



Prifysgol Cymru

Y Drindod Dewi Sant

University of Wales

Trinity Saint David

Crazy For You Journal Entry 2

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Final Production

ADPB6003

We are now in week 4 of Crazy For You and I am so happy with how much I've learnt in terms of skills, how a rehearsal period looks in the industry and how I can achieve my best self in such a short amount of time.

We are at the stage of running the show and then working notes. For me, this stage is where I fix loose ends and tidy up things so everything is sharp and ready for a successful show week. During the passed 2 weeks we have completed a various amount of different exercises for skills such as projection and status. Our status workshop was a favourite of mine as my character in the show is very high status and it was helpful to me to understand the different ways I can portray high status through body language, tone of voice and eye contact.

In this exercise, James was a low status waiter in a restaurant and I was a high status customer, I decided to go with the narrative that there was a hair in my food and ran with the improvisation and it was incredibly eye opening to me as I found being high status was much closer to my natural state of being as opposed to low status which I found slightly more difficult.

Improvisation is one of my favourite exercises when paired with status as it unveils so much about your character, especially when you add in lines from the script instead of your own words! We then proceeded to do a run of the show and I found how I played Lank to be so different as I had another skill to add to my accurate portrayal of the character. James recommended a book by Keith Johnstone called 'Impro' and it's one of the best books I've read when it comes to the arts. There is a chapter in the book about playing games which James is also very fond of, as am I as it helps to get myself into focus for a run of the show. Keith Johnstone talks about forfeits, *"After each scene we ask, 'Did that do justice to the theme?' And if the spectators yell, 'RIGHT ON!' The players are awarded 5 points, but if they yell 'FORFEIT' a scenographer presents the forfeit chalice."* I've started giving myself forfeits if I'm not happy with how I've performed a scene and it's a really lighthearted way of knowing you could've done better and it really does work because I know that I won't make that same decision in that specific scene so I don't have to do the forfeit again!

A bit of homework we were given was to watch a Fred Astaire film to get a feel for the era, I watched 'Shall We Dance' starring Fred and Ginger Rogers. Not only did this help me to get the vibe for the 30s but it also showed me how easy Fred and Ginger made the dances look, it looked completely effortless and I was making notes on how I can bring that into the dances in the show. I've learned with tap that a lot of it is your upper body as well as feet and this is how they achieve this easy going, 'flowy' look.

We also were asked to research hair and make up in the 30s and to come into rehearsal with it done. Costumes and make up make such a difference to me, I really feel the part when I look the part and it also inspires lots of different ideas on how I could add to the portrayal of my character! *"By the beginning of the decade the 1930s woman's makeup look was becoming much more refined. To some extent much more Hollywood influenced. Eyebrows were pencil thin and lips had lost their cupid's bow, and filled the mouth again."*

During the passed week we also had Kev McCurdy come in to stage the fight scenes, this was incredibly interesting to witness as it just looks so real and there is so much skill that goes into it to ensure that it looks as accurate as possible! Combat fighting is such an amazing skill to have and I'm excited to use it in the future.

We also took part in an intimacy workshop, this was so that we could enter the scenes that were more intimate in a healthy, respectful way where everyone was happy with what was happening. This gave me an insight into what life would be like in a professional production and it made me feel confident in what I was doing.

An unexpected challenge I've encountered is being Dance Captain, not only do I need to know the choreography myself but I constantly need to be 100% accurate and on it at all times incase someone needs help, although challenging this has been such good practice for me to increase work ethic and stamina.

Bibliography

- Glamour Daze. (2013). *The History of 1930s Makeup - 1930 to 1939* | *Glamour Daze*. [online] Available at: <https://glamourdaze.com/history-of-makeup/1930s>.
- Johnstone, K. (1992). *Impro : improvisation and the theater*. New York: Routledge, Chapman & Hall.