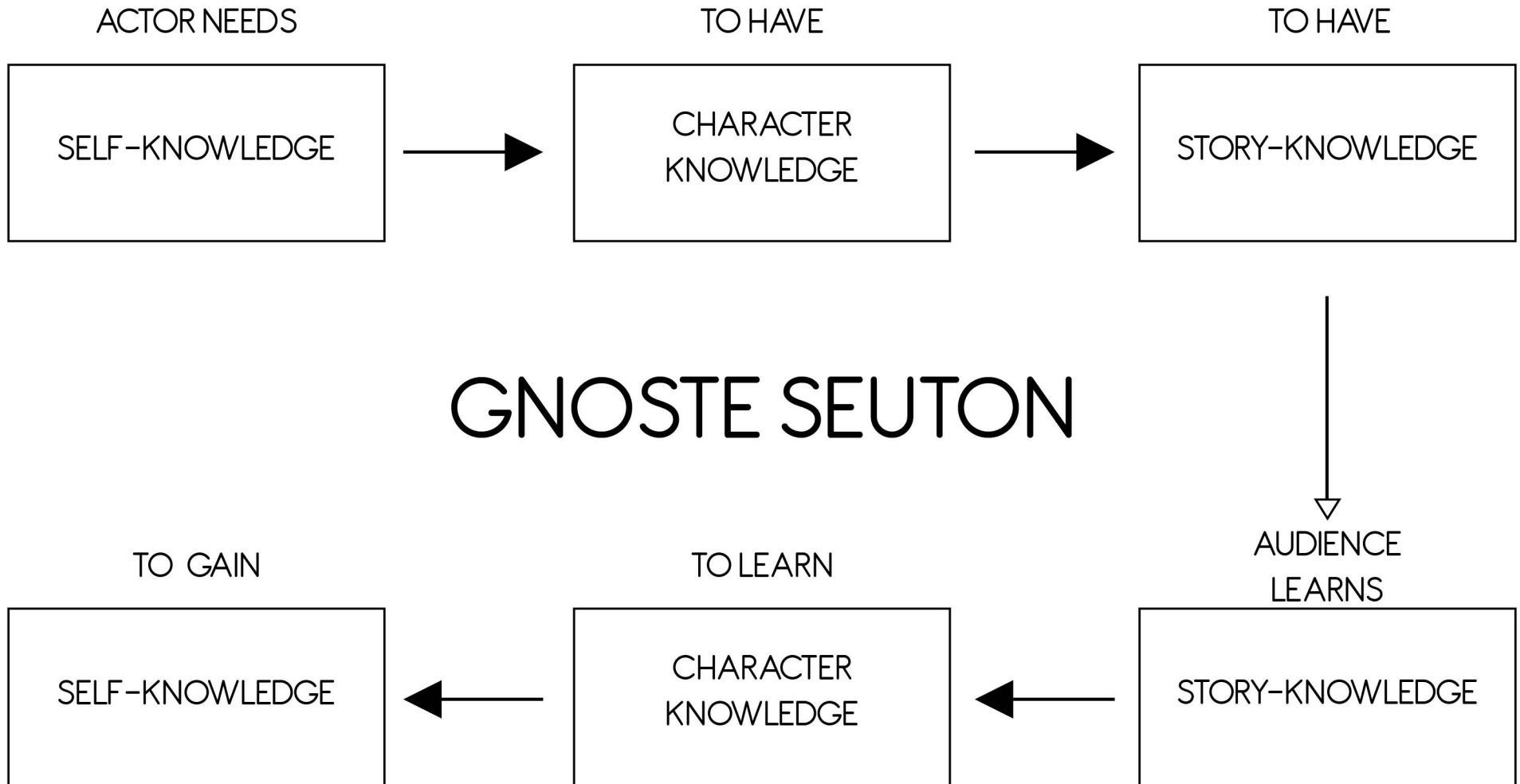
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AUDIENCE



# THE ACTOR / AUDIENCE CONTRACT



# PROFESSIONAL ACTORS MUST HAVE:

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