Mon July 26

Lawrence

Chasing Amy

1st incarnation

L: I was affected by Aubree. I really felt the nerves. All you can do is put it into the other person and deal with it. I felt like I rolled with it. I didn’t have tracks that I was on. The circumstances were alive. The words were my own.

S: It sounds like a combination of place and nerves dimmed things for you?

L: In other rehearsals I felt more charismatic energy between us that did not exist. The energy wasn’t there but I just flowed with it.

S: When you are experiencing the nerves, are you taking a moment to experience them and make it all about her?

L: yeah.

S: Are you activating before-hand your attraction for her.

L yes, way before we came on stage.

S: Putting attention there.

L: that trumps my comic book. I should have focused on her.

S: I think that’s all it is. Just a little attention. Stella Adler said that everything we say either comes from our head, heart or groin. Put your attention there and then you have heat. The play for both of you, you’re being honest. It’s a viable take. Are you being polite in exploration? (no) Even if you lean into a kinesthetic awareness. It’s already there. Don't’ underestimate what physical awareness does to you. Early on you recognize that. It’s a go to for you and will make you crazy dangerous.

Aubree

Chasing Amy

1st incarnation

A: connected to myself, affected by him. The words were my own. I had the environment stronger in the past and put more meaning behind it. The circumstances were good. I also had the nerves but I also anticipated that. I felt super present. What I realized now is that I haven’t worked on how he might freak out more or shut me down and what that would mean to me. Now I assume that he would accept that.

S: I would explore the relationship to the fact that you’re attracted to him. It’s your identity. You lie in the scene.

A: I feel like all that is deep. I spun on that identity.

S: In the beginning, it is about opening up to possibilities.

A: everything in my career is built on this identity.

S: If all that is in play then it needs to be activated physically. I’d love to give you a more profound critique but I think that’s all there is. Sometimes we have to activate the sexual life in the scene.

Marissa

Sleepless in Seattle (1st time)

Recall:

Terrifying being back up here. Connected to Rachel, environment and our place we’ve done it several times in here. Words felt connected to but aware of “this”. Connected to the guy, the idea of that. Walter wasn’t playing on me so much in this, done some work on him but it’s been more “oh listen to how that guy was talking about his wife” that kind of thing. I had a panic right before of oh shit I don’t remember any of this. Tried to just…not panic and go through the words. From here, all of it could be playing a little bit more. Felt better yesterday in rehearsal.

Critiue:

Settled into yourself well. Called in out in your recall but I’m gonna double down on it anyway. It’s Walter. You’re engaged to the man. You said yes. You have a date. Being a little glib with Water. He doesn’t fuck right and you’re marrying him. No passion in him at all. You’re denying something in yourself. It’s obvious that you’re a romantic and yet you’re denying romance. So I wonder what makes this seem viable to you. I get that he checks the boxes. (he’s boring) Going off on the negative part is easy. But you don’t believe you’re going to marry him. you don’t believe yet that he’s going to be your life partner. What allows you to say yes to this. (women over a certain age) that could be it, there could be several things. I don’t need you to answer it I need you to explore. I think that’s going to change what this guy is to you and how he touched you and what you’re missing. It’s gonna change that. If you weren’t in this relationship I don’t know that you’d write that letter.

Rachel

Sleepless in Seattle (1st time)

Recall:

Felt connected to Marissa big time. Very connected to myself. I was having a bit of some low blood sugar thing, sweating, it wasn’t nerves, what got me excited is this is the shit that happens to me on set. It’ll give me the confidence on set. I did eat yes but I was sweating earlier. The Oooo but this is exciting I can work past it. If I’m gonna fuck it up I’ll do it here. Words were my own, that first line is always okay we’re doing a scene. And then boom it’s just us. I arrived to her, didn’t arrive as much to myself. Environment felt great. Husband has been a bit of an issue, I feel like I should know more about him. Rick is really present.

Critique:

When you’re nervous you need arrival more. There’s a little difference in what’s happening here vs online. This is good. I get to see what happens. You’re a little ahead of yourself. Take a deep breath right now. Slow exhale. No release. See that’s different. Three’s still an active avoidance of this. Better with it for sure but this is still actively avoiding. And sometimes I’m fine with you starting auditory or visually but attention must be paid to this because you’re never fully dropped into yourself. (felt like I had a nice arrival, kind of lost it here.) you’re tricky. You can exit your arrival faster than you can get into it. It’s in your walk onto the stage. It’s in that moment before the scene really gets going that you want to pay attention to it. That’s when you get reactionary to your state of being. That’s when you want to double down on kinesthetic awareness. Your ex husband. You’re doing more work on rebound guy. He’s rebound guy. He’s fun but he’s rebound. Did you get divorced because he lost weight in his cock? (I think in exploration it got too dark too fast, like can I explore some other fun stuff?) Rom coms are not light. Everyone tries to make them light. She’s funny but it’s not coming from a light place. Gotta let yourself go there for real. And you can. We’re really doing this now. So I’m gonna lean in more because we’re really doing this. We’ve worked around it. We’re actually getting into it now. Do you have any issues in exit strategy? (no) Great. As long as you can get out. You’re not going in and staying in. Let’s see what happens if you leave nothing on the table in this. If her world is more Medea. Which is why you need this relationship as much as you do. I’m holding you to a high bar.

West

Rabbit Hole (2nd time)

Recall:

Kinda feel like shit but I feel happy about that. Chaos. I felt the space was my own, the words were my own, a little in my head…we didn’t run lines before, chose not to. (critiquing yourself?) came in trying to be kinesthetically in touch with her. Making my son more present. It felt in the moment “unrehearsed”. There wasn’t a shape that I was expecting to fill. So there was nothing to grab onto other than trying to listen to her, then this other thing that was judging. Then it was I’m listening, am I really listening? And it becomes this thing. But I let myself be there because that’s what this space is. I think just from theatre, having rehearsal and enhancing all the shit we did in rehearsal as supposed to figuring it now in the moment. Happy that I let go.

Critique:

(very lethargic back there, didn’t want to talk) I think you’re fighting your own genius. I’m gonna lay it out. There’s some shit that’s happening that’s fucking awesome. I’m very serious about the genius. The two things you just said. Want to structure the critique from there. You talked about rehearsals in theatre, I think you go beyond figuring it out. It’s when you stop figuring it out and your body goes. That’s when I think you go beyond your rehearsals. You trust the blocking and what’s happening. I think that you’ve earned that in your work absolutely. I don’t think you need the rehearsal to attain that same state of play. Available to you from the word go in shallow way, but I think you can move into that every time anytime. I think you’ve earned it. You’ve had enough time on these boards. I think there’s a comparison. When you get to go through that rehearsal process and you get to that place of trust. You compare that to this seemingly unprepared open-ended and fuck I don’t know where I’m going, and that’s where your genius is. You’re gonna get new pages just before and that won’t mean jack shit to you. You’ve got the chops. (does that voice ever go away?) Our demons are also our angles we just have to know how to embrace them. Your critique can work for you. I really do believe that can be part of your gift if we embrace it.

This idea of figuring it out is meaningless. You don’t have to figure shit out. Danny is in you. Selling the house. Trying to be the good guy and it kinda sucks. Another woman and I think the thoughts are there. And so it goes, complicates everything. I want you to keep thinking about the scene. Beginning of the scene, down stage. Wherever you are, whatever that is I’m going to remind you of something that you know to do. You can walk before a show and your story and body aren’t really together. Or can stop and bring in the circumstances into the body. When you walk just walk with Danny. Be with him here. Stay with him and the people in Danny’s room. You can’t make a wrong move. (part of the voice is judging and also I’m always afraid if I’m in I’m not gonna say my lines) Let’s challenge that. Fuck all that noise. Double down on just you and her. (There was a moment when I was doing that where it was like what the fuck am I doing? ) work from that. Arrive to that. Embrace it and take it into your body. Let the critique resonate in there and then move and talk from there. (being indulgent) let the voice resonate in your body. If you’re in your head we go to the body. You give me three scenes of doing that and this is gone. (most of time it’s voice voice experience) take it to the body. When the voice is being honored as something resonate it’s going to change. When your weird comes out and shit starts happening. We both know you have chops. This is taking the demon and turning him into the angel. Suddenly those voices become impulses. It’s just shifting focus a little bit. I think it’ll happen pretty quickly. You think time is the enemy, I don’t. I’m gonna double down and put you back into you, I’ll put money on that all day long. Drink it in.

Alisa

Rabbit Hole (2nd time)

Recall:

Same boat. Environment yes is here. He’s affecting me. I was not connected to myself, I weirdly was like oh I didn’t bunch it up right and saw the squareness of my belly and I didn’t feel it. I didn’t tape it down, ya know. That was in my head. (you’re saying that you didn’t believe in your pregnancy at all?) No it was every time I looked down and I was like shit. (when you were talking about them not believing in you) That was very real. (there was even a piece of you not believing in you. That was working out for you) This is just residual. (It is, it’s okay. It’s an occupational hazard)

Critique:

It’s gonna come up at some point. Better here that at home. (I don’t think I was connected to my words) I’m learning about you right now. This is fun. Let’s go back to when you talking about them not believing in you. (that I felt. Other parts) You’re making blanket statements but it’s not altogether true. That concerns me because after you leave here and we don’t address it you’ll start to believe that nothing was working and a lot was. A couple things to talk about but there was a lot working. Specifically if something isn’t in play, yeah the belly and looking down at it, I got that. What else is problematic in the scene? Some givens are resonating and some aren’t. (it’s the trust because I didn’t work on it. The trust in myself to execute today. So much self doubt because I didn’t have the time. Didn’t run lines. I’m working on it, trusting that it’s there) What part of the scene do you look back and you think I was being super critical . (when he’s on the couch, I was like remember this moment) how long did it last? (a second, but enough to have those thoughts) Where else? Sale of the house? (it was just that specific moment) The cheating working for you? So is this whole thing about that one moment on the couch? You started off saying you were in your head and it was for a MOMENT. 99% of the scene you were in flow. That’s compelling to me. (maybe the beginning too) I agree with that. But can you recognize something for me? You found your way into a flow and you were very affected by him and the circumstances for the rest of the scene. So just the opening 10% we need to talk about. You’re doing a number on yourself, because in your recall you’re not acknowledging the other 90%. It’s in flow and resonating pretty deeply and I’m having to prod you. You’ve made some really great gains from last time to this time. I’m not a nice man. I’m deeply interested in art and where it lives in people and how to maximize it. I need you to know where you’re being unfair with yourself. You can undo your own progress really affectively. You’re working well. I think me saying that is equal good news bad news for you. I’m not saying there aren’t things we’re going to talk about. (I was pleased with the different flow) There’s some great shit happening in the scene. (I shifted to him and it helped me) I saw it happen. I think that’s a good thing. I think that’s a testament to how you’re working on your own. These circumstances are mattering to you. Very often if something starts off they’re not going to get back it. You doubled down and went to your body. Even that belly that you think is off and wrong, you can work with that. That it looks wrong, it’s huge, it’s off. Lines and marks on it and that’ll feed you. See it’s already fucking with you.

Everything is usable, everything is in. This is a reminder, don’t do a big number on yourself. This is part of an awareness that will grow. It’s hard to go from judging to open to everything. We’ll get there, zero doubt. But it’s a shift in thinking. Because some shit just feels wrong. You embraced it. So backstage, the doubt was a thing. I love the decision to say fuck it let’s roll with it. But there’s another step. You have to surrender to it. Arrival in the beginning becomes that much more important with the doubt. The doubt isn’t something you have to get past. Embrace all of it. We just want to pull that thread back and start the scene back there. Just put your attention on him and just start simmering. There’s an agenda here. As soon as he gets the beer you go right into it. So it’s now. I think you can start that back there and that’s gonna carry you right through.

Cathryn

Michael Clayton

Recall:

Words were my own, circumstances were playing on me, connected to myself, felt a lot of times that I was stopping breathing. Affected by Craig. Place was, I had place. Could’ve had it more. And so I worked more on the circumstances and made it more personal, this is my house you’re fucking with. So I had that. I keep feeling like I was this little girl falling apart.

Critique:

Everything is alive, we’re just missing one recognition. You’re emotion is no one’s business. Everything that’s happened to you is what would happen to you in the bathroom, and it’s not that you don't have emotion it’s that it’s no one’s business. This is belief work. No man can ever see your emotions when you are working. You will be judged for it. Your promotions will stop. It’s not that you don’t have all the shit going on, but you can express it when you’re alone. When you scream into a pillow. Doesn’t she do shit like that? She doesn’t allow herself to express it when she’s in the company of men. You have to be harder than any man or you won’t get anywhere. They have to believe you’re hard. You’re allowed to fall apart in your room but he can’t see any emotion because any emotion other than aggression is a weakness. Aggression is the only language men respond to. That and cold. And cold is more affective. (she’s probably study someone) She’s studied probably many but you just have to create the beliefs. You’ve learned that cold works. Deliberate. It’s the appearance of cold. It doesn’t have to be your truth. I like that they show the other side. So before you come on you can scream into a pillow, whatever you want. But you don’t show emotion here. (I feel like Cathryn isn’t capable of that. I’ve never been cold.) What’s the difference between tough and cold. You can have everything going on in you, but it’s no one’s business. If you and I were playing poker, and I start to see your emotional responses, I’m going to beat you. In fact I’m going to do things at the table to break your façade so I can read your tells better. If you show emotion, I can read you. If I see your heart beating I’m gonna fold. She’s a good poker player. There’s plenty of circumstances in your life when you know your emotions are no one else’s business. Practice here. This is the belief, explore the belief. Take a breath, deal with it and deal with him. It’s not a question of whether or not you can do this. You can. You haven’t exercised this muscle so we’re gonna have to explore it.

What is game face? Poker face.

Craig

Michael Clayton

Recall:

Words were my own, circumstances were real. Place was in affect. Effected by myself and her. From here…I think it’s finding his confidence is a little interesting. On the inside Michael is all over the place, in turmoil. But there’s a lawyer swagger that this character has.

Critique:

You have plenty of swagger. This is not a problem. What we could use is a little more exploration in the dichotomy that lives within you. “I’m the shit and I’m a piece of shit. I get shit done but no one acknowledges it.” That dichotomy is really what we’re talking about. Scene is moving well and you’re in play, super present. You’ve always been good in play but it’s not nearly as calculated. You are in a state of play consistently. The dichotomy is where the fun is.

Alyssa

Born Yesterday

2nd incarnation

A: Your note was about the 3am spin which was about you’re stupid. I felt like I was testing the waters because later she talks more. Brock vs. him was alive. Justifying my life and being ok with it. Words were my own. I forget that my go-to is kinesthetic awareness and I haven’t done it lately. I turned it on and it’s so much easier. Location .. we did an Italian run upstairs so I didn’t drop any lines. (work on from here?) The classism of being here with all these smart people. I’m just as smart but I don’t talk so good. For one moment I was thinking the pacing wasn’t right but then thought it was fine.

S: You’re fine. You’re better than that note. The scene is going well. I want to keep complicating things. She’s wicked smart even if she does focus on this little bubble. Him, Brock and your father. When he says he doesn’t believe in violence.. In relationship to your dad. He was a gentle soul. Anyone who says there is too much violence in the world. I think everything is going well. I have an idea and you take this in any direction you want. This guy you say you had a yen for right off. I think you see your father in him right away. That exploration can go in different directions and can be interesting for you. There’s something in text analysis that I think I can start asking more of you and I’d like to lok at that in our process. You’re very good at it but you have a stop. People don’t know how smart you are. You can text something really quickly. Right now you’re doing it competently. You get everything necessary but sometimes your hook isn’t part of it. Let’s see what happens when you bring the father. It’s when we break through it being a story into a person. That can happen in texting but now it’s happening in exploration. Suddenly you go from character to person. Then there’s crazy possibilities already. We’ll do a text exercise on your next scene. I want you to be able to do this at will.

Question: Hook? It’s personal, something that makes you go, “oh god”. Jack Lemmon in his late 50s in the moving “Missing”. Jack Lemmon is astounding in it. In an interview, he said if he knows the hook right away then it’s not interesting. He wanted the challenge.

Tobias

Born Yesterday

2nd incarnation

T: I enjoyed this. It was different than any rehearsal. I felt connected to myself. The words were my own. The location was there more this time than last. You gave me some great things in terms of democracy and Brock and being a journalist. It was fun to bring Brock into this and bringing her into that.

S: your exploration has a lot of oppositions in it and a lot of uncertainty. Let it in. You are in the enemy’s camp. In this scene with her, you’re zeroing in on her that there is no room to drift. When you et that zeroed in, you don’t drift as much. Your genius is in the drift. Feel her and that gives you room. You get locked in visually. It can dull your super power. Getting locked in is coming from the exploration but you have to break it. It’s all about your kinesthetic awareness. Let’s see what happens. Very rarely do I talk about things in play but I think this happened in play. I think your process is pretty tight on this. Keep all this happening.

Question: when you get locked into one visual like in a self tape. When you break away, we make room.