Scene Study Class: Discovering Yourself and Your Character through Breathwork.

Six-week course: Five, three-hour classes, the sixth class is 4 hours. Three, 50-minute breathwork sessions in classes 2, 4 and 6.The course is **limited to 10 students**.

In this class actors will deepen their understanding of themselves, increase vulnerability, inner-strength, and improve their ability for more mindful and powerful emotional expression in both your life and character development. There will be discussions about life experiences that come out of the breathwork sessions.

The course is based on the acting, directing, teaching, and breathwork that I have done for 47 years. All students for this course must have some classroom or acting experience, and be considered an intermediate actor or more with experience in character development. You do not need to have been in a play. All actors must be over 18 years old.

Interested Actors should submit a brief, informal biography, and answer some questions about themselves that I will provide. This will include a brief description of their life, acting related experiences, and reasons for their interest in this workshop. This should be emailed to me by the fourth day after the group zoom information session.

There may be some filming of the process which actors can opt out of. (Eventually there will be a course designed for beginning actors that will be balanced between improvisation and one scene.)

The first short scene (2.5 to 5 minutes in length) will be a dramatic scene. The second scene within the same length will be a comedy. Do not begin working on the scenes, or character, until the first day of class. There will be specific improvisation exercises based on what comes up in the breathwork and character analysis.

If a student is selected for the class and is on prescribed psychotropic medicine that is fine, but because of the nature of Breathwork, it will need to be discussed with Brian by phone so he is aware of the situation. This information will remain private. This is not necessary before being selected.

Brian seeks a diverse class across all categories that meet the criteria for the workshop and from the information in their biography. Any actors not selected for this class will be at the top of the list for future courses. For this first course members of the Actors Theatre that meet the criteria including diversity will be selected first.

There will be a gathering sometime after completion of the workshop.. This will be a fun way to review the course and discuss the actor and teacher’s growth from the process.

What students should bring to class: Notepad. Yoga or another cushioned mat. Spill proof water. One or two blankets. (The body can get cold during the breathwork.) Eye masks. Comfortable clothing. During the final class actors will be dressed in character for their scenes. A snack for a 15-minute break.

Email Brian at nurturingbreathwork@gmail.com for questions or to register.

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Brian Frishman’s direction of Ionesco’s Jack or the Submission was so theatrically dazzling and aesthetically on target as to warrant, at the least, a strong endorsement from a member of its audience of Mr. Frishman’s gifts as a director and man of the theatre. He exhibits in his work an extraordinary gift for visualizing every moment of a text, so much so that words, phrases, sentences are given a sort of choreographed specificity – sometimes lyrical, sometimes hilarious, sometimes moving – that is really beyond the keen or ambition of most directors I’ve known or worked with. Over and over again, while viewing his production, I had the weird feeling that the most theatrical of all directors, Meyerhold, was somewhere in heaven guiding and giving sanction to the visual vocabulary Mr. Frishman had developed with his actors a vocabulary that was in itself beautiful to watch and that fit perfectly every moment of the action of the play. What he did with movement, he did with voice as well – and with lighting, and with objects – in a word, with every element of the production, creating a world of sound, movement, and look wholly consistent with the weirdness and wonder and, at bottom, humanity of Ionesco’s play. One moment – not uniquely incredible in the piece but up there was the one in which a minutes-long soliloquy was delivered by an actress standing motionless against a wall, and nothing on stage was moving but her mouth. The lighting – a wonderfully flexible character all through the production – in a display of ultimate flexibility, gradually through the course of the speech diminished to a pinspot on the actress’s mouth alone, on an otherwise black stage. It out-focused focus.

The intelligence and care with which Mr. Frishman analyzed the Ionesco text and with which he broke it down into its functional components is what underpinned and made possible the sureness of the theatrical magic of his staging. I think he’s a rarely gifted director.

Leon Katz

Professor Emeritus Yale University