

Bob G. is on SuperStore this week

Libe - Disney/Marvel cartoon she's working was announce

Clarissa booked a recurring guest star on Gentified(?) DO NOT ANNOUNCE

Jessa

Proof

1st time

Recall:

I was connected to myself, was affected by her, the circumstances were playing on me. Words my own for the most part, a couple moments where I'd say something and think oh yeah that was acting. Near the end I Thought we skipped something. Got lost in what was happening. Didn't know what I was going to say next until it happened. Environment could've been more, 70 or 80 percent. I felt like I was on the porch. One thing I haven't really spun on beyond What the fuck is Hal is doing here. Haven't spun that much on Hal other than being surprised that he's cute, having the party. Spinning on what a problem this is and he's creating a problem for me. There was a tech issue at the start. Moving my couch. New camera, I have to figure out (seemed like you arrived pretty well) Didn't rush and took my time. I'm hungover, we don't have time (you've been putting this off for days) (do you think Claire is right?) Yes 100%. She's proving my point right now. I got out, she needs to get out and maybe I can save her. She made me leave it all on her. Other thing I would've spun on more, I haven't really thought of institutionalizing her, that's something I might actually have to do. Haven't really spun on that. Maybe I can fix her like I fixed myself.

Critique:

For both of you, there's so much beauty in the scene and everything I'm saying is YES AND. Fucking great work. I've seen this scene a LOT. It's a great scene, a great play. Love the casting for both of you. I believe in the intimacy you guys have. So as I'm talking it's really YES AND.

Similarly, no surprise. You're in great rapport. You did everything you could for your father and your sister. If you're 23 and you're charged with paying off a three bedroom house in Chicago near Northwestern. How much money do you have left over if you're paying bills? You're a slave to take care of your little sister and your dad. There's the story to all of your friends about what you can't do and what you're giving up to take care of them. There's a narrative that goes along with it. The times you went out anyway and your friends bought you drinks because you're carrying this. Your father was famous. You slaved for them. You didn't abandon them. You were a SLAVE for her. ALL she does is make you feel like you aren't doing enough. For what you do you need to work in NY to make money. And yes you're living your life and you'd do anything for her. Your narrative is correct, hers is a lie. Isn't that what it is? (I'm finally trying to get out of debt) but Mitch has cash. (What you said about friends, I'm in debt to so many people in so many ways. When you come back here whatever you do it's never fucking enough. That's family. When you were growing up, you were never part of the circle. It was her and dad, her

and dad. And now it's going to be her sanity. Always going to be about her. You have to take care of her whether she wants you to or not, that's how noble you are. You do love her. Her brain is astounding. You can see it in her eyes. That light. And she doesn't understand everything you're doing for her. Just getting deeper into your narrative, that's all you're doing. The narrative I'm giving you is A narrative, not THE narrative. Living this double life. Playing with opposite values.

(When things are happening that we don't think are ideal or aren't prepared for, I know you say embrace it and lean into it, but it kind of seems like whatever is happening is actually meant to serve) Our angels and demons are the same thing. The leaf blower could've been a demon. Take in the sound. Or you could live in fuck fuck I'm not present to the circumstances. Our angels can become our demons if we don't embrace it. There's no exception because you don't have a choice. It's happening. In art it's all usable.

Clarissa

Proof

1st time/1st scene

Recall: Connected to myself, to Jessa, I'm still spinning a lot. Environment was good for me although I think I was imagining a different place but it was very vividly there. FEIt like the words were my own for the most part. A couple felt like a line, said it because it was the line. (where?) oh "I can't believe this" it's in a weird spot for me. It's in the script so I said it. That's the main one. Givens make sense. (what to work on from here) I don't know. I'm still not, I still feel like her. I think I could work a little more on getting into that I think I'm crazy, that I actually do believe it. I spun on it but more anything for dad was crazy but he was a genius. Dad was my person. I have fear of my sister doing what she always wanted to do to my dad. Nuthouse, medicate, lock him away. No one on my team now. I've been with the idea of Yeah I was talking to my dead father, but also trauma is trauma.

Critique:

For both of you, there's so much beauty in the scene and everything I'm saying is YES AND. Fucking great work. I've seen this scene a LOT. It's a great scene, a great play. Love the casting for both of you. I believe in the intimacy you guys have. So as I'm talking it's really YES AND.

Time. This relationship spans a great deal of time. Old beliefs, a lot of shit. Some things have never been said and things that've been said a lot. We have both in this scene. Just goes a little further now. "Dad should be in a home" Probably said that 100 times. But also going some places it's never gone before. How do we explore in a way that gives us this sense of time.

When you first started talking about being crazy like dad, you started with a lot of certainty. As you spoke about it more, there was more question to it. Trauma plus champagne. I like the

crazy maybe, I like that a lot more than certainty. Certainty gets us into trouble. Part that I think we can cook in with that...you're smarter than her and stronger than her. You can deal with more and she is a bitch. Can cook that a little bit more. I understand that intimacy that you're creating. I see it overlooked all the time. Yes she's right about the dress. I don't think it's all great but it can be great right now. I want to give you beliefs that embolden you more. You've been taking care of you father alone AND you wrote a kickass proof AND you just had a great night. This long term idea, she's always been XYZ. Let's get some time cooked into this. Maybe there's something to what she's saying. Maybe there's something to the dress. (she did come through in ways from afar, financially) The fucked up thing about family is how much they take each other for granted. Yeah she did that instead of helping you with your father. She chose to go to NY and stay there and never come back. She threw money at the problem. You were hired fucking help. And you didn't get a salary, she just paid the bills. She didn't pay all of them, your father was getting money from the state. Her paying every single bill is an overstatement. I'm saying there's more to it. Keep the work you're doing and I'd add in those complexities.

Libe

Shame

1st time

Recall:

Connected to myself, was affected by him but could've been more. I've been having trouble with this one really kinesthetically connecting to him. Having resistance to him being my brother. Felt that distance. The volume was low, didn't set it high enough. I folded that in. Circumstances were there, environment, words were my own. I re-read the 20 pages leading up to this. The scene where he attacks her naked. Her need for human affection. That level...I went on this thing and I have all this inside me and I feel like I was so fucked up that I was a little bit removed.

Critique:

I think you guys are on fire. I love what you guys are doing. So much fun to be leading these convos when the work is invested. I've been in theatres and classes where the investment has been no where near we can have on zoom. The commitment to the work is pretty strong.

I want to take what you're doing and arriving it to this insatiable need. You're perfectly in opposite positions. So much in your givens right now and you're wading in it. Wondering if there's a simple idea that might bring everything that you're doing into alignment. I'm just giving you this phrase: "I have no one". "There is no one in my life." Life is about the relationships we have and I have none. What is it to be in life absolutely devoid of any intimate relationship. The closest thing you can have to an intimate relationship is someone banging you. You do it because you can pretend. I wonder what it is to have no one (I was exploring that) I believe that, I just think you can go back to that. Feel the city around you. There are so many people around you, little pockets of life and not one of them gives two fucks about you. Resistance or do you accept that? (depends on the day. I was accepting and as you continued...I don't know, it's there. I've also been accepting.) Outside of your neighborhood I want you to go for a walk. I want you to look at everyone and know that someone out there is right for you as a friend or

lover but you have no idea where they are. You are loved, Libe. You have always been loved. I know that. I wonder what it is to absolutely not have that in your life AT ALL. That's where you get to surrender to. That's where I want you to go (This is a very weird experience for me, you're right that it might be narrowing that down...created so much chaos that there was a level of, I was really in chaos.) I love the chaos, the nute. This might focus it a little bit. Still chaos but focusing the beam in. Your chaos doesn't point to this moment right now with him. I love the life you have going on. LOVE. I really do. I think this is just gonna help focus in to him. He's the once person that SHOULD and needs to.

Curtiss
Shame
1st time

Recall:

I was pretty connected to myself, affected by her, the circumstances and environment were there. Could've been affected by her more but I'm not sure if I actually believe that or not. The words were my own. (very good) (do you know where you wanna go?) I think I'd work, the past 24 hours of the story before this moment could be deeper. There's more complications with my job and a woman at my job. We almost slept together and it got too intimate and I bailed. I'd work on that and I think there's something about people seeing me, something really threatening about people seeing me, and that's why my sister is a threat. Don't quite know how to do that.

Critique:

Right into what you were saying. Talking to her about having no one, but for you that's strength. The idea of being self sufficient and independent and that people are a weight and a burden. Intimacy is a weakness. It's his weakness. The idea of you needing people is weakness. Everything about this guy is about his way and his independence. If people get in there they will WEAKEN YOU. The world is a dangerous place and you've gotta be strong. This isn't catching you? (have a question but don't know what it is. That seems almost too clean to me, doesn't seem messy) Messy comes with the flipside. What's the flipside to strength is isolation? It's all good and well when the lights are on and it's daylight and you're in NY. But is this paradigm gonna work when the lights are off and you are alone and have nothing? Then you're a coward and weak for not taking a chance on anyone. The flipside is the 2am spin. It's all bullshit and the reality is no one could love you or would love you. We love our justifications to be neat and clean. It's the 2am spin that fucks us up.

Estella
Americana
2nd time

Recall:

Felt more connected to myself this time, in and out of being affected by her (what do you think was stopping you?) I think I was anticipating a little bit. The next moment, yeah. The environment, I had moments when I was in it...more connected than last time for sure. Givens...yeah, I don't think I was 100% anywhere, moments where I was in and out (Times you're affected by karen and the circumstances, what does out mean) I think it's more about catching myself watching myself. (watching yourself...self conscious or monitoring how you're doing) Monitoring. (Exploration? Gonna guess...kind of matches your play. SOmetimes it's fluid and it takes you and sometimes you're kinda working at it. ANd you're questioning a bit about if it's working and if you're doing it right, is it affective) I think it's tricky because I wrote it and I know it well and it's part of a bigger thing. It's like I'm trying, not necessarily in the scene, that too, but more like the last time I felt like I did too much. Too much exploration. (there's no such thing. Have you ever had a big problem in your life? Do you ever do too much worrying where you run out of things to worry about? Is that a thing for you? Or can you always worry) I can always worry, (so it's how we're thinking about the problem, not so much what we're thinking about. Exploration is always possible. But are we exploring AT it or FROM it.) At it is probably not being in and it's analyzing it. (yeah, she's going through, my character...but it's not me. When we're in it deliberately, that's a different thing. Even if you wrote it for yourself, it's going to be different when you're living in it. What is it that changes her mind. Giving your daughter your blessing) I feel like it's done and in that moment it's not gonna change and I don't want to be the bad guy. I'd better get ahead of it. (I think that's a really smart answer and it's partially true.)

Critique:

Does it follow that there are other possibilities too? Like the harder you say no the more power the other mother has. And at the end of the day, I'm going to protect her whether she wants me to or not. You lost this round but you're not going to lose her. ANd the more we mix it up, the more discovery we have, the more you know how it should go the less discovery we have. So we want to set up as many possibilities as we can. At 16 could bio mom become Mom? Much more than ever before. Bio Mom can give her a drink, can take her out after the show. Are you holding any cards here? I don't think you've surrendered to that yet. Oh I see. In your exploration you have to recognize something. You're weak. I'm saying right now she's more powerful than you. I don't think you're surrendering to that in your exploration. (I know that situation very well) You like to look like you have power. Gotta cook that underbelly. I think you avoid that a little bit in your exploration. (i don't disagree) This is what I mean when I say when you really get to that underbelly, there's no end to that exploration. (hard time differentiating the real life with me and that story) It's all one. Everything feeds everything. (that's how i feel it is now) Great, so it's the willingness to go into that fucked up spin.

Karen
Americana
2nd time

Recall:

I think the technical things still throw me off. My phone was set up correctly for the longest time and this time i was seeing me and her too. So I was like well this is how you're gonna do it. I can

see the stepping away helped a little bit but I felt very claustrophobic throughout. (did this not happen in rehearsal?) We did it on facetime, not zoom. (do it on zoom 100% of the time. Just like in any rehearsal, you need to rehearse with it.) I think I found my daughter in my body, that helped a lot. Quite painful so I didn't sink it too much, felt like I wouldn't be able to function. Then it became She's there. Today I was able to feel her. (I want you to do this one more time. The end of this scene, no matter how rooted in your body you think your body is, I'll work with you at the end of next time and it'll no longer be in your body)

Critique:

The only way it won't work is if you really want to hold on to it. If you want to release from it, you can. (I should be able to do it) We can release from it right now if you'd like and you can put it back in later).

Maybe it's because of the tech or maybe a hesitation, I think that in play...look, your willingness in play, when you're in play you allow yourself to be in play. You're in discovery. I love watching you in play. This claustrophobic might be the cause, the tech at the top, I'm understanding it in play. There's a possibility there might be something happening as well. Not diagnosing this. Wasn't aware of the tech thing. I think you're being a little polite with her (Yes I am. There's a duality and I'm trying to figure it out. My daughter is right there) WIN. WIN. BEAT HER. This feud you have with the woman raising YOUR daughter has been going on for a long time, this time you can win so WIN. (I feel like the circumstances won't support that. I'll look like psycho) I said Win, I didn't say yell and carry on and destroy her. I get that you have to keep your composure. Win. Love the other concerns. Just saying that my sense for you is that you can still win. This is a long time coming. You're holding all the fucking cards right now and you know it. She's 16, she can go out on her own (but she hates me). She resents you. She needs you. She'll understand once she gets out on the road and sees what that is. Once she's out she'll get it. (I'm hearing what you're saying but I'm having a hard time with that. Stronger in me is not living up to being a good mother for her) Fuckups need their own narratives more than anybody else. The narratives that people have are crazy. You Karen care about what's true and honest and real. You must recognize that a lot of people don't. They care about being right. This woman, she works to keep her narrative going. Commit to it. Create that narrative. Tell yourself the story that you need. Be the junkie. It'll be fun.