

Monday October 12, 2020

Curtiss  
Lungs  
1st incarnation

C: connected to Kate, self, circumstances. Had to settle in. realized in Paradigm I hadn't explored my fear of having a kid, only possibilities so I'd like to delve more into that.

S: I like you working on different scenes from the same piece. Your exploration has matured. You're staying with yourself and there's less reaching. You're not pushing. There's a little responsibility to getting the news and what that is. Anything is possible in that moment including disbelief. Even "if I don't react right she will kill me".

C: I was a little greedy

S: Even in your framing it of fear of having a kid. It's an emotion and I don't want to create a destination. It could be a lot of things, fear is one possibility. What does it mean to bring a child into this world? I talk to people that don't have kids and they think that if you have kids, you're ok with bringing a kid into this world. It is complicated. There's a lot of hate in the world. I ended up thinking that the thoughtful people were not going to have kids so I decided to. I've never seen hate groups arise the way they are now- white supremacists. That concerns me because I'm jewish and my kids are jewish. Think about it, 1st person, in the world now. See what happens. Don't think of it from his point of view, it's yours.

Moving from the breakout room, do you know why it's troubling you? Because you're going from talking around the scene with Kate and then go into busy brain and you leave your prep in the breakout room. Take a breath after you set up. That moment is fascinating. It happens in self tape and on set when you get a note and you lose story. Arrive to story and go from business brain into flow.

Question: B: When you said don't think of it as "fear" is that because you're setting up the circumstance and not aiming for an emotion? You can go back and forth between exploration and absorption?

S: we're never going to set it. Hopefully you're making discoveries all the way through a series or run of a play. You're done when you wrap.

H: You said to Curtiss: Don't think of it from his point of you, it's yours.

S: They talk about environment and problems we're dealing with now. Because the playwright is smart not to give specific circumstances, you can make it specific and rich with your own world view.

M: you said that you need to check your own beliefs as you read the piece.

S: As long as you understand the given circumstances, we have to watch and be full of care not to let our prejudgments cloud our view of story. I'm in between what used to be conservative or

progressive before Trump. If we think someone is an environmentalist, then we assume they are liberal and that's not always true. If he's questioning everything and you are, then use that.

Kate  
Lungs  
1st incarnation

K: went well. Connected to self, bath was too hot. I can go more on how wonderful it could be. I struggle with wanting a child.

S: is that in the script or you?

K: I feel myself being lead in homework by my own experience.

S: it's all landing. Sorry about the dizzy but that served you. Ways in when you're resistant. So you don't find yourself on one side. You can start with "I'm leaning against it so this will be my only way". I don't think you hate kids. This is your way to spend time and have children and still have all your freedom. You can use the fact that you don't want kids.

K: I used "I love this person so much why wouldn't I want to have a kid with him".

S: you can use resistance to angle in. I think you embraced the spin of what he's doing or not. You created it beautifully, a really authentic worry.

For both: Time wise- that was the fastest 2 minutes. I'm not saying you have to do the full 2 minutes but what is that time in that scene. All you can do is deal with the fact that you don't know if you're going to be parents. Don't cheat yourselves out of that.

K: to do this again should my practice be the resistance?

S: I doubt it will follow you in again. It disappears once you start talking about it. Explore being a mom and him being a dad. Being in a park and seeing a child with your eyes or his mannerisms.

Rich  
Invisible Man  
3rd incarnation

R: This was a challenge. I tried to sit with my wealth and intelligence. I wanted to lean into being the best liar and see if I could trick her with that. It played on me, felt real. I felt connected to self, and moments, affected by her. The environment felt real. It's been an interesting challenge. I don't know right or wrong and that's always a hard thing for me. It's a challenge for me to get behind the fact that he kills without care.

S: The idea is not to go away from these ideas, it's going towards the new ideas. Sometimes people have to die. Why make him a sociopath?

R: He kills her in a restaurant by slicing her neck. She's in the way.

S: it had to be done. What happens if you don't kill her? You'll spend the rest of your life in prison. Unfortunately she has to die. There are people who believe the end justifies the means. I

understand the logic. Lean into what would happen if? You tend to lean into “sick and sociopathic”. If everything was cool, I wouldn’t have to kill her.

R: I was also holding my girlfriend hostage so she would get pregnant.

S: she has good genetics. Eugenics, race horse theory. We want to run towards, not away. Sociopathic lets you off the hook a bit.

R: I Feel like I could go in different direction if there was direction.

S: It’s important for us to continue to explore pricks. Neil LaBute is great for you. Definitely company of men. I want you to mix that up with some good, humble guys. The meek shall inherit the earth. Meek is good. Humility is good. Having that in your casting- the extremes live in your casting and I want you to be able to do both.

R: I was cast as a finance guy and I leaned into his heart.

S: What is the cause and effect. I think you are an excellent liar. I want to create a more fluid experience.

Jessica

Invisible Man

3rd incarnation

J: I felt connected to myself, rich, circumstances are alive. I’ve gotten to the point where i can slip into it easily. I got into what it would be like to slice his throat with this steak knife. I remembered when I was sitting in my lift to make a commitment not to let him off the hook and I did that. When I walked in I felt like I wasn’t ready and I allowed that to be ok and I was able to flow from there.

S: Talk to me about her breakdown? Are you surprised with what he’s doing?

J: I have absorbed it that way, but now I really thought I could get him to say something and if he doesn’t I can’t do what I need him to do. He won, he is the only person who can help me, set me free. There is a part of me that questions that it was his brother all along.

S: Ultimately you decide you’re going to kill him.

J: He says that shouldn’t come as a surprise. That’s a wink. I have thought about that he has a soft spot when I break down.

S: Did you break down? Your hands were in front of your face so I couldn’t tell.

J: There was a thing that happened right before that he said something I didn’t expect.

S: There was a lot more discovery happening. I think the stuff that we’ve been talking about has come to fruition. I love the chaos when it’s there. Our deal is about chaos. You can create order out of chaos like no one else. It’s not even patterns. That’s not what our path is now. You can create paths in homework. It’s very male. The classic stereotype of a woman is that she can see all sides and a man makes a decision and goes. Tonight the opposite is true when you walked into the door. You have the ability it say “we’re doing this now” Your conscious mind is very strong.

J: I go “Yes, we’re doing this now”

S: It’s different than when a lot of shit is going on. I’ve been angling for more chaos. Once you decide to off him, he’s toast. Overall your chaos is serving you. And I think it’s time to move on to the next scene.

Question: M: How is “we’re doing this now” is different than flow?

S: in this scene it is. This is dangerous for me to talk about it. I’ve trained myself not to be neurotic. I come from a long line that knows how to worry. I didn’t like that so I decided to find a different way. I can plug into work easily. Some people say, I make a decision and go. Some people make 6 decisions on the way to the bathroom. If the text says this is woody allen on steroids. I recognize our tendencies and we’re all working on what we’re strengthening. Some people need a lot more chaos in exploration to get to the chaos in play. Some people always go to the dark so they need more positive in the exploration to get light in play.

B: When she had her hand over her face you didn’t know.. What if the script calls for an emotion?

S: having “an” emotion is one thing. Breaking down could be a lot of emotions. My interest is in the cause of the breakdown. If I’m doing brilliant traces and I lost my little girl a few years ago, if I believe in that child and what our relationship was, The breakdown is what it is. If I get that, fine. Focus on the cause and the effect is the effect. That’s better than an unrelated memory that makes me sad. I heal from my past. I’m relatively healthy. Calendar memory is that you remember everything, good or bad, as if it just happened.

J: I’ve absolutely explored a lot of different things that could be going on in the breakdown. I didn’t explore different blocking like walking away.

S: you can change the petite blocking.

Karen

Madea

1st incarnation

K: I was not able to take the ride. I was feeling captive by the words. I took a lot of time in the exploration. The circumstances where alive I started the absorption yesterday and it was too late. I was enjoying the exploration and then absorbed all day yesterday.

S: the fact that you got as far as you did in one day with this long monologue from Madea. Absorption for a piece like this is not going to be like contemporary language. The relationship with the words isn’t as fluid as your expression yet. You’re moving really quickly with this. Take a deep breath and release. You have shit going on now that didn’t get expressed in the scene. You haven’t done the greeks before but it is heightened. You need more time to get fluent with it. The work you’re doing is great.

K: This is not solid. This is the beginning.

S: it’s undercooked now but the work you’ve done so far is solid. You need more time for more relationship with the words- anyone would. Your exploration is great but it can’t be present yet because the words are getting in the way. We need more time to create the relationship to the words. This is not done yet. The path you’re on is a great one but you want to absorb it when you’re not under the gun. We’re on the same page.

For everyone: we’re all grown ups. If you don’t want to go up and you’re not ready, ask for more time. Normal rules don’t apply for now.

Karen- what are we looking to do. We're exploring what's working, exploring our process. Where we end the monologue- it doesn't matter- it's not performance. Go to where it's logical and end it there. I can tell by watching you in the breakout room that this is churning in you. Because it's more alive in exploration than in play, There is a real possibility you will have emotion bubbling up after we're done.

K: it affects me for hours.

S: what have you tried?

K: I tried this is not my life or I go for a walk or swim. It's been present to me 24/7. It affects me.

S: It's sticky. I have a few more suggestions. When I'm working with our theories, I'm flexible to get better solutions that work for you. You're probably going to circle back to it at some point because it's your stubborn streak that wants it. I have found ways to live with it and to live my life. I have so many ways to redirect my attention. Relationships and gratitude work for me. If you can think of your relationship with any person that can capture thought, people that matter in a good way. If you take a big release breath. Change your physical state. Music can be good. Then think about that person and the gratitude you have for having that person in your life. Someone you might be lost without. See what happens. That might be a good way for you to change your gears. I have 5 ways to gear shift when I get crazy obsessed.

Question: L: When I'm working on a single project and can go all in and that's when it's so fun. When I have a ton of tapes or I don't have the space to dive that deep, it feels surface.

S: that has a lot of value. When you have a chance to have an immersive experience you can't expect having 24 hours with something is the same. It doesn't mean it has to be shallow even if it is by comparison. We have to come at it with a different expectation. We need to look at the fact that you only have 2 days to find this in me. If you're seeking that other experience, it will feel bad. You have to maximize. When you're looking at it from the beginning, where do I want to spend time. If you have less time, I want to slow down to milk every seconds as I can. You don't get to have as much spin so really work with what you do have. Then we're looking for fluidity in my exploration. We need it to have a little complexity. You want to have sweet and salt. Look for the fluidity. Take your time and absorb it. There's a difference when we have time to sink in vs the "I gotta get it done". If you have 6 projects, prioritize. Pick the ones that are the most compelling and really kill on on some instead of medium on all. You're not bad anymore. Don't reach, you'll be fine. Put your attention on the ones you really care about. You choose. Slow yourself down. Get into the "I get to do" mindset. That's easier said than done.