

CAUGHT IN THE

Howard SCHATZ

Beverly J. ORNSTEIN

Owen EDWARDS

Jane LYNCH

Theater was the one thing in my life that I knew I wanted to do immediately. I don't remember when it hit me. It was like a pre-existing condition; when I'd go to see a play and I'd come alive and it would turn something on in me, although I didn't have words for it at the time. But I knew that that was kind of my destiny. Any time there was a play at school, I wanted to be in it. I was crushed if I didn't get in it. I remember, I was 12 years old and I was watching *Happy Days* on television, and Ron Howard was on the radio being interviewed by WGN. I called in and said, "I'm 12. I'm in *Guy and Dolls* right now. I want to be an actress." He said, "Stay in school, do plays, and find out where the agents are in Chicago." So I got out the phone book — this was pre-Internet — and I started getting lists of agents. I was 12 years old. My mom said, "Whoa, you're not going to be an actress, that's for other people." It was as if she took my life purpose and said I couldn't do it. Until I was about 30 years old, she would always whisper, "Learn to type."





You're a little kid swallowing a spoonful of medicine your mother said would taste good but now says that if it doesn't taste awful, it won't make you better.

Your lover of many years has been in a very serious car accident, but you're not being allowed to see her because you're not "family."

You're a very old woman trying to describe for her great-grandchild what life was like in the Warsaw ghetto.

You're the doting mother of a tiny kid who has just reached first on a three-error infield grounder.

You're a lady-in-waiting to Queen Elizabeth, observing a rock-and-roll star who has just been knighted telling the queen, "Ta for the 'sir,' your Royal Hotness."

A friend has put you on his motorcycle: "Just crank the throttle, let out the clutch, it's the easiest thing in the world...."

You're a sixth-grade teacher hearing the laziest boy in the class say that, no, the dog didn't eat his homework...it pooped on it.

You work for a faith-based charitable organization, and at a holiday supper with your colleagues you're trying, with no success, to signal your partner to stop talking about how much *Fifty Shades of Grey* has improved your sex life.

You've flown in to visit your closest friend in the hospital; you haven't seen her since she was diagnosed with advanced breast cancer, and the sleeping figure connected to tubes and beeping machines doesn't seem to be your friend at all.

Elisabeth MOSS

I always knew I wanted to be an actor. I was always working, acting and taking ballet class. I was a very serious sort of child. There was not like a lot of difference between me now and me at ten years old.

I decided to go with acting because I thought that it was going to be a better life in the long run.

I never studied acting. I never took a class. I always say I learned by doing it. Like people say, "Oh, you didn't have any training?" And I say, "No, I had training every day with different people, with different directors, with different actors on different projects." It was all training. Different writers, different styles, like doing *West Wing*, it was like doing a seven-year class with a particular writer. I think you have to sort of be fearless to be an actor. Very fearless, and I don't really think about it. Or I just do it. It's a funny thing.

When I'm acting, I sort of go into a different space, not thinking, I just kind of go into another world. I like extreme characters. I like being emotional, and I like doing exciting things. I don't respond well to criticism.

I respond much better to support and encouragement than to criticism. The only thing that makes me shut down and not be able to access emotions is if I feel like I'm in danger, if I feel I'm being judged or if somebody doesn't like what I'm doing. Especially in television, we get different directors all the time, and if I feel like he doesn't like what I'm doing, then I get worse and then it's a downward spiral.

But if I get encouraged and if I get support, then I get better.

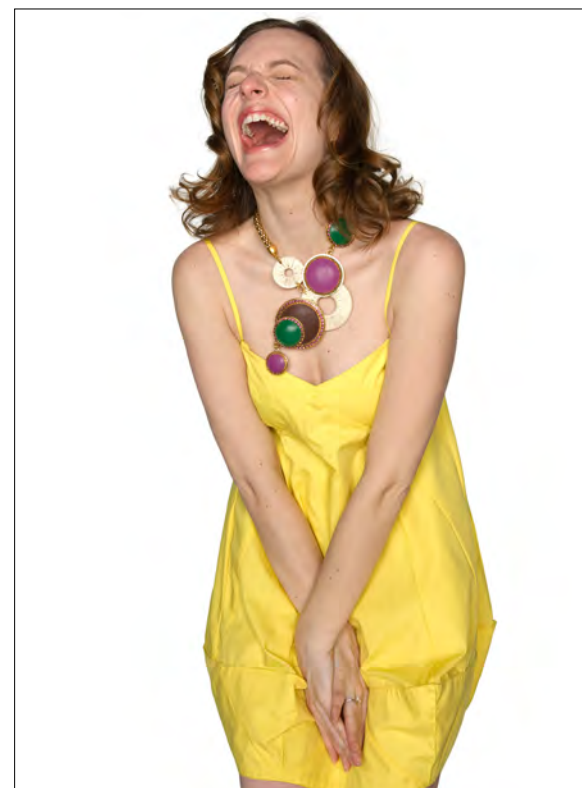




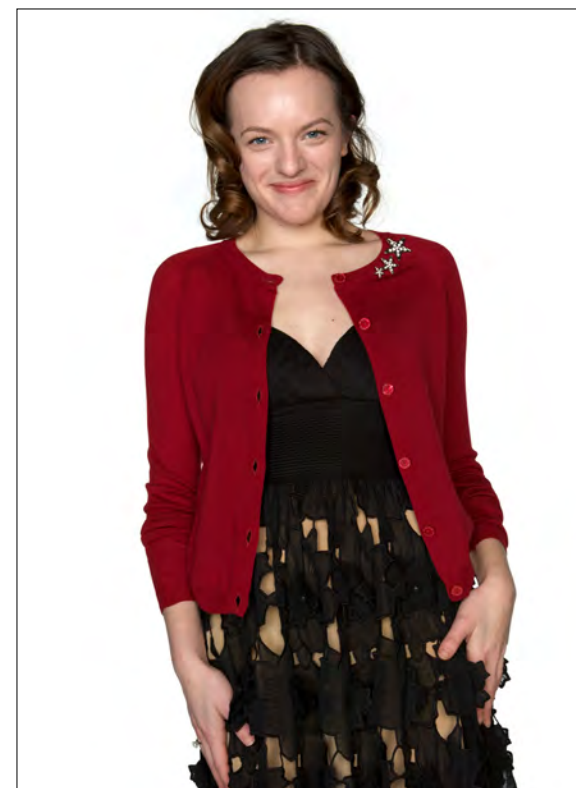
You're a socialite waiting for your car in front of Bloomingdale's; you never carry cash, of course, and you're being approached by a crazed, disheveled homeless man holding out a paper cup.



You're a Red Cross worker who volunteered to go into an area torn by civil war, stepping out of a Land Rover and seeing bodies hanging from the trees.



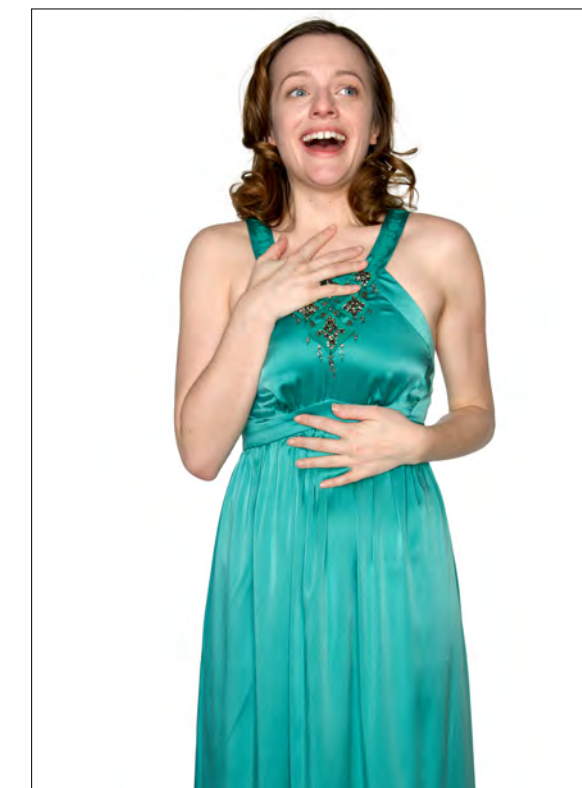
You're the older, unmarried sister of the bride, pretending to be amused and delighted when the best man points out in his toast that Baby Sis got to the altar first.



You're meeting a man you connected with through an online dating site: Oh my God! He's so cute!



You're the young wife of a veteran NFL lineman who is seeing a neurologist for chronic headaches, being told to expect progressive cognitive dysfunction.



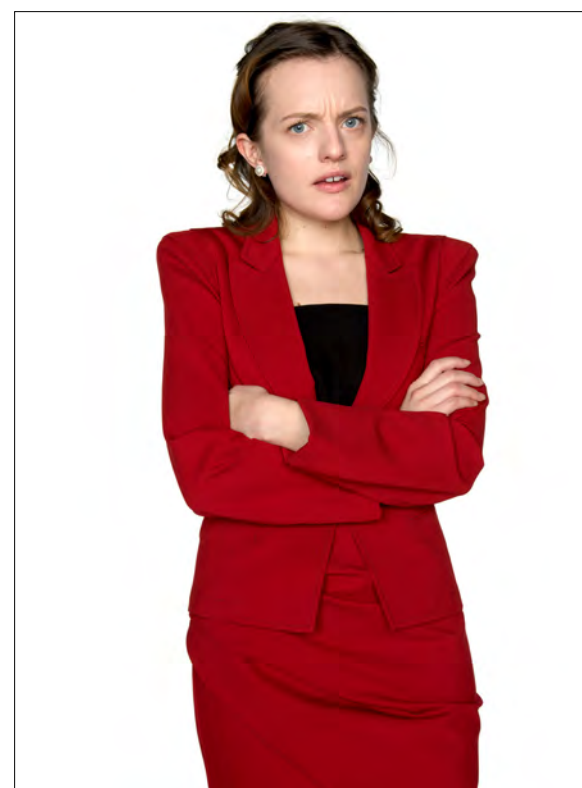
You're a model on *Project Runway*, hearing that the designer of your outfit is the winner, imagining somehow that it's your victory.



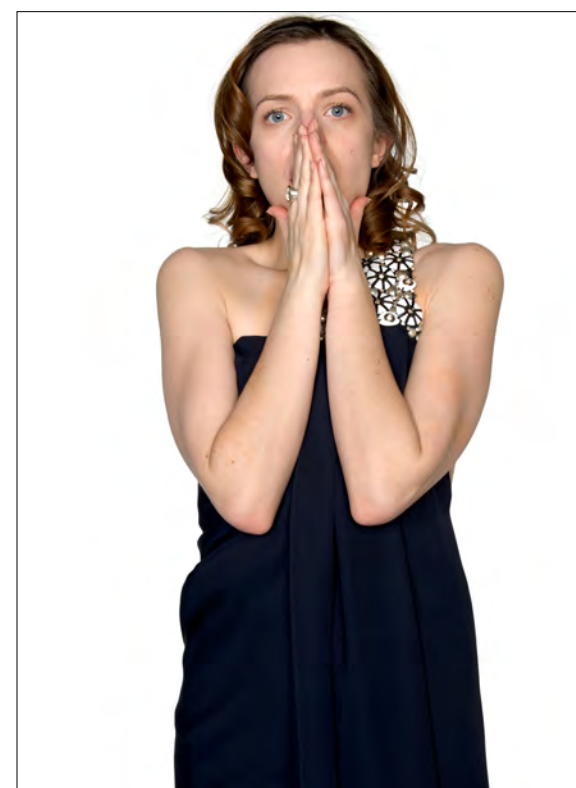
You're an Emmy nominee, knowing you're on camera, hearing that your hated rival has won.



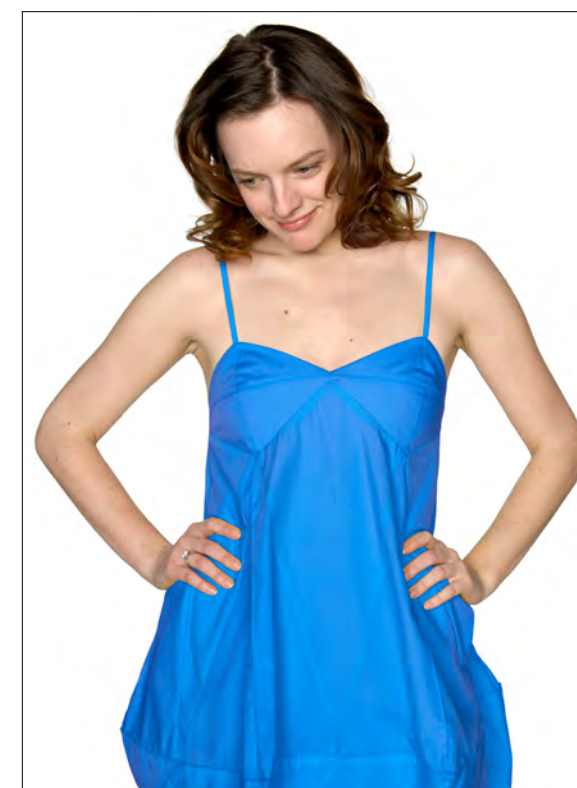
It's almost midnight, you're the last to leave the office, heading for your car in the dim, cavernous underground parking garage, suddenly sensing that you're not alone.



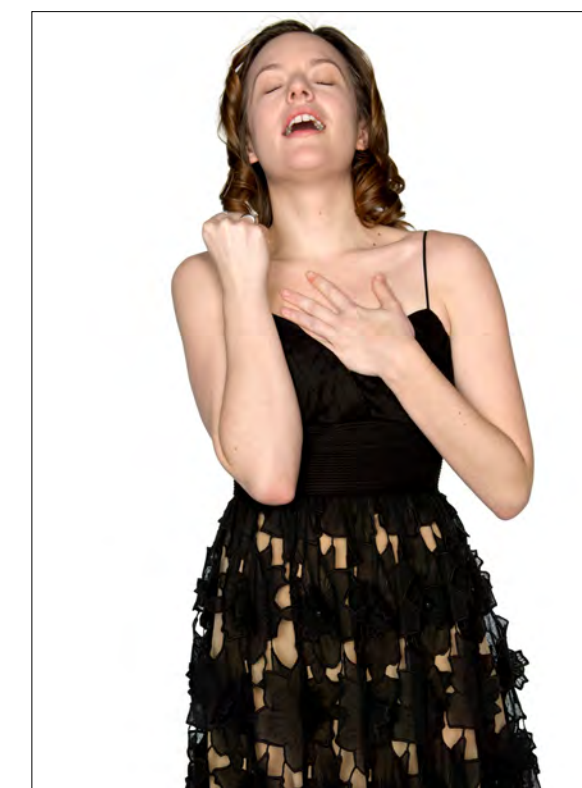
You're three months out of law school, on your first day as a public defender, assigned by a judge to take on the case of an accused cop killer, seeing a courtroom full of angry cops.



You're a Duke university freshman from Iowa City, at the bitchiest sorority's rush party seeing a bunch of the "sisters" compare their bikini waxes.



You're at a new guy's apartment for the first time, seeing that he has a nasty little Shih Tzu and wondering if maybe this isn't what you were hoping for.



You're a young singer with Broadway dreams but harsher realities, on a cruise-ship stage, putting your heart and soul into a number from *A Chorus Line*, not wanting to look at the half-asleep audience of overfed seniors.

PETER Dinklage

I don't know if I had the wisdom to own my size at an early age, I just shut down as a teenager. I shut down and got angry. I didn't have the sense of humor about it that I should've, that I found later. I just got bitter. I liked the outcast community. No matter how famous or handsome an actor is, they are at their core a bit peculiar, because the profession is odd. At 42 years old, I still wake up going, "Why do I do this for a living?" But then it has such beauty to it, and I remind myself why I love it. I think if you're a little intelligent, you do question it often, or the good actors usually do find it foolish a bit. What else are you going to do? It's a passion.

And I know a lot of young actors who are very successful and were successful before they even hit their 20s, and they're great people. Some people know how to deal with it. But I actually thank God I was lucky to get a modicum of success and a career later in life. I don't know how I would have dealt with it if it came in my early 20s, when I was acting the fool. I don't know what I would have done with that money. I don't know what I would have done with that recognition. I think it's dangerous. When you get older, you're a little more centered.

I'm working, but it's a double-edged sword. I obviously can't play the roles that I wish I could. I still struggle, too, but there are a lot of roles for dwarves in fiction for some reason, and I seem to be getting work from those roles. I don't know why some people have more choices than others. I don't want to be cynical, but there are some really lucky

actors out there, and there are some actors who are so much better who are really struggling. It's just luck. Talent plus perseverance equals luck; I've always loved that quote. It's true.

A movie role is very solitary. There's so much money at stake and there's such pressure; you have very little time and you have to be so prepared. I love the filmmaking process, but the day to day, people think it's romantic and great, but it really is the opposite. It can be very tedious. There are moments, little gems throughout the day — hopefully you get one a day — moments of truth and a great take and hopefully the director will pick that one in the editing room. But it can be boring. It's a director's art form and there aren't enough artists anymore; the Fellinis and the Kubricks of the world have been replaced; now it's all about the actor. It wasn't about the actors in their movies; it was about the director, and I loved that. Theater, on the other hand, is alive, and you are in on the process a lot more, and you have more control as an actor because you are delivering the final result. And it's about being with other actors in one room all day long, hashing it out and then presenting it. It's a very different beast. From an actor's point of view, I enjoy theater in terms of craft, and films I enjoy because of the intimacy of it, and because I'm such a movie fan that I love waiting to see what the director will do with it.

There's acting before Brando and acting after Brando. He was all about sex. Everything he did was like he's going to fuck somebody. A lot of actors lead

with their head and they start to overthink things. I think it's better to lead with your groin. We're sexual creatures, and I think all the great plays are charged to different degrees. You can't deny the sexuality of acting. Obviously there are other things at play, but that's a base. It informs, I think, how you move.

Every job you get better, hopefully. I'm critical, and I catch myself being down on my acting too much, maybe because I'm a perfectionist. I want it to be amazing all the time, and I'm tough on myself when it's not perfect. I don't know how these very good actors cry on a dime. I want to know their secret. For those emotions to come up, I need my environment to be really real and scary. I've worked on some films and theater where you get to that level and it's beautiful, but I wish I could fake that level. A lot of actors can, really well, but I just can't. I've never been able to. Oftentimes with films there's a pressure, you should be able to do that at the drop of a hat. I wish I could.

There's a reason why the great actors are great, the really amazing ones, because they really listen. Working with actors who are listening and don't let you off the hook is unfortunately rare, because people are very wrapped in their performance. Just because you had a great experience making a movie doesn't make the movie any good. *The Station Agent* was both: a really great experience because it took so long to get that movie made and we were all in it from the beginning. That was a sense of accomplishment. And, finally, people saw it, more people saw it than we ever dreamed were going to see it.





You're a bike messenger saying "Have a nice day!" to the driver of a speeding SUV who drifted into the bicycle lane and knocked you into a parked car.



You're a junior-high student who has been daydreaming about what Betty Sue would look like naked, with the usual results, and your teacher has just asked you to come up to the whiteboard and work out an algebra problem.



You're a kid with strep throat at the doctor, responding with enthusiasm at the request to stick out your tongue and say "Aaaaaaaaah!"



You're a school bus driver on a steep downhill slope, brakes gone, picking up speed, cliff to the right, rock face to the left, slow traffic just ahead.



You're a hard-working nice guy whose girlfriend is telling you she's leaving you because you don't care enough about global warming.



You're Italian, walking in the street while on your hands-free cell phone, having an impassioned conversation.



MICHAEL Douglas

The Streets of San Francisco was the most important learning experience of my life because it was all about work ethic. I learned to listen rather than act. I learned that the responsibility of an actor's role is to make a piece work. And then I learned from our producers because I kept my eyes and ears open. An hour show is a 52-minute movie that you're making in seven days, so you learn all about how to put it together.

At the same time, I started the *Cuckoo's Nest* project. I had to put up my own money for a writer. We tried so many directors, and they all held their cards so close — it was kind of frustrating and nerve-racking because we were virgins. And then finally we ran into Milos Forman. We talked through the script and how we saw it. Ultimately it has to be seen through the eyes of the director and then it takes on a life of its own. It was the most rewarding experience of my life because we were naïve, idealistic, made all the decisions on instinct and passion.

Quinn Martin let me out of my contract the fifth year to go do *Cuckoo's Nest*. But making the transition to acting in film was something else. Only Steve McQueen and Clint Eastwood, each of whom had done television series, had made a transition to film. On one hand, I won at the Oscars, so I was an

"Academy Award-winning producer," but as an actor, I was an actor trying to make the transition from television into feature films.

I think there are two inherently different kinds of approaches to acting. One is: you start almost like you're wiping your skin off and going back down to your skeletal form, to get down to a basic core sense of truth. This is a painful way of working, and it's not a lot of fun. You have the responsibility of trying to be as truthful as you can to your feelings. Any emotion can be difficult to play if it's not there in the script, if it doesn't make sense. Revenge and anger can be a source of energy — it's a false sense of energy — but it definitely gives you a kick. And playing the bad guy gives you so much freedom. Some of the biggest successes for some actors have come when they played the villain. The other way of acting is really fun: putting on the clown makeup and making up a character and changing your voice — that gives you tremendous freedom because you can do anything. It's a lot more fun.

I started out doing stage on Broadway. I'd been wanting to do a play. The concentration can be so easy because you've got this scene with walls all blacked out and you don't have to deal with that grip

yawning behind the camera or looking at the lunch menu. In film acting, you have to really concentrate to create your own third wall, whereas in theater it's easier to concentrate. And the reward, when you finish your day's work, you take a bow and that's it. By contrast, in film, you go home at night and think, "I screwed that scene up. I'll never have the chance to do it again." There's no real emotional reward in film. By the time you see it all put together so many months later, you're emotionally removed from it.

One of the biggest lessons I learned was watching Jack Nicholson in *Cuckoo's Nest*. This is a man who uses a camera as a license to open up. The camera allows you to make a fool of yourself and it's okay, it doesn't matter. And it relaxes you — that is really a secret of film acting. Somebody did a terrible thing to me early in my career when they said the camera can tell if you're lying. It just froze me. But acting's all about lying. I had two or three years that I looked at that camera like an x-ray machine at a dentist's office. Karl Malden was my mentor; he was my biggest influence. He had a great work ethic, but I've also come to realize there's a God-given quality for acting. I think for theater you can be trained, but there's a magic about film.





◀ You're a Fresh Air Fund camper on a visit to a farm, seeing — inadvertently — a huge hog killed and gutted.



◀ You're a company controller, jealous of all the attention being paid to the new golden boy on the sales staff, discovering that he has been milking his expense account for extra cash.



◀ You're the ne'er-do-well, greedy son of a billionaire, hearing from your exasperated father, "Okay, you can have a fucking Lamborghini!"



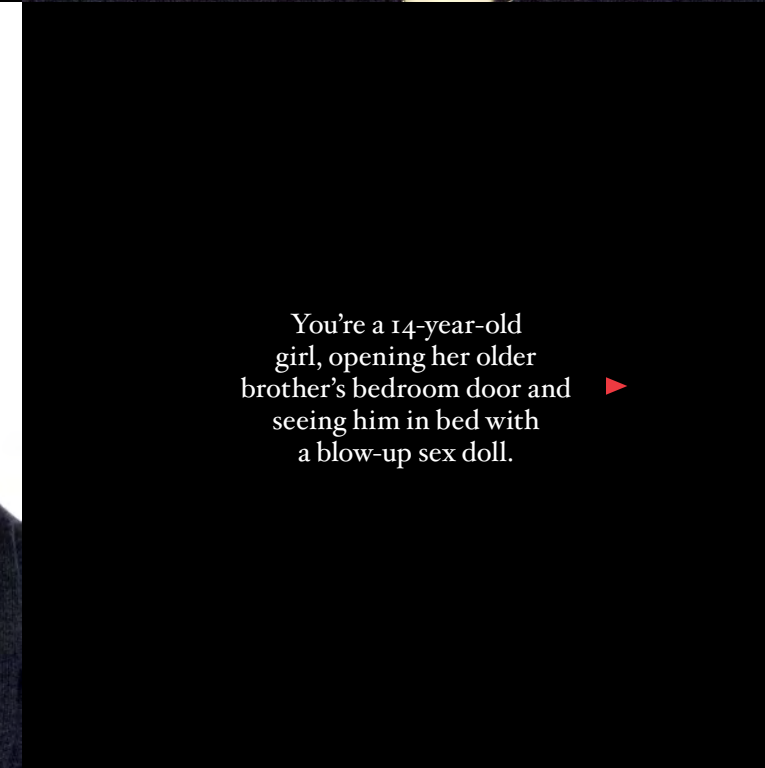
You're a prominent U.S. senator, in a tight re-election race, meeting behind closed doors with your communications director who is telling you that he may have slipped up by mentioning to a reporter that you and your wife are in a "trial separation."



You're waiting for the light to turn green at a pedestrian crossing, seeing a drunk jaywalker just missed by a speeding SUV.



You're a 14-year-old girl, opening her older brother's bedroom door and seeing him in bed with a blow-up sex doll.



◀ You're a man whose daughter has been missing for two months. You've been called in by police to identify the body of a young murder victim. The sheet is pulled back...and the victim isn't your daughter.



◀ You're the possessive husband of a much younger wife, after getting the fourth hang-up phone call of the day and the 15th of the week.



◀ You're a timid underling in the accounting department, digging a deep hole for yourself at the company Christmas party.



THE ACTORS

Adams, Patrick J.
Allen, Joan
Barry, Raymond
Bartha, Justin
Barton, Mischa
Bowen, Julie
Breckenridge, Alexandra
Brosnan, Pierce
Burrows, Saffron
Cannavale, Bobby
Cantone, Mario
Carradine, Keith
Cerveris, Michael
Charles, Josh
Cobbs, Bill
Cohen, Scott
Daly, Tyne
Daniels, Jeff
Davis, Hope
Dinklage, Peter
Douglas, Michael
Emerson, Michael
Faison, Frankie
Farina, Dennis
Firth, Colin
Fishburne, Laurence
Fraser, Brendan
Friedman, Peter
Garber, Victor
Gervais, Ricky
Goldberg, Whoopi
Goldblum, Jeff
Goodman, John
Haden Church, Thomas
Hall, Michael C.
Hargitay, Mariska
Hayes, Sean P.
Henson, Taraji
Hermann, Peter
Hines, Cheryl
Howard, Terrence
Imperioli, Michael
Janney, Allison
Jeong, Ken
Kanakaredes, Melina
Kingsley, Ben
Kinnear, Greg
Krakowski, Jane
Lane, Nathan
Laurie, Hugh
Leguizamo, John
Leo, Melissa
Lynch, Jane
Malkovich, John
Mambo, Kevin
March, Stephanie
McKean, Michael
McShane, Ian
Morgan, Tracy
Moss, Elisabeth
O'Keefe, Jodi Lyn
Palminteri, Chazz
Panjabi, Archie
Pantoliano, Joe
Poehler, Amy
Remar, James
Royo, Andre
Rush, Geoffrey
Schirripa, Steve
Schwartzman, Jason
Schwimmer, David
Sevigny, Chloe
Shields, Brooke
Slattery, John
Sohn, Sonja
Spacek, Sissy
Stamos, John
Strathairn, David
Tripplehorn, Jeanne
Turner, Kathleen
Underwood, Blair
Walker, Eamonn
Waterston, Sam
Williams, Michael K.
Wright, Robin



The words “You are...” were said and,
in a flash, the actors *were*.



Howard Schatz fires whimsical one-line scenarios at you and has the uncanny knack of being able to coerce actors into a mad state of play, forgetting the camera.

—*Geoffrey Rush*



Never a fan of the "acting exercise", shooting with Howard Schatz has changed my mind. I adored every moment of our session together. His ability to guide, suggest and inspire while providing a really creative place to play around was a joy.

—*Jane Lynch*



Being photographed by Howard Schatz is like taking a wild ride only to discover you've lost your brakes. I highly recommend it.

—*Jeff Daniels*



Being interviewed by Howard Schatz is an intimate and wonderful experience. Very quickly you feel comfortable and wide open. Being shot by him even more so. Ideas of one's self drop away as you engage with him in his process of photographing what feels like one's insides as much as the obvious outer layers.

—*Melissa Leo*

Glitterati
INCORPORATED

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