



**Prifysgol Cymru**

Y Drindod Dewi Sant

**University of Wales**

Trinity Saint David

## **A New Brain Final Journal Entry**

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**Production 1**

**ADPB6001**

## **A New Brain Final Journal Entry**

We have now completed our 'A New Brain' journey. It has been so uplifting and great to see that I have the potential and capability to put on a full scale musical with just 5 weeks of rehearsals. Everything came together perfectly and I was shocked at how much having an audience impacted the show! It was quite scary as a lot of us felt like we didn't have enough time rehearsing as 5 weeks really does fly by, but we knew that we were 100% confident with the material and the work that we'd put in and that we were just doubting ourselves.

The first show (Thursday evening) for me was quite low energy, I wasn't feeling it much and I was very nervous, and absolutely exhausted, but I knew in my head that if I was in the industry in a professional show, I'd have to get it together regardless so I tried to put this into practice and I just went for it, no matter what I was feeling I couldn't let the audience know that. So I did some research on Broadway fatigue and if any Broadway or West End stars had any tips or experiences of their own! "You know, our minds and spirit can totally take over our bodies. So, mostly, I just try and stay positive. I love what I do, so that carries me through a lot. If I am sick or vocally tired, I just make sure my body is warmed up and I get my 'head in the game'..."

It was really good to see how I dealt with things when they went wrong, if a prop wasn't pre set properly or things went south on stage, I knew we just had to carry on and make the best of the situation. It was recommended to us as performers that we take risks and experience what it's like to be in a challenge ourselves and to act on impulse. This advice helped massively and put me into the correct mindset just in case things did happen that weren't according to plan!

Something I was very focused on and adamant on throughout this show was remembering and including all the detail I incorporated into my character during the rehearsal process. When I was younger, and in amateur dramatic theatre clubs I'm aware now that at the time, no matter how many rehearsals I went through, or detail within the script and acting through song I did, as soon as I got on the stage all detail would go out the window and I was just focused on giving a performance. I always got very excited and mixed with nerves that I would just forget everything I worked so hard for, I started to notice this as soon as I began my degree and I was adamant that I was not going to let this happen in A New Brain. I made sure to always be present in my character and be truthful and I feel I accomplished this and am very proud of myself. As an anchor to hold me to this I carried on with my psycho-physicality research by Stanislavski. I liked to do some 'relaxation' before going on stage and this helped me to focus and get my head into my character. "RELAXATION (and for me, this means psycho-physical relaxation, not just bodily relaxation. It's like Michael Chekhov's 'quality of ease': relaxation is imaginative playfulness, as much as physical release"

Before the Friday matinee, Luke, our director revealed to us that one of our classmates was actually understudying the role of Richard/Rita and that it would be good practice to rework all of the numbers with the understudy in it, and it definitely was! I think myself especially was so comfortable in the numbers that it was a great exercise to get my brain thinking as to what changes were going to be made if the understudy did end up having to go on. I think it kept everything fresh but also threw us in to the deep end a little as we had to quickly work as a team and figure out how we were going to do things, on a time limit this can be stressful but I think we handled it really well and it's a great skill to have tested and learnt from!

All in all it was a great experience and I will carry the show in my heart forever.

## **Bibliography**

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