

Monday Scene Study 3/8/21

Who's Afraid of Virginia Wolf - Karen and Tobias

Tobias - Recall

Connected to myself, effected by her, had a lot of fun playing with place, circumstance sare beginning, and the words are my own. -- When givens are beginning, what does that mean? -- I cnafeel that they're starting and a lot more that will percolate up. I can feel these spaces have room for me to just even set more roots. That's where I feel it's beginning -- Makes perfect sense, I get that. Any place that stands out to you that you would want to explore deliberately to begin? I understand, ultimately we explore one thing and it'll bleed into everything else, but perhaps we can explore something that is more vacant or uncharted at this point? -- Up top, all the way until I first leave and exit stage right, before going to take off my clothes, arriving in my house, what is this house? What more in there? And exactly what I am, I can see all of that, just fleshing out exploring that more. And, the interesting thing is the elephant in the room here which I am so okay with, is zoom. I am really digging zoom in terms of all the problems it provides, it's just no reason to deny this shit. There's just a lot of creative potential that I see in all of that, and so with the circumstances, could be another convo, what I've been enjoying with Karen in the rehearsals is treating it as theatre, your gestures playing with position, that's props, on stage, I'm into how that plays a role in the circumstance of what we're doing. -- I love that, Tobias! It's kind of brilliant. I love the creative potential in the problem for the format, I love the mindset that sees problem as new ways to alter this creative process and seeing them as opportunities is perfect. I think it's too easy to see them as detrimental and limitations and love how you're working with them all ready. I love the fuck, this is waht it is and it's an acknowledgement, and embracing the surreal competent that much more authentic and that much more real. Having that elephant in the room dance and be more real in the story.

Karen - Recall

So definitely the same as what Tobaias said, including the zoom situation into the play and the moment, it helped me tremendously. I think I struggle up to this point and fight it, but there was not much necessary to engage in zoom, and for me just embrace it, and give me more freedom. The words were mine, I was connected to George, and there were moments and now I look and a specific moment that I forgot this story, but I'm drunk, so I kept going with it, and Tobias and I would talk about and ew're drunk, both of us, we know the words and let's see how it comes, so that didn't let me get stuck. I defijnitely feel like there's so much to Martha and my relationship with George that I feel that somehow I'm just scratching the surface, I feel okay with the drunkenness, IDK if you have any suggestions about it. -- We'll see.

Let me first say, just starting off, the more you.... And I've seen it grow in classes that I'm teaching. The more zoom is embraced as a component, I know Albey didn't write about zoom, I know that by embracin it, the elephant, it makes it part of the story and easier to deal with. And the firs tithing I was looking at in zoom is are we having an authentic experience in what is taking place? And I'm watching that, unequiviciably absolutely there is an authentic experience, and in my mind I'm also thinking, does this hold up to what we're doing in our theatre. It's

different but I think it hotels up, the depth of experience is the depth of experience, and I'm finding it so exciting to watch. The more it's embraced, the more you are free to use it and play, it turns that demon into an angel. Just keep running both of you.

#### Karen Critique

Karen, I agree this was the first time zoom wasn't in your way at all. Whatever corner you turned worked. Zoom isn't going anywhere, it's going to evolve other platforms that are less glitchy, where the movement and camera is better, this is not here to stay and be expanded upon. Now to open it up more, and I want to say that everything I just said is absolutely earnest and great to see how this is rolling forward, and I think that with zoom opening up more, it'll be in auditions, the more fluid we are the better.

#### Tobias Critique

I agree, the first part of the scene is and can be cooked a bit more, which is interesting to me. That there's two possibilities to that, and so I want to ask you a few questions. How was your exploration on this party and you call it this party and orgy, and how is that exploration? There's a trap to this piece. The big trap that I feel for George and Martha is becoming very scenario based in exploration. I do think that will be a trap in this place, because there's such a long history, and there's so much that's transpired between them, and it's gone through such an evolution, and who they are now I don't think is who they were when they first got married. So is the part, your beliefs about the party, is that clear for you? -- I guess not. -- Why do you say you guess not? -- Just because I don't know what -- Was it clear while you were in exploration? -- Yeah, yeah! I can have very clear, yeah, clear beliefs about the experience of the party, and it's akin to me. -- That's kind of what I was thinking burned to be sure. I want to look at your lift into the scene. I think there's a couple of things that I'm wondering about. I'm wondering about the drive and the walking into the house. I'm wondering how alive that is in your moment before. -- The walk, the walk is. Because it's university, I took it to my new England school, so I made it more of a walk than a drive -- I like that even more. So the walk home is clear for you, clear for you tonight, as you came in. -- Earlier I wasn't thinking about it, it wasn't there as we started the scene, -- I honestly don't think the problem is exploration or in the traditional sense of how we approach a moment before, like you do, I think that it's in the transition of rooms. I think what's going on is going from the breakout room into the zoom room and how that restart is approached. I know you well enough to know what your exploration does for you and how it follows you into play. I also know if you're fluid and it's alive, you'll be able to go wherever and you're willing to follow. What doesn't track is things in your exploration being fluid, having a good lift, and not having something in present and play, that's not your MO. There's a moment when we go from that room to this room that becomes technical, it has no story in it at all. You had already worked all of that all. This is all an integrated reality. Working from that room into here is not integrated, and just that little bit of technical brain to beginning of story, you didn't give yourself pulling that thread. You need to give yourself a moment before, and get into your body more than anything else. In fact, now I put money on it. When you go into here (body) and you go in there (head) you started the scene a little here in your head and you weren't letting the drums into the walk, into the beat of the drums with her. And letting the drums be a part of that walk and the moment before, and letting that start drive you. You do that, you'll be fire. There isn't much convo on

your end, just a replay of the night just of her going on and on and on. That's the first thing, where I am perceiving room for your open exploration, is what I think is a betrayal. A betrayal of the promise of what your union was going to be. A betrayal of who she was and who she's become. And I'll be saying the same thing to you Karen. So knowing what you believed that promise and that life was and what you believed about it, that will make what is happening now even more vile. Make sense? I think that bringing that in conjunction with everything you do, will open things up tremendously. We gotta get the before, before we get the after.-- Wonderful, this is great Stuart. I want to mention, which is just for when you're soup, and I don't think it's anything to discuss now, I'm noticing I'm going through a significant transition in my own process, and I think it's aging, I love it. But it's shifting, and a lot of what's happening, focused more on I don't know if it's a desire to direct or what, but I'm not putting in a lot, I'm exploring through the joint experience say in this instance with Karen, I don't know if I can articulate it. I think here's something significant happening. What you said is right on point, and I'm not giving myself the time to say even have the lift, I'm more interested in making sure the entire scene works. Something, I'm watching it, it's something slower, so I'm watching it and something is shifting. Maybe trying to control. I don't know. -- That was the first thing that hit my brain, funny the perception that the director is a more controlled position, I think the directing and the art of directing, the way I think of it, is that it's an incredibly fluid position, that the control is an illusion. I can control myself, but I can't control you what is living in you and I want to find out. What you bring to the table of exploration, and your kind of digesting of what is happening, I love that you're allowing to let it see where it's taking you, keep it in the back of your head. It will keep you in check, and it will make sure your curiosity is there. What is there, is the curiosity of what you approach your work with. Knowing ends discovery, what it's going to mean today, in this moment, where it lives in this moment in this body, the sense of what you're doing. I think, curiosity is the opposite of control. They're not gonna live together. They're gonna find this inner conflict, we always want the curiosity to win. Bring that into the equation as your percolating and where it lives in your body. I think that's another big one. If you're thinking about exploring the circumstances and if you're sitting with the resistance, I want to see where curiosity fits into this. The work is strong, the play is great, bring in more beliefs of the past and betrayal and see how it twists things around.

#### Karen Critique

Everything at the beginning, the experience is there, having a great time with it. When you said the givens about George are surface, IDK if they're surface, I think they can be deeper -- not necessarily surface, but it played for me a little more in going into my love for him and why I fell in love with him and the last of that. That's what I'm saying I think right now, when I went through this one, but I feel like it could go deeper. And have more fun. -- A way to frame this that will be fun with you. You're great with symbolism, metaphors, similes. This man, when you got married you married the love of your life. And I think this man killed the love of your life. That man has been killed by this fucking guy, he is not the man you married anymore. Maybe -- He doesn't see me in a long time, he hasn't seen me, he hasn't touched me, nothing that I do shakes him to be that person, who used to love me, so I guess. -- IDK if he's still alive, he's become this thing, stuffed shirt. He killed the love of your life. You can explore, who the love of your life and what this man is and what he's become. And just go off from there, and when I'm

giving you something like this to explore, please know reshape it and take it in whatever direction you want, this is just a starting point. It's great when it feeds on each other. -- Im gonna let it land and maybe in the morning, play around -- I think that is where it lives, and what your life is now and what it is bc of him AND AND AND this young couple, the mousy girl with the handsome boy. You call her mousy. They look at each other like you two used to. -- Ya and I want to destroy that. -- I couldn't have said it better myself.

\*Traps\* Find the humanity of it. The more you understand it the better, especially when it comes to judgement.

Scene 2: Curtiss and Libe

### **Shame- Libe & Curtiss-Repeat 2**

**Libe**

Recall:

I was connected to myself. I've been having trouble kinesthetically connecting to him. Im glad we started over; I was so frustrated how it was going and I tried to use that because I'm sure it's partly circumstance. But I just wanted to keep connecting with him and I recognize that is circumstance but I don't think I was in full embrace of it.

Stuart: I think your language is a little different tonight. Is the question "Am i connected to him kinesthetically or am I receptive to him?"

Libe: Receptive.

Stuart: Always use that word. I find it interesting you have changed it to "connected" to him and feel you can't be.

Libe: There were times maybe I had a little bit of "should brain" going on. There were moments I felt I should have been more receptive to him.

Stuart: Did he affect you?

Libe: Yes, but there were moments I thought I should be more. I was so critical this whole time. I was folding it in but part of me was trying to shake it.

Critique:

Stuart: Let's start this over. Deep breath, exhale and let the sound come out; let your back arch and spread your arms out wide. Ok then let's run this over one more time. At the end of the scene you seemed shaken; so the circumstances were playing on you. You were connected to yourself obviously. Maybe you are saying he could affect you more? Ya sure maybe, absolutely. But then the question isn't is

he affecting the most he possibly can? No. The question is is he affecting you? The answer is Yes. Are the circumstances alive in you?

Libe: Yea. It felt weird. This time it was almost like the circumstances were alive. The launch - I think I had a little bit of I was so there for so long, and then the last five minutes I was calmer. All of the circumstances were going but it felt outside of the scene. I felt like the scene was one place and all the work was another.

Stuart: But you were affected and had belief in the notions: he would throw you out, and you slept with his boss and your life is fucked up. And I believed all of that. This is the first time I am believing you might go kill yourself after this. Last time I didn't believe that. This time, I have no problem with that.

So, should you have more control over your work than what you have? It hasn't been your thing for a while; this one was particularly chaotic and I am wondering if that worried you at all. (Libe: Yes) You are so honest in recalls; it's great. I am advocating - I don't worry about you. It was a dark one, I get that. I don't worry about our work taking you to a dangerous place; you have your feet on the ground. When it starts taking you and going a little wacky, you are in GOOD territory. Really good territory. If you finish a scene and it feels like it is still in your body, it can take a good 2 minutes to exit your body. If we need to create an exit strategy we can do that. There should be certain songs you play. You are a musician, certain songs can transport you. A history song - a song that holds a history for you. Anything like that will be affective for you. Play with that. Get in trouble and keep letting it go. The scene is rocking; there is a part of resistance in there but that is part of it. It is part of the scene. If you are in chaos, you are golden. Do one session of exploration all in and deliberately explore this music exit; I think this will give you more freedom. See if this gives you a greater ability to dive deep, there will be no negative repercussions.

## **Curtiss**

Recall:

I was connected to myself and affected by Libe That was fun because things were happening in ways they have never happened before. That's exciting. Still having thoughts popping in, "Am i pushing? Stuart will tell me." Words were mine. Environment was on. I did notice I didn't expand my space to think of what was beyond the door. The apartment is mine though.

Stuart: We talked about exploration in paradigms. you were feeling stalled.

C: That conversation definitely helped some things and there is still a little of my politeness there, but its crumbling.

Stuart: Do you think there is any relationship between the opening to new and different possibilities in your exploration to the discoveries tonight ?

C: Yes. The correlation can go to the exploration and more freedom leads into a much messier and free moment before and then that continued on. Restarting: Oh this is slightly different but kind of fun.

Critique:

I thought the discoveries you are making are great and absolutely affecting play. Conversation in paradigms is opening up your discovery in play. Variation is what's on the menu right now, not pushing. Right now everything is about variation, possibilities and being impolite, rude even. I want to focus on that and not concern about pushing. It is all about the variation. By variation I mean freedom; new thoughts and new beliefs, into some really twisted places. I want to go off the rail into the wrong.

## TOOTSIE -- Second Incanation

### BOB Recall

I was connected to myself, very connected to or effected by Michael, circumstances were at play, Words were my own. I was gonna say, this isn't one of your things, but I felt differently. I felt scared. For some reason. I felt scared and I worked it into the scene and that's it. As the scene was starting, when I left the breakout room, I was like yeah I can crush this, and right as westarted there's that weird tingly feeling as the phone rang. -- Was it my manly countenance? -- So anyhow, I tried to work getting into the scene, -- how do you do that? -- it's coming from side, and yes I was able to embrace tha tplace. -- And did that lead you to a newer experience or was it the same old same old? =-- Not the same, it was different in the scene, -- so Bob, when you started class, you had said that there was not a moment of your acting experience that had not been planned out. -- THIS WAS NOT PLANNED OUT. -- Now we've been working together for a little bit and things are happening in your experience that is not planned out. So now I have a real question for you, and thi sis a real question. And you might even need to think about it a bit. Do you liek this uncertainty? Really? BC it's going to continue to grow as we work together. There will be more faith and confidence in where this uncertainty will take you, itll grow in time. It is a different way of working than it was before. I think it's a fair question to ask, do I like this? Not should I do this, I don't care what anybody else says. It's important to me. -- I'd like to ask, my therapist has forbid me from dropping this class, and thing two, I did and left two classes before I came to this one, bc I wasn't happy and I enjoy this week every week that I come, it's the highlight of my week, so in that sense, I enjoy this class very much in a way I didn't before. Do I enjoy not ocontrolling things than I do controlling things. And I will think about that. The short answer is I enjoyed tonight despite that feeling. That nervous scared feeling I did enjoy the scene tonight. -- Excellent.

### Michael Recall --

I felt connected to myself, tried to focus on... and tied to next question. I Was effected by my scene partner and I tried to focus on him more than myself, and I do get nervous before scenes surprisingly, and I didn't have half as much with this, throughout the time here, I worked on arrival, and I guess that's the moment before, and it took me to a higher place and I didn't want it to be too much, and then I let it go. -- Too much what? -- Energy. Energy coming into the scene. Because of the note you gave me last time, I did prepare last time before I came in, one

of the notes you gave me was to focus on the where you're coming from, and running, and -- more of a physical prep, right -- I thought I took it to the extreme a little bit, but I did feel connected to the given circumstances of the story and I did feel the words were my own, and the one thing, to Bob's point. Wanting to, director in my head, that's why I said I kept going in and trying to focus on Bob. -- Was anything bothering you? -- I wish it moved faster, I wanted it to move faster. -- That explains some things. I get that, okay.

#### Bob Critique -

You didn't beat yourself up over calling him George, that's interesting to me. Your MO would be if something like that happened, you will torture yourself the rest of the scene -- (you fucking idiot, you fucking idiot!) -- and I'm pointing this out, bc early on in paradigms, and you were like, it's very simple it's simple, I want to point this out. It goes back to that.  $\frac{2}{3}$  classes in, you were suspecting there was something there and to this and one of the things you brought up was how you beat yourself up if there's any mistake at all. If we're working from a frame of possibilities rather than destination, it's much easier to be forgiving of ourselves, bc I don't know what it's supposed to be. This is an example of how your working has given you increased freedom, and acceptance in the moment that you're in. You've been learning to accept where you are in process, learning to accept what's coming in you, flying in you and flying out of you, consequently there are no mistakes. You're so riled you called him by the wrong name. It fucking happens. And it happened, and you went right by it, there was a recognition and a moment and you moved right on -- and I totally forgot about it, too -- that's a sizeable thing, a big step to recognize in how process is effecting what's happening in play, and how work over here is how it's coming out over here, it's a direct line. It's easy to take things for granted. It didn't just happen, it's a product of how you're working and it's important for me for you to recognize what this cause and effect is. It's opening up in ways that I want you to recognize and I want you to own it. It'll give you more freedom. We focus on what is working for you, and you it's more valuable to point out what is working out for you than shit that isn't working for you. I know you don't understand this, but if we remove the destination, you'll be more forgiving, and you were skeptics. Skeptics are my tribe, Skeptical means I need proof for everything. Don't take anything I say on blind faith. Skeptics are my tribe. This is an example of proof. This is the hardest thing for you to do. Celebrate it. Whether it's with a tea, a scotch, a wine, have a toast to your evolution. I think it's really important to do this. To recognize steps taken, evolution happening. Not steps for granted. Just a little celebration, it was the most organic evolution. I think everything is more cooked. I like your Gilligan's Island. The Gilligan's island can have more chaos around it. I think you can cook it more. You had more thoughts about Sigh, I want more thoughts about Nicole, Gilligan's Island, complicate those relationships. The fear just means your alive.

#### Michael Critique

Remember my one guiding principle? -- There are no rules? -- Close. No reaching. No aiming. It also follows no measuring. You are where you need to be. You're not coming in too much, too

hot, no such thing. Not in this scene, not from Michael Dorsey. There is such a thing as over the top. That means you don't have a bottom. If the job didn't mean anything to you when you come in huffing and puffing, you're gonna be over the top. But if it's coming from your desire to work and he's going to ruin it, and it's a great play. And your agent is working for one client and not for you, everyone else, and not you. It won't be over the top and I think the scene has taken a lot of steps from last time to this time, and it's not about emotion or size or any of that, you're just getting out of your own way more, and you couple that with you want it to move faster. For what. -- I guess because I felt that, what I understood about my story, is if you're not answering me, I'm telling you something in the scene, whether it's right or wrong, that's how I felt about it. The thing is you're gonna have to deal with it. --And if he's moving slower, I love the frustration it's causing you... but you were rushing yourself a little bit in the second half of the scene. -- I'm not sure where, -- Just the second half, if Bob was moving a little slower, you were trying to make up for it, any sense of that -- it might have been-- did you notice some words got a little fumbled, not bad, just a couple times. What do you think made that happen. -- I took that as Michael's frustration, -- I thought it was frustration for warning it to go. I don't have a problem with it, just wanted it to be clocked. That said, I gotta tell you, you're letting go of a lot of what you came in with. And you seem like you really are embracing these ideas that we're playing with very very quickly. IDK if it feels like that to you, but what I said to you in paradigm class, was that you had to get scenes up. You had to see how this is starting to effect you. See where there is resistance and where there is flow. Where that ebb and flow is. That you're going to understand the principle, it's hard to understand before you're starting to put it into play. Is that making more sense why I'm saying that. -- Yes. It's interestingly enough, and I know in reality, you never have the time, and I'm hoping and believe that the time will get shorter and shorter in terms you feel like you've got a little understanding of the story and the character, and when you first get it, it starts here and then it percolates down -- tell me these circumstances are so foreign to your life -- he's an out of work actor, hard time with his agent and his girl, it will be as fast as you can imagine it. We'll get there. Let's keep going with this. Exploring while moving is good, absorbing while moving is also good at this point. That herat rate will help. Something to check out and bring into the equation.

### **Casting for Michael:**

\*Othello - Iago

Spiked Heels - The Neighbor

\*The Long Goodbye - The Detective

Betrayal -- The one sleeping with his best friend's girl

Jesus hopped the A-Train

The Liberal Hurricane -- the boxer put in solitary confinement

\*August Osage County - Soon to be ex husband

\*Sweat - Parole Officer

\*Michael Clayton

Monster's Ball - main guy

An Officer and a Gentleman- the main character/gunnery

Just Mercy - The Lawyer

\*Magnolia - The Cop

\*Motherfucker with the Hat - the sopsnwer

\*Good Will Hunting - The Teacher

A Few Good Men - the colonel

A Perfect Murder - The Artist

\*Pavillions - By Craig Wright