Mon Aug 16

Megan

Rabbit Hole

2nd incarnation

M: connected to myself, affected by him, had my own stuff/ noise in my head- thoughts taking me in different ways. We didn’t rehearse, and I didn’t get to work as much but 2 half hour sessions. The circumstances are all there I think.

S: They’re playing on you. Are you still fighting emotion?

M: Yeah, I don’t want to do this. I was assigning motive to everyone, what everyone was thinking. It changes so much so I really loved discovering all that. I wish I could play with him more.

S there is something great out of not rehearsing because you get that first take. The work you did from the first time to this time, that says a lot. Anywhere you want to go from here?

M: something in the world of entertaining the worst possible thing in the world- like could I leave. The work I’ve been doing, why would you wan tto be around me? What am I fighting for?

S: So much of the conversation in class is about vitalizing our work by looking at the future. You’ve taken those lessons well. I don’t think she has vitality. I don’t think there’s a future.

M: she talks about wanting to move.

S: getting away from the past is not necessarily going to the future.

M: the end of the play I’m enrolled in school.

S: we’re not there yet. You’re in denial. She’s living a hopeless existence. She’s fighting to breathe through the day. Nothing is nice anymore. There are no solutions. You do have to go down that rabbit hole. It’s nihilism. I think part of you knew this. I want to be really clear- I see you fighting this idea. I see it’s been there and I see you fighting it. it was right. That’s what needed to be embraced more. This idea that nothing will be nice again and there is no answer and it’s it's a fight to get through the day. That little voice that throws in the nihilism or hopelessness- that came up.

M: I thought I couldn’t do anything with that.

S: you can sit with that. Your tools work just fine. It’s the recognition that there isn’t an algorithm that will work for everything. When people are alive, the seek possibilities. You always want to look for more. Sometimes you have a person that doesn’t see possibilities. Becca can’t look forward, only behind. She’s not in a place where she can see solutions.

M: I can exit my circumstances but a mindset is sneaky.

S: so at the end you can say “thank god this isn’t my life”. You’ve done a lot of work on your own mindset. There is nothing wrong with your tool set. Her looking at classes or school, she’s not there yet. You just have to be in it.

West

Rabbit Hole

2nd incarnation

W: words were my own, affected by Megan, location is plying on me, circumstances were alive. I thought the music was too loud and I turned it down. I was trying to fold it in.

S: you just turned it down. You don’t have to justify everything.

W: There was a moment where I didn’t know if that interrupted my scene partner. I felt like I was affected by her because she put up a wall and I tried to break through. I put the walking on eggshells in play especially in exploration. I was alive in the scene, but I’m not sure if it played.

S: If you were walking on eggshells the entire time it wouldn’t work. I wanted it in the mix and you did that well. I was trying to get away from the “I’m the man”. That’s not this reality. I thought you traversed that well, it was part of your thought process but didn't’ take over. The danger of a note like that is that it takes over the scene.

W: there were moments when I wondered if I should touch her here.

S: was she stopping you effectively enough? She was still smiling sometimes and there were mixed feelings. You can go until it’s “no”. If she still has a bit of a green light, have a green light. It’s about the dance with you and her. Your play seemed more free tonight.

W: we didn't’ rehearse and maybe I should have asked.

S: we get so few rehearsals in the world. If you have a full rehearsal period, you’ll get to freedom. AT this time, I’d like you under rehearsed. More than any other time since we’ve been back you were in play. Based on if there’s a green light, keep going.

W: there was a time that I thought she was reading it as amused. But the text didn't support it there.

S: Try something- you can play even when you don’t speak. Follow the moment into the ground if that’s where it needs to go. If it doesn’t match the text, follow it. Risk a couple of moments. Let it happen without fortune telling. Angle into the truth of the moment. In a rehearsal, as a director, I would want you to follow the moment and let it get fucked so I’m encouraging you to follow the moment. You’re doing it more each time. That freedom is opening up, there’s less shaping which is taking you deeper into her. It’s so on the right track. I want to find out. My suspicion is that 98% of the time if you’re following the moment it will work out in an unsuspected way. What could happen? I’m not going to fire you. I want to continue to see where this lives. I love what’s taking place.

I think when you played squash today, it came out that there’s been no sex. He probably said have you done your part? The recognition was that you haven’t done your part. Maybe you haven’t made things nice and she’s waiting. Maybe it’s on you to relieve that tension- maybe an orgasm might help her. Bring that into your expectation that she needs this. Not in a crass way but she needs this. she’s a ball of stress and sex alleviates that. Play with those expectations. Maybe more than one expectations but she does need this and it will help both of you. It’s about us and her and you- all of it. Bring squash into the equation. Play to see how it goes. She could take a butcher knife and go after you.

Aubree

Chasing Amy

1st incarnation

S: I love this writer as a writer but not as a director.

There’s a piece of conventional wisdom, and I’m not saying you ID’d this but it’s in the exploration. In Monologues or a scene, you end up in a different place than where you started. I have one problem with conventional wisdom- it’s conventional. There are 2 things that could be a discovery- what it means to say this to him and to leave him. But as soon as he makes the proposal you know the whole thing. Maybe not quite at the beginning that he’s using you as his whore. The fact that he would say this and you’re not in a place where you could be together.

A: I had a nightmare last night that I lost all the words. I’ve had these experiences, you can’t go into them with a broken relationship because all these things will happen.

S: the cigarette is in the way.

A: because I didn’t rehearse with it or because there isn’t a need

S: If you light it and it’s the last cigarette that we’re together. If that’s endowed, then taking a hit of it then being there with him will create this recognition that you’re leaving him. What he says tells me that we’re years apart and he’s too inexperienced.

She knows based on his request that there’s no going back. He’s so young and sheltered. He’s not in a place where he can see me. He sees me as a wild lesbian or a whore. It’s not for money- so slut.

I think finding a way with lighting the cigarette, that “oh my god” before the scene starts is not defined in your lift.

A: It’s a little frustrating because I haven’t been thrown like that in a while,

S: once you’re past that you’re flowing well. You didn’t pull the thread back far enough in the lift.

A: I was trying to think of my lift and I felt nothing. I should have started from “I feel nothing”.

S: if you start from “It has to be over and I don’t feel anything about this” then you’re fine. The old way to fold things in was that you had to have a justification. Start from where you are, instead of “I feel nothing, what makes me feel nothing”. Even if your first take was wonky you move right into it. It’s a bitch.

There’s so much achievement in our culture. I think it sneaks up on us. We want to do good. Follow it. Especially if you’re right there even if it’s “I didn’t think I’d be here but I’ve got nothing”.

When you numb out in your work it’s because you’re going into protection mode. That’s probably true in real life when you’re in survival mode. So numb is a good indicator that you’re golden. You never stay numb and what’s on the other side will be compelling and mostly unexpected. Your numb is pure survival. It’s not when things are great unless it’s pure exhaustion. You can count on it If nothing else, that take away is worth it’s weight in gold. You can be directed easily so that doesn’t need to be investigated. That numb can work for you is more compelling than just making the scene better. Besides the fact that you’re good and I’m good and I can direct the shit out of you, that’s just not going to be useful. You’re not going to learn anything. People tend to give me the credit for discoveries when I direct people even if you’re doing 100% of the work and I’m just giving little drops.

Alisa

Rabbit Hole

4th incarnation

Recall: Felt connected to my words, myself, to West. The environment. Givens, yeah. I was really uncomfortable in this today, and I know, every time. I’m comfortable in the chair, I say it every time and you always have ideas about it (genius insight) but yeah. It was different this time. I worked a lot on my life with Augie and what that is and just not going down to the dark place so deep, of all the stuff I’ve come up with the last time. (did you explore that they think you’re with a fucked up musician?) with becca yes. I know for myself, I’m putting up my mother’s wall. No matter what, we’ll figure out how to raise this child. It wasn’t this dark place like before. I didn’t do too much work on his opinion of Augie. That’s where I’m at with this, fourth time around. I really like this play and working with West. Real brother quality to him. I feel like there’s all these layers, I could work on this forever. Even that what you just said about him, to discover that on my own. I feel like he does defend me. I know my rapport with him but specifically that with his opinion on Augie it’s like why didn’t I think of that.

Critique:

\*very sad Corgi with cancer story\*

So this is going to be our journey. It’s so funny. Very compelling to me. I know the scholl of thought you were at before mine. I’m making you more independent in your work than you were when you were there. There’s two things. We talked about really forgiving the other person’s paradigms and how to lean into it, and oh that’s a judgment on me and how do I work through that. This scene really changed for that awareness. 180 degree difference. From that lesson, I’m saying here’s the next part of the lesson for that. We have to make sure we’re bringing the guy in the scene with me in, and her in. What did you say? (how do I do it on my own?) That wasn’t exactly what you said. You illustrated some frustration and I want to tell you that if you worked with me for a decade, I guarantee you will continue to make mad gains. I’m saying we could work together for the next decade. And if that were to be the case, I’d still give you insights you would make on your own necessarily. I’m good at my fucking job. I am. But that doesn’t take away from you being good at your job. I recognize your abilities. I think your’e harder on yourself. I’m always going to have more insight into your roles because it’s not my role. I have a few decades on you. Let me give you that benefit of just being older. This process is very new to you than it is to me. Those aren’t signs of inability on your part. I want you to recognize. Do you ever get the sense in your own process that you’re stumbling around in the dark? That’s part of the artistic process. That’s everyone. Anyone who knows the answer is a fucking lying piece of shit. You don’t get past it if you’re actually investing. You’re going to feel like I’m starting over again, I don’t know what I’m doing. YES let’s find out where it takes us this time. That newness. Every time it’s different. (when you do say things and it’s like Why didn’t I think of that, it’s the thought of I’m not doing enough.) and teachers and directors have been playing that button on you for a long time. An actor will make themselves open and vulnerable and then a teacher with double down on it. You’re never going to see everything, I don’t care how fucking good you are. This is a collaboration. It isn’t Why didn’t I think of that ,it’s curiosity and acceptance. Where are possibilities. You’re always going to work better when you have someone spinning ideas with you. That’s what we’re doing. My insights are going to change as they become your insights. It’s going to start with us recognizing tendencies and how to create greater flow. These notions will become yours and they’ll mutate, they should. Lessons and new ideas are good, they serve you. IT’s proof of growth.

West

Rabbit Hole

4th incarnation

Recall: affected by her, connected to circumstances, place, words were my own. It’s been a lot of fun. Have fun working with her. The writing is really good. Every time is different and today I felt different than the third time. More judged by her and in a way that, like I could push back and she wouldn’t fall. She was more firm and I felt that. But I had fun. (sounds like there’s a but) If we were on a set I wouldn’t know what take they’d choose. Final dress of a play and you’re like Oh that’s the show. You know what the show is, even though there’s a little difference. I could do this four different times and it would be different. (sounds like there’s a concern) Maybe that's the job of the actor. Give you a bunch of shit and you decide. There’s no way to know which is the right one.

Critique:

This matters, this convo matters. Everything has led up to this. I don’t really miss being an actor but there are things about it I miss. Playing with someone who knows how to play. I had an acting buddy we did a bunch of plays together. When we played it was so much fucking fun. It was so alive. We knew the show but we didn’t know what each other was going to do. (the most fun) In tv and film if you’re not a series reg you won’t have that confidence of what a 4 week rehearsal period is going to give you. You won’t have that time to have that kind of rapport. So what you need to have is conviction in your circumstances and the ability to play and your concern an only be with authenticity. No matter what you do they’re gonna piece it together however they want. However they piece it in post, it won’t look like what you did that day. Watch the outtakes of The Breakup. When you watch the full take they’re awful. In the movie it’s really good, when you see the whole improv it isn’t very good. They took the best little pieces and they strung it together and it looks like Oh they look great. It was all post. The more authenticity you have the easier the editors job is. You’re playing with her and you have to trust them to do their job. The more options you give them the more likely it is it’ll come out great. (I use the recall questions on my own outside, takes the judgment out) so you can play free. There were new discoveries today. The end of the scene where you pissed at her and then you were gonna help her up but she was already up. But even with being pissed your impulse was to help her up. I’m saying that’s never happened before and that happened when you were more pissed off. Tonight it felt like a far more innocent relationship with the woman. Liked that you weren’t trying to be right. (felt very free) You were but also you stayed with your blocking and staying there served you. I’m pointing these things out because there are shifts that you can own. You can be disciplined AND crazy free. The freedom isn’t breaking blocking, it’s underneath that. It’s only gonna continue to open up. (getting used to the chaos) I can give you any note I want right now. On a lot of sets and the number one isn’t gonna look at you because they’re phoning it in. That’s post’s problem. Bring it. I’ve seen guest stars come in and wake up the people that are there every week. With this work here, as a director sitting there I know I could take you anywhere. You’re not in your own way at all. Everything is possible now, there isn’t a right anymore. This is everything. She’s a pain in the ass and you love her. All of it’s true right now so I can take you anywhere or I can leave you right here. That’s what we’re looking for. Keep an eye on it. Solving the scene is not your job. Keep that reality. The circumstances will save you every single time. We want the collaboration of you and this world. Trust that. And it’s more fun! Otherwise we’ll go back to aiming and it’s not as fulfilling.

Tobias & Craig

Texting: The Talented Mr. Ripley

S: who were you before you came to Europe to find Dickey? Were you good friends with Dickey? This world that you have access to is a world beyond your dreams? It has everything- culture, taste, wealth. You did not fit in at all. Dickey liked you because you were so bourgeois. Ripley’s taste is not old money. He identifies beautiful things and puts them in his house but he’s not old money. Freddy is old money. There is an understanding that Ripley will never be part of. Freddy can look at this place and say “no”. Does that matter? It matters a lot. You pulled the wool over everyone’s eyes but he knows right away. No matter what everyone else thinks, you still don’t belong. That’s the start of the innermost cave.

His homosexuality is a problem- ish. You do come out to Dickey and you meet someone later that you fall in love with. You’re not trying to live the life of a straight man. If you have to sleep with women to have the life you want, ok. You’re not a murderer- you didn’t murder Dickey on purpose. You killed him, but you did not murder him. Once it’s done, you can run and they will track you or you can keep him alive and try to cover your tracks until he’s been gone for a few months. It’s a good plan.

Freddy is the only one standing in the way of everything. Or he’s one of 8. It’s that club you’ll never belong to, never be one of them. For a time you fool yourself.

T: I blew past Freddy’s observations. I thought it was that I had taste.

S: He’s seeing through you. He doesn’t know the names of the artists but he knows the real deal just by looking at it.

For beliefs, we have to start with your world and what you’re trying to escape. I think doing this exercise and having these conversations, it will change text and how you’re looking at it. What makes this such a deal for you- where did you come from.

T: Removing Dickey’s rings, is such a moment.

S: being seduced by the fun rather than the need. The rings are fun but him poking at the bust and calling the place bourgeois.

For Craig:

S: I want to lose the designation of hurt. You might also be pissed or all kinds of things- maybe relieved. Dickey is family. He’s the most fun. Your debauchery is different then his and you do rely on each other in different way. Freddy is not nearly the fuck up that Dickey is. Freddy is smart enough to buy a few cases of Chateau Margot when it first comes out because of the harvest, etc. He’s smart enough to invest and just fucking around. They’re not the same. People use their wealth differently. He wants to stay in Europe where it’s different. He knows art, culture and music. He knows what will go up in value. You have enough money to live on. (Perpetual playboy) He knows what artist will go up in value. There are different voices here. Then spin, spin. It doesn’t matter if Tom makes $40million, he won’t be part of the club. You’re not going to marry someone who comes from nothing.

You are lying to me about where Dickey is and you’re still lying to me. I don’t know what that means. Dickey is not here and the landlord thinks he is. He’s a rich MF and you’re doing something. Could he be locked somewhere on drugs? There are a lot of possibilities with who Dickey is. You’re categorizing Dickey in a way that I know is bullshit. This is not Dickey’s place- he did not decorate this. Dickey is fun. This is a wanna-be museum.

Question: I don’t look at the bottom from scene to scene. The inner-most cave usually deals with the bottom.

Justin

Drunk exercise

S: Really drunk is easier than a little drunk. We’ll do it piece by piece and then build on it.

When you stand up, put your attention on your feet on the ground. Feel it solid. There’s a center of your foot like a bar. Allow your body to move around and the center bar is not so steady. When you do that, let your eyes drift. Hold a focal point and let it drift. Imagine your spine is filled with rum.

To walk: the idea is to let your feet be loose where the gravity is not centered. Keep all your attention on the right side of your feet but look at a point and try to walk in a straight line.

To speak: try to talk as clearly as you can with a very relaxed, loose mouth.

The spin can also happen when you’re sitting. It doesn’t have to be fatigued.

The more you work on the state the more comfortable you get with it until it’s like an accent. Then you can bring more into the spin.

When you hang out with different people who do you become? Spin with the circumstances from partying with Baccus. That opens it up even more. Spend time in this state of being and let your self live there for a period of times. If it’s a 10 minute scene, stay in state for 30 minutes.

There are different kinds of drunk. You could want to fight, or “I fucking love you, man” or …. There are so many highs and low. Let the story take you there. Let the conversation pull you in different ways. Let the dialogue take you on a ride.

The idea of this is to open it up and recognize that you’re not going to be drunk but you can enjoy the state. There is a shift that occurs when you’re playing in this state as opposed to playing at being drunk. Find the physical accent in you.

If you’re willing to make a mistake and find where it takes you. If you’re trying to do the scene well, that will bite you. Think from it. Move into “this is my fucked up life”. You can always go back to text analysis. It’s all about the freedom and fun.