

## Thaao Penghlish Notes

\*Time stamps are a couple seconds off. Subtract about 20 seconds from the time stamp if you are trying to find the note in the video

- 7:08 In the acting room, how you are centered in life helps, casting directors, the way you present can remind them of someone else
- 8:18 Decided he was going to make money as an actor and travel
- 8:37 Traveling changed perspective of acting
- 9:04 Words mean something more when you understand them, when you don't understand them, they don't have the same affect
- 9:28 Write stories, out of head onto paper
- 9:46 With age and experience you don't have to prove yourself anymore, more of a role model
- 10:20 The way you address people makes a difference
- 10:40 Don't take power away
- 11:45 Altered States Movie - technical, did lots of research, came back to square one, "words became a part of me"
- 12:30 Loves to cook, hobbies balance out acting
- Ingredients you put in soup; all ingredients come together but the words are the last thing to add
- 13:10 Don't approach a role being vague
- 13:49 Old ones have been through it, wisdom comes with accumulating knowledge
- 14:15 "I don't give everything in the rehearsal", I take control of outfit, it's the uniform
- 14:56 The walk you come in with needs to be different when changing into the role
- The way you start your day is important
- 15:23 Process is to enjoy, actor must be comfortable, if you are going to be the best, you fail because the scene isn't complete
- 16:30 Teenage years is playground, 20s plant the seeds, "looking for seeds" where is it you want to go?
- 17:27 Learned how to dress - art world helped to develop taste, understand composition, what's best for you
- 18:00 What did you choose?
- 18:09 Seeds start to develop, didn't become actor till 29

- As you like it - “5 stages of man”
- 19:48 People are not available, became more open, met a spiritual counselor because he felt lost, early 20’s
- 20:44 Meditation - Started to feel that what I was, was ok. Abuse from father was a form of punishment, just because you came in before me, doesn’t mean you know more
- 21:30 Had to prove that I was worthy to father
- When you strut into your work you go in as prepared as possible, can’t get that time back
- 22:30 Vulnerability is the ultimate strength. Greatest performances come out of sensitivity, makes you able to understand, listening is the greatest quality, listening for cue instead of the other person
- 23:34 Your insecurities are your children, as you get older you grow those insecurities, how do you nurture your insecurities?
- 25: 15 Points of inflection - Learned how to charm, look natural, smile from your core, what is your core? Found that out through meditation
- 25:50 After General Hospital - only actor to survive guests, didn’t change to be liked,
- 26: 30 Show them who you are
- 27:04 Stay true to character, what you came in with, when you are born you come in with everything, indentation- don’t tell anyone
- 27: 47 Have lots of experiences, ex. Museums - learn about compositions
- 29:20 All experiences you have are part of the library you collected
- Like music, how do you get into yourself? Meditation does that
- 30:50 Tricks for younger actors - Got to be patient with young actors, bring attitude down,
- Young people are not listening, always checking yourself and not hearing what the other person is throwing you, important even in monologue is making it believable - reach core by coming in centered - know lines and know your intention
- 33:04 You think you are so great, but you are not
- 33:40 How do you take it off the page and elevate the scene? Give writers something they didn’t expect out of the scene, always have a secret on set, adds to scene
- 34:15 All in the training and in studying life
- 34:40 Don’t drink the night before audition or performance
- 34:50 “Can I have some light before I die?”
- 35:20 Do something to shake people up

- 37:15 Learning lines is a repetitive process, wear suite (or costume) and go through lines, go over lines by phone
- 38: 22 Actors knew who they were back in the day
- 38:50 Top 5 Actors
  - o Omar Sharief
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  - o Peter O'Toole
    - Line placement
  - o Paul Scofield
    - How to place a line and see where they land, the pauses
    - Knows how to land with dialogue
  - o Robert Dinero
  - o Dame Edna
    - Comedians of Australia
  - o Deidre Hall
    - Walks down halls and learns lines
  - o Susan and Bill Hayes
    - "saw him as bit player"
    - Told her off and have been best friends ever since
- 43:47 Survived COVID-19 by looking around at art, stayed in present by naming things, looked at each individual piece of art and looked at story
- 44:53 "Don't get bored, get boring"
- Peter Graves - Mission Impossible
  - o "Do you mind listening"
- 47:00 Deliver lines to nose
- 50:32 Learn the history of where you are presenting, need to know who came before you on that stage
- 51:00 John Geiger- Listening, being prepared, let passion out
- 52:20 "Good ones are always gracious"
- 55:54 Breakdown sentence - because there is a word you didn't understand
- What did you eat the day before, meditation in the morning
- 56: 45 Spoke truth right in his face

- 59:34 Loves the crew because it is all part of the ensemble, most important ingredient on set, the crew can ground you