

Monday, December 14, 2020

Announcement:

Lawrence Kao booked a guest star on NCIS and a video game "Ghosts of Sushima" (sp?) and his first audiobook. His show "Wu Assassins" is coming back as a movie shooting this spring.

Kate: a short film she was in was greenlit for a feature film

Craig is waiting to hear about a recurring role on a TV series

Alyssa

Vida

Shoot

A: I felt connected to myself, affected by Libe as much as I would allow. The givens were there. In the 3rd take I lost connection to my words.

S: Sorry about the notes- I gave the notes I've heard others give.

A: They were good. I lost my connection to the flan. I thought I might be pushing but it made sense. I was able to bring the note to process- to be more angry at Lynn. I've been jealous of their relationship. I let myself discover that I was mad at her for being closer.

S: you took the anger note I gave you and spun it in but you weren't forcing it.

You kind of killed that and the scene got better as you went. I was trying to give you accurate notes in a terrible way and you were great.

Libe

Vida

Shoot

L: i was connected to myself, not affected by her the first time. I thought your note was responding to my lack of kinesthetic awareness. You said at the beginning try to connect with her with a sentimental time.

S: I was trying to give you a resulty note. The other note was play her as the younger daughter.

L: and the second note I gave I didn't listen to. I was judgy brain about how I was saying things but I tried to fold it in. I would put it on her that she thinks I'm terrible. I felt like the first 2 times I had a lot going on on the outside. I got caught in an intense frequency where I can't play. The fix is Kinesthetic awareness.

S: When you go into your body and feel her it gives you somewhere to go and you get more fluid. I didn't think my notes fucked you up as much as I had hoped. I thought you took the notes and made lemonade out of lemons. I was surprised how well you both translated them.

Megan

Brilliant Traces

3rd incarnation

Recall:

I agree with that. I felt connected to myself, affected by him. I had to allow affected by him be a couple different things. I feel like he's the center of the room for me. Words my own. There's a lot of moments where my breathing stops and I feel that, I just wonder what would happen if I dropped in and breathed a little more. But I don't think about that, moments here and there I'm out of breath.

Critique:

It's a tough motherfucker and hands down this experience was a pleasure to watch, involved, you guys were on a rollercoaster. Again going back to the paradigm classes and the kind of exploration you've done on this and her, you took off the obligations...letting go. Really letting go. You've let go in your exploration before in this story, you hadn't fully let go in play. Tonight you were going on the ride of the scene. Sometimes exploration can go so well that we want it to be there for play. (been living with this for a long time, touch on it before and after rehearsal. Explored okay what is this now. I really had to allow the difference. Makes me wonder if we were to shoot this...) your subjective reality is very different from our eyes watching you. It's different but if you're playing and letting the scene take you completely every time, it'll be far more similar in takes than if you hold and then let go. We'll have plenty of options in post but it'll cut so much better. The real thing is this...it's about letting go of expectations. We have to move in that I can only find out what it's gonna be. Stay open to that and your consistency will be through the roof.

Craig

Brilliant Traces

3rd incarnation

Recall:

Was connected to myself, absolutely connected to her, words...third time's a charm. I really found a way to kinesthetically connect over zoom and it's totally doable. (When it does happen when I'm watching I forget I'm watching a zoom)

Critique:

I've been thinking about some of the things you've said in paradigms. Those were a place we could really dig. That group had great rapport. One of the things we talked about was vulnerability and how that manifests in different people. I thought you were in danger in this scene tonight, there was a danger that you didn't understand, the swimming with sharks. How's exploration on your daughter? (She comes right up, so easy. In 20 seconds I can get her. You gave me a note because I was struggling with why is this woman here, all the places I could go, I mostly flirted with human connection. I've been avoiding it so much because it makes me feel and hurt, it's safer to not be around people. With her here, I can't avoid it. The duality of I want to take care of her but also she's beautiful. It's all over him) If we were shooting this, it would be like Hello Kitty, something she loved, and I would stick them all over the place. You've never

brought one here but they keep showing up. In the clouds, the grain of the wood, the snow. Cooking her so that she pertains to her somehow. Cook her in so there's no escaping. The scene is really strong, and you guys played beautifully in it.

Bob
Happiness
2nd incarnation

Recall: I was in and out. I was connected to heather. The times when I was out I went into my head but i got out of my head by connecting to heather. There were portions of the scene when I wasn't connected got back in by connecting to heather. There were times I was self conscious. I've dealt with this self consciousness before big time. Most of the time I can get out of that. Self consciousness for me is critic and watching self. I'm watching myself act and critic is sitting there going "you're going to fuck up" and im watching myself act. But the way I get back into it is by connecting to heather. I took your note last week that "she is interested in me for the meals" so "jesus christ". As soon as I did that I said "that was stupid" I said "okay let's go back to heather"

Critique:

S: What if there is no such thing as out? There's only in. What would that mean for critical voice?

B: That statement would mean the character is beating himself up

S: How do we know that's not the case? So if everything is in. Then there's never an out. Every thought is story and therefore usable. May seem divergent, but im thinking is so must be in. I saw you beat yourself up after that moment and I loved it. You had an outburst then you drank.

B: It's such a trip. I didn't control beating myself up. That wasn't the place to do that. I didn't manufacture beating self up there and yet it happened

S: It makes the exploration of play a lot more interesting

B: Can I fuck up then? Yes you can if it doesn't have to do with circumstances

S: Yeah but you wont know until after. Anyone can fuck up. The idea we can't or shouldn't is a damaging concept. I'm asking you to find out whether or not it's gonna be a fuck up. It's a far more exciting way to work. What if it was? You'll have to do another take?? Sometimes the fuck up is the best part. Genius comes from that. Follow the moment. At least do it here to find out. We trust more and more. The part of you you think is critic is your genius. We are trained to fight it, but we're fighting ourselves and that may not be the best answer.

Heather
Happiness
2nd incarnation

Recall: I was also in and out. From your discussion with other people last week this time around was playing with body. I tend to ignore my body but historically that has been a way in for me. I also played with idea that last time we rehearsed it, the thought occurred to me that maybe I

went for the uncharacteristic 2nd glass of wine so tried playing with state of that. But dont know if it was evident or if it helped or if i fully cooked that.

I don't know i was fully connected to self, was affected by bob, words were mine, didnt have environment as much. Out to me - i was self concious. Which i tried to fold back in saying i don't usually think i'm the one who is doing the dumping. I'm saying things guys have said to me. So tried to spin that back in, but dont know that i was fully successful. Folding back in that way sometimes is effective.

Critique:

S: Watching yourself can be slightly different. It can be surreal. You can do this with critic too. Im always one to say embrace whatever is happening, but if you know you are suddenly "acting" and "i'm in zoom call acting", when in head go to body. I think you said 2 things that are related. The idea of the wine and bringing your body into it, i think it's a great idea.

H: It helped me in exploration, get a little looser

S: It's a great idea

H: I did and then when we started it was gone. That's not usually an issue. I'm usually good at pretending to be drunk

S: You didn't arrive to it, you didn't bring it into your body.

H: It was with me most of class. Then for some reason I couldnt in the break out room even, I wasn't finding it.

S: In the break out room you weren't finding it?

H: Right

S: It was lost?

H: I think I was trying to utz it

S: My thesis was, this drunk and watching yourself are connected. Let me build on that now.

What did you not do when bringing into drunk state and were utzing? So I think if you're reaching there what are you not doing? Taking a breath and leaning into where you are in that moment. Becoming present to yourself first. For any kind of evolution or change must start from where you are now. Evolution begins from wanting what you have, embracing what you have. Always start there. I know this one is really pissing you off isnt it. I think it would be good if you literally had a reminder. On script or computer screen. You've gotta start with you. I think that's most people's tendencies. It's easier to take care of others than it is to you. Same thing taking moment for yourself. Being able to give to yourself I think is important. For some people it's a process to be able to do it. We're always just a breath away. Honestly I think that's the whole critique. At the end of the day that's all we got.

Question: how do we get in play for an audition.

S: I think the first part of the equation is "I have to" opposed to "I get to". Here we're not hampered by what someone wants. We have added rules in the self tape. Your self tapes are as good looking as anywhere I've seen. But we have to look at it as a creative process, if we're willing to break rules. Look at it as story and circumstances. Set it all up with the computer but not with the person on the other end of the zoom. You don't want to use their time. Have them

come in the very end. Walk away if you can or take a few minutes to get out of tech brain and get into your body and into the story. Think of self tape as art. There was a girl in one of my classes, there were 3 characters and she came on in a screen behind her and did all 3 roles. It upped it and made it so much fun. If she did that in the world- it was brilliant. How do we see this as a creative process instead of an obligation.

M: I used the "I get to" today for a self tape and it changed everything.

S: I used it to rearrange my calendar.

M: Since we're giving us the process, they should open their office if they want it a specific way.

C: I see that we get to do it our way.

S: It's much easier to help someone else.

A: I put nail polish on my ring light, and have everything set for my set up.