

Bob
Happiness
1st scene/time

Recall:

You never forget your first. Connected to self? What does that mean? (sometimes we hover above ourselves, not in touch with what we're feeling) I think I was connected to myself, certainly connected to her. Circumstances were in play. Words felt like my own. I think environment was okay. The one thing, the thing we talked about earlier, the critic, you're bob, you're not stuart, here comes her line...that wasn't so much there. I'm supposed to break down, I didn't want to do that, so I did have the critic go Here comes down the breakdown, you're fucking it up. But I didn't really have it anywhere else. (I got the sense you're able to stay in play, not a pre planned scene.) I was consciously working against that. (loose and fluid) I guess it's easier than I thought because I did it. There's things that throughout the rehearsal, we'd been doing different things. I pushed that away. Normally I would bring it back. I made a choice to not do the thing. (being able to let go on the map on your first scene is an accomplishment. To not fall back in the habits, stay in there and play...that's something. It takes a willingness).

Critique:

Bob you got here! Really, it's solid bud. Couldn't be happier. Is it compelling to you that the critic has become more silent? (The higher the stakes, the more the critic shows up. "You're gonna fuck up the line". Not so much lines anymore, it's the breakdown, are you connected, etc.) So we're going to start following the critic. For example, What are you gonna do here? I don't know, oh my god I don't know. Follow it. It's not there to fuck you up. Work with it rather than against it. Your demons and your angels are the same. Embracing the demons. Embrace it all. Keep following it in story. It's gonna take practice to move fluidly with it, but you're moving quickly. Not another way to do it. Curious about how the voice can serve you. I'm of the mindset that these things aren't accidental. These things are here to serve us if we embrace it. I want to find out where it's going to take me. It's all about that embrace. And if it fucks us up let's see how. It also reshapes your relationship to the critic. And yeah I think we can be that fluid in our work.

Let's talk about the breakdown. What could it be? I think we haven't filled it up enough with What could it be? It could be a desire to leave. Or I'm never going to find love. But I want to find beliefs behind it that can create something in you, and I want to look at blocking rather than emotion. And then we'll find out the need for that blocking. If you're hitting the table five times and you don't know what it is, but there are beliefs around that. It will allow you to find out what's underneath it. You're embracing what we're doing so quickly. The kind of fluidity you're going to have is going to be off the charts.

Heather
Happiness
1st time

Recall:

I think I was connected. I was affected by Bob, I was disconnecting from him in the scene. Words were my own. Sense of place in and out but I did feel the other people. What I really wanted to work on was my launch and there wasn't one. But I don't think it cost me as much. I think it was all there, I don't think I was specific with my launch. (We had a paradigms class where we talked about that....started thinking about it differently. Were you able to explore, find more flow?) Yes I did. (I see it in your work)

Critique:

The most grounded I've seen you in a first scene ever. The lift you did have which consisted of a conversation with Bob, while it didn't amplify the circumstances or how he could react, it did give you fluidity and rapport with him (we were talking about our dogs and I was still able to think about the scene) it doesn't sound weird at all. (kept thinking I'm gonna have to break his heart) A lot of actors do that. A lot of actors who don't have a process but still get it done. Like people who are on shows for a while and they go from chatting to the scene. It's always going on in the background even during chatting. They're keeping it going. That's a prep that some people do. (I also feel like sometimes my Okay think about things doesn't serve me. You're working with so much more fluidity. Double down on it, keep going. Even if it's just 10 seconds once you're here in this room and you need to go and come back on, it's fine. (I got flow earlier in the process this way. I was resisting the oppositional thinking and one session and I thought Okay today is going to be opposite day. Figuring out what else is there) Love it. Whatever takes you there. But really it's different. One more time, play with your lift.

Megan

Brilliant Traces

2nd incarnation

M: I forgot to turn off my notifications and that distracted me. I had a wonderful prep with him. I was connected but was holding from time to time and I tried to bring that in. I was judging the connection with myself. I was connected to him sometimes. Circumstances were out the window sometimes.

S: you developed a really interesting habit that doesn't work for this scene. When something goes off, you try to get present to it. The problem, this woman is never present. So all this work you've done, will serve you to drop in to present time when things go off. This is your crisis management back up. If you recognize when life throws you a bomb, you escape. You want to build that recognition for the people that are not present in crisis. It will serve you for other people but not these circumstances. You can get lost in the story. It's something to be aware of- people's crisis management techniques.

Craig

Brilliant Traces

2nd incarnation

C: The beginning was awkward. We have to take a moment to get the tech stuff and I didn't know she was starting. I didn't know if we were going to stop when her notifications went off. The circumstances were there. Once I accepted, I was connected to myself.

S: There was something to learn from this. I think the bell was an opportunity. She could think it was Walpole.

When you simply go through the act of setting up the camera and you're not ready, own that and say you're not ready. I didn't realize until tonight how physical you need to be to get connected to yourself in a real way and how kinesthetic you are. I don't think by nature you're kinesthetic.

C: In prep, I asked Megan if we could stay on camera because I was in the room with her.

S: so when you come back in to set up the camera, take a moment to get back into yourself. Once it drops into your body, you're off and running. Just say yes to it- the bell. There's something going on here with the ding. It could be your little girl. Just say yes to it.

C: A teacher said we're trying to perfect an imperfect art.

S: We just say yes- it's happening. Choose to deal with it. We're going to deal with everything. How can I be thrown off in this, it's all off. Embrace. That's going to be our lesson. The more you're willing to embrace the better. It's good work. I think you're surfing has increased your kinesthetic act and physiological awareness. Making sure if you have to go tech brain to ask your partner for a moment.

Kate

Lungs

3rd incarnation

K: That was fun. It's been different every time we ran it. The note last time was about physical state. That morphed into other things. Dealing with that was fun. With that he was affecting me differently, I was circling his lines differently. Physicality opens it up for me. It changed the end for us.

S: It brought in the irrational beliefs without talking about irrational beliefs through your body and that was fun. For me the lesson I was trying to get to was a physical way to get in will take as many forms as ways to get to that. It doesn't mean arbitrary movement. The hormones were going to present themselves in different ways.

K: It was cool to do that first scene which was trauma and this scene.

S: I'm looking for ways to use your body to get to the circumstances. This is what we're going to do this for each scene. I want to get to the point where you take the lead on that. You'll see how that influences your imagination. Keep me posted on how that manifests for you.

Curtiss

Lungs

3rd incarnation

C: It was fun. Was connected to myself and affected by Kate. The sense of place was there. The words were my own. There were a couple moments of a push and decided I didn't know

and Stuart would be the judge. I might have tried too hard to clown for her. They were small minor but a conscious competence. I almost broke a glass at the end.

S: I know we're at a good point when my notes are directorial. In that 2 minute pause, I'd like you to not just kinesthetically connect to her but with every modality. Share this time with her because this may be the last time you're not going to have another creature in your life. I'd love that to stay completely, every fiber of your being, with each other. Make her wait for the minute. Even if you're pushing, you're pushing her into sanity. The scene did it's purpose and we're moving ahead.

Question: Kinesthetic is feeling, you can feel where someone is. Early in a date, you can have intense kinesthetic awareness. It's a physiological awareness. You can feel your daughter even if she's not with you. As actors we want to feel that physical awareness. It's as important as listening. We want to be physically engaged. I think for what I do, I want to be exact with my language.