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DEMAN Live: Theater & Performing Arts with Hoof 'n' Horn

INTRO: Dave Karger

Welcome to DEMAN Live. I'm DAVE KARGER, Duke alum and host on Turner Classic Movies. DEMAN is the Duke Entertainment, Media and Arts Network. And it's the University's hub for the creative industries. On this show, you'll hear a past episodes of DEMAN live, which includes panels and one on one chats with alumni. Thanks so much for listening and enjoy.

03:27 Shaina Lubliner

So first up for Dani and Talya, you have both directed or produced your own shows, written scripts and started your own companies. Um, so you know, what's your advice for students and alumni trying to spearhead their own creative projects right now or in the future?

03:48 Talya Klein

Dani: Talya, you want to go? Sure, I can, I can start. Um, well, um, yeah, it's interesting. This is like a really interesting time to think about collaborating and think about making stuff. I think the biggest piece of advice that I have for current students, sorry, graduating seniors, but to take advantage of this moment, when things are free, space is free. Time does not cost as much. Friends live close by, you have access to rooms and cameras and lights and costumes, and all sorts of resources that you wouldn't normally have out in the real world or that that would cost a lot of money on the real world. The other piece of advice that I have is I practice collaborating, however that looks like so um, that could be, you know, having starting a writing group. It's the first thing that I did out of Duke was I started a writing group with some of my dear friends and some of our friends of friends. So like people who didn't go to Duke, but who we met through our first sort of professional, like internships and gigs, and some of those people, that writing group lasted for two years, and we met every week in New York City, and some of those people have gone on to be award winning writers for film, TV, magazines, theater. Yeah, it's so it's, it's like a really incredible resource to start, when all of you are just sort of starting out to be like, Hey, let's all work together.

Another piece of advice that I have is set a deadline, even if it's just like an arbitrary deadline, like set a deadline. And then don't be afraid to fail, you know, like, set a deadline, so that you can have something to show and then go back to the drawing board. But having a deadline really keeps you honest, and keeps that you know, we know, it's like a lot easier to start the homework when we know when it's due. So doing that is really helpful. And, you know, invite people to see your work. If you have any set, like if you think it's going to be terrible, maybe like skip that. But like, if you if you have like a sense that there's something really good start inviting people who you think you want to be seeing your work, because they might not come the first time. And they might not come the second time, but

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maybe the third time, they'll come. So start inviting people don't be afraid to like, you know, share that you're doing things.

And another weird lesson around creating your own work. And this is something that I didn't learn until grad school, but um you guys probably know this more intuitively than my generation does. But like, the narrative around your project, in some ways, is just as important or more important than the project itself. So people are busy, they don't know, like, what to go see, it's like really risky to see new things. If you have something going on having a presence on social media that is fun, and dynamic, with pictures or with video that isn't just like, you know, come to my show, but is like, Look at this beautiful thing we created. I have my company, the here and now. We specialize in one off site specific shows, they happen once and then they're gone. They're there's no second chance to see the show. And I made that choice sort of very knowingly. But what that means is that like, if you can't make it to rural Vermont for a day, you're not going to see the show. But we've created a very strong narrative around how it's like a once in a lifetime experience. So that like by the time we got to the fourth or the fifth year, we had hundreds of people coming to see the show, because they were like, we have to like organize that weekend. So a few of the narrative you're you're trying to pass over to Dani.

08:44 Dani Davis

That was all just brilliant, brilliant sound advice that, as I always say, and I'll just add to a tie, you said she talked about practicing collaboration, and I believe the work is in the doing. It's the same thing, do the work, do the work, do the work. And this is a wonderful moment in time to without any agenda at all. Because none of us knows what's going to happen. Right? In our business. I mean, Maggie and I are in constant conversations right now, I'm sure in New York, and none of us knows what's going to happen. So this is a wonderful moment without any agenda at all to pull things out and throw them at the wall and collaborate with people you've always wanted to work with. Zoom is actually a pretty decent forum. But there are other forums for creative creativity. And those are amazing, as well. And just see what happens. Walk something down the road, like Talya said, like give yourself some accountability, a deadline. See what you can make happen in a week. Can you write a 10 minute play in a week? Can you write the first act of a musical in four weeks, Adam? Can you know can you do a zoom reading of that musical, you know, four weeks from today and invite this forum people to hear it, you know, start just doing the work and don't stop doing the work because we will come back. And when we come back, you want to feel like those muscles aren't creaky. And like her, I don't know how to use them, you know, you'll know how to use them. And I just pulled up, this is my work basket. Okay? This is my basket that has all of these books in it that have all of these writing ideas in them, people I want to collaborate with all of this stuff, I actually write it down old school. This basket is out every day right now. And it's a sanity preserver. And it's been such a delight to connect with all kinds of people that I've always wanted to work with. But we haven't had time. And so I just encourage you to keep doing the work, the work is in the doing the successes in the work, you know, all of that.

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11:08 Adam Beskind

Awesome, thank you all so much. I'm changing gears just a little bit, we have a question for Martavius. And for Madeleine. Obviously, once things improve a little bit, a lot of us graduating seniors especially are going to be looking to move to new cities and pursue creative careers. So you're wondering if either of you or if anyone else wants to jump into Have you have tips for what establishing yourself as an artist in a new city looks like based on your experiences?

11:39 Madeleine Lambert

Sure. Martavius, do you want me to start? Or do you want to start? Martavius: Absolutely, go for it. We're very polite at DEMAN. I think I think that, you know, having agency over your career and your work is key and part of having agency means not being shy at reaching out to people and introducing yourself the thing that I see that just handicaps or hurts actors in terms of moving along in their career is this idea that like, well, I can't write to the casting director. And a lot of times ask your actors like, Well, why not? Well, maybe they like, I don't know, I don't know why I can't write. And so the worst thing that can happen is, someone says no, or they ignore you. And then you get on with it. And you, you figure out another path.

So my biggest advice is, you can't complain unless you ask for what you want. And you're not that annoying. Like, if you're sending emails every hour to a casting director, that's too much. But if you're updating someone on what you're working on what's happening, or that you're new in town, and you did theater at Duke, and you have a lot of value and things to add to a community, that person will want to meet you. So I say don't be shy at introducing yourself at all. Don't be shy about writing emails, especially in Chicago. If you're interested in being here, as a performer, casting directors will see you, you can write directly to casting directors, you can write directly to casting agents, I would say get out and see work, see who's making work, ask that person to coffee. Um, you know, you sort of have to figure out like, do I like this theatre company? Do I want to vibe with these people? Is this the group I want to work with? Maybe I want to work with this group, maybe I don't want to work with this group. So it's really about like getting out in the community and meeting people. And not sort of like embracing limiting beliefs that aren't really real from the outset. They mean, like virtual coffees, right? Right now virtual coffees. Yeah. Yeah. Yeah. A lot of I will say sorry, Martavius, I will say that like a lot of theaters, and this is where seniors are putting stuff online. So there is a way to begin investigating companies work right now. It doesn't have to be you know, in in September necessarily, I'm optimistic.

14:12 Martavius Parrish

I totally agree with every every single thing that Madeleine said like, the first place to start is just to get to know the scene get to see the work that you're excited about, or that excites you. The really cool thing about theater that I think is different from any field is everything is so immediate, and everything

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is so personal. So you go and you see a play and you love the actors work. They're right there at the stage door. There's not this distance. There's not Brad Pitt who lives in LA and you're stuck in New York, right? So there's this kind of immediate accessibility that you have in theater and you should definitely, definitely take advantage of that. And be sure to put yourself out there to ask those questions. You go up to someone after a show and say I really love your work. I really love this piece that you can pose Do you mind I have something that I'm working on, or I just want to get to know more about you as an artist, and really just trying those things that kind of scare you because those people are accessible. And I think oftentimes, we tend to think, oh, this person is kind of like on this pedestal and I'm here, the truth is, there are people. So if you ask them for their advice, if you ask them for five seconds of their time, nine times out of 10, like, they will make themselves available, because they're excited about someone that's excited about them. And if that's not the case, then you move on, right?

15:32 Madeleine Lambert

It may not be someone you want to work with, if that's the case, like, that's information for you. There's agency there for you. It's like, okay, this person doesn't want to talk about how they make work. That's interesting. Maybe that's not someone I need to talk to.

15:44 Martavius Parrish

Exactly, precisely. If you're a performer, especially in New York, like, take classes and go to workshops, I cannot say how many people I know how many things I've kind of stumbled into from just learning my craft being in the room and practicing with someone that I really admired. And then also on that front audition, get to know casting directors get to build those relationships. And over time, those those are the people that that call you in and have you in mind to do different things.

16:17 Madeleine Lambert

Can I add to I would say if you know, there's a specific city that you're interested in, make sure you use the Duke Alumni Network. Absolutely. I mean, people love to talk about themselves. People love to talk about their work. We're very ego driven in some ways. So you know, you can really write to write to a Duke alum and ask, yeah. Not really ego driven. But you know what I'm saying people like to share their stories.

16:47 Shaina Lubliner

Yeah, this is an industry of people who like to connect onstage and offstage, I think. Yeah. Okay, so, moving on to the next question. Um, for Maggie and Martavius. I'm looking back at your career. Have there been times when you've needed like a second job to make ends meet on slash any suggestions

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for students, I'm hesitant to jump straight into a full time arts career, especially considering the current landscape.

17:19 Martavius Parrish

Margaret: Martavius, You first. Ooh, okay, cool. Um, yes, NYC is expensive. I think you have to be smart about how you're allocating your time and your money and your resources. And so whatever that means for you, I personally come from like a very small town in south Georgia with parents without means. So for me, that means in order to kind of get myself off the ground and running that meant working work study in grad school and taking on odd jobs. Funny enough, though, I would say a way to be smart about it is to work in fields that are adjacent to or in partnership with what you're already pursuing. One of my one of my favorite jobs so far was actually as a teaching artist at Lincoln Center. And that happened as a result of a different show that I didn't in a very interesting way. But it was a job that paid my bills that allowed me to still be immersed in the arts, and do what I love to do, while also also taking care of the bills. So if you have to take a day job, I would push you you're do start students, you're smart, lots of people would love to have you on their staff, go for those things that that are adjacent to the work that you would like to be doing, as opposed to unnecessarily taking something out of left field. They are out there, you have to search for them. Again, this is a reason again, to Madeleine's point to connect with alumni to see if they know of any resources and to get you into doors. So that would be my advice for that.

18:56 Margaret Skoglund

I love that I'll try to echo it and underline the concrete jobs that I've had. I assure that night I befriended a producer and worked with her and her husband was a management consultant. So I was her husband's assistant, which got me into the home of this producer. And he paid me quite well. Um, I've done a lot of proofreading. And I just talked to a producer yesterday, Dani, I'm actually curious what you have to say about this. And this producer told me, Margaret, I'm at the point where I would pay for script coverage. Dani, I'm curious what you think but would you possibly pay for script coverage?

19:39 Dani Davis

Yes, I think that it I think that's a burgeoning sort of track, if you will, Maggie. I'm seeing it start, and I am seeing the value of it. Actually, um, so yes to that, and we can talk about that further. You know, oh, problem. So definitely I'd be happy to, you know, sort of download what I know.

20:04 Adam Beskind

Will you guys explain what script coverage means for those of us who don't?

20:09 Margaret Skoglund

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Sure, there are a lot of lot of scripts that go to nonprofits and very good producers like Dani, and someone needs to read all of those scripts, we don't have enough time to actually read those. So anytime you internet, a producing office, you're going to read a ton of scripts, and then make a one page summary of that script. And being a good script coverage person means you know what a logline is, you know how to summarize, you know how to write, and I'm staring at all these Duke students. So you guys should all be fantastic.

20:43 Dani Davis

When I was undergrad, decades ago, I interned at Playwrights Horizons for Ira Weitzman, and Andre Bishop. And I read an entire wall of new musicals. That was my job. And I had to read all of them. They were cold submissions, which means they were not solicited by Playwrights Horizons. And I really learned in doing that stuff, like how to be able to make judgments pretty darn quickly how to make assessments is this worth moving into, you know, and, and we, as Duke students, to mark at this point from really apply all of those analytical skills that we have are really strong writing and communication skills. So script coverage right now, is actually, as I said, a burgeoning thing. The other thing that I'm seeing is theater scouting. So that's a whole other field that I'm starting not field, but a whole other career path that I'm starting also to see. So be happy to talk to any of you about those two things, because I actually think you can monetize that work when I was an intern at playwrights. I wasn't monetizing it. But it was, it was still really exciting.

21:56 Martavius Parrish

I do want to jump in and say one last thing. As a Duke student, if you aren't able to find a job that is related to the arts in some way, tutor. If you're a performer and you want that time you want that flexibility, private tutor. I private tutor right now, I literally had two sessions today, but it's a way to make good money to pay those bills. And you can do it remotely, you can allow it to to bend to your schedule, even as a general artist, and having you can your resume graduating from do people are really going to take to that and really are going to want to sell that for you. So also recommend that job.

22:38 Adam Baskind

Fantastic. Thank you, everybody. I'm changing gears just a little bit. Again, I'm Claire and Dani, we were wondering if anyone else wants to jump in just sort of what you guys based on what you've seen so far. And obviously there's a lot of unknowns, but we're wondering how you think sort of the impact of the pandemic and of everything that's going on right now is going to affect the future sort of, of the industry, and especially thinking about but many of us are looking to kind of get into the industry. What what do you see as sort of some changes that might be coming down the pipe? Claire?

23:10 Claire Florian

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Yeah. Hi, everybody. Um, I'd say one of the biggest changes that I'm already seeing is how we relate to audiences through media. And right now, when we can't convene, and go see theater and dance, every audiences are still craving content online. And we at ABT, have sort of felt that we've become a media company, we've been talking a lot about what can we put on the internet to still engage our fans, our audiences, our donors, our students. And that's become a really huge priority for us. And there's been, there have been some really nice silver linings to that actually. One example, we've started putting Instagram ballet classes on online for free every day for kids. So we're engaging these kids all around the world who we might never reach due to geography or financial barriers. So we're starting to develop a ballet audience at a very young age to all these kids that we're reaching.

And once this pandemic ends, we can't just take it away, we've set this expectation that we're providing this content to people all over the world. And not and I think that's going to be a big part of what theater organizations, dance organizations, any arts organization is going to have to do going forward. And it is really a great thing. It's an audience development tool. And it's great way to reach a lot of people. And so, I think that that's going to be really big, and then how we think about capturing content is going to be really important. For example, at ABT, we when we do a New Ballet, we usually film it but just for archival purposes or for rehearsal purposes, it's not great quality, it's not highly produced and That's for a lot of reasons.

First of all, it's super expensive. You've got to figure out choreography, rights, music rights, you got to figure it out what the dancers union, the venue you're working in might have restrictions. So we haven't really done that much high quality dance performance footage in the past, but that's definitely going to have to change, we're going to have to think about how we're investing in content creation, and how we're approaching it not being too precious. I know, at least in ballet, people are very, who, you know, the footstep pointed. So we can't share that video, I think we're gonna have to just rethink how we talk about content capture and distribution. So that's, that's one thing I think is going to be a huge part of the DNA of any arts institution going forward. So sort of like what folks were saying earlier, this is a great time to work on your video editing skills, and things like that, that I think are going to become commonplace skills that are really important in the industry.

26:04 Dani Davis

I think that I would, I would absolutely, you know, 100% reinforce what Claire talked about lots and lots of people, as you well know, are creating and posting really beautiful content. And it is exciting, isn't it, to be a member of the community of artists knowing that we're giving people such fantastic stuff to deal with while they're enduring this pandemic. A couple of things I'll add to that on Broadway, what we are grappling with. And certainly, it'd be really cool to get Maggie's insight as well, what we're grappling with there has everything to do with what's coming down from the CDC and the government. And these this is a an I'm sure it's true over at ABT, as well. It's a conversation that has a lot of

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participants involved, and it's a collaborative conversation. And, and has everything to do with economics, safety, trust, viability. It's there are all kinds of proposals on the table right now as to how that industry comes back online, recognizing the significance of the the Broadway business to the economy of New York City. We're responsible for well over \$600 million, you know, in commerce, for the city, in a, you know, very short period of time. And so that's, that's a big conversation. And there are a lot of sort of things I won't go into just because you know, they're sort of in the vault, and we've got to keep it there. But it is a pretty fascinating and powerful conversation to be a part of, and sort of back to the Duke student, in all of us, it kind of calls upon everything we know, it brings our policy skills to bear, communication skills to bear, collaboration skills to bear, we really have to be able to lift up and see a larger picture. And what I am encouraged by is the fact that everyone seems so committed to doing this right and bringing us back online, correctly.

On the other side, what I'm seeing as a true positive, because I still stand by the fact that while I'm really excited about all the content, kind of keeping the room warm, as they say, I still believe that theater requires both both artists and audience to make theater we need to be convenient, we need to be in space together, we make theater together in a moment, you know, and here and now to Talya's point we it is that live connection. And that convening that matters, I serve on the board of a couple of regional theaters who are grappling with this and their seasons being up ended, suspended, etc. It is my belief, and these theaters as well have kind of flexible spaces, some of them have black box spaces, in addition to their Procyon space. Some of them have studio spaces, some of them have barns, some of them have huge garages that they're empty. What I'm seeing is this ability of these regional theaters to actually come online in a very strong way to serve their communities. So I would say that if you're looking into coming into this industry right now, I would look to the regions and I would look to the theaters serving their communities, because I do believe that they will be very robust in terms of creating new work in terms of really getting programming going In terms of really being viable players in this world, so I see that as a positive outcome here will become less sort of New York and Chicago centric, and we are really going to start to see theater taking place all over the country in really substantial ways.

30:26 Shaina Lubliner

Awesome. Did anyone else have anything for that? I didn't know if Maggie wanted to. Okay, cool. Um, gorgeous. Um, okay, next up for Claire and Maggie. Actually, so sorry, you will have to come on back on. Um, what are your suggestions for how students and alumni can find a balance between staying in touch with alumni during this time, and respecting that people may be facing different, different challenges right now?

30:54 Margaret Skoglund

Claire, should I be dropping Kara a line every hour? Who's Kara?

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31:01 Claire Florian

Maybe not every hour, but definitely drop her line. Um, I, I feel free to or should I jump in or? Um, I? Well, first of all, I want to emphasize what Madeleine was saying earlier, don't be afraid to reach out. I think, in my experience, Duke, the Duke Alumni Network, especially in the arts sector is happy to talk to you students, we love hearing from you guys. So I think don't be afraid to reach out, definitely reach out, I would just say, you know, be sensitive about it. If someone doesn't write you back right away, don't take it personally, this is a crazy time. So definitely reach out. If you're gonna follow up. If someone doesn't write you back, just be gentle about it. Don't follow up every day or every hour. And I would say just kind of set your own expectations right now. You know, people might be happy to chat, but they maybe this is not the time where they can help you get a job for the fall. You know, so just set your own expectations. And that, yeah, maybe this conversation will give me some insight or some advice. But maybe this is not the time to be asking for them to you know, consider me for the organization just, you know, common sense kind of stuff. And it's a great time to network, I think. I think as long as you're gentle, and yeah, not too pushy. I think it's, this is a really great time to make connections with people. And even if someone can't, you know, help you get a job right now, they might think of you a few months or a few years down the road, this is a great time to be building your network.

32:43 Margaret Skoglund

Yeah. And I, I want the group to disagree with me. So here's what I think it should be three or four sentences, tops. The second, I get an email like this from a Duke student. I'm archiving it, I'm sorry, don't tell anyone I archive it. Um, and it should be something that is demonstrating that you actually looked me up and you actually know what I've done. Just just a just a thing, just a little small thing. But keep it to three or four sentences. And then please do not be the generalist. It's not helpful when, you know, you're an engineer who thinks you might want to go into the arts. It's so helpful when you say, I'm an engineer, I know I want to go into set design and blah, blah, blah, even if you're lying. I don't care if you're lying. And maybe you're going to go be an engineer. Just tell me you want to go be a set designer, but I mean it, if anyone disagrees with that with a three or four sentence thing, please feel free to...

33:42 Amy Unell

I'm not big on the lying part. But I like that I like this specific part. I'm just gonna put that in there.
Margaret: That's fair. Thank you, Amy. Awesome.

33:56 Adam Beskind

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A question we have for, for Madeleine and Talya. But again, anyone who has not been on, we were wondering about suggestions that you all have for things that people can be doing during this time that are productive and can help sort of gain experience and prepare for entering a creative industry.

34:17 Madeleine Lambert

Well, I would follow up and say, I was talking to my I sound fancy, but I don't mean this to sound fancy at all. But I was talking to my agent yesterday. And he said that the way of auditioning is now going to be a lot of self-tapes, a lot of self-tapes. So I would say getting really smart. If you're interested in being a performer on what it is to make a self-tape, you can do it with your iPhone, it's easy, you can edit very easily. Um, I think that the whole industry around that will be revolutionized which means that actors will be able to be seen for projects all over the United States and potentially like globally.

So right now, I would say if you go on, I think this would be a great extra For seniors who are interested in performing, you can go on to Playbill right now. And you can look at theaters that are accepting general auditions, which means they're looking for a monologue or two, and you can put yourself on tape and you can go ahead and submit to theaters, and they can start seeing your work. So that would be a tangible, specific thing you can start to do right now. Um, I would say echoing Danny's point about the the regional theater. So I just worked at Alabama Shakespeare Festival. And they are really doubling down on sort of southern narratives and creating southern work with Southern writers and southern performers. And that's a huge passion of mine. And they created a festival where they paired a playwright with an actor and the playwright wrote a monologue for the actor, and then the actor had a week to produce it and film it and perform it. So I would say that model could be easily replicated with a group of friends around a specific theme. Like maybe your theme is a great meal or cooking. I don't know I'm, it's, I'm sort of grabbing at straws here. But I think that model could be really useful and productive. And I know Talia is doing something really cool with her on camera class right now.

36:18 Talya Klein

Yeah. We're, um, I'm actually like, our my Acting for the Camera class right now is we moved completely into the self-taping model. But what that's allowed us to do is actually, I can bring in industry professionals to our zoom classes, who've given feedback to the actors. And in and last week, they got to audition for like an actual feature film project that's going to be filmed, hopefully, sometime in the future. But but learning how to do that is great. And I am, I'm happy, Amy, I can share it with the whole group. But I have a list of like practical tips and suggestions about putting yourself on tape. And I know Madeleine, Martavius, as you guys probably have a lot of experience with that, as well. But we can like pull together some resources about do's and don'ts for self-taping. But yeah, that's, it's a really interesting moment right now.

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What I was going to say about what you should be doing right now, and actually, you don't, you shouldn't do anything right now you can, there's an opportunity to do whatever you need to do right now. But you're developing, you have the opportunity right now to develop both your artistic and your professional toolboxes. And in a way, it's like this incredible opportunity, because the world has sort of grinded down to this, like slower pace. So it's almost like this borrowed time that you can use. Where you might be able to do some stuff that you wouldn't have gotten to do if you were like grinding and like, you know, hustling, like, there's a really great moment here to be able to slow down and develop your voice as an artist, and develop your professional toolbox. And the artistic toolbox is basically like your voice as an artist, like who you are and what you have to say and how you say it. And also, like your practice, like your daily practice of what it is you're doing. And that can look a lot of different ways that could be like doing *The Artist's Way* by Julia Cameron, doing like morning pages. Even if you don't see yourself as a writer, like developing your voice as an actor or as an artist, it's like an incredible way to have that discipline. I'm, I've been doing this like app called I think it's called Sketchy, where I'm like drawing a portrait every day because that's one of my hobbies, but that definitely develops my voice as a director and a visual artist. Um, read watched stuff.

Um, you know, there are theaters like you know, everyone, Claire, Dani, Madeleine, everyone's been saying like their theaters all over the world who have not prior to this have their content available online. And now not only is it online, but it's free, like the National Theatre right now you can watch like productions of theirs online for free on YouTube. I used to work for the National Theatre that is not something they ever wanted to do, like, you know, so this is a really incredible moment. If you're stuck at home, and you're trying to think about where you want to move to when you graduate. Even if it is moving back home. Take this moment. Like research, the companies that are, are in these different places, watch their work. And then you can reach out to them. And you've seen their work. You have questions, you're curious, you're engaged, like that is the kind of email I want to respond to, like someone who's like, looked me up and watched videos of my company, not someone who's like, so tell me about your career. It's like, No, you Google me, you know, like, there's that and you have the time to do that now. You have this moment to work on your professional toolbox. So like self-taping technique. Working on your resume, I'm sure the Duke Career Center will be really happy to help you with that. And they're not as well versed over the Career Center in terms of working on artistic resumes, as opposed to like, you know, business resumes, but there are plenty of alumni resources and people who can help you with your resume.

40:58 Madeleine Lambert

I'm more than willing to, and I'll put that out there that I'm more than willing to look at people's performing/theatre/TV helped create that, especially when you're first starting that can feel so intimidating, like, I have nothing to put on there, but the high school play. But there is a way to craft

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that narrative. And like Tony was saying at the beginning, how you craft the narrative is, is crucial. It's key, so I'm willing to help. I flagged myself

41:24 Talya Klein

Yeah, I'm like, this is a time that you could potentially reach out to potential mentors, you know. But, you know, I like, like Margaret was saying, like, don't like three to four sentences is fabulous, be specific. And don't be offended if they don't reply. Everyone's in a different situation. It's also a great time to cross train, like, this is the time like, I'm teaching myself how to knit socks. Right now, I'm doing a lot of like portrait drawing. This is a great time, like, if you are like, like, sort of like Dungeons and Dragons. But like collaborative storytelling games, like get together on zoom with your friends and play those games. It's like a great way to activate storytelling and imagination. Like there are endless possibilities. And you do not have to be writing the great American musical right now. But you can be developing a practice that someday will lead to doing that. Or you could just be exposing yourself to material that gives you ideas for when you do write it. So there's so many options.

42:39 Shaina Lubliner

That is sort of the perfect segue into our last question, which is out for Talya and Martavius. But since it's the last question, and if any of our panelists have additional advice, or answered his question, please feel free to jump in. But the question is, what books movies resources, etc. Would you recommend? We check out during this time, as ways to continue to develop as artists or as ways to escape. I have had The Artists Way on my bookshelf, and I'm starting it as soon as my final essays end.

43:15 Martavius Parrish

Margaret: Martavius, you want to start? Sure, um, I have a couple of general ones. The Broadway Briefing started by Matt Britton. He's one of my mentors, it has become one of the most efficient and quickest ways to kind of know what's happening in the industry overall, on Broadway, Off Broadway, regionally, internationally, just a great resource. It's a newsletter that drops in your inbox. Monday through Friday, once a day, letting you know everything that's going on. Playbill is just a wealth of a bunch of different types of resources. Finding jobs, again, keeping up with what's happening in the industry. That's a great starting place and it's free, both of those are free to sign up for or to check out. For performers. Specifically, I would check out the Ensemble List. It's a blog and podcast that just has stories about how people got their big break what they've done to train how they're coping with COVID-19 and in quarantine, how they're making their art. It's just a great resource for ideas of what has been done in the past and kind of ways that people are thinking now as maybe a source of inspiration. If you're auditioning, there's like the Actors Basics, so actors access backstage casting networks. Check that out for technique books. An Actor Prepares, A Director Prepares, if you're a director by Anne Bogart, Meisner all have books, in terms of like training in technique. And then there's instructional books so the actors way absolutely Super great I recommend there's audition by Michael

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Shurtleff and also acting as a business. I think it's so important for actors to think of themselves as an artistic business. Not necessarily just on the creative friend because what you're entering into is ultimately a business. So getting some kind of acumen and in that realm as well can only help your overall trajectory and the scope of possibilities that you have as a performer.

45:26 Margaret Skoglund

Sweet. All that okay, sorry. Oh, where are you gonna say? I have to I have to when you're done, okay.

45:33 Tayla Kleine

Um, no, I love I love that Martavius went like theatre because I went like all over the map. These are much more like oblique suggestions. But I pulled them from my own, like bedside table. So like, I'm in the process. Some of these I love and I've read already or I'm rereading yes to the creative. The Artists Way, yes to The Creative habit by Twyla Tharp. Big Magic by Elizabeth Gilbert is an excellent book about creativity. This is one of my favorites. It is so obscure and weird, but I love it. It's um, it's a book by Lynda Barry who's like artist cartoonist, brilliant. MacArthur Genius. This one's called what it is. And it they're essentially they're like creative prompts. And like incredible illustrations that just like get your imagination going, um, why do some images come back again and again and again? What makes something meaningful? Like, you're like, Wow, just like great things to think about right now. Amazing prompts for like, just starting something. Um, I, I love sort of like, not like I hate the word self-help books, but like, I'm calling like, personally uplifting books. Um, Tiny, Beautiful things by Cheryl Strayed is like, chefs kiss. I love there's this great book that I'm reading right now, which I think is perfect for a pandemic called Everything is Figuredoutable, I like I like the message. The poetry and writings of John O'Donoghue are magical. I love them. They make my soul happy. They're also I put together a collection of plays and I gave Amy this resource and she posted it on like "What the pros are reading" on the demon website. But I'll just give you a like little brief taste. A couple of plays about like the end of the world. I thought be interesting to read right now. Like Angels in America. Blasted by Sarah Kane. Although trigger warning on that one. It's intense. Mr. Burns, red noses. No exit, and endgame are all incredible place to revisit right now, especially in this moment. In terms of like, film and TV.

My favorite TV shows like I'll give you four that I think our incredible storytelling BoJack Horseman on Netflix, I think is some of the best storytelling I've seen anywhere and anytime animated or not. The two seasons of Carnival on HBO are quite astounding, like astounding TV. And it's hard to understand just how astounding it is. And yeah, I recommend it. If you want an amazing series about theater and theater making Fosse/Verdon was one of the best things I've seen this past year. Especially if you're a musical theater person. It's just like chock full of musical theater history and the performances are incredible. And season one of Fargo is pretty much in my opinion, a perfect season of television, amazing storytelling and character and acting. I have a list of films that I won't go into but will be on that list. And then I also have I made a list of some great film and TV adaptations of plays that I

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recommend that I think would be really fun to watch. The series, the miniseries that they did of Angels in America on HBO is like perfection. It's gorgeous. The version of Julie Taymor's version of Titus, Titus Andronicus, that they adapted for film starring Anthony Hopkins is visually stunning. Baz Luhrmann's Romeo and Juliet is a lot of fun if you haven't seen it. The movie they made Made of John Patrick Shanley's doubt is incredible. Amadeus is one of the best play to film adaptations I've ever seen. And there's like a really great film of Peter Brooks is production of Murat/Sade, which they translated into film as well. So those are just some places to start. But it's a really great moment, I'm always like, amazed, with my Duke students of like, who's seen what and what people haven't seen. So like, this is a great moment to see some of those, like movies or shows that like, are from before you were born, you know? And really expand your lexicon and like your visual vocabulary. So you get a sense of context in history, because like, inspiration is everywhere.

51:04 Margaret Skoglund

Oh, my gosh, you're going to see that I am in management right now with these two resources. Oh, that was a stunning list. Open Stage Project is a nonprofit for women looking to go backstage, where we actually walk you through what is IATSE SDC, USA 29, local 52. So if you want to work backstage, and theater or film, Open Stage Project is a resource, lots of Duke alums involved in that one. And then something that I launched for fun, that I'm actually just got a producer who contacted me cold and we're building up content. So if any of you guys want to submit content to me, and if we can promote you, it's Virtual Broadway. That's virtualbway.com , virtualbway.com. And again, if you guys want to submit content, and we can promote you contact me directly, but my gosh, I'm sorry, your list was so stunning, I feel.

52:10 Madeleine Lambert

I would also add for theater, how round HowlRound is an amazing platform to read interviews, how people collaborate, what process looks like to different people that you can take a deep dive on HowlRound.

52:26 Talya Klein

HowlRound. I think today at five was the very last one that the Public Theater was streaming, the playwright Suzan-Lori Parks, writing and her writing process and you could like sit and watch her work as sort of like performance art, but also as like being part of this writing process. I it ended today it's been going on for like two three weeks, but I would find it difficult to believe if they didn't like extend something or do something else. Now that that's finished. So keep your that's been it was posted on how around but it's through the public theater so so keep your eyes peeled.

53:17 Dani Davis

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And then other really fun um, place to go is Masterclass dot com. So ask for it for a birthday present, or a graduation gift or any number of things. And it's such a blast. You know, you can take acting classes with Dustin Hoffman, and there's a syllabus and there are various feedback and office hours and all kinds of really fun stuff. And it's basically the the clients of Creative Artists Agency, CAA, created this platform called masterclass. So...

53:50 Margaret Skoglund

iWait, wait, stop. That's how that got together. Yeah. It's all CAA clients? Yeah, that's hysterical.

53:58 Dani Davis

Yeah, so talking back to Claire's thing about content, right? CAA was like, we've got clients across every platform and every industry at the top of every industry, let's make some content, and let's really, you know, dig in and call it masterclass. So, that was not obvious, though, Maggie, when first it began, everywhere. It was not at all obvious when first it began. But it's also just a terrific resource. And it's also a great way if you yourself, are creating content. Martavius, you as a teaching artist, you know, say you want to create some content, go study how they're doing it, how they're lighting it, what kind of, you know, clips they're doing, how long are they what kind of bytes are they putting forward, you know, what's the content they're using to support the work? Again, to our point here in this beautiful forum, and we're all over the country right now. You know, we're able to really give each other something very meaningful right now. This is that moment, isn't it? Where we can take take have deeper dive.

55:34 Adam Beskind

Yeah, we're just we're gonna kind of In conclusion, say thank you so much, all of the panelists. Thanks to everyone for for being here for joining us. I think hopefully, everyone took something or many things away from this semester. I certainly did.

56:19 Shaina Lubliner

Yes, and stay safe and well. Thanks for coming. And thank you to our panelists. You guys are the best.

OUTRO: Dave Karger 57:28

That's it for this episode of DEMAN Live. I'm DAVE KARGER, DEMAN is a signature program of Duke Arts and Duke Alumni Engagement and Development. Follow DEMAN on social and stay updated at DukeDEMAN.com, that's d e m a n.com where you can find our full archive of episodes. Thanks so much for joining us. See you next time.

This episode was produced by me, Lilly Clark, in collaboration with Hear at Duke, Duke's student run podcast hub. Our theme song is "Carolina" by Cameron Tompkins.

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