

Mutual Muscles Class Notes

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presents
Mutual Muscles
Created by David H. Lawrence XVII

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This is an Art, Commerce and Science class.
This class covers all three disciplines.

Art
The skill of **storytelling** - how to voice commercials, animation and narration. It's where almost all other voice over classes stop.

Commerce
The **business** of the business. How to attract customers, how to show them your wares, how to fill their needs, and how to price your services and collect your fees.

Science
The **technology, tools and digital skills** needed to create and sustain your voice over practice. The science is always changing.

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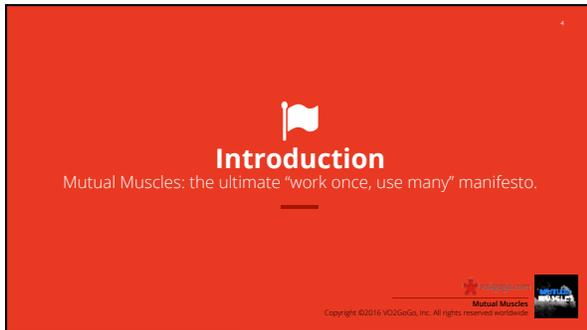
Here's the plan for class.

- Introduction**
Mutual muscles: the ultimate "work once, use many" manifesto.
- Lesson 01**
The three myths. The three truths.
- Lesson 02**
It's all mutual. With a few minor technical differences.
- Lesson 03**
Engaging the mutual muscles, and accounting for taste.
- 3 Or More Things To Explore**
Your homework and other actionable items.
- Questions and Answers**
Save your questions until the end, then fire away.

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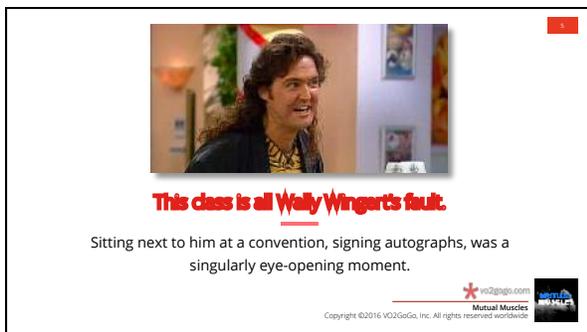
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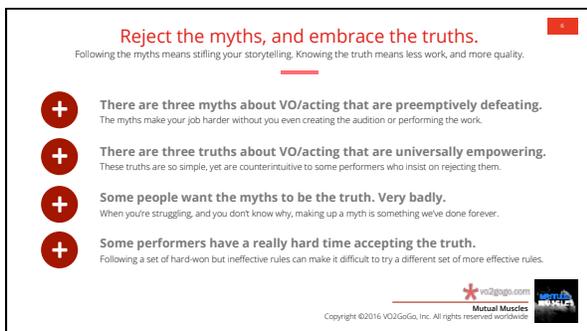
Introduction
Mutual Muscles: the ultimate "work once, use many" manifesto.

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This class is all Wally Wingert's fault.
Sitting next to him at a convention, signing autographs, was a singularly eye-opening moment.

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Reject the myths, and embrace the truths.
Following the myths means stifling your storytelling. Knowing the truth means less work, and more quality.

- +** There are three myths about VO/acting that are preemptively defeating. The myths make your job harder without you even creating the audition or performing the work.
- +** There are three truths about VO/acting that are universally empowering. These truths are so simple, yet are counterintuitive to some performers who insist on rejecting them.
- +** Some people want the myths to be the truth. Very badly. When you're struggling, and you don't know why, making up a myth is something we've done forever.
- +** Some performers have a really hard time accepting the truth. Following a set of hard-won but ineffective rules can make it difficult to try a different set of more effective rules.

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Lesson 01

The three myths. The three truths.



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“ Why this class is so vital:
So you can free yourself from ignorance, and take full advantage of your talent. **”**



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“ Throughout the history of mankind, when we don't understand something, we simply make stuff up to explain it. We **mythologize.** **”**



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The three myths of voice over and acting. 12
Accept any of these at your own professional peril.

I think, especially when you're on TV, once you become associated with one genre or the other, it's near impossible to break into the other one, even if you have experience with both.



Myth 1: Breaking in
"Voice over is much harder to break into than on-camera acting." (and vice-versa).

Myth 2: Performance
"Voice over is much harder to perform than on-camera acting." (and vice-versa).

Myth 3: Idiosyncrasy
"Voice over is a completely different thing than is on-camera acting." (and vice-versa).

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The three truths of voice over and acting. 13
Consider these as replacements for the three myths.



Truth 1: Storytelling
Storytelling is the overwhelming and simple common thread between performance disciplines.

Truth 2: Utility
If you can act, you can kill at voice over. And stage work, and commercials, and everything else.

Truth 3: Muscles
Without even realizing it, we use a set of mutual muscles to create any performance we want, regardless of the contract.

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Lesson 02
It's all mutual. With a few minor technical differences.

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TRAINING	DEMO CREATION	REPRESENTATION	MARKETING
COLD READING	SCRIPT ANALYSIS	AUDITIONING	BOOKING
STAGING	CHARACTER DEVELOPMENT	EMOTIONAL RECALL	PRIOR MOMENTS
INTENTIONS	ADJUSTMENTS	COMPENSATION	CAREER DEVELOPMENT AND NETWORKING

“
Various aspects of our performance careers already share identical approaches.
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The few real differences are purely technical.
Yes, each performance area in which we engage will have some minor practical variations.

Collector devices
Your performance will be "collected" by different devices: camera, microphone, live audience.



Buyers and markets
The people who hire you for on-camera are rarely going to hire you for VO or stage work.

Wardrobe, makeup or not
Yes for on-camera and on-stage, no for voice over.

Jargon
Each of the different areas has different shorthand words and phrases.

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On stage	On camera	On mic
Size of stage	Size of shot	Loudness
Blocking/sight lines	Composition	Addressing the mic
Timing	Timing	Timing
Vocal levels	Vocal levels	Intention/Intensity

Collector devices: the threads are the same

The collector devices (microphone, camera, live audience) may not be the same, but the way we operate has direct equivalents.

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Lesson 03

Engaging the mutual muscles, and accounting for taste.

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Instruction. Preparation. Tools. Techniques.

All of these areas have aspects that are complementary and shared.

Instruction.
Acting school and VO classes are parallel in nature.

Preparation.
Script and performance prep are strikingly similar.

Tools.
Art tools are common, as are commerce and science tools.

Techniques.
Virtually identical, because the goal is the same: engage the audience.



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More on the mutuality of our tools.

No matter what category of tools you examine, there is plenty of crossover in their use.

 <p>Art Examples: character design, pace, comedy, drama, pathos, and conflict.</p>	 <p>Commerce Examples: marketing, social media, contractual dealings, representation, client management, and collections.</p>	 <p>Science Examples: computers, mobile devices, microphones, cameras, software, and infrastructure.</p>
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In the end, there's no accounting for taste.
You may just decide that one area of performance is more appealing than another.

Preference
You may just vastly prefer one or more categories of work over others. So be it, theatre geek.

Reading the tea leaves
Avoid trying to predict the future, especially when it comes to what you think you'll be good at (or not).

Enthusiasm
Do what you love and the money will follow (as long as you are prepared for excellence).

Remember to steal
Swipe boldly and blindly from other artists, making what you're taking your own.



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“ Be open to the endless possibilities of unexpected excellence and success. **”**



Copyright ©2016 VO2GoGo, Inc. All rights reserved worldwide.

“ Embrace the expansion of your personal **portfolio of opportunity**. You never know what you might be fantastic at. **”**



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3 Or More Things To Explore

Your homework and other actionable items.

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3 or more things to explore.

Next steps: take what you've learned, explore and learn more, then put that all to work.

- + **Examine both the truths and myths you choose to use as rules.**
- + **Take a second look at all the expertise you've gathered as an actor.**
- + **Engage in a bit of portfolio-of-opportunity expansion to see what might work.**

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Questions

Fire away. Or send them to david@vo2gogo.com.

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