

Monday, January 25, 2021

Karen  
Americana  
1st incarnation

K: My moment before wasn't clear. The circumstances were real. I was connected to myself for half the scene. I feel the beginning was off for me. I guess it worked for the shock that she was there. I stumbled in a line about her being an artist. The truth is when I was exploring this, I thought she was so little and also "who cares".

S: you're going to have all these zoom auditions. There are a few things that will happen that are unique in this space and a green screen. One is moving from coming into the room and the interview into the audition yourself. Do you give yourself time?

K: that's why my beginning was off.

S: Does that happen in the world or do we need to find ways to take care of this? (yes) I do recommend when you're in the waiting room, have the story alive in you. Know when you come into the main room, you will exit a bit. Ask for a second, step off camera. A strategy: When you're in the waiting room, do the waiting just off camera and then move on camera, go back to where you were physically when you were in the waiting room. That location - going back to it is really helpful.

K: She has the first line so I was afraid to be off screen when she says it.

S: if you're off camera, they can't do anything. Another thing to do, specifically for you- I think that in your exploration of your daughter and what it cost you to leave her. I want you to put that cost somewhere in your body when you're exploring. When you're thinking about it, you're going to put it somewhere in your body like a trauma center and you'll give it a shape. I can tell you how to break it up. It won't mess with your life- if it does, call me. There's a difference between the trauma from stories and our real life. It's easy to release from it when you're done. Saul Kotzubei has been doing more clinical stuff and he can help you untie the trauma. He's brilliant.

Estella  
Americana  
1st incarnation

E: The circumstances were somewhat alive. I felt I wasn't fully there. I don't think I was connected to myself. I had moments where I was receptive to her.

S: If you're not connected to yourself, what were you connected to?

E: I was connected to the circumstances, I knew what I wanted to do. I felt like I was there-ish.

S: We've started and stopped. I understood from paradigms how you're thinking of the work but I still need some diagnosis. There seems to still be a focus on intentions.

E: I'm trying to figure out my process. I feel like it's not clear.

S: Is the idea of exploration clear to you.

E: I enjoyed that process.

S: If I say it's more belief based or scenario based, does that make sense. Scenario is that you're seeing it play out like a movie in your mind. Belief based is starting with "She's going to ruin her" and going from there. Preparation is before the scene. This is getting the story to cook in your body. Focus more on beliefs. Don't make scenarios happen. That makes us think at it instead of from it. I don't know if you're fluid in your mindset. You're trying to get it done and be efficient. Let thoughts come to you.

E: I've been reading the book.

S: The book is dated.

E: I went on a walk and did that. Today is different. It felt like so much shit.

S: that's proper for the story. She's not your little girl but she's your little girl and she's fucking with your daughter. Take a breath through your nose, look down. Take in the idea of "she's fucking with my daughter". What happens to you when I say that?

E: It makes me emotional and angry.

S: If someone is good to my kid, I'm good with them. If they're not, we're done. I don't know if this daughter is your daughter yet.

E: she was my daughter in rehearsal. Why not now.

S: your moment before sucked. You didn't give yourself a chance to get into these circumstances. That this nightmare of a woman is going to destroy her. You have to do that after you sign on to this room. You have to drop back in and get present to the circumstances again. Moving from that busy brain takes a moment to navigate. Pay attention to the exploration work and re-absorb it

Question: B: I am scenario based. I'm not staging it but I think of a movie in my mind. Is that bad?

S: it's not that it's bad, It's not quite how you think about your day. You're thinking about your fantasy or acting part but not your day. If you had a long day, you're not thinking of "secretary, your business". You're thinking about what's going on. I remembered when I moved from scenarios, I called it mainlining because it happened so faster. If thoughts occur, that's fine. If it was my life and the biological father of the son I raised is fucking him up, I don't know that scenarios will come from that. It would be scenario based where you see a movie of bad things happening to her. I don't want you to force these movies.

Lexi

Shirley

3rd incarnation

L: I felt connected to myself and Cat. The words were my own. The environment was a little fuzzy. I'm feeling less engaged than I was before which feels strange. Maybe the first scene I felt more engaged than last time but the 2nd and 3rd I was less engaged.

S: Does engaged mean how important the circumstances are to you? (yes) Do you feel like your homework stagnant:

L: The first word that came to my mind was "boring" which is how my exploration was.

S: That happens when we stop making discoveries it's easier to have it not be as interesting.

That happens on a show. Part of the discipline is finding ways in and to reinvent it to work past

that point when it becomes stagnant. You're present and reactive. You're not broken, there's nothing wrong. Losing inspiration is an easy thing to do, especially right now since our world is crazy.

\*See Kiss the Ground. It's a great environmental documentary that has solutions.

It's not like there's a right way or wrong way. The first thing we hit is that we don't want to re-activate it. We want to move on and we would rather do anything else.

L: I've disliked scenes before but not sure if I felt that before.

S: That's a testament to having some discipline.

L: when I have that it's more alive in anger so I'm not disinterested. I'm pissed off that I have to do it. This was the first time I was (bored).

S: Ways to activate interest. It's not one size fits all. One way is location, location, location. Some place that inspires you for this piece where your person might go. Leave your house and go somewhere. Even if you drive to UCLA and stay in your car and watch. Changing that up there will be new thoughts. Another way- other arts that can stimulate this art. If you're a musician, how does she play music? I used to think how they fought. That would help me find how they moved. If they're a writer, write as them. If you're a dancer, dance the scene, etc. Another way, I like to ritualize. Add candles where I'm working- anything that speaks to the scene. When you're a kid you sit upside down and see the world in a different way. I do that when I direct. The whole thing is about finding another way of exploring. It's good to have these experiences and to have these tools.

Cat

Shirley

3rd incarnation

C: I felt connected to myself and to Lexi. The circumstances felt like my own more in the second scene. The environment came in and out because of zoom stuff. It didn't cost me much. I didn't have tech issues in the second scene so I was more in it.

S: you were more successful as an artist - that came through a lot more in this rendition. I understood that more clearly.

C: I did come up against what Lexi talked about. When I prepare a project as a director, I don't force anything and I let my mind wander. I didn't force this. With the writer thing, the thing with my friend, it didn't take much to veer away from it. I read the novel the screenplay is based on. I found my own story and started writing. I had an audition to work on so I took a long walk today. I let my mind wander.

S: I love that you are letting things come to you. I like that discovery quite a bit.

C: It's scary to do that for an audition

S: Risk it. You'll be fine. You're good on a bad day. You can risk it. YOU're still going to show up and be a human being. The way to surpass your bar is to let it go.

C: I've been teaching a scene study class and techniques of the studio but it's fucking with me sometimes.

S: Thoughts are things. You have to do the teacher training here to get certification and you can teach here. If you, before class and after class come to the recognition... The most important element in a teacher is care, creating a culture of care. Put the lion's share of your attention on that. That comes from your care. I know when you teach, direct and act from that it's contagious. Do a ritualistic exhale before those lessons and that might release from that.

Craig  
House of Cards  
1st incarnation

C: Words were my own. Affected by Alyssa. Place is real. Self is probably where I'm wobbly.

S: You were affected by her and therefore were connected to her. It was the last thing you say in recall. I say this because when people re-order the recall questions, they tend to do it in the order that it is in their process. It's not that I'm trying to sharp-shoot. Self, person, circumstances, words, place. I started changing it up because a sense of place becomes important in zoom. You will leave yourself out of the equation.

Thank you for Saturday. He did a self tape and it was great to have someone who was a pro, obviously.

You will leave yourself out of the mix and I want you to drop into yourself. You will arrive to the other person and that will connect you to yourself.

C: connected to self - I think I confused that with circumstances in regards to myself.

S: The place I think you can lean more into, it's about the rhetoric and the debate. There is fencing going on. It's about being right. That's your job to be right and winning the conversation and controlling the conversation. We can go further in that need and how you do that. There is an exploration component and explore in absorption. That need to control everything. See how you can use her. Vetting her intensely before you do any business is part of it. It's the control.

C: The Richard III has been hard for me. He feels that he's owed.

S: There's another component that can help. You have no idea how many times I've been in edition rooms signing NDAs to fix their movies. I've been on sets as a coach for a lead actor. The party keeps passing you by and you keep delivering. I'm not an angry person and I love this. You've been passed over. How many people do you help and they leave you behind and take you for granted. You see people playing dirty get ahead and you say fuck em. You're not the first guy to play dirty in politics.

Alyssa  
House of Cards  
1st incarnation

A: I was connected to self, affected by Craig, circumstances alive. Be careful with my words was strong. I'd like to work on place. I spun on what this could give me in my career. That was real for me.

S: I think everything is in play

A: I know how powerful he is and it's 10pm but this is what I want. I'm being undermined by people at work.

S: The end justifies the means. I might do something unethical now but it pays off later. The road to hell is paved with good intentions. I don't believe the ends justifies the means because it is a slippery slope. You're a very good writer and you're working in metro now. You're a step away from recipes and home economics. I'd like that in a bit more- how meager it is. Go into scarcity. I think that's a big part of the cause.

Question: B: How do you explore winning a conversation without mapping it out.

S: We know what each one is going to say. The belief has more to do with every conversation is an opportunity to dominate my opponent.

B: Do you go through a sample conversation?

S: I wouldn't. The idea of what it means to control the conversation amongst the most powerful people in the world with my ideas. Lawyers love to argue. They love crafting the argument. It might be how I get from here to the drugstore but they believe in the value of a well made argument. I don't need to prove it, I need to buy it.

L: When it comes to characters like this, they are strategic. How do you not get into the habit of planning as an actor.

S: if it's a prepared argument in a court of law, prepare. You practice what you're going to say. There are other circumstances like who is watching etc. If a character is lying, know the truth but lie your ass off.

C: I jump into conversations but Frank listens.

S: if you listen to what people say and how they say it you can understand how they think. Then you are in charge of the conversation. Most people speak off the cuff but in doing it they reveal how they're thinking by framing how they're saying. You can get what their agenda is. From this dialogue and it's 10, you know what that she's yours. Many people don't take the time to listen to what people say and how they are saying it.