

Monday October 5, 2020

Announcements: Marc booked audiobook narration "A Father's Sacrifice," Bob booked a part in a Lucy Liu pilot for November, Tim booked a costar on a new series that shoots in Boston

Alyssa
Adam's Rib
2nd incarnation

Recall-I felt connected to myself, and I was affected by Heather. Words were my own; circumstances were there. I've been a little scattered so I just did a power spin and absorption 45 mins before, but I felt it was productive. Note last time was the abuse, how much time it's been, so I spun on that. Place was real, moment before I tried to take in prison cell.

Critique-I agree with everything that you said, I think the scene is definitely alive, I think it's in flow, I think there's depth in the scene. I don't think the stuff that we talked about--the time--has matured as much as it really could for you. I think I understood the reason why, I think you told me, but I want to make sure I'm accurate. When you said you were "scattered" this week, I'm assuming you meant you hadn't done work on art this week. (Yes, I'm back in LA and settling in, and I'm trying to move.) Understood, I'm not judging you. Your work is strong, it's--well I guess technically I am judging you. Not your moving or anything, but my job is to recognize or diagnose what's happening and where to help., And I think what's happening right now is simply a function of the obvious--for you, if you're going to do like a "power session," there's two things you should probably consider. Because that's just a reality. So rather than talking about what "should be," let's talk about how, in a very short period of time, if you already have a base of work and want to bring a new concept in, and it's a concept that could give you a lot of juice, but it's going to create nuances, add to what's going on. Two things: one, doing it the day of is not going to be the best way to do it. Do it the day before and sleep on it, it's going to get a lot deeper in. The day before, a shorter session and explore it, and the next day, absorb it. Same amount of time, split into two sessions, and I think it'll be exponentially more productive for you. Think that through and schedule it properly.

Two, I think the absorption can benefit from even more play. Again, if I'm understanding you right, when you explore something it's a very free exercise, you don't question it, you run and create worlds. And when you absorb, there's more busy-minded brain that happens. But you also want to be able to look at it and find out where it lives in your body, what it's making you think about it. Really be immersed in that world, going back and forth. The exploration of the line, and giving yourself a lift that includes how long this has been going on. If that's in your lift, you'll find out how it affects everything else. Explore it.

Heather
Adam's Rib

2nd incarnation

Recall-I was not connected to me or Alyssa at the beginning, but then I found my way in, in that--the beginning is sort of perfunctory, general info, but when she started to talk about how he hit her, I let that lead me in. Like ok, here's something I can use, something that I can use in her defense. I hooked in there. And it hit me differently than it had in rehearsals, especially one point that I forgot to say "go on, Doris," but I felt I was connected then. I was a little distracted because I have my computer monitors up to add light, but there were dings, but I was like, well I would be in my office, just don't pay attention to that. I feel I was able to not let that get to me. (And how is exploration and absorption going?) Um, better. I'm still not giving it the time it deserves. But I did find it helpful to go back and circle her lines. (And your lines together.) Yes of course. But to find the difference between "then what" and "And what did you do then." To find out what is her story and what can I do with this. It felt a little bit more of my own today.

Critique--You did find your way in. And when you found your way in you were definitely living in discovery and new things were playing on you. This is a deposition, right? (This is our first meeting, first interview) But you are deposing her. (Yeah. Well it's not--we cut a character, my assistant is taking notes, but the other counsel is not here.) Of course no, it's you and her. This is you getting all the facts. I wonder, which is more important to you? The truth, or winning? (Winning. I sought out this case because I have a point to prove.) That point is? (That women are treated unfairly under the law. That a man who was accused of what she did, nothing would happen to him.) Now is this true of all your cases, lying to win? Or this case in particular? (I think this case has roused something in me. This is the case that can change things. That can change perception.) Then have you asked someone, or told them--you make an argument that she might be lying, correct? (No.) Really? No, that she should lie, and not tell the truth (about deciding that she meant to do it.) Yes. (Which is why when she says it was like she was in a dream I say good.) It also goes from first degree to possibly second degree murder. If they can prove that it was premeditated--and that's a big difference. (But if she was abused, that's not what was in the paper this morning--she was fighting for her family.) Yes. I guess my point in all of this is: are you looking to construct your argument right now? (Yes.) That to me is the thing you kind of discovered tonight. Is that true or not? (There are things she's telling me that I didn't know--that he was sleeping around, hitting her--) right. I'm saying that the deposition aspect of it, these things were hitting you in a different way tonight, these are discoveries you're making in play. So in your exploration, how much are you exploring the legal argument? Like how the fuck am I going to defend this woman? Is that part of your exploration? (Yes, but I come into it sort of with an idea about it and I'm trying to find facts that will fit that idea.) So you build expectations that the story would go one way, but it's going another way. (Yeah, I have more to work with than I originally thought.) What did you think it was? (All I knew was she followed her husband and found her husband and his mistress embraced and she found them and shot at them. And she grazed him and didn't hurt her.) So do you think you've told yourself a story about what really happened? Based on those limited facts? (Yes, I've decided that she is standing up for herself.) They make it sound like it's a crime of passion though right? And what she tells you is that it was very deliberate. That's a big difference. I'd lean into that. If you don't have someone

there deposing, I want you thinking about adding up all the pieces of the case, building up the argument, and being more specific about it.

Here's the real critique: what is the cause, how did you find your way in? (I have been working all day and even found myself answering emails while we were in the breakout room, and eventually had to say "stop!" So I've let myself be distracted.) Ok, when did that "stop" moment happen? (What time? In the breakout room. I had tried to stop before, and I was just let me just--I'd say five minutes before we started.) Great, talk me through that five minutes, that's very interesting to me. (With that five minutes I was like ok, I know you're busy but this could be big. So let's focus on this. So I used being distracted and busy.) How'd that work for you? (I think I was able to do it. I was pretending to take notes about the housewife, and taking notes on the Zoom, this is part of the scene, this is part of it.) So it sounds like you were actually kind of in flow. (Yes.) Rather quickly. From what you're saying, and the way that you're talking, it seems to me that you were in flow. And then something else happened. (Yeah, I was self conscious and distracted in the beginning.) It was when we left the breakout room. And when we moved into the scene. That's when it happened. (Yeah. Hm.) Cause I watched it. You were pinning her. (Right, I was hiding myself.) Right, all the stuff we do--and when you do that, you get into that "at it" mode. And you gotta move back into--recall the launch. A launch. You gotta come back to, oh my god, it's crazy, alright, i'm here now. Do exactly what you did before, in a new way. All it will take is finding that habit. Because the spin is going well. It's the same as in an audition--you're in the waiting room, story is in you, going, then they call your name, story is in the waiting room, i'm in here, two different places. That's the apparent truth of it, but it's in the back of your head still, you're not aware of it. You're meeting people. And you go ok I need to take a minute. And you're going in your head: They are watching me and I have nothing, I could not be more removed from this. Because you are in tech mind, business mind, admin mind. You have to take that minute to get back in your body. Right, story. Story will be right there. Use admin mind, use whatever you need to be there. Right in that pocket, that sweet spot. Because you also did it when you were on your own. Story is in you, you don't need 45 mins. You don't need that now.

Libe: that's really helpful about the mini sessions of exploration and then absorption, but I feel like when you're juggling multiple projects, I already have trouble getting confused, it's hard to delineate. And I guess when you're breaking them down even more, I'm just exploring this this day--strategies. (Your brain works just fine. There are lots of little things you can do--little itty bitty things that make it beneficial. I think it's all about our lift into it and exit out of it. Explore, check out what I'm suggesting, and let me know which of these strategies are more helpful than others for you. Not everyone will be exactly the same on this. Moving into it, the plie of starting your work, good arrival makes a difference. You had a tendency before to roll into your work. Stop and connect to yourself. Even starting with "this is my life. This, Ophelia, is my life." And arrive to just who she is, who you are in this world. And then go about your work and at the end of it, stop, just kind of put it down. "Not my life." Just put it down. Let there be, at least, if possible, 45 mins to an hour before you pick up another story. Put your head into something else. Something to occupy the space between your ears. Even for half an hour. Especially if it's

something that can really occupy you. And then doing the same thing going into your other story.

Other thing is time of day. If you're actually going in to an audition and it's in the afternoon, at 3:00, I want to see if I can get my exploration in at 3:00 in the afternoon, if available. It can help me delineate, where the other ones are. Weird but surprisingly effective. Even if you don't know the time, 3:00 is the time for this one. Create consistency with the time, it can help me separate my worlds. Creating little rituals, the timing.)

Jessa: If one of the projects you're working on is something you're writing, do you still take the 45 mins between, or can that be one of the things between sessions? (Do you find what you're acting and writing gets mixed up?) I don't feel it gets mixed up. (Then you're fine. I don't think it's going to inherently improve when there's stuff going on. But when you're acting in two diff things it feels diff to me than when you're acting in one and writing in one.)

Clarissa: this has happened a couple times during quarantine--it's hard for me to create that time consistency when all of a sudden i have three series regular auds that are 10 pgs each due the next day, and they're completely different, and i want to read as much of the scripts as i can, and i really only have five hours to read all the scripts, memorize and then tape them, and i produce something, but i don't know if it's optimal and i don't know how to not immediately panic. (I don't know about the panic part but let's see what we can do.) Only time I didn't panic was when i was exhausted. (I have a couple of ideas, check em out and see what happens and report back. First thing I'd say is, prioritize the scripts first. Scan them, read the sides, prioritize based on preference and the job itself. If you have three series reg and you have 24 hours, that is not a lot of time. I'd rather you KILL one of them and do okay on two, than be okay on all three. I think it's wiser. It's like if you have credit card debt on multiple cards, you pay one all the way down and just keep working on them. Second thing is, I'm gonna look at the second component: which is going to take the most bandwidth? Where does that fall in the lineup? Usually if you have one that you go, ooh, i like that, i'm gonna spend more of my time there. Check out all three, but designate time accordingly. Read the first five pages, read the last five pages and the synopsis and see what you can get of the world. I don't want to make a practice of that, but when we're slammed, that's a way to cut a corner intelligently. I would also say, spend more time than you think is necessary in text analysis. Go slower there. The more thoroughly you understand the givens, the more fruitful your exploration will be. Designate a little more time than you need and stick to that clock because you're gonna want to rush. And it's one of your skills. Spend time with the text, perceive possibilities there. And it will help your exploration. And as soon as you feel exploration is fluid, then you can move into absorption. Just create some variables, some oppositions. And make sure you accept it before you move on. And please speak up, ask your reps if the deadline is real. They may have a window.)

Aubree

The Goodbye Girl

2nd incarnation - that was a trainwreck. Fuck. Yeah. I had that song stuck in my head, really loud, I tried listening to it and dancing in my prep and trying to get out of my head, and I felt like, I'm glad I started over, -- Was it a trainwreck the second time? -- Yes, yeah. But also I don't mind it being a trainwreck because it is, and I was just trying to accept everything that I was feeling and was all over the map. -- Can we just stop talking about what happened, can you just do a recall for me? If you talk in an unstructured way, you won't have as much clarity as I'd like for you to have right now. -- I was in and out of being connected to him, the words were my own, the -- slow down., when you're not present to yourself, what are you present to? Judgement? Watching yourself? Zoning out? -- It wasn't zoning out, fl was in one a lot and then very acutely I was in one... -- when you mean one just self aware? And when you're self aware does it follow in those moments? -- It felt very like I had to open myself to listen to him in like an actor way, not necessarily in the scene. -- What's the difference? -- I'm so annoyed with your questions, I don't know why. I've had a lot of residual stuff from that, which, IDK if that means I did not express it fully or if it's just stuck there? I don't know. -- Let me ask you, you said, at the end of the scene, were you able to make the turn into wanting to be with him again? -- Umm... -- And recognizing you're being a little unreasonable? -- Yes, there was a part during his monologue that when he always talks about his toast alone, that part breaks me a little bit and I absolutely see that he's right, I think the turn in has been strong. I think the turn right now is scary, which I don't think is wrong. -- This is what I'm seeing Aubree, I think you're not as annoyed with me anymore, we got better once you called it out. This isn't really like you and this hasn't been your deal in a long time, I'm not sure what's calling it. I know what it is. -- What, like aiming? -- I don't think you're aiming, you would know that. -- It's just, the homework was super solid. -- Aubree, everything in your state of being is great, everything going on with you is saying no, but it's the actress, not the character. What's the difference? It's the same person, and the fact that you were discombobulated, spinning, and something going on in your head, it's all great. There's nothing wrong with what you're talking about. I also know Aubree that you're not in full embrace, i know your work and your bar and how free you can be, I do think it's a problem in the lift. I don't think it's a problem in your exploration. I'm not quite sure what the cause of it is yet. Can I ask you? -- Yeah. -- I probably know what it is, I think you were already fighting yourself because the song. Rather than having this fucking song in my head and it's driving me crazy, too. -- Totally. -- Fuck, biggest mistake, allowing the song in. -- That hasn't been my deal in a long time, and we worked on that, working when I have a song stuck in my head and accepting it. There's a few reasons happening, as soon as we think we're over a problem, it bites us on the ass. We have to remind ourselves, everything is in and we can't control it. -- I tried so hard, really at war with myself. -- Let's talk about that. What that can look like. .Different ways of accepting where we are and moving from there. We can stop the scene and go back, and I'm fine with that. Then we got on graysuit, fully, we can also do a little mini-arrival. And it's not even a big breath, it's just a physical awareness of him looking at you, and what you're experiencing in this moment and if you feel like it's wrong, it's all wrong, don't justify what's happening, just deal with and accept it. Nothing's hitting me right, fine, move and react from there. From what's happening right now. Not justifications, just acceptance. I don't need to understand why my head or emotions are where they are, I just have to accept it. I just have to allow myself a moment to check it out. Let yourself deal with it just for that minute. See, I just checked it out, too. So that's I think what's

going on, if you break it down including your annoyance with me, the song, discombobulated, all of it, not being connected to him, whether you say it's not the right kind of connecting to him, you're not feeling connected, it's great. No wrong, no right, it just felt like you. And you said exploration went really well and really solid, so yeah your brain is gonna go yeah, it's you. I do have a thought. This woman, as messed up as she is, it's very much a woman role and you have a lot of rapport with this part. And the casting is good casting for you right now, and at the same time, it's very different casting. -- How so? -- Just the kind of mom she is. How often do you go out for moms, -- not often -- it's very much your casting. And it's very foreign circumstances, and yet they're very very you and really accepting. That can call back other patterns, because, how do I articulate this, it's very unfamiliar. This world. And yet it feels very familiar to you because it's your problems and dealing with it. I think accepting it, I think what you thought it was, this older acting issue. I think that's what's going on

Craig

The Goodbye Girl

2nd incarnation

It felt good, definitely connected to Aubree, myself, words, circumstances, location. I felt good and loose. I focused on the note you gave, register the tension in the room and I tried to do that and make it real. It's tough when the third person isn't here, but it felt fine. I'll stop talking now, thank you. -- So registered her, -- Ya, not a problem, there was no cues to take off an actress not being there, it's awkward, -- it was alright, my question was that the only note? -- that I had? It felt good, and felt fun, tried not to push the comedy and let it be what it is. -- Not pushing -- Yeah, just speaking the truth and letting the lines be the lines. I haven't done a lot of Neil Simon, I think you gotta let it go and be you and say the lines truthfully and that's what makes it work, right? -- We'll talk about that in a minute.

I think you can absorb the joke as a deflection. Absorb it as... -- any particular one or all of them? -- Neil Simon, any. Some are deflections. -- I felt like they were, I do that automatically I go to comedy when I'm uncomfortable, maybe not in a Neil Simon way. -- I'm saying you don't have to ignore it. And I'm aware of my delivery bc I joke all the time. But it certainly comes out. The family shit can be deep. And I make jokes that are gonna get me in trouble and I just do it anyway, especially arguments. Yeah, I think the idea of it is not to just ignore it, but to recognize what it's there for and explore with that. Simon knows when people make jokes they know they're doing it. -- particular area in the scene? -- I'm referencing your recall, and a couple in the scene I did notice, and I mean, it's even the Lindbergh stuff -- He's trying to make the kid laugh. -- Levity, levity, and she keeps swatting it down. Then he makes the joke about the buttered toast, it's like, "really?" So I just think that you can, you don't have to ignore them, you can absolutely embrace them. Absorb them in, absorb them in that way, I didn't go into it last time, it's on me, the communicator. What happened last time is you felt the joke and you felt the need to play the joke, so the answer for that is yes, it's not an actor playing the joke it's you in the story, explore it explore it explore it. It's especially true in this style of comedy. Woody Allen does a lot of it, not as surprise they were in the same writers room. I think you'll have more pleasure, I think the circumstances are playing really well on you. I feel like it's a trap. Oh god, I can feel myself playing the joke... you are. -- So embrace it? -- But it's first person, it's in the

story, not an external thing. And I think he's a hard writer because of this and once you own this, I think you own him. I think he's a really good writer, when he hits he hits really hard. Okay, any questions.

Karen

Medea

Text exercise

K: This is page 12

S: What happened just before this monologue

K: Jason just came to tell me how foolish I was, that he had great intentions and there was a reason he left her to marry another woman. Wanted to provide for her and their kids and give them a name. I think he's looking after himself 100%

The thing for me while I was reading this...murder my brother. I did that to save him. I murder Pelion(?) Pelios

S: that's definitely something to look up.

K: so for me I've done everything for him. I have no place to go, I've done everything for you and this is how you repay me.

S: I think you're under the circumstances. Then you kill your children, it gets even worse. Hell hath no fury like a woman scorned.

Lolcus near Pelion. It's a city near a mountain, would have to look up the first one. PEEL -ee-un.

K: When I read it off the page out loud, my brain doesn't recognize the word

S: In general if you want to read a Spanish translation just to read the play that might be easier and faster. The Greek names and places will stand out even more that way. Could be an interesting exercise. Could make what you don't understand stand out more. For me if I don't understand the line I can't say it. I think that would be a good tool in breaking it down. You have nowhere to go, your husband has betrayed you and isn't even owning it. He's making up bullshit. Now you just need to make sure you understand who and where you're talking about, you can Google it, should be easy to find.

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