

Monday, November 9, 2020

Curtiss
Palm Springs
1st incarnation

C: That was rocky for me. I wasn't connected to Aubree at the top. I felt floaty. I got back in but felt jittery off and on. I would get hyper aware of my hands. I took a breath and focused on her.

S: did you have other distracting thoughts?

C: I wasn't judging it, it was an observation. I tried to put it back in story.

S: what do you do from here?

C: I would spend more time with lifts

S: I think you did that with your exploration.

C: I think i lost it between the breakout room and here. I noticed and tried to settle back in but it was an exercise.

S: I think your exploration is growing tremendously. Especially from the conversations we've been having. The tell was your hands- hyper aware. If you were, I would have given anything for you to look at them and embrace this awareness. You've been in this time loop, I don't know what that does to someone. Hand awareness might be genius and might be the thing that gets you dropped into what is happening. We don't have to understand our impulses, we have to deal with them. We don't have to follow them.

You might think this is small. I think being on our clock at the start of a scene and being aware of wasting time is an issue I'd like to think about a little bit more. I'm not suggesting we waste anyone's time. It's a form of disrespect. Taking the time you need is not a waste of my time. What you are doing has intrinsic value. If you need a second in a room and breath, take 2 minutes to get what you need is time well spent.

If you need something from me, I will get back to you eventually. I'm happy to give time where I can. Taking what you need, that willingness is what I'm talking about. It's that willingness to take what you need in a respectful giving way. I know you're willing to give the shirt off your back, I've seen that from you. You also need to take what you need. That can be an issue. It's in a lot of places in your art.

Aubree
Palm Springs
1st incarnation

A: I felt like it was rocky. I was connected to myself. I had a cough. I think I was affected by him. The words are my own. I think I had an issue with text analysis and divided it and worked on the monologue separate from the beginning. I think at the beginning of that I fell out of it. I'm still searching for words there. That will fix it with more time with the text. I think I need to do homework here where I'm doing it. I was connected to the environment being my room but not a taco place. Circumstances are alive.

S: Can I ask you about Abe and your husband? How is exploration going?

A: there are only a few lines about my marriage. My family hated him. I worked on that. What divorce is and how people look at you. I didn't spin on the good stuff, I didn't get specific with it. I knew it wasn't going to work out when i said yes.

S: I knew why I was going to break up with girlfriends on the first date but still fell in love.

A: I kept focusing on the bad.

S: the good makes the bad so much worse. How is sleeping with abe?

A: I'm in my own version of hell now. The exploration has felt so good but I felt like it wasn't showing up. Now I know it was. I had that thought during it and had to remind myself that it was there.

S: You could go further with your husband. I think there are a lot of complexities. We have something that has recurred so I want to pay attention. The recognition that when you are in a low self esteem world, you will discount the experience and you will blame yourself for how the scene went. Wasn't there a piece of this in goodbye girl in the first incarnation. I want to keep an eye in that. The only thing about working this way is that it feels like it's yours. It's a good thing to remember. If we're working from programming ourselves, then we're not going to be able to id the source of what is bothering us. We will blame ourselves and that's not the case. That affects our ability to lean in. Keep the exploration alive. Explore th4e divorce a little more. In your prep before you start, there might be value in a reminder that it's all in, all me. All in story. Then we'll sort it out in recall.

I'm not saying that it's all good. I'm not going to ever say that. I believe in accountability. I believe in given circumstances. In play is not the time to sort it out. We'll deal with it there.

Question: AF: can we talk more about environment when we're in our own homes.

S: There's not one way. I think really spending time, like the Italian garden exercise. Take a moment with each element and explore. Figure out where you got each item, and give pieces beliefs. Make things in your environment yours. I'll close my eyes, Surround myself with an imaginary bubble and imagine the world around me. I had such a sense for Brighton Beach memoirs and felt that world, the breeze, where we were. The start of the play I'm throwing a pitch and it was really effective.

Question: JJ: How does that follow you on stage.

S: I walk with it. I accept it. If you're in it, You're bringing everything with you. It's a launching pad and I'm in the world with that sense of place.

In paradigms today: "I don't know" is one of my favorite things. It means wonder. If it stays with "I don't know" it can stop some people. It has to be followed up with "so let's find out where it takes me now". For men especially, it's good to start with I don't know.

Lawrence
4000 Miles
1st incarnation

L: The technical stuff was driving me crazy. I kept looking at my face. It took me out a little bit. The words were my own. The environment at all. My brain was all over the place.

S: It's good to get this taken care of when there isn't money on the line. When you say you're going to go to college, is that something you're going to do?

L: it was kind of a fuck you.

S: Are you a poet?

L: no. that's a Rumi poem.

S: does he have ambition in life?

L: I think he's in a limbo state. He has a thirst for life and outdoor things. He had a lot of aspirations. I was not connected to the poem.

S: My whole critique might be bullshit because if you're looking at yourself, it can lessen the circumstances at times. I'm going to give you a few things that I suspect, that I wasn't understanding, but it could just be a tech issue.

For your grandmother's house, put her in some objects. Create something that has to do with her that has meaning. That can bring her presence to you. Being at your grandmothers and being lost and the weight of the tragedy with your friend and how that has affected everything in your life. It's a very different thing to have been ambitious and lose that than to have never been ambitious. One is losing your place in the world and the other is just to never have a place. If it was the outdoors, maybe it was environmentalism. Losing that and not caring, it's that meaning that is overshadowing that care, a different obsession. Did he die in a bicycle accident?

L: yes, we were cycling across the country and he died half way through.

S: Was it your fault? If you were rushing him out the door or slowed him down then you might be responsible for the moment it happened.

L: there are parts of me that believe it was my fault.

S: Like a survivor. There are other threads that go with that when others don't survive. How does that affect your relationship with her. You did a great job for a guy who were looking at themselves. You can say that you are having a problem. You'll have it handled in an audition.

Kate

4000 Miles

1st incarnation

K: that went well for me. I was connected to myself and Lawrence. Words were my own. I could have the environment more. I was thinking about the launch. I haven't seen him since the death of our friend. I'm here to end this relationship. When we rehearsed it I felt bitter towards him but this time I wanted to hug him. That complicated things so that was fun. I wanted to deepen the recognition that I haven't seen him after our friend died.

S: The lots of texting, that made a difference with exploration. I'm pointing that out because you really want to recognize that and keep the awareness.

K: this one was really easy to fall into a pattern of texting.

S: Keep that part, even when it's something you have to do in 2 days. People try to rush through that. The more you do that, the faster everything else goes. The trap for people. Especially when they first start. They make assignments of how to play from their text analysis. If that's the background you come from, I'm going to remove that concern. I am all about story. If you're texting how to play the scene, that we have to untie before we do anything else. I love the time you're taking and it's paying off.

Question: LD: I feel like I'm rushing every step.

S: Time is a perception. If you slow time before you start texting that will help. If you recognize in exploration it's not about how much you think about it. You're not cramming. To slow time, we arrive, look and listen. 5 seconds of stage time is a long time. Take your time, slow down. If you recognize that you are moving quick, take a breath. It's a practice like yoga. It's much faster in the long run to slow down.

I think the place, where's his grandmother? (the next room) that's where I want you to take a moment and feel where she is. Are you exploring your launches in absorption? If we are starting absorption we have to take in our environment and think about where we're coming from so we're creating a launch in our absorption and the quality of that will affect the quality of the absorption. We want to be pulling on threads on purpose and also staying in play.

In absorption, I need to get in touch with where I am in the world, and arrive. I am rehearsing my moment before and gives me a chance to invest in that since we'll be absorbing so often. If we invest in that in absorption, it gives us opportunities.

Question: LB: S: Absorption is making associations to the circumstances and if you haven't explored the circumstances, then you can't make the associations with the words.

Craig
Brilliant Traces
1st incarnation

C: I had a hard time sustaining my prep while I was waiting. I was connected to myself and affected by Megan. I was aware of myself and just focusing on her. We had a few line drops but it didn't throw me. It took it into a different direction from what we rehearsed. My daughter is very strong. I'm struggling with the repetition and it loops many times. He sees a lot in her, but pondering how she got there, I can't seem to get under that.

S: We left it at how she pertains to you. There's lines in this text that are interesting. He says "why are you here" a lot. The problem now or the issue at hand is that she's here for a reason. If she's here for a reason, someone has to be responsible for that.

C: He alludes later, he goes down the path that the fiance drove her away. I think Henry is trying to fix or save her. He couldn't save his daughter.

S: any involvement is a problem. People are the wild card. If she's here for a reason, who reasoned it? What are our possibilities?

C: someone hurt her and she ran.

S: she's in your life for a reason. It's not Walpole because he's not in your life. She came here. Does she know something. You've been alone for a long time. Is it God or an Angel? It could be a demon. It could be that your daughter sent her. That's what he's trying to figure out. If she's here for a reason, who reasoned. No one comes here- that's why you're here. If in your life you recognize that. He's been trying to become a grey man. He's safe because no one is or ever will be here. When someone is here, that's a shock to the system. Now we can start digging in to what could be the forces. We also have a daughter who is dead. When you're looking at the shoes- is this a trick? Those shoes? What is this. You can go off on this. He's not in a reasonable frame now. If he is in an unreasonable frame?

C: He's lost touch with reality.

S: I think that will help you a lot. I love the irrational spin.

Megan

Brilliant Traces

1st incarnation

M: I felt connected to myself and affected by him in different ways. I think that's in keeping with circumstances. I have a question about "I can't believe I'm here right now". It could be more real to me at some point. The moment before we started, this sense of "I'm not supposed to be here". The disbelief is greater than any belief that I'm here. The exercise for me is that it's all in story even if it's horrible. That's been the exercise for me in this piece. It's a battle. I feel like I'm more in acceptance than ever before. There are some words that are not my own. "I saved myself and I didn't like it".

S: Feel what you're feeling and say "I don't like it".

M: This is my biggest question: Who is he and when am I talking to him or myself. What is maddening about this is that it's ongoing.

S: it's a circle. If you feel like you can't act right now then I don't want you to feel like you can act. You just did the scene and nothing got resolved. If you're fine at the end of that then we have a problem. You're still able to be present in this critique. You're always going to want to explore more and better. You're not someone that will ever be satisfied. It will occur momentarily and then you will want more better, different. There is a piece of control in your work that is dying and you're replacing it with not knowing how things are going to go and there's an uncertainty. Part of you likes that control but you're killing it on purpose but there could be some mourning in the process, some sadness. There is emotion that occurs that goes beyond tears. You were plenty full. I wouldn't watch that tape and go -no. There was a point where you turned away and stopped yourself from crying and you made yourself laugh. It was before the monologue. I have no problem with that. It worked for the circumstances. The cause and effect is very clear. You're embracing your chaos in your exploration better than you ever have. The conversation we've been having in paradigm are really paying off. The close/far thing- I want to double down on that. Recognize that that is occurring in different places where you're into him

and then back into your own spin. It's part of the exploration of disappearing into space. If you're uncertain now, recognize that you can't see him sometimes and you don't know where you are.

M: In the monologue, I'm telling this now in this room so I don't have to experience it in the room, it can be whatever in the moment.

S: That is tied into not having a sense of place. Keep doubling down. These things occur to you in exploration and see where the expanse takes you. Getting lost into worlds of chaos was not your strength as an actor. Your strong suit was your conviction- a woman with a strong point of view. You went for days in wolf of wall street and motherfucker with the hat. That work was powerful. If you don't know that was powerful then I'm not doing my job. That hit hard. This is a scene that I would expect to be more trouble for you. You're making serious gains. I love that you're doing this scene. You're sinking into this. It's good to recognize. It's good to explore because there is such chaos. You're good at being right in the world. You're expanding your casting and your own elasticity.