Thursday 10/21/21 with Michael

1. Gruesome Playground Injuries- New

Phoebe:

Recall: I feel pretty good. I think there’s certain parts of her that I’m kind of getting a grapple on.. her mom is dead and left them and her father loved her mom and told her that she would never be half the woman that her mother was. I can relate to it but Idk she’s feeling so alone and guarded and cut off. She’s not sleeping or eating, she’s a really anxious person and always has stomach problems, EDD?, overall she’s super depleted, but the stomach issues have happened since she was a kid. Body dismorphia since she was a kid, I feel close to her and close to her tonight. I felt like smoking a cigarette and walking around tonight. I didn’t eat much today, I just wanted to feel the emptiness that she feels and body things get to me. I think she has more psychological problems vs alcohol. She just had her father’s funeral. I didn’t want to make a generalization. Her problem- she loves him. They haven’t seen each other in five years. She thought he just left town, then she was him at the funeral and it was intense and pissed, said things to him but they’re rough with each other. When she’s harsh then he softens. She’s very fear based and he has no fear whatsoever, and she’s really into that. He shows her the lighter side of life. She really gravitates toward places that are safe, she had a chaotic childhood. She came her bc she loves him, she has to see him, it’s instinctual. The reason she gets mad about his eye is bc she just lost both of her parents and he wants her to take care of him, but she needs someone to take care of her. The bleariness was sitting with me this take and I’d like to have more energy.. my own personal experience that I draw from I was really low energy and I didn’t want to talk to anyone, it’s disorienting losing someone close to you even if you don’t have a good relationship. You just feel alone. She’s tentative going into this situation bc she’s protecting herself. So I think she dives in bc she’s drawn to him and loves him. The car- she fucked up her car and crashed, so she’s lying.

Critique: Not eating and nicotine are not healthy professional workmanship, I don't recommend it. I would go in the other direction and taking really good care of yourself and use your imagination. I think you can go a lot further into this scene. It feels like you’re a little in and out. I’m confused about the drinking. Isn’t she drunk? I think you need to take another look at her alcoholism. I like your thoughts are running throughout but you can’t play them all at once. I’m trying to simplify. You’re talking about themes but your ability to know what you want out of this scene is jumbled. But this scene is this is your safe place with him. I just want to simplify- when ou come here in this room and stop and look at him and find out “how do I feel right now?” You coming into this scene wanting something, get into the aftermath of the events that just happened. I want you to sleep and eat and conjure up the events that just happened.. when you’re coming in here are you able to get what you want? The back and forth feels amazing but you need to simplify. You don’t need to play everything at the same time. You blocked yourself and handcuffed and couldn’t find your bearings. Part of it is blocking but also you as your character feels terrbible. Your state is beautiful but you need to keep spinning and spinning then find an anchor. How you feel about your family is good and you trust it. I just want to back sure tat you’re clear about where you’re coning from and where you want to go from here. I highly suggest you both reading through each scene chronologically. The truth of what happened with the mud and truck, is it true? Take yourself through the car crash. You have to cement that deeply so it’s a real event. The opening- breathe. She’s got this crazy state, just make sure you as an actor, breathe. If you’re going to walk about of him at the hospital, is it bye forever or til tomorrow? Forget what I said then read the whole play and then get together and play. What you need is not method madness. I want you to start thinking like a pro.

Sam:

Recall: I worked on this with Grace way back when so it’s fun to return to this. Different coming back to this now. The relationship with her feels strong even after the five years. It was hard to prep on the firework to the eye- I believe it and my paradigm on injuries- me Sam would be sad and he’s matter of fact about it. It was helping me for state but the bottom is really her, the scene is about her and that she came to the hospital. Besides the end where I really have to get her to heal my eye, the rest of the agenda was playing tonight and I was winning where I could and wanted, but I need to raise the steaks where I need her to heal me. I have to spend more time with it bc the idea of it isn’t much of a stretch to buy into and the love that I have for her I just have to raise them even more and not let her off the hook until it’s absolutely not going to happen. I need to fight harder. It’s fun having this invincibility and the car crash dummy just going 100 mph at everything… he’s invincible until he’s not but I can’t know that until the end of the play when I do know. I put all of my time into the present.. I used to think about backstory and it wasn’t serving me but I should definitely deepen what it’s like to be away, no matter how bad it was when we’re apart it’s all okay. Tonight was really playful and our connection is really strong right now, but also Phoebe and I, it was easy to play.

Critique: The connection between you two feels strong. As you guys go through this together, it’s also important to also investigate what your life is without her. This play we see them at different ages, these pockets, but the play is who they are when they aren’t with each other but we see what’s happened in the last five years through this scene. If you guys were to venture into this play, we’d do talk about what’s been going on without her and each paradigm. They both evolve through the time. I think you’ve got a real handle on his heart and his playful nature and what he wants from her. “Touch it”- it starts earlier, the healing. For you to do that, you have to stick a rock in your eye. You’re not really there, you’re not taking that as serious. If he really needs it then it’s going to come from a deeper place. So your physical state can get more specific. At the end, is this relationship over? What’s the plan from here? See you tomorrow or never? You say gtfo. The end is incomplete/not clear where you guys are at.

2. The Spectacular Now- New

Malachi:

Recall: We meshed some scenes and cut parts bc she’s driving but it still works. I feel connected to her and her awkwardness. Idk what to do with her timidness but I liked it. (Is he different with her? What’s different about her?) We had been throwing papers for some time now, so it was a choice to take our time- I hugged her backstage in between- that was a conscious effort to shift being more comfortable with each other at the end of the scene. I know he has problems from the get go but he doesn’t address it. I see it as I’m constantly living in the moment and don’t know the consequences and I can’t see my ability of how my actions affect others. In the end he realizes it, he’s been deceiving himself. His intentions aren’t bad. // You told me forget and I did. Then I thought hungover hungover…. I felt there was a block where I wasn’t receiving bc I was hungover, not engaged, not impressing her. When I wake up hungover sometimes I’m still drunk so idk if he’s drunk and entertaining her and putting on a show. There are small things I’m trying to piece together.

Critique: Your comfort level in this scene is beautiful. I want to back you up for a sec- this guy is in a different place. There is a connected here that’s made and that connection happened here before it’s happened. It was a little rushed. I just want to know what decisions he’s making in this scene. He’s hiding some things (alcoholic) and feeling things in himself, but this will slow him down. But we gotta see you work harder. I want you to work on what’s the bottom for him? He’s just like his dad, a prophecy, faced down in some lawn. It’s awfully easy for you right now. This guy is damaged and has some issues that aren’t apparent to other parents but she can smell it. It’s not a surprise that his gf breaks up with him which is a trigger for him. Why does he wake up in a lawn? That’s how he feels. I want to to take a look at what’s troubling him and what his deep issues are. When you embrace something new, you forget about your problems. This hangover stays with you til the end. This is the worst hangover. He’s a full blown alcoholic. // I liked the dad- whatever was going on there played. The hungoverness was there in the first scene. This is the meet cute, it’s not the crux of it, but for now this is a really good jump on this piece. You having something on your mind isn’t a bad thing. You getting comfortable with those themes will have you get more comfortable with the scene then you’ll be able to listen. Talking about your dad rolled off your tongue the first take, then in this one you stopped on them and it was a whole new thing. It was a deep dark thing. As you grow more deeply into this piece, those layers will come out. The car being on the lawn, it’s not really there.

Rachel:

Recall: I knew going into this what I was going to have a problem with. I just feel so awkward. I know people are watching me. She’s obsessed with him like crazy infatuated with him. My self awareness was helping me feel conncted to him but it suck when you’re saying things and idk if I’m self aware as an actor or as a person. I knew that going into this everything that he said and did would make her nervous. If no one was here I’d be nervous. I did feel better that I wasn’t as aware as the audience bc I was focused on him but I was overall nervous. The mom- that’s just the way things are. I don't have resentment for my parents, if feels like a responsibility/matter of fact. // I liked this take more. I felt like it was okay to feel nervous and I wasn’t judging it.

Critique: If you can get comfortable with your uncomfortableness, then you’re going to make a lot of money. Everything you do in this is right. You’re hiding in your hair so open up and let us feel that. I’m so filled that you found a character that is perfectly cast for you that you can stretch out. You understand what you’re doing and if you’re looking at not being nervous then you’re in the wrong business. But you know everything going on and it’s beautiful. The adjustment is just create a mess and sit in it then there’s not stopping for you. The mom- even if it’s normal and convinced herself that it’s fine, she doesn’t really want to do her mom’s job and not be paid, it may be matter of fact but she doesn’t like it. What he says to you turns a light on and is true. If you make the decision that she’s accepted it, you need to investigate what else in her life is going on and what else does she accept? You’re not going to college… You can have a POV about it. // You’re doing really beautiful subtle work. Her trajectory is kind of yours. You have so many great instincts that I feel like you just have more time up here to find your feel. I forget how young you are and how little you’ve done. You just need to work more and the faster you’ll grow. When she says my mom went to the casino- POV, you can accept it but beneath that there’s POV on that. Idk who she is before she’s met him, take a look at who she is and what her life is. There’s a lot of things I’m nonchalant about but she has to feel something underneath it.

3. Kevin Can Fuck Himself- New

Katie:

Recall: I love her. I found that the best work was belief building in the moments where I feel less than. The beautiful girls in the liquor store who buy white claw. My ex moved back in the neighborhood and has a beautiful life/wife. The fantasy work that moving into a nice house is the first step to happiness. I’m just so excited to do this and my belief building work was him throwing the dish into the sink and at the new house we’ll have a dishwasher- so all that fantasy work about our new life. Then he announces we’re not moving without discussing that with me. It’s basically the true story of a sitcom life, multicam episodic. She fantasizes about killing him but that’s sitcom shot. I know that there has to be good with Kevin and that there are reasons I love him. In actuality, if you were to shoot those scenes it would look misogynistic but that’s the thing- ha ha ha. // That felt better. Narcissist triggered me. Once I found the bottom it changed everything. Women are kind of taught that our place is with a man, esp in a small town you’re nothing without a man. He was funny and popular and I felt like more a person bc he liked me.

Critique: Your ability to wrap your arms around bottom is beautiful. I’m wondering where you’re at with Kevin. It doesn’t seem to me that that man in your life is you making those choices and that this is your life. I know you understand it, I’m just wondering about that bottom for you. It feels like she’s in a dark place and you don’t struggle with that usually but it doesn’t feel cemented in you. Kevin needs to be deeper- the reality of that relationship. Why can’t you confront him at the party? Is he a physical threat to you? I think the “sitcom” part of it is throwing you. This is real for you- it’s rabbit hole. The guy gets a promotion, gets drunk, invite his friends over. // She’s not your friend in the beginning of the scene and then she draws you in. It fed you until you realized he played you and then you decide needs to dig. You bought into Kevin this time and how he fooled you. You got no problems as an actor, You got so much confidence now, you can’t let the smoke and mirrors change that. That was a clinic, that was beautiful. You found the bottom but it was obscure. It might be a writing question but why is this chick with that guy? I don’t understand why this young woman would ever be with this man. Katie is never picking that man. You’re too evolved to be treated with how he just treated you. Her paradigm is not what you’d choose, you wouldn’t marry that guy. You gotta go there. It’s a great piece for you and a conundrum to figure out. We gotta get scripts- watching the show is trappy. You Kevin is going to be different.

Storie:

Recall: I thought it was good, I’m still figuring it out. It’s a facilitating job, delivering news, the Herald. Get things in motion. I’m not super comfortable with it yet as an actor. I have an issue with delivering news to people. I hate giving news to people. It’s awkward for me. Idk why I’m so mean to her- she’s kind of into her, she doesn’t know that yet and never dabbled with women. One of my best friends came out as bi and she said she never dealt with it. Like playing the opposite of what I’m feeling. She’s not satisfied with her life either- is this enough? Why is she just saying that she wakes up goes to work and it’s fine. Everything she’s saying is true too but I’ve succumbed to this life. // I had a POV. I tripped over my works a couple times but let it go. I made a choice and decided which way I wanted to go. I made a choice that I know I like her but at the end I knew I wanted to help her although I don’t know how to help myself. I didn’t know why I was being such a dick to her.

Critique: What you’re doing in this scene is what I’m talking about- discipline and clarity. They’re about character and relationship. You are the herald, you’re right, but as an actor you’re always told you have a role… Why hasn’t she told her this before and why now? That gives you much more that just being a herald. You have opportunity and motive- you decide to play a card now. It’s much more interesting that just news to deliver. Wake her up, maybe that’s her agenda? // I love this character for you and feeds what’s going on here and answers a lot of questions. I love this partnership. We gotta get scripts- watching the show is trappy.

Hell or High Water- New

Sam:

Recall: Just wanna go again. // Decision- in the beginning to enjoy it more. When it does get physical, I decided to raise the stakes to how crazy he can be. Before I stepped in I was in limbo if I’d get clocked before I decided to step in. // I liked that last two takes.

Critique: One note- that is on. That’s happening.// Your note for this time, she’s good at what she does so it’s pouring out of you. Notes- yes this is going to happen. Yes you need to be touched. Second, I don't think you should be in limbo. You should be willing to take the punch. He’s out of line and we’re in a casino, there are cameras and he’s out of control, but there is a way to put your body on him to deescalate the violence but you do need to protect this lady. // When he tells to sit it’s a beautiful moment. He’s the bring brother and that’s how you respond. You’re really finding stuff in a fresh way. You’re swept up in it.

Zach:

Recall: It goes by so fast that I have to tell myself to slow down. In some rehearsals I would speed through it and I recognized it. // It slowed down and that’s what I like the most. Owning it and slowing down, I see things more.

Critique: This is where that guy lives. The fact that he flies by the seed of his pants, yes slow that down, but that blur for his is that character. He gets swept up in his emotions and uses his hands- that’s how you end up in prison. Q- you know she’s trying to steal from him or trying to cock block him? (no) After you get rid of the rat, you and bro need to slow down and have a come to Jesus. That moment you take here, I love, but make a meal of it. He almost fucked both of you just now. You’re the adult, he’s the child, make sure he understands. // I think this character and brotherhood, it really feels like the circumstances are really playing beautifully with both of you. Note- where you’re there with her, that part of the scene is telling her I know exactly who you are, then next is escalading the situation, then the next is to put the salt in the wound- if you’re going to have 3 separate moments of fucking with her, then make sure you’re clear about the 3 of them. You gotta figure out why that’s there. He’s already done the job, this is him going beyond. You gotta find what that is. // Details come out when you slow down. You came into this effortlessly and I didn’t buy it when ya’ll started this whole thing. But the truth is over the course of months investigating this, you found the bottom and found go-to things that aren’t really like you. You found the bully and you’re nothing like that. You have command of this scene and these relationships. You found a nice sync with this guy and his craziness and it’s nice.

Kamri:

Recall: The script says I’m immediately submissive and scared of him. // When I was against the wall I waited for him to say his other line and give me the money, I was like wtf am I still here so I left.

Critique: You can be pissed- fuck that guy. He’s out of line. If you have impulses then act on them. Zach is a big boy. Two things- you are you, not the girl who they cast. If he puts his hands on you like that, he can hurt you and out of control then that’s okay. But if he’s jostling you and you wanna hit him back then do it and he’ll follow. Whatever comes up comes up. But if you’re in a situation where your impulse is to fight back then you have my permission. // Different right? Just the permission to behave however you wanna behave, that possibility was there. You gave yourself permission to play. Instead of being just the beautiful prostitute. To know that I own this and this is my environment, I can play. You take ownership and gives you more depth. When I told you she’s good at this, close the deal, you understood the note. // When you give yourself permission to play you’re unstoppable. The only times you get yourself into trouble are when you’re trying to be good. This is a really strong scene for you. I love your scenes with Sam, you’re beautiful what you’re able to do with that.

Toby Damnit- New

Jesse:

Recall: So I was watching an interview with the guy who did this guy and he’s saying I only asked Fellini for one note- “the night you get to the airport you do the cocaine, fuck the women, take the LSD and now you’re here.” It’s a crazy piece. I actually was playing around with this, first saw it at 18 and it went over my head, saw it again and thought that’s me. I was in it. I wasn’t at first and forgot all of it, then slapped myself and then I was back in it and it was a good launch. It’s a guy giving a speech at an awards show and he’s drunk. I love this piece and see the good in him, and I want to tell him, the bottom is “you’re not enough” and these people are coming up to him only seeing the image, the performer and not the person. I was frightened doing it bc I was exposing myself which was cool and gave me a head rush, like that’s why we do this. For me as a performer that was nice and necessary and feel good about it after doing it. It’s hard to me to feel good about my work. Even in recalls I don’t even know, it’s always bad when I’m looking about it but this one, I knew it worked and I did the work and it was enough. This part was good for me and that's why these parts are good for me as an artist. He hasn’t worked in a while and he’s an alcoholic and flying into Rome, production is up and he’s restarting his career, it’s the 70s, it’s a shit movie… he’s being followed by the devil who appears in the form of a 7 year old girl who throws a ball… he does a tv interview that’s weird. He dies and has a terrible death, decapitated. So the story for his is this self aware self destruction as I see it and when you’re calcified that you’re not enough. Esp when you’re famous it is lip service, everyone is taking from you. I’m the one whose blood is being sucked from him. The award show is cheesy, fictitious nonsense and he’s getting drunker and angrier. This woman is beautiful and she says don’t worry I’m going to take care of you, I think the way her interprets it is “you think you’re special but how dare you.”

Critique: It’s so good to see you again and you’re a unique performance and man and I think we can make good music together. You choose a piece that is so crazy to get your feet wet, you live on the edge and throw yourself into danger and figure out the mess. It’s so good. I love this piece for you. Totally bananas. I love how you related to it and how it moves you. You make sense of it and bring your heart to it- you expose your heart and your damage but expresses something dark and beautiful. I really admire what an artist you are. It’s a success. This piece is pretty spectacular. I could feel you were hooked in emotionally but it was uncomfortable. Directorial notes– bc it’s so off the hinges, your intention needs to be to try to ground yourself. You’re incapable bc you’re drunk and uncontrollable. You can’t fan the flames, you need to try to put the fire out. At least try to hold it together until you get off the stage. While it’s happening, you have to pull it together for another 10 minutes. Your relationship with this audience is important. We mean everything to you. Put the girl somewhere. Look at people’s faces and asking those questions, and you’re an actor who is impacted by what’s right in front of you. I would go the other way. I would try to ground this guy as much as you can with the people right in front of you. If you say you haven’t worked two year and see her empathy, that’ll help you rather than feel like you have to force/manipulate. The moment when you look at the different eyes and don’t speak, it’s terror for us and there’s power in that moment. Now there’s a projection but you don’t have the shame of them looking at your naked self. The accent is close but if you can get it then it’s going to help everything. Start using it out in the world and you’ll get it. People say shit to you and it’s stupid shit and it sticks with you for years. You have to let it go of those wounds, it’s just stupid things people say. As you come out, it’s not to fall apart, it’s to pull it back together. Your intentions are this is your comeback. If you come out with a strong intention to perform well and not wobble, it changes you. If you receive information from us this monologue changes. It might get worse or better, but it’ll completely blow up your concept of this. It’ll become an interactive experience. Keep playing with this.