

Monday, December 7th

Announcements: Bob Glouberman booked a role on Super Store.

Jessa

Magnolia

1st incarnation

J: Connected, affected by him. I had environment, I think. I would do my launch a little later.

S: Is there a way to know how long to give yourself

J: I texted all the scenes for this one day in the script.

S: How do you gauge how long to give yourself?

J: I think it can be tricky. I think for me it was trusting that I had done a lot of work that had been effective. It's being willing to fail or have what you have. The only other thing, I love this way of working. It's a different way and I was aware of my past tendencies. I feel like this philosophy challenged that. It's a different experience.

S: I'm glad it's serving you.

*Discussion about how to gauge moment before.

S: with some parts it takes you longer than others. Gauge it by how long it takes you to get in during exploration. That's how I'd want to look at it. I think paying attention to that time of going into the world into flow. Some days could be different but usually there is a commonality. You need to know this because you'll be on a set and know that your scene is next but you have to wait. You need to know when you have to really get going. Get a sense of how the set moves. You want to use your time well. Every part or scene will be different. This will be a way to gauge it. Managing your time on set is valuable. If there is something like this where she's fucked up, I don't want to be in that all day.

Whatever leads you to ownership.

Alacrity is earned.

As far as the work is concerned, it's strong, I'm glad you're having pleasure in it. I would continue with irrational exploration. I don't think there's any end to how irrational you can be.

J: the text is so irrational that I could make associations but would still get lost every time.

S: what state is she in.

J: popping pills all day. It's like speed in a pill. Prozac balances it out.

S: Start playing with the hyped state. Uppers trump booze but there's still some booze. If you're taking amphetamines you don't get drunk. If you get drunk and you smoke pot, booze trumps pot. Start playing with state in exploration, getting into that tweaker state. Explore from there because that will give a whole new irrational for you.

Q: L: I haven't done work with being high or drunk. I don't know what to do with that.

S: I've done it before. Book an exercise.

Q: L: About absorption in state. Exploration is good but then I lose it for absorption. You said not to absorb in state.

S: I was wrong. Absorption, people get still and get cut off from their bodies. There can be more of an element of play. State is so much in our bodies. Maybe if you're tweaking, don't sit when you're absorbing. Once I know the words relatively well, I'd bring in state.

Q: C: Sometimes I get an audition with an accent and spend too much time on the accent and not exploration.

S: if you speak during exploration, this is an opportunity to find the voice. You'll find it as you go. Bring them all together.

J: the only problem I had with absorption, I could get associations but went more into exploration in the absorption.

S: there is no right or wrong. IF there are thoughts, that's part of it. You can settle on what you think you're referring to but your beliefs about that thing can be varied. WE land on the given circumstances. I don't land on what it means to me. "I don't know" could mean so many things about him. YOU want to be able to have variation. Land on circumstances. I don't plan but you block a scene, but what's underneath it is what's fluid.

Kevin

Magnolia

1st incarnation

K: It was fun. Playing an attorney. I worked on the legal terms. Today I went back over the script. Everything went wrong today. By the time I got to the script, it was working. I could be affected by her more. I could take more time in the moment before and take her in and her state.

S: I like how you're bringing everything in. I thought you were affected by her. Earl's got to be your closest friend and you just found out that your friend's wife who you thought you knew has been cheating on him and married him for his money. You saw them all the time, but what did you see. Did she make him happy? When you're friends and you see them in love, she treated him well. It's easy to see it in hindsight. That's where I'd want to cook it more.

K: I worked how lightly do I tread with her when she's in this state.

S: you want to protect him. How is it going to help him to know she cheated when he's dying.

Q: A: To prolong your ability to stay in state, I would lose it by the end of the scene.

S: How long I can stay in it when I'm exploring is how long you'll be in it. It's about when you get in. STATE work takes investigation.

Bob

Lost in Translation

1st incarnation

B: Connected to myself, affected by her. The words were spotty for me. I related to a lot of this script but where I didn't, the words were spotty. When she says "does it get easier".
Circumstances were good, sense of place?

S: Are you enjoying putting work up when you don't know how it will go?

B: it's scary. I like the way I said "that would be too easy" better in a different run. I wanted to repeat that.

S: Have you ever made a self tape or raw footage and you think it was so different when you were doing it. It's just an idea that it sounded better another time. It's different and it's done.

S: Let's talk about "does it get easier" answer. What do you think is different for him? What has changed for him?

B: He's a tremendous success. When she says I'm stuck. He was a big star when he was younger, now he doesn't care about making it because he made it.

S: that's part of it. I think there is also acceptance. Yes, he's had proof. I know neurotic people who are extremely successful. It's an acceptance. That's all it is. It can go along with success, a belief that it will work out. This moment is not going to define me or my future, it's just this moment. When that belief is in, if it's not a problem a year from now it's not a problem. That allows us not to stress about the little things. Start cooking that in. When you arrive to that, you can make associations and see how that lives in you until you are fluid with that.

This conversation was not possible when we started together. It's good to recognize that your vocabulary and understanding of what we're doing is growing. There's been a real evolution in what and how you're doing things. You asked questions everywhere you needed to, that's what really made a difference. It takes a lot of attention to see where you have questions.

There is a duality in what I just said. NOW there's more uncertainty for him. Is the marriage going to work. Age is happening. We start seeing things differently. Did you watch Kominsky method? At least he cared even though he was out of date. I liked how they were talking about life and death and mortality.

I'd continue the spin about what is next and not being viable. You're too old for her. Not in your head. On that, if you make eye contact when you say something intimate, you're going to be a creeper. You don't want to send her that signal. It's that extra mile that you have to do to make them feel safe. Otherwise it looks like you're fishing. There's a part of you that wants to but it's more important that you take care of her. YOU don't want to live in a world where this person hates you. That's what you get with age and don't understand when you're young. It's about making them safe because they are.

It was a really good scene. I love seeing you in discovery. Let's cook this a little bit more and see where it goes.

YOU might want to think about the time period- the length of time of this scene. It's so late it's early. It's easy to be hard boiled in the light of day but it's different at night.

Jessica

Lost in Translation

1st incarnation

J: I felt connected to myself, affected by him. Words were my own. Environment was fucking with me. I'm playing La Dolce Vita in the background but it was too loud at times. The reason it didn't bother me in rehearsal was because I would just turn it down.

S: you can always embrace turning it down. There's no such thing as too late.

J: I was thinking about "should I turn it down" during the part of the scene I love. There were things that came up in my launch that I would fold in. I'm in his bed so that was in my mind in the launch. It was not as present in rehearsal as it was tonight. After I had done exploration on this a few times, I thought it wasn't good enough. Truly that was coming from the work. After that, exploration was so rich.

S: I love that you said you doubled down on the critic and how that made your exploration more fluid. Is the critic mean? ARE you letting your critic get mean. I'm not talking about emotion.

J: It hasn't been exactly like that.

S: When you're looking at your future, I'm not saying that's the only place I want you to be. I think there are places to make it be a bit more damning. I think that the darker side can go darker and that will be beneficial for you.

Everything else in your recall was accurate. I think his words mean something. Who he is and what he has to say, it has an affect on your life.

J: A pattern that happens to me when I'm out, I think of his line before it happens.

S: Make it part of the scene. You have this connection. Find out what your relationship to that is. Your brain is throwing that idea is trying to help you. Make it part of the connection. If it does happen it will be fluid but it will probably stop.

Q: L: Launch?

S: the moment before, what gets you into the scene.

Q: C: I do that all the time, I know everyone's line.

S: I don't think that's a problem. It's a problem when it's taking you out but it's not a problem. Find ways to fold it back in.

Q: K: Bob said he wanted to recreate a line the way it happened in rehearsal. What about when the director wants us to do that. A director wanted me to hug her again even though she was angry at the end.

S: Blocking is the director's domain. Hugging someone, that is what the director does. What you do under that is your job. Is it possible it's an apology of a hug. Maybe you don't want to hug her but you need her to like you. It can be an awkward hug. You don't have to be just like that. Bob was talking about a line reading. When a director says "Like that" then I'm authentic just like that.

Aubree

Palm Springs

2nd incarnation

A: That was very fun. Connected to self, affected by his words are my own. World and circumstances are good. The note was to work on the love for my ex and that Abe reminded me of him.

S: Did the possibilities have an affect on the scene

A: it opened up the world more. Also the note was recognizing that characters with low self esteem that it's a byproduct of the paradigm. I've been folding that in. I felt so anxious before this and I folded it in. It was so fun. I'm not at war with myself like I have been.

S: Great job, both of you. It's a lot of fun.

One thing I'm not sure about. Your relationship to the idea that he didn't sleep with you.

A: The reaction tonight was different.

S: Have you explored the idea of 1) if he's not lying, what is wrong with you. Is it likely that he's lying?

A: I'm choosing that he's not. I do think he's full of shit about a lot of things.

S: YOU know him well enough to know that he's been here a long time. I'm saying that it's a consideration. That was a fun scene. I like it.

Curtiss

Palm Springs

2nd incarnation

C: that was fun. Connected to self. It was light in the beginning. I think that might have to do with my lift. I was trying a different lift and put a little distance to this relationship. The environment was there. The words were mine but there were a couple that weren't but don't know where. I've been doing work, when I first wake up because this loop is like the pandemic. I didn't make the leap to here's another day but now she's in it.

S: your recalls have changed significantly. My biggest note for you is the lift and the fact that you have company. The fact that you're able to identify it is a recognition that a person knows what works for you. You're so much more present in play. You're honest with yourself after the scene so you're honest in the scene.

Having company now, you could spin on that for days. I think that changes the lift. The fact that you've had 4 days with someone that doesn't want to kill you. She's talking about being a coward for being alone. You've been alone for years.

C: I think I've been glib about her.

S: It will get old because everything does.

C: I know you have to shepherd her.

S: Anything new is good. You know every dance move and every toast and what is going to happen until you figure out how to fuck with it. Everything with her is new. The work is really strong.