

Monday, January 11, 2021

Cat
Shirley
1st incarnation

C: Didn't feel connected to myself, dislocated jaw and in pain. I felt affected by her. The last scene was iffy. 2nd scene I felt connected to everything. It was in and out, aware of pain.

Circumstances were playing on me. The last scene I didn't feel as connected to everything.

S: bring in the jaw pain, it's getting in the way of your writing, etc. If you were free to rub it and you make it part of the experience. Knowing to do that is great, it's having the experience of kind of doing it, you're 20% more likely to do it next time.

C: This pain is too much in my head.

S: It affects speech. It's a thing. I would let it be a thing.

Q: M: When you say make it deliberate? You say make it specific?

S: I'm living with this, it's part of my life. People have chronic pain.

C: With exploration this week, with this and an audition, I couldn't stop thinking about things in my real life.

S: Not fighting the connection. See where it takes you. Whatever you went through that is like this story has something to teach you. What beliefs might I find with this that can instruct you.

C: It took up more of my time so I would like to find a quicker way out. It was in my first day of exploration and I worked through it. It kept being there.

S: do you handle it by acknowledging and then moving on.

C: it's the worst it's ever been. Usually it's just a rapport.

S: IF you can glean what lesson it has to teach you, and it still persists, then do a deep dive and see what else is there. Maybe next time while you're in process we can try to go into it and see what is happening. Usually you build rapport, see what it teaches you and it dissipates. I'd want to explore what that is.

C: I feel like I sacrificed exploring some aspects.

S: You said you didn't tell her about her husband "for whatever reason" and you never say that. I want you to cook that. She's pregnant with his kid and she's headed to the sadness.

C: I want her to feel the pain that I feel.

S: Exploring what those stories are will give you more juice. That being cooked will have value.

Lexi
Shirley
1st incarnation

L: I was connected to myself and her. I was concerned about the tech and frame. I surprised myself by having an experience. Givens were there. Environment maybe wonky. Words were my own.

S: What makes you say that about her husband.

L: I think if I leave another clue she will need me. Having a baby wasn't what I thought it was going to be. Things are not great with my husband. I accepted his level of love. It was never great. I feel like I know he's having an affair.

S: I'm glad you had an experience. How is the baby coming.

L: It's so much every day.

S: The early 60's are like the 50's to me. Have you thought about an abortion.

L: I've thought about it but not spoken it out loud.

S: Your husband- is he alive for you?

L: I feel he is dismissive about everything.

S: I think your exploration is very rational and I'm wondering about that.

L: Exploration has felt super weird and unproductive. Sometimes it plays in my head like a movie. I put movement in my body but haven't tried it on a walk.

S: put your hand on your stomach and feel the baby. Take a breath and give it some air. Hold your breath and you're depriving it air. I want you to spend time feeling the baby, not just thinking about it. Let the spin come from that. See if that changes things. I'm looking to open it up and create a more kinesthetic and belief based experience.

L: When I start to feel things that are scary, I tend to pull away from them.

S: it's something you're going to have to make friends with that. For this, you're going to have to deal with the pit in your stomach. We don't write about the days when nothing happens.

L: Maybe when I felt that pit, my body comes up with the movie in my head.

Aubree

Fatal Attraction

2nd incarnation

A: Connected to myself, him. Words are my own. I stumbled over a line that was supposed to cue him to grab me so I went with it and let it throw me. Before, I found a dog hair on my pillow and pretended it was his. Circumstances are good. It was way different today and fun to play off him and following the weird. I had a shitty afternoon- my mom's dog died. I spent a lot of time in prep and bringing it all in to my body. I kept going further on our future together. I woke up in the middle of the night and thought about this. What deepened it was thinking what do I miss about being with someone. How will he fulfill that and him being more of a partner.

S: This was all in. This one teaches me a lot. You can go all in or you can have judgement and not. When you do it's something to see. There was a willingness in your exploration that lead to this in the scene. I think it's bold and I love that and it shows. I'm understanding more about you too. I've gotten to know you better this year. There's something about teaching in close up and the extraordinary times we've lived through. I'm going to make you a promise that when we're back in the world, I will make you the promise of riding you as hard in your art as business. I want you to be as bold and creative in both sides. Ride out this down time. Things are still on pause. It doesn't seem like it's going to be a full lockdown. Keep exploring and doing what

you're doing. Keep investigating until what you're doing now plateaus. The mistake is to say you've got this. That's the enemy. The more you explore, the more you're doing the more you'll understand it.

Rich
Fatal Attraction
2nd Incarnation

R: that was oddly fun. I felt like I was following what was happening and was all in. It was different, I was connected to myself and her. I'm not sure if the notes showed up but it was in my exploration. I was really frustrated by her.

S: You said you weren't sure if it really served and yet you feel more free. When you have a scene where you have to be overtly angry at a woman you are protective and there's resistance to that. It was really free all the way down the line. You weren't holding back or measuring. None of it was for me or the class, it was just about you and her. The kink had something to do with that because of the intimacy- but not of the heart. Let this be more proof that this way of releasing gives you so much more bang for your buck. It's a very different animal. Sometimes when you feel good you ride the emotion. It was all happening but it was about the problem right now. That's not all due to the kink, that just helped you with the freedom. "That's not in this scene" It's in the scene. We're preparing the life, not just the scene.

Q: B: What is riding the emotion.

S: You express the emotion, instead of focusing on the other person. You're really feeling it but it's all about the emotional outburst and not the circumstances.

Kevin
Magnolia
2nd incarnation

K: loved it. I had Earl in my mind and was protecting him. I was affected by Jessa, was not tripped up with the words.

S: It's solid work. You need to mask a little more of what you're getting from her. You're here to protect her as well. There's a moment you were like "she's nuts". Earl would want you to protect her. He died loving her, even if she didn't love him.

Jessa
Magnolia
2nd incarnation

J: I loved working with Kevin. I felt connected to myself and Kevin. The environment was real to me but were more in rehearsal. When we started the scene there was a tech glitch but I dealt with it. I worked on the physical state and worked on it through activity. You said lean into the irrational thoughts and everything I was doing and saying made more sense to me this time. Earl's death landed on me differently, not as emotional. With the physical state I feel like anything can happen and can work and be folded into it.

S: Great. I thought you followed everything beautifully. You seemed unshakeable. I think one thing messed with you and you got back in. I think the transition from the breakout room to the main room, that affected you inversely. It altered your relationship to your body. In an online format is to have the ability to walk out of frame to do what you need to do to get into your body and bring it in. That's what I want you to do. Be in his office pacing around. I think you were doing that in the breakout room? It would have some benefit. Break the rule of staying in frame. I want you to block the scene. It's just your lift. I want you to move. It's been such a physical process for you. I want that in with you for your lift. I know that will increase the fluidity in the scene and alter the trajectory. It's great. I just feel like there's a lot in you.

J: This experience of it chasing me. When I was sitting, I was experiencing it but to get it in the body first would be great.

S: I am loving it. This is a yes, and critique. This is wonderful.

Q: T: As we're working on this, the parameters and the use of space? What are we doing in terms of that?

S: Anything goes. There are no rules. We audition on zoom, we do self tapes. We want to look to see how to break the rules. It comes down to story and the thing we get to think about is we're also deciding on our framing and lighting. As long as it's speaking to and from story. It's about what is serving the individual optimally.

K: With all the self tapes, it's all about what will make you stand out.

S: Having a professional and clean set up- you're removing all distractions so they can focus on you. The thing that sets you apart is your investment. If we think about what sets us apart, we might get clever.

K: use zoom to your advantage.

S: I think it's about finding out what's fun and pleasurable and another thing we can play with it. The conversation is usually how we cope with it. We can have a lot of fun with it. It's all in our working attitude and how we see it. It's all about the story we tell ourselves. If you want to tell your story that you have all these limitations then there is nothing you can do. Pick beneficial stories. We'll take truth where we can find it.

Bob's casting

The odd couple

*Stranger than Fiction - professor

Squid & the Whale

Philetidies by Sophocles

*Meet Joe Black - The son-in-law

Red - Rothko

**Art - guy pissed off for buying the painting

Reservoir dogs - mr. Pink

Crimes & Misdemeanors

Golden Boy - dad or Moody

The Answer Man -

Swimming with Sharks

*Angels in America - Roy Cohn

*Farragut North - the noble campaign manager

Krapps Last Tape

*Waiting for Godot - Didi

*Spotlight

Defending your Life

Sexy Beast - john

*Adam's Rib

Dark Waters

Fargo - Love interest from high school

*Michael Clayton - Attorney

*Tootsie - Agent

As Good as it Gets