Thursday Night 9/9/21 Notes, Michael Teaching

Raelin, “Match Point” (new)

Recall: I honestly feel more connected to Chloe, idk why. I don’t feel like I’m really in this world and like I’m actually Nola. I really struggled with why I’m here. I couldn’t think of a way to know that he’d be here. I just moved back here. Everywhere I go I’m hoping to run into him but idk if I will. I’m still surprised but part of me is like “I’ve been waiting for this.” I know that I want to be with Chris and I don’t want to share him or sneak around and I don’t want to be involved with this family anymore. Why would I come back to London knowing that Tom and Chris are married? In my mind if I were to go back for a guy I’d make myself available. Colorado- I looked for a job and hated it, I wanted to escape.

2nd time: The fact that you told me to not be closed off changed everything. I was trying to focus on my character more.

3rd time: I feel not bad. I don't not feel connected to him. I’m present. In the moment I don’t know why I keep denying him and pushing him away. I don't feel like I have grounding.

Critique: Not feeling a part of this world is the point. What you’re personally feeling is what she’s feeling, embrace it. You have so much churning going on. In Woody Allen land they all go to the same places- so the point is I agree that she comes back to London after a failed trip looking for something, maybe hopeful. She starts hanging out at the places he hangs out at. You don’t have to make a decision, but this theme is in a bunch of his movies. The point is you found him whether you knew he was going to be there or not. Just to simplify it- there’s no way that you’ll know but you’re putting yourself in situations to find him. Note- you’re sitting on all this stuff and you’re not being. Allow all of it to be and act on it. The fact that you’re feeling out of place- use it.

2nd: There are moments where I see you hiding and you keep finding yourself with your back to us. You’re feeling more confident when you allow things to happen to you. Your hw on Chris was there that wasn’t there the first time. You put your attention on him, not you, and you allowed things to happen to you.

3rd: He’s married and he’s not available. I don’t know what you’re looking for. It seems to me that what you’re feeling right now is the scene. At some point you have to stop reaching or hoping for nirvana. Forget winning and losing. It’s the scene where they reconnect. What he’s giving you is affecting you deeply. Whatever they’re doing, you’re dealing with it in real time. Cover a little bit, you were showing your cards in the beginning. It’s a dangerous setup for just a scene where something subtle happens. Not every scene is going to be cataclysmic. Worry less about what you’re feeling and more about your beliefs. How clear are you on the sex? So when you see him again is that part of the mix? Then that’s all you need.

Sam, “Match Point” (new)

Recall: It happened to me really fast and I kept trying to find place to slow down and connect. Relationship wise I’m clear on me and Chloe and Nola. IDK how much I have to say at the moment. We’re trying to have a kid and it’s not going well. The business stuff is going well but things aren’t rocky, it’s just she’s great but it’s not love love- lust. Nola was a total surprise. I’m not in a place to throw it away, things are great atm, the world is my oyster. The stakes are high. There’s nobody like Nola so I gotta find out- moth to flame. She disappeared and I’m looking to rekindle. She’s there in the back of my mind the whole year she’s been gone. Being the grifter and social climber- I’m smooth but she’s a match. I definitely have to dial up the stakes of the danger and what’s it gonna be like to talk to her face to face again. They introduce Carol and I get to get my barrings.

2nd: I raised the stakes so seeing her meant something different. There was more vulnerability. “I went looking for you.” I also raised my love for Chloe. At this moment in time it’s great, I’m having a blast. Carol is a hawk, I had to cover.

3rd: I like shades of the third and liked the second best. I had discoveries of our relationship.

Critique: The stakes are so high. The draw to her is so dangerous. I just want to raise the stakes on both sides. It seems too casual. All of a sudden she’s back and you went looking for her and you didn’t let her get away again. This guy is desperate and he’s found what he’s looking for. I want you to go back and find out where he comes from. Right now he’s made it but where did he come from? He goes back to her. I want you to find the hole that he came out of before he found Chloe. You need to find the bottom of this guy. The accent puts attention on your mouth. It’s close- keep working on it. It’s part of who he is. It’s not a bad accent to have in your back pocket.

Kristin, “Match Point” (new)

Recall: Got a little case of the giggles. We weren’t going for the laughs but it was fun. I’m here for the art and seeing her is a surprise- I don’t think about her at all. It’s like seeing a ghost. He was really close to her when I came out here and I’ve never seen that before. I am a little concerned about him that’s why I’m clinged to him, but not in the larger sense. It was weird when I left him.

Critique: I want you to dig into this world. You as Chloe is a really interesting casting. There’s a carefree confidence about you in this character. It’s going to be harder when it’s your scene but it’s a great part for you.

Katie, “Match Point” (new)

Recall: I’m great. I feel like I didn’t have a lot of moments but I clocked Nola. I’m trying to be in the situation. I made a choice that I don't trust Chris. Friends can tell before their friends can.

Critique: You were in it. You have a real creative spirit right now and I can feel your willingness to jump in. You’re making discoveries here and we can find more scenes in this area for you. What I love most is you coming back and wanting to make trouble and have fun and play.

Storie, “The Savages” (1st repeat)

Recall: My notes were to have more of our relationship built. I had leaned more on the dad and I don’t really understand sibling relationships. Also we had a bonding week and that helped with everything. (From my eyes your relationship was fucking solid. Handled.) Tommy really supported me a lot this week and it kind of came naturally and I focused on that we’re going through this together. I think it was actually really helpful for me to lean on this relationship. I think it went really good, I think it was perfect. I was in it the whole time. (What was your prep?) I wasn’t good enough to get this award and so just for one moment I could accept that he’s proud of me. I found out I got FEMA. I just breathed and I do the Alexander technique backstage. (The stuff we’ve been talking about, owning the story, this feels like a departure.) To be honest I had a hell of a week and didn’t work on this that much but I did think about it all week and that’s what I could give. I think this is so close to me and it’s easy to accept that this is what’s going on around me. (It can be hard for people to accept what’s going on around you. You fooled me, I thought you did a ton of work on this. I love that you’re cool with it.) I want to spend the week on it. I think the work we did with Stuart was so great too that I kind of didn’t want to touch it. I told Tommy I didn’t want to work on this. It really fucks me up.

Critique: I think part of your genius is using whatever ingredient is available to you and making it work. Some people might say it’s self indulgent but you were doing it intuitively through out the week. You can do homework anywhere. I love that you grabbed onto that. As a director I want to say this, this scene takes a lot of turns. While you guys are beautiful subtle actors, I want to take a rollercoaster ride. If there are surprises I want them to be genuine surprises. I don’t want you to lose any of the dad but the scene can go in a lot of directions.

#2: What I’m thinking is, this is savages. You guys are savages. You guys are too polite. I’m hearing the dialogue and he just doesn’t buy it. I think you’re allowing him a lot of rope. (I am.) She’s trying to convince him that she’s worth more. (she doesn’t believe it. But I want to win for one moment.) Your energy in this thing is different and I hear it’s a choice, you see everything. He’s dumping dad on you for the holidays and telling you that your life doesn’t really matter. I don’t want you having a cap on it. I feel like he’s having his way a bit. (I feel like I’m fighting back but there’s something in this character that doesn’t have a full release.) I’m just saying if she’s lying to him you gotta get behind that lie a little bit. This take he doesn’t believe it. (Maybe there’s a middle ground.) I don’t want you to cap it. If you guys pursue Savages more deeply, I want you to pursue it more deeply too. If you do play with this take off the reigns. Don’t start off with a cap on it, if it’s too much we can adjust that. (Yeah I think holding it in is different from me.) Yeah and you can find places to let it out. I’m just offering as another eye to this scene. It’s The Savages. I don’t want to pull the reins back here. (Maybe I’m just scared and holding back. Because it’s a vulnerable place for me to be.) The fact that you’re open to it and thinking about what you just said and releasing that to the room.

Tommy, “The Savages” (1st repeat)

Recall: My notes were to have more of the dad, which I think I did, I talk to my dad every day and I think the idea of having to put him away or having a strained relationship with him is really hard. I didn’t want to focus too much on the physical abuse, he beat the shit out of me. No matter what, you still love that person, that’s your dad. So it’s a difficult prep. (Yeah when they rely on you you’re forced to forgive and take on the parental role.) I just don’t wanna go through that. (We’ve talked about your relationship with your parents and that’s beautiful. The thing to lean into is story. The story of this father, this family.) I didn’t feel the disconnect I feel like the prep I did do was there. The dad is with me in the beginning but then the rest of the scene focuses on us and my jealousy of her. I think at this point in my life I expected to be someone by now.

Critique:

Elliott, “Begin Again” (new)

Recall: I didn’t get my lines as much as I wanted to and when you mess up and you’re totally out of it. (Where was your head?) I was in story until that happened and then I was stumbling. I recovered a little bit at the end but I wasn’t right. (That moment aside how are you feeling?) This character, I know what I’m doing I know why I’m hear. The scene isn’t going as I expected, which is in character. I needed a moment to step away and re-asses how to re-engage. (Were you gonna kill yourself?) Yeah it crossed my mind. My label, I lost it, I’m barely a part of it. Everything’s going to shit. I have a label, I created one with a partner but I haven’t been contributing anything to it. Despite loyalty I just can’t get it together. The label is going in a different direction than I envisioned.

#3: My ability to remember lines is very tied to muscle memory. Doing it in the space makes it stick so much better. (In your absorption and line learning, what’s that process?) We did our zoom and then I practiced at home with the couch. It’s no replacement from being in the space. I learn the lines with blocking. (When you get on set it’s always completely different than you expect. Sometimes it becomes hard because muscle memory is hard. I work on my lines, and the beats, when I’m showering. I run through it while I’m driving, going to sleep. Many different moments in my life so it’s not tied to muscle memory. I want to make sure you’re not tying your words to anything specific. Do them in different scenarios.) I try to be flexible and reserve any emotional reactions from my scene partner.

Critique: I feel like your entrance into the scene is critical and I want to make sure you’re coming into this. I think you need more prep if he’s coming from committing suicide. And the second thing is get inspired by her. I wasn’t sure you were really into the song. Come down front. I want you to feel what she’s doing. I want you to go in the back and do some prep.

#2: How are you feeling? (Yeah it was better.) You’re pouring out your honest guts to her, get her attention, don’t let her leave. Show her the truth, you’ve gotta carve that moment out. If that means, you grab her and sit her down, take your time. Carve your moment. No acting, no moving. Sit down and let her have that information.

#3: Here’s what I really want for this, I feel like this is a great part for you. I want you to make sure that the specifics of this story, the characters involved, I get that it’s complicated. I want you really building those beliefs and those specific story elements. It’s an opportunity for you to dig even deeper into this guy. You bring so many gifts to the party. There are so many parts of you that can go into this guy. Read the script a dozen times.

Cameron, “Begin Again” (new)

Recall: I’m good. The words feel my own, whatever I was feeling I used it. I just wanna go home, my friend dragged me here and is the only one who supports me. (You can have your arm twisted to come on stage but once you get up there, if you want to get taken seriously, I know it matters to you. For this moment, give it a shot. Whatever you do bring to it, it has to be enough to inspire this person. You feel so reluctant to be here and be a part of this scene. She believes in her song. Play one of your songs. You’re sitting on it right now, you need to leak enough of your gold to hook him. Do you believe him at all?) At first I’m like oh shit but then it sounds suspicious and then he goes with the whole beauty thing. (I love that the shape of it didn’t have that much color. Have some expectations and surprise.)

#3: I feel good, the note about that we shared pain, I felt like he convinced me. I moved to NYC with my bf and he cheats on me and becomes famous. I’m in a low. (So she’s disillusioned? How specific are you with the bf?) Right now pretty specific. It’s a recent discovery. Like what the fuck? This asshole got to be famous. That happened today at work.

Critique: What’s the sure at the end? (He heard me.) You trust him? (mm yeah.) He just laid it all out for you, something in him, there’s a geniuses in him.

#3: I think this is a great part for you. I guess what I’m saying is I want you deeply in these circumstances. That her specific circumstances are alive in you. And you know why I had you play your song. Your heart isn’t in the song. But the song has to be good enough for him to fall in love with. Proceed and make sure the circumstances are alive in you. I love you in this scene and you took my notes. Allow yourself to have some expectations. (I tried to implement my note from last time, of expecting what’s not going to happen.) That moment of didn’t you see what just happened? Dig into that more.

Reyneen, “Vanilla Sky” (new)

Recall: It’s really slow. Our rehearsals were a lot of fun. I’m sweating profusely up here. (How slow?) It just felt like there was a lot of, Idk just felt really slow. (Do you feel like beats were too slow?) IDK if it’s the pacing or low energy. He’s like the wealthiest person in the world. I come here with a guy that I just met. I know who he is and I know what I’m getting into. But we do have a connection from the minute we meet. (Why?) I think it’s him. His face and his charm. Even though it’s unattractive. I like the attention. (And the fact he’s so rich is good and bad.)

#2: I did have fun. (You work hard, and sometimes it feels like you’re not having fun up there.) I am having fun. I don’t know what it is about this scene. (There’s very little self-consciousness. You saw that Monet and just really stared up at it. It’s well-written and the part feels really right for you.)

Critique: It could be low energy but you were dynamite in this scene. You’re being dragged through this thing yet you’re drawn to him. You can say it’s slow but I felt like you were really doing everything we talked about. There was no apology for you at all. You were right there and giving him shit as much as he was giving. The only note I have is for working on it more, to somehow boost that he’s Elon Musk, but hot. It’s Sam and you know Sam but to elevate him to that status. You can lean into that more strongly. But in terms of being there, you’re falling in love. So your note, don’t worry about the pace of it. When you ran into him at the door, what happened? (I took him in like he hit me with a ton of bricks. I completely ignore my date.) Make sure you have that beat before this scene starts.

I just want to say to you. The truth is, growth happens slowly. You can’t see yourself growing. I’ve known you a long time and I never knew that you’d get to a place where you’re feeling confident. You’re fucking there. You’ve leveled up. There’s no more I’m not really there. You’re being dragged around the scene but dictating how the scene goes. You’re understanding where to give it up. You need to own that growth. You feel like a new woman. (I agree.) I like how comfortable you are in your skin.

Sam, “Vanilla Sky” (new)

Recall: The thing that I felt, when you go and feel the audience a bit and you’re creating everything, you feel like you’re in a vacuum. I felt like energy wise and connection wise she was right there with me. We’ve had really great play and fun. I did dial back just a little bit because we were so comfortable with each other. I have a supermodel girlfriend that I’m seeing but there’s something about her. (How’s the giant life building going?) Yeah I’m the 51% owner of the media conglomerate and I’m coasting. It’s not until tomorrow morning that I’m gonna start doing this thing right. She inspires me to change. The text helps but I just decided, like I’ve spun on where I live, the cars I drive and given myself permission to say and do whatever I want. There’s probably better ways into that paradigm but just having no regrets and letting it fly.

#2: I’m feeling good. I’m not trying to let any of the first scene be a part of this scene. I’m trying to separate the two. (It’s an intense night for you. You’re playing powerful men that are drawn to beautiful women.) The second time I was thinking how am I going to show her she’s different. I wish if I could go back I’d let her have that moment with Monet. I wish I would’ve sat in that moment a little bit rather than go right along. (In the second scene when you said it’s from my mother. It’s great that you could really tell her that.)

Critique: The other side is that when you find someone you click with, it’s just so easy. I love what you’re doing. My only question is if he is who he is and he’s with supermodels, how is his MO with her different than with other women. There’s the play of it, the seduction of it, and then there’s the sincerity of it, that I’m trustworthy. I am a womanizer but not with you. How is she going to feel the difference. You are super charming but it also has to cut beneath that to trust. (I agree there has to be something different.)