

Monday sep 21

Announcements:

Molly is shooting a movie next week, "Disfluency" and is leaving in October to shoot the series "Walker"

Kate booked a commercial for a fitness campaign

Libe is finishing the two movies that she started before the shutdown

Megan booked a commercial, had a film and a series go to film festivals

Aubree

Goodbye Girl

1st incarnation

A: My arrival was different. I was focusing on last night, etc. The work is messy now. I was connected to self, him, the words are my own. Everything was deeper today. I would continue to explore falling in love. I was drifting towards the dark. I like how messy the exploration was.

S: How is your daughter coming?

A: she was there less today because I was more focused on him. She's 10 going on 30.

S: 10 year old girls are different from boys, they are monkeys. The girls are little human beings with emotional maturity. Their recognition of what their parents are dealing with is astounding. With your daughter, how much is this going to fuck her up?

A: a lot

S: you know how fucked up you are. She is going to have the worst time with men because of you. You've set such a bad example.

A: I was thinking short term.

S: in a few more years, she's dating. She's already thinking. She wants to hold herself a certain way. She's already being sexualized. What is the example you're setting. She reads all the books. Go down that rabbit hole a little more. And who is he with her? I think they have a solid relationship. I'd like your daughter more. The scene is playing on you.

Craig

Goodbye Girl

1st incarnation

C: I was connected. My challenge with this scene, I know who played this role and that it's Neil Simon so I have an idea of the zany 70s comedy. I'm playing it real. The moment where she wants to back up and leave, it's a weird leap for me to make the connections.

S: you haven't ditched the zany comedy is still in your head. Just cook it and let it rip. Let's look at what comedies are. What makes it a comedy? Some are situation comedies. What kind of comedy are you in? He deflects with comedy. He writes Jews and casts Gentiles. I want you to really dig in and get deeper. You came out to NY to do this play and it was the most horrific experience you could have in the theater. You just got this improv show. You got the girl. All that is alive but when you come in, you're not allowing yourself to clock what's going on. You were with her last night. You know the little girl well, you know her well. If you are walking into your house and your wife is in a bad mood, how long does it take to know?

C: I wrestle with that.

S: I want you to take in the room. Look at her face, the moment you notice it, notice it. You're falling back into playing the scene. The scene plays you. He's a funny dude and he deflects with humor.

When I'm pissed I always want to joke or when I'm in pain. When I broke my knee, I couldn't stop making jokes. I understand the response well. Cook it and get out of the way. This is your alcoholism. Your biggest gift and where you are a brilliant actor is being able to figure it out on the fly. Cook it and get out of the way and let it be what it wants to be. He knows they are jokes- he's being a smartass. They're funny people.

I'm going back to the moment. It's not about playing the joke too hard. When should I notice Aubree is being off. That kind of thinking is following you in the scene and affecting your ability to let go. She's not hiding it. If I just had sex with her and she looks like that, I don't know what that means. I thought things were going well. It could be anything.

C: I worked on that.

S: if you see it right away, go with the truth. It's going to change and set the stage. If you go back and absorb, you will see that you are shaping it a bit. It is a deceptive scene for both of you because they say funny things. Neil Simon writes dramas with funny people in them.

Question: L: When I get a note about "make a joke to deflect" circling in I get confused with what I'm deflecting.

S: Cook the underbelly. Lean into that. For me, I don't have to justify the need to make a joke but it could be if I don't make a joke I will kill someone or cry. I'm imagining these reactions. I'm not saying I have to feel angry or like I'm going to cry. It's a belief. In the piece, I wanted to kill her, does that mean I want to kill her now, or explode. Be forgiving. Give yourself a simple notion.

Question: B: Why are you having her explore the daughter?

S: She is mentioned in the scene. You're a single dad and you have a 10 year old daughter and she knows you had sex with someone last night. Is that going to affect everything? Is the welfare of your daughter going to affect this relationship. It's a huge part of your life. How will it affect me, I don't know. I don't want to work in a way - to explore this so it comes out like this. In investigating the other relationships, I would include the scars on her daughter. It all works together. If the scene was about you getting a car and you have a daughter, she's part of the decision.

Question:

S: I think the last 3 or 4 months, I think in the paradigms class, we had an effective deep dive into process. Understanding it and getting out of our own way are 2 different things. What are the components that let us get in our way. Because he understands theory, now that this is on his radar, he's going to catch it quickly. Only an actor knows how hard it is to be honest and authentic in front of a group of people. It's all the stuff we put into the scene that we think it needs rather than trusting ourselves. We cook the circumstances. The problem is in the circumstances. We talk about it in terms of the analytical or what's happening in play. They try to fix it with play. What's happening in play is affected by how we think about it. Rather than assignments, just cook it. It's not a question to be answered, just pondered and explored. Once you answer it, it's done.

Question: K: Circumstances not a rhythm.

S: It's the breakdowns for auditions, I don't need them, give me the story.

Question: M: I only want to work with people from your studio because I fall back into. I want to stay in circumstances. It's not a habit yet.

S: Maybe it's better if it isn't a habit. We need to discover everything each time. If I start from the beginning it's better.

M: I'm not sure if I translate the notes in a productive way. I wish that was habitualized.

S: I'm asking for more work and not getting paid for it. Reach out to you when you're in TX. If you find yourself going to results, call me so we can strategize so you won't need to call me. Let's see the show as an opportunity to simplify the process. When you get in there, go slowly. Look at the room first. When you first get on set there's an impulse to pull it all up. I'm not asking for money, I want to help you create a better habit. I want it to be your ownership, honestly. Please take me up on that.

Question: A: from a director's POV, if I want actors to pick up the pace, I should put it in circumstances.

S: There are 50 answers to fix pace or a joke as a director.

Question: K: Habits, are there good and bad habits?

S: a good habit is something you remember to do. Maybe I don't like the word habit. A habit is something that you do without thinking. If you habitually go to circumstances that's good. If you ritualize a habit- you want to present to what you're doing. Arrival should be a ritual you do before a show. We should be awake to that ritual when it happens. Find out what it means to you in that moment and what makes it alive and nuanced in that moment.

Jessica

Invisible Man

2nd incarnation

J: I felt connected to me, to Rich, circumstances alive.

S: If he tells the truth does he die?

J: yes.

S: so either way.

J: if I do it. Sometimes I think I'm going to stab him and then I don't know if I can. The endless spin is in what he could do to me or make me do.

S: Did you know that good stilettos are made in a diamond shape it makes it stronger, and it makes it easier to pull it out of the skin after you stab someone. Thinking about actually stabbing someone. There's a piece of it there, knowing that you're going to kill him today. It's one thing as an idea, it's another that it's now.

J: that's why I got out of there.

S: you're deadset on it. Keep complicating it. Have you ever killed dinner, like a chicken.

J: no.

S: They hang it upside down and they cut it with clippers. I think killing a human is trickier than killing a chicken. I think that's the only thing that can be cooked a little more. Knowing what's going to happen.

J: I saw him cut my sister's throat but I don't know what it feels like. I made a recognition today that I don't prep the same in rehearsal. I lean on the fact that I have all this time. She has a 1 hour drive to think about this.

S: that's great.

Rich

Invisible Man

2nd incarnation

R: I was thinking at it this week. I tried to approach it that everyone else is stupid rather than I'm better. It was different and how I prepped. It was a lot of those god complex notions. If she leaves here, I will make her life a living hell. She's not getting away with this. She thinks she's smarter than me.

S: what was hard to sit with.

R: What is a god complex. 3% of people are sociopaths with no concept of others. I was hitting walls of being smarter and richer.

S: I don't think you have a hard time getting into those ideas. You are smart. There are lots of different kinds of intelligence and not all can be factored into an IQ test. You are a smart man. There are areas that you know a lot more than a lot of people. Every one of us doesn't know more than we know. If you're looking at the bell curve of our country, you're on the smart side. For rich: take in the idea that "thank god I don't have to worry about money ever again". My children won't have to worry about money. It's pretty easy to sink into that. And I made it myself. I'm smarter than I thought. There's no resistance there at all. Let's reverse engineer so you can do it yourself. You have trouble with the mean and arrogant people. You're reaching. I'm not starting with "I have \$16 billion" I want to get fluidity. I don't need to get "there". I don't need to be the smartest man in the world. I just want to create flow. It's the idea of sitting down to write a final draft. There's no such thing.

R: the challenge would be applying it to the scene.

S: Think: I can live wherever I want. What do I want now. Once I accept the notion that I'm crazy rich, I can get going: I'm self-made. I'm in a different league. You're using the idea that you're not as a way to get traction in then keep going.

R: I think I was trying to chose the path of least resistance.

S: So am I. I'm getting behind being crazy rich and it's fun to dominate her. There's a lot of flexibility int he word "dominate". I want to gain rapport with it. She's having your baby. Don't you want that baby? Why do the lines say what they say? They seem to indicate that you are convincing her.

R: I know that I'm being recorded. I'm showing my innocence. Do they need to be true for me or her.

S: I see that. If she's wearing a wire, does it matter if the police think you're lying? Do you want them to investigate you? If they think you're lying, wouldn't that be a problem? I don't know the script. He is rich and arrogant and likes to win at everything he does. There also seems to be a kind of game with him. I think part of it is taking her on these emotional roller coasters. It's fun to pull the strings. If they know you're lying is she getting her strings pulled.

R: he has to come across as authentic for the tape.

S: the idea that I'm rubbing her face in it- that's more in the "how" side. You made her so dumb now we all know you're lying. I want you to build the other side of your worth and power.

Question: B: Explore what killing him will be like but not the baby?

S: I think that Jessica has the baby and she started thinking about that early on. Protecting the baby is a huge part of her exploration and I understand that. Most of the circumstances are. I'm only thinking of what needs a little more maturation.

I like that you're asking the questions so I appreciate.

Question: M: Jessica's prep. You talked to Alex about absorbing the lift.

Absorbing the lift as working as part of the scene.

S: Part of absorption is arriving to yourself and bringing in the environment. You can also explore and absorb the parts leading up to the scene. The moment before can be as alive and fluid. It starts as exploration.

If I'm waiting for someone and I know he's there. I explore that. That's a different idea than not knowing he's there. Those are 2 different ideas. Or if I'm thinking about when we were lovers or what an asshole he is. That will change my absorption and how I take in his lines and say my lines.

JF: you said when we start the absorption it has set patterns so changing the lift can change the patterns.

S: Let's say I have a bad day and am feeling bad. If I'm organically thinking about the story, I'll think about the darker components of the story during my lift because of my mood. I think people explore without context of where you're coming from.

R: It feels like it would be helpful to have multiple lifts for different takes.

S: If we're not setting patterns then there is more freedom. It's the moment before, the lift into the scene.