

Monday, November 2, 2020

Kate
Lungs
2nd incarnation

Recall:

That went very well for me. Words were my own, didn't feel like I tripped up on anything this time. Not thrown off by the bath. Connected to myself, took a lot of time connecting to myself. Feel like last time I was more connected to him, but this time I sat there and waited until I felt connected to him. Giving the second scene permission and space...the minute markers made it very real for me. Completely accepting of wanting to have a kid in homework. The acceptance of wanting to have a child was very real. I would look into the environment and how that would affect. That's my job, the environment. Dig into that more.

Critique:

It's great. Agree with everything you're saying. One more thing to look at. That second scene has a great flow to it. The launch in the first scene is connected to you and connected to him and has a lot of the circumstances. The part it doesn't have is the irrational component. As you go into the scene you call them hormones. We can't do a hormonal shift. But we can look at what a hormonal shift does. Simply extreme thought. (the scene before this we have sex in a public bathroom) it's the irrational extreme thought. Insert story about Corie being pregnant and freaking out on Stuart for eating the last cookie. It was extreme thoughts. It was a great lesson in hormones, you get those thoughts going and you believe in those thoughts. When you do work like that AND you're sitting in a bathtub you might be in a relaxed place, so now we have an added wrinkle. Stuck in the tub. Physical prep is helpful for something like this. This is where we can think about trauma centers in a different way. Memories are stored in our bodies. You can use an energy center. Maybe it's the top of your spine, right back there. Wherever makes sense to you. I have that image of Corie burned into my head. The thoughts almost emanate from there, that specific place. It's a physical anchor. See how it affects you.

You have a process that I'm helping you WITH. Have a little grace with yourself.

Curtiss
Lungs
2nd incarnation

Recall:

A lot of fun. Connected to myself, affected by Kate. Exploration a lot of fun. Words...there's two spots where they didn't completely feel like my own "do I really have to leave" and "we ride bikes we buy fair trade". Weren't 100% my own. Brief moment where it was I am saying this line. (You were saying the line. A moment of self awareness) Noticed it on the leaving line before, then I did some work around that. Tonight it popped back up. Explored how much I wanted to be there, how cool this moment is. This is a great unknown. (I think the one that's giving you

trouble...specifically what you and I were talking about. Talking about a tell. Today he was saying in exploration, sometimes that's the case. Sounded like he was looking more at the problem than the solution. Hard for the solution to take hold when you're looking at the problem.) Your suggestion was to bring up the solutions and what is compelling about the moment. (It's about settling into the life. The Do I have to leave, the more I settle into the entire scene of Even when she's fucking crazy I just want to be with her right now. Maybe right now I'm discovering what love is. I want it to pertain to her and staying in the room and bearing witness)

Critique:

You're not reaching at all, you're moving really quickly on this path. The thoughtfulness of your exploration is showing in play. It's really fast. I'm watching you. Teaching in close up. You can't hide. I think that's the one place you can continue...your exploration of her is going great. I'd continue with your son or daughter, both. Do you have a preference? (A daughter) I don't want a daughter because I know men. Have you thought about how much money a kid costs? Have you looked at data about the environment and where it's gonna be in 25 years? Makes it more difficult, having a kid? The notion of having a kid. I think that's what I'm smelling a little bit of. It might be a mistake, the kid...see if that opens it up a little bit.

Leah

Marriage Story

1st incarnation

Recall:

Felt connected to myself, circumstances, heather, words were my own. Felt like I surprised myself because I thought I was going to lose my lines. Pleasantly surprised that didn't happen. Spent some fucking time on paradigm. Spent time with sentences the way I hadn't in the past. Was doubting it but it worked. (so you enjoyed the process of absorption this time) It was invigorating. (There's a reason in your lift that you felt like you were going to lose the lines, you hadn't brought in circumstances yet) If I'm honest I feel like I vacillated between wrote and absorption. (This was a little concern about aiming but you let go of it quickly)

Critique:

Did you do good work tonight? (That's always hard for me to be like yes i was great. It's hard question for me to respond to.) If the scene was a clusterfuck would you have any problem owning that? You would come out with it and own that shit. You'd torture yourself. Was it good work? You weren't really reaching or aiming much at all. (Yeah it was good work. I just got so hot! That's how it affects me!) I'm not saying this to be nice. I need you to trust me because I'm honest and fair and consistent with you. I've got to be straight with you. When you do something and it's a step, you forget it and you make statements like I never, I always. It's because you don't own it. You've got to own it first. So was this good work tonight? (that shit was badass) If you only own what isn't working, it'll only pull you down. The good in how you're working. The shift if your process is what lead you to this experience. You made a huge shift in your process and that caused the shift in your work. (every sentence was a thread) That's great.

Sounds like fluidity, flow. There was an allowance there. So if a director said Again just like that, what would you do? (Dig into story and circumstance and allow it to take me) If this is your art, I want it to be your voice. I want your art out.

One of the things I'd like you to continue on, Is he a good dad? Continue to LA. This move to LA means your son won't see his dad as much. Let that mix in and fuck you up however it does.

Heather
Marriage Story
1st incarnation

Recall:

I felt connected to Leah, to the circumstances, connection to self was in and out. (connected to Leah the whole scene?) Yes (So how are you not connected to yourself if you're being affected by her the whole time?) Kept checking in with what's going on with her if I felt lost. (from here?) I think I'm still struggling with calling her doll and I think I can go deeper with my ex. And my relationship to relationships. Can go deeper. (Do we get into her deal?) Not specifically but she does give a monologue about how no one lets mothers be imperfect.

Critique:

How ya doin doll? (I don't think I've ever called another woman doll without a huge amount of irony. Working towards that) I married a broad. Old school. She can be a lady but she can hang with the guys. Same school of thought. This woman is a broad. This girl is a doll. But maybe in time she'll be a broad. She is so sensitive right now that she could break. She's gotta be toughened up and learn the ways of life. She's sweet and you care for her, that's why she's a doll. Fragile. That paradigm, that school of thought. It's a term of endearment. It's coming from old school. Think of what it means to you in that way, from a broad.

With the ex and the sense of revenge I also want to make sure you're really hitting your agenda. (I'm aware of my agenda but I don't want her to be aware of it) She needs to get pissed at her husband, You get more money the more angry she is at him. (I didn't think I was trying to get her angry at her husband, trying to build her up) All I'm saying is her being angry and you being there for you gets you more money and she depends on you more. Keep bringing agenda in. Really good work.

Alex
Skeleton Twins
2nd incarnation

A: I

S: All you're dealing with is the emotion that didn't get expressed in the scene, probably for good reasons. Your work is affecting you. Your clarity about what happened in the scene when there is this emotion is not usually the best. We need to start over again and your earlier comments will be stricken from the record.

A: I am connected to myself but sometimes it's the critic. I don't know.

S: Are you behind your eyes.

A: I wasn't taking him in as much as in rehearsal. What I liked about our rehearsals, I played with the lift. I said I wanted to try 2 different things. I'm imagined if he wasn't here and succeeded in killing himself.

S: I think I kind of fucked you metaphorically.

A: I should know not to throw the baby out with the bathwater.

S: If you're having fun with him, you want to take it to cause. Fun is an effect. Any note should go to cause. It's been a decade and you haven't seen "your person". Not being with him is losing a piece of yourself. Life doesn't happen unless you can share it with him. My note was about the effect and I saw that. The later half of the scene, it's way more there than last time. You didn't have the lift so you didn't have it as much but you were playing with him. That later half of that scene that was playing on you. The work that you put into that is very apparent. That you couldn't share all that with him, that your body wouldn't let you. It was coursing through you. I was surprised you said you wanted to go first because you were holding a lot in. I do feel responsible. I want you to bring every note to cause. I wasn't doing that to test your response, I gave you a result and didn't think it through.

A: I feel like I'm good at taking it in when I know you're doing that.

S: I want you to take the lesson. Always take it to cause. You find your way into the scene. There is so much in you and you've gotten so far in it. Go light on the scene. Keep it evolving but don't go crazy.

Curtiss

Skeleton Twins

2nd incarnation

C: I felt connected to self, alex and the circumstances. I was having a blast. I think I lost some of the bar but it didn't cost me. There was a moment where I thought I lost a line and that was a blip. It didn't cost me anything. The bulk of my work was on Rich. She completely fucked my life over and she's my favorite person and I'm glad to see her.

S: I thought it was a ver good run. I agree with your recall. I'm understanding the work that you've done. You might have touched on it but think more about what life was like without sis. Now that you have her back, what is that difference? I'd like you to open up into that and see how that affects the rest of the exploration you've done. It's fun to see how we think about things now that time has passed.

Question: BG: You gave Alex the note to have more fun?

S: I'll do this as a director, I'll say "Make sure having a good time" when I got into the breakout room. I'll do that to someone when I'm doing a shoot and I want to see how they're going to react. I said "Have fun with him" and she did what I was asking but didn't lean into the spin of being with him again. That would have been the note if I was thinking. I think it made her think about the result. Something she was doing naturally.

A: In rehearsal I didn't make fun have to be a certain thing.

S: you were experiencing it. With my note, she was doing fun but not having fun.

Casting: Libe

Ozarks - Ruth

*King Lear - Reagan

*50/50- Therapist

A League of their Own- Kit

The Seagull - Nina

*Birdman - Daughter

The Theory of Everything - Jane Hawking

American Hustle - The Mistress

The Danish Girl - The wife

Stop Kiss

*Crazy Stupid Love -

The Favorite - new young lady in waiting

*Still Alice - Daughter

Monster - girlfriend

Where's My Money - the one with the limp

*Vicky Christina Barcelona - the one getting married.

Lobby Hero

*Eternal Sunshine of the Spotless Mind

Richard III - Anne

Detroit - woman out of rehab

*Shame - sister

*The Shape of Things - the artist

Black Mass - girlfriend

Rachel Getting Married - Kim

Up in the Air

*A few good men

*Wedding Crashers - cleary sister - getting married

Devil Wears Prada - new intern

*Joy - Joy

Midsommar - Dani

*The Social Network - girlfriend at the beginning

*The Girl with the Dragon Tattoo

Carol

*Rabbit Hole - younger sister