

Monday, August 10, 2020

Molly

Norma Rae

1st incarnation

M: I was connected to myself, affected by Aubree and environment. I felt good about the scene. For me it's easier to connect if it's filled with love, etc.

S: I think if it's extreme. If you're infuriated you could connect too. I think doubling down on connecting especially in zoom is important. It goes back to the piece of tape on the C stand. What are the circumstances?

M: We all worked at the same factory processing material. My husband died working of a heart attack. They wouldn't let him take a break and he fell into the machinery.

S: When was that for you?

M: not that long ago. 2 weeks

S: is this about the union when you tell her to live her dreams?

M: yes but more that that. YOU have a perception that life can be better, go for that.

S: I think the scene is really good. Our path right now- I'm seeing great consistency. Your daughter is coming along well. You know the kind of men she's dated. She's the poster child for ending up being married to an alcoholic.

M: she's married to a good man now.

S: How could having the union fuck all this up for her?

M: What she's doing for the union could fuck up her marriage. I worked on my husband and Aubree but not all the other things and you picked up on that.

S: There is care for your daughter. There's a suffering that your advice is going to give her as well as benefit. The initial suffering is worth the long term benefit. You're not advising her to take the easy path. I just want some mass on what that means. I know you can do that. There's also a consistency to - it's a piece in the given circumstances that is not cooked in a first incarnation. Are you aware of that given circumstance and it doesn't get hit or am I picking up on a whole thing that you didn't see prior.

M: I try not to map things. This format has brought all that back. I have to remember to do the work. For this, I knew what it had to look like and I went for that.

S: You're doing your work and you come to this piece of circumstances and it's an "I got it" moment?

M: I think I am dismissive so yes.

S: If we're going to eliminate the hole, then I want to understand the mechanism that creates it. If you understand it, then it doesn't have to be there. In paradigm class the idea of arrival was dismissed because you are present to yourself, you got that. We're always going to find this pattern. It will follow us into belief building and play. The "I got it" is a thing. The answer is- "do I?" Check it out.

M: It's a little stronger of a dismissal.

S: It's also physiological. For me, it's a procrastination tool. When I'm putting things off, it's painful to think about it but once I'm in the floodgates open.

Aubree
Norma Rae
1st incarnation

A: Connected to myself, Molly. I realized that I hadn't been connected to the environment so I placed some memories. I think the biggest thing for me was "that spot". I feel like the homework is coming along well. Givens were there. I found myself, when something isn't hitting me when I'm absorbing, it feels like a catch physically.

S: how is your husband coming:

A: He's home with the kids.

S: Does your mother's advice pertain to him?

A: Yes. I feel like I know my marriage is suffering because I'm not there and I'm working on the union with this other guy. It seems he is not a huge issue or my focus now.

S: He's not your priority. Your life with him affects your other priorities. What's it like to go home from the factory and you walk in at the end of a long day with the kids. That's where your life with your husband matters. If he's just pissed. A good night is when he has a drink and goes to sleep. A bad night, you hear the figurative shotgun. At a point in a marriage, you know each other so well you know them. I'm not saying it's every day but I want this in your body. Good guys can also be pissed. At a certain point, you don't know how to support a person. If you can't make this work then fuck. It's worth it to build the relationship. The scene is working well but this is how I could see it opening it up.

S: If there is something in the critique that you don't understand, then you need to bring it up as a question. Be a squeaky wheel.

Question: How do they know that's what they need to explore?

S: the scene in the shining at the bar: He's talking about his son and his son is mischievous and he's frustrating for Jack. What in that scene do I need to believe in? I'm in a bar, and I have to have a relationship to my son. These are the given circumstances that are found in the text. As I explore them, my relationship to the given circumstances in the text. I'm not working on a parallel universe that has nothing to do with my given circumstances. I'm staying with the story.

Kate
Lungs
3rd time

Recall: Went great, I had a moment in the middle of it where I don't feel like I fell out of circumstances, but I couldn't get my words out. Didn't worry about it. Connected to myself, been connected every time but this time more, definitely more with him, words. (Do you know why I did the restart? Did you notice a difference as you started playing?) Yeah, more surprised by

him, more connected to the baby. Why did you? (the baby and also him. The second time I felt like he was having a great effect on you and you were more connected) Top of the first I was less connected to him but i felt very connected to myself and the baby. Physically felt it. (second scene I understood that you were more affected by him. Difference in your environment? I think you opened your awareness out to him.) I always feel connected to the three of us by the end but I felt it from the beginning, felt like I was finally being heard.

S: I think it's going great. That was my only thing, make sure when you arrive you open it to the other person.

Curtiss
Lungs 3rd time
Recall:

I felt connected to myself and to kate much more so than last time. Affected me in all sorts of ways. Words my own. Circumstances i don't quite, playing on me in different ways. Sometimes i was like Is that there, but it was. And trying not to lean in is still a conscious exercise. (Frame it differently?) The impulse to chase emotion (staying with what's happening) That's still a conscious thing. (First, much better with that. I think you're stopping yourself a little bit but no i can see what exploration we can open up because it's honest all the way through. You weren't reaching tonight. You put the breaks on the desire, which is fine) I'm very aware of it. (right now this is gonna create temporary self-consciousness. Usually I want to fix those problems before we get to play. Your fiance...how's your exploration on her going? Specifically, what's great about that relationship? What's that life going to be if you're getting married in three months? Hopes for that relationship? Concerns? Concerns seem clearer than the hopes and dreams) I spent some time on the hopes and dreams, but I don't think I've achieved a good flow in that exploration. A little bit just to do it. (Do you know what the problem is in that relationship?) not challenging, this relationship pushes me to be something better than I am. (I don't know if that's the story. She's too good for you. She wouldn't have slept with you as an ex boyfriend. She has really strong boundaries, her life and her shit is together, is yours? Read the script one more time and tell me if I'm right. We never see her but she's there. Your perception of her is wow she's too good for me.

S:
Go off more on her. It's interesting when you're with someone who's a good fuckin person. The scene is going really well. The thing that mattered to me is that we get to talk about the givens.

Tim
25th hour
2nd time

Recall:

Felt much better than last time, connected to myself. Connected to Craig, I could see him this time so that helped. I really tried to just drop in and not know, found myself getting into some pattern making. Felt a little slow to me, was overthinking that piece of it. (Givens alive?) They're alive. (Do from here?) Trying to work on from last time was not liking vs love, leaning into that more. (tell me about MOnTy going to jail) I feel guilty as shit. (So what I wrote down is that you explored feeling bad about it some way) (What you feel is a byproduct of the circumstances you are in. If you explore I feel guilty you're turning off everything else and that piece of circumstance isn't complex.) I've known him since high school (When you were kids did he do better than you at everything?) Yes (Does he get laid more than you? Prettier women? Where's he going?) Jail.

S;

So on one hand you might feel guilty, on the other hand he might deserve it (I even say he's the best thing that could happen to him) Explore and whatever you feel you feel. What does success mean to this man? (money?) more than money. MOnTy is part of it. At this stage of the game, how much is your life is about the pussy? A lot. I think we're at an understatement right now. I think this is the defining factor of this man's existence at this time. The rating system? (I think it's a real thing. I work on Wall Street, all about charts and stats, it would be natural for me to do it) How often do you go out and try to get laid. (A lot) And are you generally successful? (yes) Have you explored that? (not as much as I should have) It's a predatory lifestyle. Everything in this life right now for you is predatory. It's even conscious. He is a hunter. Everything is must close. You are a lovely man. I'm sure you can be predatory. But you're far too interested in things to live in a predatory frame of mind. Every single one, how do I close. That's the dude's paradigm. It's how you bust balls.

Do you know how to explore the predatory mindset? It's in everything. So we can cut right into it. Present to yourself. Bring in an idea. It's a hunt. Natural selection. Survival of the fittest. Makes me think "I want". I can think about it terms of women, in terms of my job. What that hunt is. What not knowing is. What the no does, what the yes does. Thrive, to be the best, what does that mean on the job. How does that affect how you think about doing your job? Even exercising. It's in everything.

Craig

25th hour

2nd time

Recall: Went well, the words came out, the scene finished. The givens were there, environment is easy to do now, connected to Tim, words were my own. Still having an issue with arrival on Zoom. It's waiting in the breakout room and all the crap you have to do, it's just weird. (I love this because the challenge that you're talking about, everybody should recognize. Task mind to fluid mind. Having to execute tasks. This is going to be the Zoom problem)

S: in handling this problem here...While we've been holding this class, I've had to pin and upin people, mute people, I'm moving from task to receptivity with you and whoever I'm talking to. One of my first hurdles in zoom was this. What I notice is there's a little mini arrival I do all the time. Doesn't have to be a full engagement. Check out that moment when you do a full arrival and you drop into yourself. The more you check out the There I am, you don't need the whole breath. Just put your awareness. It's a moment. (I think I need to allow myself the time to do it at the beginning of the scene.) it's the best discipline you can create for yourself. Maybe when you text a script it's a different breath.

One note. Is there an expectation about this reunion? Is it going to be great to see your friends? Is it going to be a great night? Talking about old times and having a blast? (i worked on the bottom for my character all week) It came out beautifully. But also the stories we tell ourselves. You won't lose any of the bottom you've explored.