

Monday Notes 8-24-20

Alyssa
Erin Brochovich
2nd incarnation

A: felt connected, affected. Focused on his ailments that made him right for this job. More energized. I cut him off. Circumstances were there. Reabsorbed today. Family was there.

S: Absorption is different from exploration.

A: I know. I spun on the families.

S: I'm not a proponent of making yourself insane.

A: I tend to obsess the first time and the second time I worry that I didn't do enough.

S: One of the things we are on - when we talk about acting, you remind me of the character in the First Six Lessons by Boloslavsky. There are 6 chapters, it's dated. It's 6 lessons from the master. He calls her the creature. It's her appetite. I love that you have an appetite. Sometimes your appetite eats you. You want to find balance. I get it.

I think on a repeat it's a minimum of 2 sessions. Half hour and half hour is good. Explore, then let it sink in for a day. Then absorb, and let it sit for a day. If you can.

A: That's how I would work for an audition. I work better when I explore more.

S: Little girl dying of cancer, I know how raw that can be for you. So this is the optimal way to go. It's good and we're optimizing.

Flip side, if you know you're going on set tomorrow and you only have a day- explore early in the day, give yourself a couple of hours and then absorb. Get away from it then come back.

The break will give you more things to come up. All we're looking at is how to optimize your process to see how your tendencies go. We can vary it up but we start to see our own tendencies.

Kevin
Erin Brochovich
2nd incarnation

K: I was glad I started over. The words weren't coming out but I stayed in it. I sat with PG&E and with Alyssa and making it clear to her.

S: Did you explore how much money you could make if you did win?

K: no

S: After you explore did you go back and absorb?

K: I did not have the time.

S: I just call them like I see them. It's not my job to make anyone feel bad. You're all adults. The circumstances of the world now are what they are.

You know that I am all about accountability and also everything happening now is unique and heightened. If you're getting slammed, then push it a week. Taking that time might make you feel better. What's important to me is not if the scene goes up. It's how we balance what we're

doing. There is also value in seeing what happens when you don't have time to see what gets dropped and what doesn't. Then the exercise of the scene is different. Making that adjustment is beneficial. I think this is going to come across everyone's experience and how we think about it has benefits. Don't wait until the day before but if it's the middle of the week, make the call.

K: it didn't seem like it was that much of an adjustment.

S: Two things: first, when you do a scene, it's rare that I give you all the notes the first time. I'll give you where it lives but I don't want you to execute what I'm saying, I want to see where it spins. When time is short, you'll go straight to the note. 2nd: whatever gets left out in a rush is what gets left out in the world. The reason the words weren't coming out was because you didn't absorb after exploration. It happens all the time.

K: how I'm approaching my work in the world- I was so invested in that and I let this go. The bottom line is that I should have done my work. Note taken

S: you have so much water under the bridge. It's not that we're 20 and need to take responsibility. You're fine.

And your hair is good for white collar.

All of this is an opportunity. It's better to look at it this way rather than class being another burden. If it is, that's on you. I don't think it should be that way. We're all grown ups here.

Questions:

Stuart: Separating exploration and absorption can be helpful for most but not all. Exploration can fire up the absorption. It's different for different people.

J: I always go into absorption right after exploration.

S: if you have a tendency to be task minded then that is beneficial. I'm saying this as a tendency. There's not a right and wrong way. This is particular to Alyssa. It's something to play with in yourself. Sometimes it's a good thing to leave it for a day before you absorb. Giving yourself a lift by exploring right before absorption is fine. She's going to move right into that anyway.

S: to Libe: I think in the early stages of absorption, plieing into absorption from exploration is good. Exploring your moment before is part of absorption. Is there value in being steeped in the circumstances before you absorb, yes. If this is a piece that I'm in, like the 3rd season of a show, you might need to mix things up but it only takes a breath to get in. You have to know how long it takes you to activate an exploration to get to a place where you're involved. Take that time before you start to absorb. It's useful to know yourself. There's a relationship between exploration and play for you. Start your work from that place always. Start where the story is alive for you. Make that a part of your process. I think there's always value in exploring separately.

L: It seems like adding in fun time.

S: Letting yourself get lost. There is huge value for you to work without the script in your hand. Yes, you should do that often. It will make everything you're doing with language easier. You have good pattern recognition and will get the language fast. We said if you want to absorb

faster then explore more. Your use of time is better. Everything will be faster if you explore it first. But you think you have to learn your lines. You're past that.

K: I forgot to act. Is the conjunction game about exploration?

S: Absorption is about the association you make with the line, how does it feel in your mouth, your body.

Bob, you asked a good question in paradigm class about all the steps. You read it, you think about it, you play. Talking about it is more complicated than doing it. Immerse yourself. It's play time. The freer you are the more it takes you and the more fun it is. Then when you realize the value, you can give it to yourself every time. Just because it's fun doesn't mean it doesn't have value.

Megan

Pulp Fiction

2nd incarnation

M: connected, Not as affected by him as I could have been. We've had runs where I remind myself to connect to him. I have to breath and take him in then everything feels like a conversation.

S: you arrive to yourself, your environment and him.

M: I had my attention on what I was feeling in my body. Circumstances are good. I worked on the husband and could you fuck him. I've explored this world not being high in the moment and not being high in the moment. I've worked on a coke state before, by tapping my foot, but it just made me nervous.

M: I feel like I just showed up.

S: you showed up to the physical state. Also explore: your relationship to cocaine. Cocaine is the guy that makes you feel awesome and sexy and you are the queen and own everything. Every drug they say is euphoric. If coke is a person, who is it and what do they elicit in you. What does it do to you.

M: I'm afraid of what I'll be.

S: bring that in. Once that state is there, you don't just want to explore circumstances from there, but also bring it into your absorption. Bring that component in. there is a sensual component. What are the beliefs that enable that. When you come down from that, there are relationships to that too. Coke is your buddy, he makes you feel better.

Tim

Pulp Fiction

2nd incarnation

T: I felt connected to myself, I was working on amping out the state. I came into the scene in state and came in and out of it.

S: what did your exploration in state looked like?

T: I watched the chet baker doc and you tube videos. I behaviorally and sensorially worked on the state.

S: there was a trap with the circumstances before? Was being with Mia Wallace a possibility?

T: yes, I worked on that.

S: We want to bring state into your exploration. There was a little bit of the scene and the state and it was separate components. She was separate too. Taking her in through the state. She is dangerous, and that inherent danger for your entire life. "I don't know if I can say no."

T: One of the challenges, in my exploration I'm exploring the same stuff over and over. Bringing state in was a way of breaking that up.

S: so you were exploring in state.

T: Finding things that can break up my stuff.

S: When you're exploring her from state, does that add to who she is to you and your relationship to her?

2 questions: we talked about being task minded and fluid.

T: I'm task minded.

S: being physiologically engaged helps get out of the task mind. If you start to get the heroin state in your body it's a sensory exercise. If you're present to that, you're not thinking about it. You have to engage in what it means to be present in my body in this place. I should teach from here, it's fun. You'll find that it does something to your eyes and they drift. Then you take her in and get lost and start to explore from that.

I'm going to ask you to do a couple of things. Do you remember us talking about morning pages? Time to start. It will help clear out some clutter. Promise. All week, every day. 3 pages, stream of consciousness as soon as you wake up. It doesn't have to make sense, it doesn't have to be a dream journal. Once your pen goes, you write continually. No stopping to think. Before coffee. You don't read what you wrote and it's every day for 2 weeks. See if it makes a difference. It's an interesting exercise. If you meditate every day you might not need it. 2 weeks. It will help.

Question:

S: what she thinks and believes about the circumstances and the people. If I tell you that your wife is lying, you might have different feelings and all of it's fine. Sometimes you have major emotional repercussions if you think about life but not always. I'm not thinking about how I should feel. Feeling is a byproduct. I can never know how I feel. I frame it with how I think. One is a fluid mind, the other is a critical mind that creates and aiming. I want to discover it in the moment.

Aubree

Norma Rae

2nd incarnation

A: words were my own, connected to her when i saw she was crying. Every day is a battle. Working on him and missing my kids. The scene before strengthened it and opened it up in a good way. The exploration is really fun. Place, yes.

A: I would have connected to the room kinesthetically.

S: I want to point to something. When you noticed she was crying and got connected, that reception was the most you experienced in a zoom. You were together. Our reception is affected by our absorption and exploration. You need to know that is possible to be receptive to someone on a screen. Yes, I'm talking about self tapes. They are not separate classes. I'm dividing them up because 4 hours on zoom is hard. It's the experience of shakespeare not the language. It's getting under it. That's the same class too. I want to use these 2 classes together. All of it is talking about the same shit. It's a chance to compare and contrast. However you're using that pairing, connect them. They need to be connected.

When you find that hook into your wonder and curiosity, that changes everything. It's always there. Keep exploring, you're going to find what it is.

Molly

Norma Rae

2nd incarnation

M: connected to self, Aubree. Circumstances were playing on me. The idea that you don't give all your notes in one session, I realized that I tend to wait until the last minute to work and then only focus on notes.

S: You don't always do that. You have talked about how things spiral in the past. Whatever happened in this is not a problem. Starting with the notes is good and cooking them in to everything else can make things grow. I'll get on the scent of what it is but I also know that the experience of what you have in it is more profound than what I'm getting the scent of. There's a moment in a rehearsal process that the actor knows the person better than I do. There's a point when I go "It's theirs". That's when everything gets easy.

Your environment will be stronger when you take it in kinesthetically and then take her in. That's always available to you and it will be beneficial. The thing about age- as your frame of reference grows, time goes faster. The younger you are now the harder the lockdown is. Age doesn't make you wise. Time goes faster so mortality becomes a thing. I think that's alive. Wanting her to recognize it. GBS: "Youth is wasted on the young". Embrace that time when it does go slower. Use that time well. When you're older, it's different. That's alive. The only place I would continue- the bottom in this is in her not you. The endless spin is "is she going to be ok?" That's the endless worry and possibilities. This is going well.

Technical: if you're going to hand someone something, you reach out with your right hand, take it with the right hand. Or not.