

Today's theme: "Mangled Cock"

Rich booked a spot on Star Trek: Picard

Alex booked an episode of Good Trouble

Bob booked a 5 week recurring Guest Star on an Apple Plus show

Curtiss

Young Adult

2nd time

Recall:

Connected to myself, affected by her and the circumstances. Words were my own. Had more environment than I thought I would from it being my house and not the woods. Moments where I felt like I had attached importance to certain bits. Probably did this when I first read the script. My mangled cock speech. (is there any way for that to NOT be important?) I think that (I want to work in mangled cock in class) Like a stage direction, he cries he does XYZ it felt like that (so it had to be a certain quality or flavor) I wanted some weight to it. But I just thought whatever lets see what happens. The alarm bells hit. (Did you force that in play tonight?) I don't think it was, I think that's my knee jerk. Then I had the thought Am I forcing it Who knows we'll sort it out at the end. That pops in during scenes probably 3-4 times. I don't think my exploration in general...not a good practice to it. Kind of all over the place. But with exit strategies, not wanting to go further because I don't know my way out. I think there's more depth but now I can release.

Critique:

Your exploration. Is the problem that because you kind of carry it with you a lot, that there was no really dedicated immersive time? So it didn't feel as deep or get as deep? (felt like a wash of shit throughout the week) Let's implement an exit strategy and see what that does. The jocks that did this to you...we talked about them still living here, right? Do you know where each of them lives? Have you thought about that? (more general. It would dip into scenario, what if I run into them, the times I have run into them) So literal. Start with Maybe I want to kill them, I should kill them. How would I do it? Think about it. Then maybe recognize that you can't. Think about what he has, what you have. Just think about it. Do any of the guys look away when they see you? (yeah) Do any of them snicker? Is it funny? With each one it's probably different. Did anyone turn out gay? I wonder where are they now. I wonder. Because that event is so rich there with you, and they probably didn't suffer anything. Or did they? I think that's going to be very rich territory.

Megan

Young Adult

2nd time

Recall:

Felt connected to myself but not affected by Curtiss. Not connected to the circumstances.

Moment during prep where I was ready to go. Sense of life, ready to go. Then as soon as I left

the breakout room I heard Gemma coming and banging on the doors. Tried to use it, someone was coming, but then got even more unaffected by Curtiss. I've had a lot of fun working on this.

Critique:

When you're pulling on that flask now, you're drinking. When you're in the scene you're not drinking that water. (hard liquor) I understand but I know how much comes out. Not even getting half a shot. (how I would drink) I think she drinks a little more than you. Is she drinking in order to taste the complexities? So you're not drinking a nice bottle of scotch. Probably Jack. Drinking it to get a buzz. Have a decent pull. Just a little thing.

Tiger Woods stepped out of his swing because he didn't like it. A lot of ownership to step out after he already went back. If you're in your own place, that's the world we live in, and your little girl is going to do this at exactly the wrong moment...you gotta step out of the box. It's actually a really healthy thing for you to do AND it's not just a little thing. When you step out when you need to, that ownership is the essence of what we're looking at with your work. (part of me was like you can work with it) But if it doesn't happen then stop. You can arrive to her, this is the baby we'd have if we were together, if you can't then stop. I don't care if you're two lines in. Stop and step out of the box. It's just another degree of you can do whatever the fuck you want. It's your scene. Calendar? Suggestion. Do you ever just change the order of things just because you want to, not because you have to? (yeah but that's been a journey the last 6 months) it's a really healthy thing for you to do. (Following what I want is new) It's whatever you want it to be. That practice of ownership in your life is good.

Michael

Tootsie

1st time/1st scene

Recall:

Exciting, a little nerve wracking. Tried to stay with myself. Tried to stay with Bob and what he was giving me. Connected to myself, I think I was. Went in and out. (so what are you connected to?) go in my head (when you're in your head, is that another way of saying you're being critical? Or awareness of zoom?) Not critical so much, moments when I found myself...feeling myself. (affected by bob?) yeah (all the way through?) There were moments when i wasn't as affected. (coincide when you weren't connected to yourself?) no. Felt connected to the givens. (Sense of place?) I felt I did. Words felt like my own. (if Bob is affecting you, how can he affect you and you not be connected to yourself? Just seeking understanding.) what went through my mind...couldn't get out of my head something you said to me in paradigms. You kind of indicated that I was disconnected from my body. (So that awareness came in?) That did come in. (you were very connected to your body at the beginning of the scene.) I said I think it's happening because of zoom and you disagreed with me. (I think that could be a little bit of the critic coming in. We've had some pretty detailed convos about process, it's different from the way you've worked.) Tried to stay with it. Maybe that's what it was, weird in moments. (that's a good thing. I don't mind weird. You're working without a map. When's the last time you went into acting without a map. Been a minute. Gonna feel weird. Recalibration that has to take place. Was it

fun?) yeah it was, kind of an excited kind of fun. Possibilities in play. I tried hard not to know what I was going to do next. That critic came in. (More tonight than usual?) Less than usual because I think having the time in the breakout room, center and be where I am. Had to move through it while I was doing it. (Good start)

Critique:

How do you try hard to not know what to do next? (putting my attention on bob) Perfect. It's about him and you and this right now. I don't think it's a coincidence that your critic was a little more quiet. The unaimed arrow never misses. That's happening in our first together, we're going to move pretty quickly. You have a strong working knowledge of theory in general. The understanding itself is fluid. It's not about answering questions, it's about the immersion into the experience. We live in the questions. It's not an answer we get, it's a plethora of answers. Opening yourself up to your subconscious and a deeper reality. Because we aren't seeking understanding, it's not the analytical approach you're used to. It's exploratory. We have a plethora of variants and answers so we can play in the moment, as opposed to executing the scene. The critic is gonna have the voice because you're questioning what's happening, but I think you're moving into it really smoothly. I think the possibilities are going to continue to blossom. That said, how did you get to his office? (upper west side, old SAG office. I walked from the ABC studio over to his office.) How far is that? (half a mile?) How fast did you make it? Did you walk? (walk with purpose) So moving at a clip I imagine. Is Terry Bishop real for you? Yeah I believe that. How explored is the walk? (Did one exercise, the phone call and walking with purpose when I found out) I want that to be your prep. If you're just walking around your space, I want you to lean into that walk as your prep. Use that physical prep. I don't care who you're talking to, but I want that walk to be your prep. He's only half your agent (he's not sending me out, I haven't booked in two years, didn't even get an audition for the play, tells me I'm on shaky ground) He will never drop you. Doesn't mean you won't whip his ass into shape. It's obvious to me you guys are family. It's old school rules. Gives you a certain amount of freedom to interrupt, give him a verbal smack. You're family. That's what I mean by half agent. Let's see what happens from there. Love the path we're on and the start we have.

Bob

Tootsie

1st time

Recall:

Connected to myself, to Michael, givens were in play, words were my own but I fumbled part of the way through. I don't know what happened. It didn't affect the scene but there was a moment where I was skating, had to get back on and pretend nothing happened. That was the only part where there was panic. Also notice partway through, I think because of the fumble, I've got the King Critic...had a weird thought in the middle. Because I can't, normally my critic comes out when I've prepared each line and if it doesn't measure up to that then the critic comes out. But not the critic appeared and I immediately said You kinda don't know what you're talking about. Popped its head up and smacked it back down. Had nothing to say. NOrmally it would say

You're fucking this up, but I didn't know if it was bad or good so the critic had no power. (from here?) Nothing comes to mind yet

Critique:

What About Bob...good piece for you. Part of my goal for you is to fall in love with the stumble. The fumble is beautiful. This isn't football. When you're worked up, sometimes you fumble. (all the time) so why should it be different? If you're going to have an authentic experience then guess what it's going to happen. The more authentic the more it's going to happen. It's delicious. What you have to recognize is that if you fumble it's his fault. He makes you crazy. He's infuriating. Put a ticking clock in the side. If the deal isn't closed in the next hour it's going to go to someone else. Don't just take the note, cook the note in. As a piece of circumstance. And this one gig is gonna make you and your company six figures. Just this one. Mid six figures. That's what this call is worth and it's getting wrapped up NOW. I want to take a peek at the lift. This is gonna change it. You can improv the phone call while you're waiting for him. Tell him to get therapy...would that change the fact that no one wants to work with him? (he wouldn't be angry) and then you could pitch him! Look he's not like that anymore! You can't pitch that if he's gonna be a prick still. That's a WAY for him. Cook the note in exploration.

Leah

American Son (part 1)

1st time

Recall:

My arrival was a struggle. Had this retaliation that I had anxiety about the words. Wasn't sure if it was my anxiety or the character's anxiety, got confused about who was experience what. Felt like I was forcing my arrival and pushing hard to arrive. But once we started, once Rich and I connected, the work came alive, everything came alive. At the beginning I was really struggling. Wasn't present for the call, just going through the motions. Felt like I was in story, connected to myself and Rich, location was alive. These are real life issues that the Black community deals with, I was overwhelmed with what to latch onto. Every belief was punching me in the face. Felt like I didn't have my bearings. (Is that necessary? She's missing her son and she has all of her bearings?) no and that's where my confusion is. (one of the things you've found troubling in play is sometimes you end up watching your scene partner, watching...did that happen?) Not once we got going. I wasn't watching. I felt like I was in it throughout. (you seem so pleased, just kidding you don't. Sometimes we can discover and learn more by owning the things that are going well too. You have a tendency to discount the things that go well and attach yourself to the things that don't, and then you wonder why you aren't happy with your work. I'm saying there's a lot to be happy with. The circumstances took you. I want you to own that. I think that's really valuable. To own the shit that goes well)

Critique:

Celebrate the work that happened tonight. The scene spoke to you and the circumstances took you. That seems to be what happened. (definitely caught up in the whirlwind) and isn't that the scene? And if you did it again you would get caught up again and it would be different and it

would still cut together. I think you could do this five times and each time you'd be living in discovery. This is what you're wanting to yourself. (I've had quite a journey with my relationship to acting) I'm giving you more mass because I'm wondering if you're really owning it (no and I don't know why. This idea of success and I think it clouds my work) This is success. I'm asking you to own something that goes well and that your work is working for you. It wasn't even a choice. You were doing shit you've never done before. You were in it. I'm not being nice. YOU have a habit that the belief is the way we improve is by studying our faults. The things we don't do well or mistakes. That's what people generally think. I don't think that's the truth. Look at the things that're going well. What allowed that to be so fluid? That's a meaningful questions. The arrival is a simple fix. Owning when you just kicked some ass, that's good for you all the way down the line. Humility, I believe in authenticity. That's what we're after. Still have the anxiety? (yeah but isn't as bad). I don't just sing people's praise. I'm not someone who beats people up but honesty is key.

Arrival. Putting your attention on your phone and the call and looking out at the city and where is he. It's a starting point. Awareness of the moment you're in. Focus on what you see, hear and feel. Which lesson do you think has more juice. Arrival or ownership. When I say celebrate it I mean it.

Rich
American Son (1st part)
1st time

Recall:

Connected to myself, affected by her, location was there. Words, givens. Weird thing happening here was I was a little outside of myself, really uncomfortable at her emotions, almost made me wanna laugh. Microaggressive dick, felt really uncomfortable. Stifling laughter. Really brief moments. Affecting me in an awkward way.

Critique:

Is this a good part for you? Do you have any judgement about this guy? (oh yeah. I have a different paradigm about police and the system. He believes society is responsible for the demise, I think the system is oppressive. I don't think he's aware of his own bias. Yeah judgement) There's flow in the scene but the judgment is stopping us a little. You're not behind the fact that YOU'RE RIGHT. She doesn't get it. She's in denial about who her son is. If I'm playing a Nazi, I have to recognize the fact that Jews are destroying the country. That's the fact. That's the story in the mind. This kid, he's a teenager, his name is JAMAL...there's no way this motherfucker hasn't been arrested before. He's out trying to get laid. In his mind that doesn't make him racist. Subtle, fucked up reality. By the book. Doesn't mean you don't have any empathy. You can see that she's suffering. Yeah she's a pain in the ass but she's a mother whose suffering. I want to complicate it more. Her son is probably a thug AND she's probably in denial about it, gonna placate her, but she's not fucking leaving, AND I should be getting off soon. That's where I want it to be more complicated. It'll give you a lot more pleasure. "I've read the stats. I'm new to the force and I've seen it 100 times. Every time they say they're innocent

but that's not true" Cut right into. She's nice enough but she's in fucking denial. I'm not a racist this is just how it is.