Monday, July 27, 2020

Craig

25th Hour

1st incarnation

Craig: it was tough with this new medium. I couldn’t get the previous actor out of my head. I had to let that go and start over and erase him.

SR: 3 things: in arrival, one of the things we were talking about in paradigms was using audio and visual and not purely kinesthetic. Recognize when you’re using other modalities, check in with kinesthetic. If you’re finding yourself blocked by your circumstances or if you saw someone in the role, there’s a phrase that helps- “This is my life.” Or “it’s come to this”. Within the story/circumstances. It’s the recognition about how this is my life. We can change and explore that this is my life. I like that you’re able to get there kinesthetically. When you’re exploring the relationship with the other 2 guys, is it writing history or belief based?

CW: I think my main modality is visual since I see images.

SR: You see and they you feel. I feel and then I see. You are adept at all 3 modalities just like you are with taste and smell. If you pick any friend and think “Oh he’s an asshole” you don’t need to picture your exploration. It can be idea based and there can be organic imagery associated with it. I’m saying you can be a primary whatever and still think about sounds and imagery. You can be very visual and a song comes up. We’re not solely our primary modality. Our beliefs come out of that and our thoughts come first or second.

CW: I kept seeing everything as the other actor.

SR: the belief that this is my life, you will organically produce another image. You arrive to the idea that your friend has become shallow and he used to be compassionate. You might have ideas that go along with that. This juxtaposition of who he is and who he was. There’s a reason you don’t’ hang out anymore. The guy you liked is going to jail. This guy is the reason you dn’t hang out with anyone anymore. Do you think his assessment of you is correct?

CW: yeah but…

SR: His assessment of you is as correct as it is wrong. That’s a version of you but it’s not all you. You want the world to be better but you’re sad because you see what’s happening in the world. You find yourself thinking about the 17 year old and visualize her. You try to stop that because you’re not an amoral guy. Keep going through it and who this guy is, complicate the shit out of it.

SR: you can’t pace your character.

CW: was trying to figure out what modality he was focusing on.

SR: playing with modalities can be helpful to a point. That’s just leaning into a modality for a person. If you’re leaning into the language, that will hold water.

Tim

25th Hour

1st incarnation

Tim: it was a little rough for me. The conversation last week about history was helpful. I wanted to work on having their history come through. I explored our being at school together. The 3 of us got plucked out to go to a private high school. This guy was also from the outer boroughs.

SR: Arrival. Before you start exploring, do you arrive to yourself effectively. If you don’t know, then the answer is no. It takes awareness and vigilance to do it. It’s the easiest thing to take for granted. Actually stopping and checking out what’s there will hurt you? And if that’s the case, that’s an interesting reason to do it. When I was watching you at the top, the breath we talk about wasn’t there. you were a little ahead of yourself. You were in task mindset. That’s the first thing. I’m glad you were able to find your way in. I want you to be mindful of that.

In exploration of the friendship, do you explore the beliefs about the history?

TM: I start spinning on Monty and Jake.

SR: do you find it interesting that he thinks a trust fund is unattractive? I agree that you’re envious. What does that mean? Did you explore about what you would have done with the hand he was dealt with?

TM My life would have been easier.

SR: do you like him?

TM I actually love him.

SR: I get that you love him. Do you like him now? (no) I don’t think that’s fully cooked. I don’t have the fact that he has turned into a sniveling lib-tard. You can love him and not like him.

Kate

Lungs

1st incarnation

Was there a moment or a section where you wanted to get up? (yeah) It seems like because of the blocking you suppress that urgent to get up rather than deal with it in your discomfort or move away rather than actively deal with the desire to get up. I think the impulse is genius. I don’t want you to get up if you didn’t’ block it that way. I want you to deal with the fact that you don’t’ want to be there. ( I just internalized it) Halfway through the scene around “I want to call her” where you laser beamed him and were in it. Just before that I felt you controlling a bit. I clocked it as a desire to get up.

KS: I think you’re right

SR: I’m looking this as, when you were doing self tapes, I wasn’t seeing you express like you are now. There was a lot of holding yourself back. I didn’t’ feel like you were reaching but you were keeping things in control. In this scene, the 2nd half it felt like things were opening up. I wonder about the section in the beginning/ middle.

KS: I know where I would go in exploration. He just did to her what he did to me.

SR if that were true, how would you take him back? I’ve known you for a while. I think your boundaries are pretty strong. I get the sense that’s surgical. You have to open up to the justifications and the realities of story. You ask him “did you love her while you were coming inside me” and he answers yes. You might be in a moment of not letting him back in your life. I’ve thought that and been wrong. Go all the way down that rabbit hole of how messed up that is. You can believe it for a time. Most people aren’t as committed to boundaries as you.

Curtiss

Lungs

1st incarnation

Sometimes It’s ok not to feel your legs. Right now I have body awareness. I think this notion of being fully integrated and present to everything is holding you back. It’s your experience. It’s your job to discover what that experience is today. Just like you may not always be aware of all of your body, you won’t be connected to all of your exploration. You want too much of your exploration to be present with you.

(connection exercise: see if you can feel what she’s feeling)

Now you’re very present to her. Are you present to every aspect of your exploration with her? No. You receive her and see what happens. Trust the circumstances in your head. Trust that your subconscious will throw at you what you need. You can take your brain for granted. You’ve earned the right to do that. Somewhere in the scene there is a responsibility to the scene or whatever – it’s there. I want you to connect back to your breath and the moment you’re in. You’re reaching. Take a little breath. Go into yourself and then with her and then talk and see where it takes you. What I’m asking you to do in our class is to potentially fall on your face. Doing so, find out how effective your exploration, reception of her and find out. You’re going to catch yourself doing that in rehearsal and exploration. Maybe it’s in absorption. Maybe you’re really implanting your exploration in the lines. Find out every time. A lot of really great stuff in this piece. We’re outlining our journey now.

Aubree

Fatal Attraction

2nd incarnation

AB: spun on how is he different. Having the dog here really deepened my feelings for him. There was an interesting awkwardness that I tried to work in my homework.

SR: I think the scene is opening up beautifully. I would like to talk about being in the screen. I think there is real intimacy. Having the dog helped you create your delusion and I would encourage you to lean into that. “You’re terrific but I’m married” you only hear “terrific”. In the scene your delusion of what this is and what’s possible is far more open.

AB: there’s a stage direction that she hides her disappointment.

SR: forgive the stage directions. In the Shakespeare class: One of the things we will talk about in the folios they are wrong- there are wrong words. Shakespeare has taught me how to question and not believe everything I read. It makes me call into question the moderns. He was badass about writing information to the actors and there are still mistakes in it. When people are writing a script now and I’m writing an episode, I’m writing it for my bosses. They need to understand what I’m writing. If I wrote 3 possible reactions, it would be convoluted. I’ll try to put as much in the one so they understand that nuances. That can have an adverse effect on the actor but they don’t take that into consideration. Forgive them for limiting themselves and for eliminating all other possibilities. They’re not writing it for you. Even with films with funding. Forgive them.

Screens: Don’t you at times lose the sense that there aren’t screens and we’re just in the communication. It feels like I’m talking to my class even though we’re all on screens. When you are creating the kinesthetic connection, forgive the screen.

AB: I connected to my laptop too this time.

SR: I connect to the monitor and try not to deal with the keyboard. It really does help me. I think the keyboard reminds me of task. It is interesting. I also like it if I can’t see my desktop behind the screen. It’s worthy of investigation.

Rich

Fatal Attraction

2nd incarnation

RC: that was fun in play. Note was to work with the conjunction game. I leaned into how fun the night was going to be and how she makes me feel free and like a man.

SR: when she asked why you’re here, was your hesitation real or manufactured?

RC: I let it surprise me.

SR: you seemed to be dealing with that question rather than aiming. So that means your wife and kid are still present. I have an agenda with you in class. That is to continue to deepen by complicating your beliefs of the circumstances. That gets you more in present time and away from precognitive ideas about the scene.

 We talked about complicating the spin rather than a commitment to how the scene goes. You read a scene once and you have an idea about it, you have to just to read it. Sometimes we form a commitment and shape our exploration to fit that commitment. What we do is to break that apart. It’s one thing to diagnose a condition. The NLP is diagnostic but doesn’t tell us what to do. It’s a clinician’s tool. We are looking at how these things live in us based on how we are wired. We’re creating a thought process.

What is it like to be with someone who knows all your stories vs. someone who doesn’t know your stories. It’s easier to be impressive.

RC: she finds me funny and my wife probably doesn’t

SR I think that’s coming along. It’s more than that. You’re fascinating around her. I think that’s going well and it’s in this. Also in bed- your wife knows all your tricks. There’s nothing you’re going to do for the first time. Her body is brand new to you. That’s where I’d want you to open it up.

Question: Complicating the spin? You can lean back into text analysis whenever you want and get into busy brain. If you make discoveries from that you can bring it back to exploration. There isn’t a cut off date for texting. That analytical brain is just for text analysis. I’m not downplaying the analytical mind, that can open up your imagination. There are other places. We let ourselves drift and taking everything in and we can think about what it means.

ML: I don’t trust my text analysis then I stay in analysis.