

Monday Sep 28, 2020

Marc

Danny and the Deep Blue Sea

1st incarnation

M: circumstances were working  $\frac{3}{4}$  of the way. I wasn't completely divorced but I could have done more homework on the last  $\frac{1}{4}$ . I was affected by Libe. The words were mine. It was important to me that I do more and try harder. I would think of his pain more and isolation.

S: Both of you: The scene has life in it. It's a dense text. These people are hanging on by a thread. I have a couple of questions. When you're absorbing, are you going all the way through or jumping in the middle.

M: I did the whole thing because I never did before.

L: me too.

S: When you've gone through the scene in rehearsal, were there line problems.

M: yeah.

S: I think it's a dense script and we're not done absorbing it. When you're talking about the physical and emotional pain, what is that?:

M: he doesn't know how to deal so he hits people. It seems to me that he never had a point where he learned how to express the other side. Maybe he inherited it from his father. His physical pain- when you fight, you'll damage something.

S: I think there is something else. When he is in her apartment, when she gets the idea of being romantic and being nice, he experiences something he never has before. He takes to it very naturally.

M: after some prodding.

S: a little prodding. He goes out on a limb and keeps going out for her.

M: you just made me think of something. With Cissy, he probably got cut off with her.

S: I think we have to recognize that he is a gentle soul, sensitive man who is living a life because he's branded the beast. The world doesn't hurt you if you're calloused. You have to keep everyone away from you because if you don't you'll get hurt. If you care, or let them in, they will kill you. Your heart's too big. I'm pretty sure his dad died of heart failure. That's why the idea of her not making you mad is troubling. When does he first start to hyperventilate?

M: she's talking about killing her father.

S: the pain that she went through, that's what's making you hyperventilate. That's the need to keep her way. It makes it a lot sadder. That's why it's the "deep blue sea". He has a secret word. Shanley wrote about these people who were incredibly lost. I like where it is and I want to continue to break it open.

Question: M: get to the beliefs in text analysis. I haven't thought about the problem that causes all the other problems.

Libe

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L: we got so jumbled with the lines in the last ¼. I didn't know if I should go back. Her life was in me, the circumstances were alive. I was affected by him. I feel like I'm just scratching the surface of where she's at. My launch was off the rails which was fun.

S: how long have you been living with this text?

L: a couple of weeks but there were other projects.

S: Lines are not your problem. This is a wordy piece. We'll check it out. I am in agreement with your recall. The thing that is compelling to me... Her thought process doesn't always have to go one way. What makes her able to do anything?

L: I think she didn't think she was capable of doing something as horrible as she did.

S: you are smart. Because you sucked your father off, you can now do anything so in a way it's liberating. So incest has made you liberated because you're such a vile person and you don't have rules. You're calling this other girl a pig because she'll go home with everyone. In your mind you've done the worst thing you could do and there's no going back. I think we can continue down this road. Initially there is a reason he's attractive to you because he could kill you. You get to go in the worst hell you could. That's where Roberta is. I think he might be the only person who is as fucked up as you. Do you think he killed that guy?

L: usually no but sometimes yes.

S: I want to explore the yes a little. The idea that he did and he's carrying that around puts him where you are. Maybe you deserve each other.

L: I'm having trouble jumping to "I have this apartment". Right after he says "I don't want anything from you".

S: He's lying. Of course he wants something. They want/need each other, they just can't say it. These two- each one of their crazy latches on to the other and the crazies work together. I think if you spin on him, those jumps won't be jumps.

Question: B: the concept of spinning

S: it's thinking about it.

Alex  
Primal Fear  
2nd incarnation

A: I didn't have the critique thoughts in my head. Last time I blanked on lines in our line thru and i think that got in my head. This time I was connected to him and thought he could be a frenemy. There were key things that I needed to deepen: my bosses if they found out about the plea deal and the death penalty. In general if there isn't an emotional connection or response, I can't always tell how it went. I had flow of thought here. I'm judging that it has to feel like more. I think I can go deeper.

Craig  
Primal Fear  
2nd incarnation

C: I think for the first time, I wasn't as connected to the location because it was so quiet but I popped right back in. When we rehearsed, we slowed the scene down and took opportunities to connect. For me I thought about how attracted to her I was. Also as a lawyer, what can I get from her. Slowing the pace down felt good.

S: it isn't slowing the pace down, it's leaning into each other. I think focusing on your reception with her is everything now. It changes the scene, watching it. It's very different.

A: me thinking about this scene before last week, he was the last thing I considered because it was about the case.

S: it is still about the case. If it was such a big deal to offer the plea, you wouldn't do it. When I was a kid and I was blowing off curfew, I wouldn't worry about it.

A: what is he going to think about me with the plea.

S: Bringing that in is great but it's what he's giving you. As a director, maybe that line doesn't have bells on it might because there aren't any. He was just taking it in. The deal is taking in what's being thrown at you and throwing it back.

A: I did the little changes we talked about in paradigm. I got up in between takes. I got out of my house when I work.

S: before the scene starts, try to take a slow breath in and out of your nose. You're sighing. You took 2 big breaths and 2 big releases.

A: he took me by surprise.

S: It was before you took the sips. I don't want you to release just before we start.

For both of you, the more aware you are, that if you get disconnected that you know how to reconnect, the less you disconnect. If you're at peace with it, you're fine.

Discussion

S: I heard an acting teacher talking about stillness. I was intrigued to hear it as an acting on film theory.

K: I heard about it in terms of close ups. Because I had an idea that I was too much.

M: Unmotivated action for the sake of doing it is stupid.

S: I could not have said it better. Why are you still? It's movement. What's going on in the circumstances- am I processing something? I'm not just going to load myself with emotion and then restrain myself. I have to give myself a reason to be still.

L: I have had directors say it is so much more powerful when you're still. They also say "don't do anything".

S: It's the Garbo thing. The last scene of a movie where she has conflicting thoughts about leaving. The director just had her look out neutral so the audience could fill in the blanks. We have to give reason for that.

J: The causality is backwards.

S: The tenet was that on film you need to be still and on stage you could move.

K: I tend to move a lot in a scene. When you're in the story and you think the thoughts that's it. I would think about being comfortable in the stillness of myself.

S: you have to go back to circumstances.

M: The question that you posed, the teacher might be giving the best for their process because it's all tricks.

S: I'm curious about what people had heard. I brought it up in a paradigm class today and a person that came to me because she was bored had thought that idea had helped her.

C: I had a personal awareness about how to stand still. If you're in the circumstances you're not going to flail around.

S: If there's a reason you have to be right there and I have to make my point and hold you hard, it's not about being still.

L: I think that is a note I get sometimes,

S: that's a director that just wants his shot.

L: Sometimes there is benefit in identifying something in the circumstances that would bring up stillness.

S: You're listening to someone that needs to be translated. You want to hear them. Saying, do nothing, what does that even mean. The actor Anson Williams is a director too. He would always say "Don't do anything". And that's what he did as an actor. They'll say "Just talk".

L: It is a result oriented note. Is there benefit in exploring the possible cause of being still.

S: if you're in a scene about 2 people yelling at each other, they're going to give you room in the shot. You can come up with reasons on the fly. You could explore it if you want.

B: I was in a class, and the teacher handed out a picture of Stanislavsky and say he had nothing to do with today's TV and film. He would show TV shows and narrate what the actors were doing and say to that if you want to work.

S: Had this person ever acted before? Did they understand what we're doing? My job on set is living in the story and have an experience so that it can be captured on camera. Everything on that set is geared to help me with that experience. I can't move a cable or chair. I'm responsible for what I do. The editor wants me to have an experience and riff with variations. This guy is planning out exactly what they're going to do. There were actors in my dad's theatre they would memorize and bring their bag of tricks. They were competent. They would be the same every show. If that's what you think acting is about, I'm not the guy for the job. I disagree with everything in that. When you hear any artist that's really great, there are threads where it all makes sense and they're all in. Then there are the hacks that talk around it and about what it looks like on the outside. If I'm standing there with my arms crossed, I could be shy or hostile. People project all kinds of things.

From a directors' perspective, sometimes directors just want the result. Fellini would just hire people for faces. Fosse would torment Valerie Perine about her dead boyfriend and then shoot the scene. A teacher is teaching process. We're talking about getting these lives in their body.

We have to figure out how to do that. Most directors are going to be result oriented. I worked with 2 great directors out of 50 equity plays.