

## GETTING THE TEN THOUSAND HOURS

Some of you are, no doubt, feeling anxious about the 10,000 hours. Some of you are too hard on yourselves – getting frustrated that your fourth or fifth or sixth rehearsal is not yet perfect....Others accept the concept of, but cannot imagine where those 10,000 hours of practice are going to come from.

Think for a moment: you, or possibly someone you know, does the New York Times crossword puzzle. You know people who complete it every day...even some who can do it pretty quickly. Probably you are – like me – someone who occasionally tries his hand at it, and labors for long hours before giving up in frustration. What is the difference? Daily practice. People who do the puzzle every day aren't smarter....they've just seen the puzzle many more times. They begin to recognize patterns and anticipate the direction the puzzle is moving....

To be able to quickly and effectively diagnose the problem with or challenge of a scene, you need to have solved the puzzle of many scenes. Just like the NY Times!

Where are you going to get that experience? When you leave here and try to make your movies happen you will find that you have plenty of "spare" time. Either you'll be writing (which you can't do 24/7), or fundraising (which you also can't do 24/7), or working at a bread job to survive. I recommend that your recreation become participating in scene workshops. Look at it as going to the gym. If you only do it three times a year there's no benefit. But, put in a weekly workout...you'll achieve the ten thousand hours roughly around the time you actually get to make that first feature!