Monday Aug 31

Rich

Before Sunset

1st incarnation

R: connected in beginning then words fucked with me. I tried to let them play. I felt I needed to spend more time absorbing. It felt like a car for some of it. I was affected by her. I tried to stay kinesthetically connected to her. We tried to do the scene in a short period of time. Speeches are my nemesis. Exploration is going well.

S: this is good. Lovely work. I have notes on 2 different sides of the spectrum.

First, when you absorb, I think you have a tendency to become task minded.

R: yes.

S: do you catch yourself when you’re absorbing and what do you do about it.

R: sometimes I stay in task mind and sometimes I take more time…

S: you said sometimes you grind on through and sometimes when you have more time you go with a more fluid mindset. You think of it as being less efficient.

R: when you’re in a task mindset, it’s hard not to.

S: I’m asking you to stop and just become present to where you are right there an then. You don’t have to go back to the top. Arrive to the circumstances, the environment and explore the language. There must be an element of exploration in absorption.

R: I’ll do a moment of absorption and then go fig

S: when you see a line you don’t connect, explore that line, let it sink in and spin on it. I want to think about a couple of things that might enable that to take place. When you’re talking ot her and you’re fighting for your words. Stop for a moment and connect to yourself. Take her in and go on with the monologue. That can be fairly quick if we have the ability to drop into ourselves. That’s easy to do in the scene if you’re doing that in our exploration. If you’re working on the mechanism: thinking from it and going back and forth. If you’re out, you’ll know what to do.

How is your marriage coming along? He says there’s no joy in this house. It’s not a question of being in love, it doesn’t seem like there’s any like or that they’re on the same page. That comes and goes. It’s one thing not to be in love but what is taking place? There’s not a correct answer to what your relationship is. It’s got to make sense to you because it’s not on the page. I know what I would go with and what would fuck me up. I know you love your boy. I also know you say you want her to be happy so the contempt hasn’t gone too far. I don’t know what the day to day is. If she blames you for every bad thing in your life. It doesn’t matter if she does but do you believe that she does. Everyone has their stories. You know what’s going on- you’re in it. You know what it is to be in a good place and a bad place. When the bad places stay bad and the communication isn’t there, you’re not on the same page. Most people, even when your wants are aligned, but you disagree on the state of the union now and how we got there. You disagree on the basic reality.

R: I thought about how much guilt do I have?

S: how can you possibly answer that question. Even if you do feel guilt, how does one quantify how much guilt? Maybe you don't feel guilt at all.

R: I know I want her to have a good life but am I going to stick around.

S: you know you want to stay with your kid but your house is toxic. Answering questions ends the exploration. Guilt is a result of your exploration. You can explore the idea that Celine has ruined you for anyone else. I want to know more about the wife. Mix that in with everything else.

Question: S: His marriage pertains to this moment. He says it is toxic and has no joy. I have to believe in this marriage. There will be some circumstances that I will create to support this joyless toxic environment I am raising a child in.

Task minded: Have you ever done math- you’re thinking at it. I’m not thinking from the problem, I’m thinking at the circumstances. If I take a breath, become present, empty my brain and I’m not firing as fast. I think of an idea “My marriage is miserable” “I gave this girl my heart literally”. I’m not going at it. It’s going in a more meaningful way in your subconscious. Think of the file like an editor bin and as I’m exploring I’m putting all this footage in my brain. Every time you play or explore it’s a little different.

Question: You sit with “I’m in a toxic relationship” and drift on that. If you realize that you haven’t explored something, stop and explore it. I do want a mass of exploration done first. They’re not the same thing. We use and element of exploration in absorption. Absorption is more structured. I do use exploration in absorption. Sometimes when you start to know the text better and you’re bringing the other exploration back in. you might make a recognition. I want you to be free to follow those impulses. I want you to allow those impulses.

Task minded isn’t the enemy. When you’re in the scene you might be in task. Everyone is more in their imagination no matter how task minded you are. You will drift when you’re driving. We want to get it into our subconscious.

Question: Difference between exploration and absorption: exploration comes after text analysis. I’m exploring and thinking about my circumstances. Absorption is linking the words to your exploration.

Karen

Before Sunset

1st incarnation

K: I was connected to him. I was nervous all day. I made it so I was nervous to see him. I did your absorption. It was amazing. Usually my favorite part is exploration. I usually memorize it but didn’t this time. It was freeing. I take time with things. I wonder if I didn’t let the emotion travel.

S: when you have a line like “I have to get out of the car” you tend to have an expectation so cook in a few possibilities. It might be that you want to kiss him or not claustrophobic. It might be, it might be…

I don't think “him and other men”- I dont’ think they’re sepata. Who doesn’t have relationships with people that pop up. They become the object of our fantasy. He’s become the object of your day dreams. I think that relationship is complicated because of it. We love to torture ourselves and allow ourselves to daydream about fucked up things. Even in the 10 year lapse, what were you thinking. He’s married with a kid. I think you could do more on how he’s affect3ed other relationships. If scenarios come up that’s fine. If you do hit somethings that alter your reality then go back to the text to re-absorb. If it starts to feel like your exploration of other men, etc, change things, then go back and absorb it again because you want that exploration to go back into the language. It’s like syncing a phone. You’re backing up your absorption with exploration.

If you’re not completely task minded in absorption, it can be fun and make discoveries. This works for you. Of course this will be fast for you. You intuitively use your body when you absorb and that’s great.

Question: In a self tape when your mind freezes, what do I do?

Take 3 minutes, look at where the break is. Create some connective tissue and you’ll be fine.

Tim

25th Hour

3rd incarnation

T: That was the most I was affected by Craig. The givens played. I was working on the predatory mindset.

S: the predatory mindset is in play. I think I understand the scene so much more. The component of busting balls might have fallen away. Is the rating system a thing or are you just saying it to bust his balls. He’s living like a loser and he doesn’t have to. I don’t know what the answer is but either way you’re definitely getting under his skin. There’s a pleasure in busting a history friend’s balls. How do we take the pleasure of busting balls into a belief. It could be I love doing this. He’s letting himself be a loser. There are friends that bring out different things with us. Now that we’re starting to get this wall street guy, I want to bring in this component.

Question: Busting balls can be both exploration and absorption.

Craig

25th Hour

3rd incarnation

C: givens were there, the words were my own.

S: Really interesting. Your understanding of what we’re doing has evolved through the paradigms class. When things aren’t going well, you torture yourself. Your work in this scene, while it was simple in expression, it was complicated. There is a lot of really subtle character work in this. I haven’t seen you do anything like this. It’s very particular to this man in this life. It’s very different from what I’ve seen you do before. This guy is trying to put up a front while his friend is picking on him. Celebrate this. Have a drink of some sort and acknowledge that. The whole process was very thoughtful.

C: I had gone too far in the hangdog direction. You said “remember you’re going out to celebrate your friend”. I sometimes think I have to show what I’m thinking. I have to feel it but not show it. You have to talk and listen.

S: you can’t deliberately show all that stuff. It would suck.

C: I thought let it come out the way it will come out. You can’t be aware of a good performance.

S: you said you were living honestly, you had a sense of place, and that’s an awareness of a good performance. You have to do the recall right away otherwise it gets more convoluted. You focus too much on one thing.

There was a lot going on for both of you. Ownership is the deal.

When Laurence Olivier was doing Hamlet he was throwing stuff backstage because he didn’t know how he did it. We know. It’s a question of whether or not we do it. I don’t believe in actor fairies. It’s cause and effect. The more ownership you have, the more you recognize it is cause and effect. That gives you more ownership and control.

Tim you should also have a beer.

Opening it up to general questions:

Question: I always set what is coming. There are no surprises. What’s to stop the scene of spiraling into chaos? Or from laughing at the end of a serious monologue.

S: Maybe the lines. Maybe that would be genius.

You have a script and a story that we have explored quite a bit. We have explored the landscape, the world, the life itself.

If you needed to drive from your home to school, you don't’ need a map and you can go in different ways if something comes up. I know where to go if a director gives me a note or the other actor is crap, I have so many possibilities. I have my blocking and my lines. If you’re in Who’s afraid of Virginia Woolf and you feel like romeo, then there is something up with your exploration.

Comment (M): I was a mapper. Then Stuart said something about bringing joy back. When I thought about when something went wrong, those where my favorites. Stuart said I could have that all the time and I was in.

S: answering the equation ends it. Living with it makes it richer.

Comment (L): The ideas of spirling into chaos is what makes it exciting. Mark Rylance did “this is the winter of our discontent” laughing and it was brilliant.

S: When the chaos from the story is living with us, that’s when it’s the most alive and rich and fun.

Comment (K): One thing I used to worry about was am I too crazy or too much and you said you would let me know. I trust you will guide me.

S: What you think is too much and crazy is your genius. What you were suppressing was your genius. And now with the exploration you’re doing, it’s a badass combination. People are uncomfortable with people that can express their emotional lives, especially men. It’s your gold. If there is something I’m going to do for anyone it’s to direct you into your own core. That’s when it’s art. I haven't’ met anyone that isn’t a genius at getting in their own way. We have to stand in front of people and tell the truth. It’s not going to happen that it goes too far because you’re “too much” it’s because of something you haven’t explored.