

Monday Jan 4

Bob

Happiness

3rd time

Recall:

Connected to self, connected to Heather, circumstances where in play, and there this, I've noticed in a couple of situations where I go between...oppositional thinking...where I both am really angry at her and yet I love her and care for her at the same time, both things going at once. "Oh Joy" can come out different ways. I don't know how it's gonna come out and I find that kinda weird. That one is a wildcard. There's a little bit of fear when it goes a way that I'm not prepared for it to go. Don't know what's coming next. Place, yes, Words, definitely. (how's exploration?) going well. (patterns?) There was an area that was difficult for me that I thought I was getting a pattern at the beginning where I hit the table, so I explore why I would do that and why I've done it in the past.

Critique:

We've talked a lot about process and these circumstances. I think fear is good. Fear let you know what matters, that you're alive. Fear is sometimes necessary. And certainly our ability to work in circumstances when we're frightened is great. (I've been result oriented my whole life. But also like in life, if there's a math test and I should know what every single problem should be...not like I'm mapping out the scene but sometimes there's a level of anger that I'm feeling for Joy that I didn't prepare for, where's that going to take me. Makes me feel like I should've prepared for that). I have a solution. Don't prepare for the emotion at all. That way you're ready for anything. You're saying I'll do SOME expectations about how I'll feel but not much. Just be in it. You don't know how you'll feel. Sit with the "I saw it, this is the one, I know it, and now she's saying no" I don't know what that's going to do to me. Could be anger, could be rage, could numb out, hate yourself, ect. Could think of your teacher crush. Let's just deal with what's there. I don't know what it's gonna do. That way you might increase the fear on one hand but it makes the possibilities much richer. You were willing from day one. Now you're starting to get a sense of what it's like, how you trick yourself. You start doing homework to feel a certain way, or there's a thought about Oh that would be funny if I did that...etc. This is where we get to know ourselves. Catching ourselves and calling out our tendencies. THOU SHALL NOT AIM. Getting the circumstances in our body so we can discover. Am I willing to call myself out? That's when everything gets more and more interesting. We're going to optimize your exploration. (So in this scene I have to blow up at Heather...whatever I feel organically, I have to blow up at Joy. I yell at her) Whoa, why do you have to yell at her? You're in a really nice restaurant. If you're saying

something that's not nice, you can say it lovingly and it might even hurt more. There are so many different ways that could lead you to say this. I only know the truth in the moment. So our work as been aimed at "blowing up". But I like that idea of This is for the woman that loves me, doing it sweetly....I'm just saying I don't know. I'm really interested in finding out what it's going to be today. In this room, be willing to fail. And by fail I mean just see where it takes you. Let's find out.

We need to create true freedom.

Heather  
Happiness  
3rd time

Recall:

Connected to Bob, very helpful in terms of staying grounded. Connected to myself and took a breath. Environment was mostly there, was very helpful at specific times. It's been fun to play with this. I feel like in a way I've been all over the place with this and I'm okay with that. Words felt like my own. I wish I had rehearsed with the grape juice/wine. Didn't throw me.

Critique:

First of all let me say that the breath you took, it makes a difference and I want you to have a practice of doing it when you get into the environment (I did) I see the grounding and feel the difference, just saying that once you're in here you can take a little more time. Feel the restaurant for a moment. The moment you're in your body...the more permission you give to expand within and feel that restaurant the more powerful this will be. This is a yes and critique. You can still be more present, that's all. I love the awareness and I'm so glad you're owning it. THAT's everything for me in this scene. This is our deal. I'm seeing a real difference and it's really exciting for me. I think this will be a very profound thing for you.

Kevin  
1984  
3rd time

K: The notes were, find the world of this guy and eugenics and genocide.

S: did you notice these components I asked you to explore, did you notice how they affected you in play.

K: Power.

S: What I got was smooth. I believed this was your life and world and deriving a certain amount of pleasure. That made you feel powerful but I saw ease and fluidity. The deeper you get the smoother your flow in the world becomes. Initially, especially when a character is underwritten, there's a tendency to prepare for the scene instead of the life. Adding the eugenics created a much more fucked up experience.

K: Everything to me was so real and so clear and specific with Curtis. I wasn't planning how it was going to go.

S: Because it's alive in you there is no need for that.

Curtiss

1984

3rd time

C: I felt in and out with my connection to myself and Kevin. My connection to the circumstances was there. When I'm not connected to myself I'm not sure. It becomes a hyper-awareness of my physical being. I'm thinking about what I'm doing physically.

S: you're becoming self-conscious. When you're doing that, are you questioning movement and thinking about what you should do?

C: That has happened before. I wonder if that was my tell or if that was pushed. Am I showing him too much or not.

S: how is the work on the rats going

C: interesting but it didn't show up.

S: When we talked before about what was happening in play and the tendency to push, making sure that we're getting that you're having an experience. The fix for that is in exploration. We're handling this through your exploration. The more open-ended it is the more possibilities there are and less of a need to show. In play, we see how it goes and sort it out after. When we're talking about the rats in paradigm class and you couldn't get under the idea that they were coming to fuck you up. We connected that to the plague and other things. Were you aware of pushing in your homework and trying to make some fear happen?

C: I think my concern that I haven't done enough leads to the cramming urge and I need to do more. That came up in homework this time around.

S: You get what you get and you don't get upset. I think that's with homework too. It's done, accept it. How often do we get all the time we want? Even if you did fuck up, you're here and you have to find out.

Just breathe and arrive to the notion "I have everything I need. I am everything I need". Bring that idea into your body. Is that something you can accept?

C: It makes me feel uncomfortable and shy.

S: Check out how big you are. Check it out again. Own that place. I want you to start your exploration there. It's about dropping into ourselves. I want you to arrive to this notion and see what it does. What it did to you was open up your experience and your eyes and face changed. You feel shy, that's fine. That's a byproduct. I want you to arrive to yourself. Soon you won't need a phrase and you'll be able to drop into yourself. You inhabiting you. I really want to be clear. When you arrive to an idea like "I am everything I need". Sometimes we're not in a place where we're going to accept that. We have to be willing to be uncomfortable. You are willing to explore, explore the dark side. It's about checking out what it's doing to you and own that.

Question:

B: Preparing the life instead of teh scene.

S: this is a person's life. If you forget that, our reality is thin. You have to think about the scene and these circumstances right here and right now. What does this say about my life? Especially if a bad guy is written 2 dimensional we need to open that up.

B: What's pushing or cramming the homework.

S: It's trying to get everything in this session. That makes us busy brain. Then the story isn't coming to us. Think to find out what you think. If it says in the script "He is afraid of rats" I don't want to focus on the emotion. I'll start with "I hate rats. They carry the plague". What does the bubonic plague look like? They carry rabies too and you see how they lock people up. I start spinning on this, and mixing this in. It might not be a phobia but I need to have a belief that these rats are the worst. I have enough belief to carry me through. Is it fear, I don't know but at least it's disgust. Maybe when it happens I might have to puke.

Rich

Joe vs the Volcano

1st time

R: I was connected to myself and Kate. There were moments where I was hearing myself talking. Brief moments of being outside myself but then would reconnect to her. The environment could be better- I'm in my garage. I played with the braid cloud in exploration and that I could die at any moment and I only have right now. I tried to focus on being present because it's easy for me to stay on the dark side. It was playing with me differently tonight than in rehearsal.

S: This is a good incarnation of the scene. I think we can go further in to having your life taken away from you. His beliefs are different than yours. He would react differently if he had a wife and children. One of the reasons I was able to risk so much before was because I didn't

have kids. What matters to him is living. What is it like to be in this job that is so banal and somehow you stopped living. He was a fireman and was looking for something easy. You've already lived a life where you were dead inside. It's not that you're glad- I'm not categorize it by emotion. Now you're living again. It says that most people are asleep and everyone else is living in amazement. When I'm not mad at the world, I do find it amazing.

Back when there were phone books, I would get lost in that. These are people's lives. This guy's life is about chain link fence. These lives- when you are awake to that wonder- and yes, you're going to die. Would you rather spend a few months alive or a lifetime of being alive. It's sad to watch someone die before they're dead. I watched my mother back off from life step by step. If you don't believe in possibilities, we die inside. In his death, all he sees is possibilities and wonder. She's an artist and a poet- look at this life she picked. What is that life- what she gets to do? Then she says she doesn't want to go on? It's in everything - the luggage you buy. I want to open that exploration.

R: Like being born again.

S: I love this man for you. Do you know why he doesn't sleep with her? It's about the quality and the moments that we're taking.

Kate

Joe vs the Volcano

1st time

K: Went well for me. State was interesting, the body work, which I didn't have as much in rehearsal. It was fun to play with him. Environment was alive. I was affected by him.

S: The body work is great. I think there's a lot of subtlety to it and it's evolving as the scene goes on. I'd like you to explore with state.

K: There were moments where her circumstance that it was getting out of control but putting that into exploration will help.

S: She hasn't spoken to many people like him. He's real and that isn't much in her world. He says you're far away. Were you?

K: yeah.

S: Do you see the bridge that he throws you when he says that? You say you don't know how to respond, that's not necessarily true. You can investigate that. That creates a bridge and you could speak to it but you don't. Have you thought about leaving LA?

K: I spent a lot of work on that. I explored the golden cage being held by my family. Could I survive without him putting up her paintings.

S: I wonder what her concept of poverty and making her own way is. What would you eat? Did you create success for yourself? Do both.

K: I didn't give myself enough of the success. It will be more drastic if I build success for myself.

S: Do you know who your social circles are now? Who are friends or not friends? The cycling of friendships in that cycle. Your experience in that crowd will affect this conversation you have with him.

You are doing good work with this scene.

Question: C: I like to hear more examples of how to explore through body work.

S: It is easier when we're in person. I do it a few different ways. There are 2 components- physical state and physical life. State is like drunk- how does that manifest? You can react from the physical life and explore where this lives in you. A way to accentuate that work is a riff on Michael Checkov's energy center exercise. Getting accustomed to moving the energy center around. I like to find that rather than calculate. There might be things I recognize: military experience and how that forces posture. It helps me start to think about it. In exploration allow it to move you physically. When I'm writing, sometimes I'm davoring. You have a lot of receptiveness for that.

C: I feel like my characters are physically different.

S: The way to take it- we're taking something that we do intuitively and put attention to it. It's about experimentation and trial and error. It's easy to muscle. I want someone's exploration to be fluid before I bring in a deliberate physical aspect. I work really physically.