

Monday Night -- March 1, 2020

Orange Flower Water -- Aubree and Jenna

Stuart loved the park sounds and... and Scout. Stuart likes that Scout, and Scout likes him.

Jenna -- At first was interesting, the second time was... honest. I was effected by Aubree, and Scout made her more annoying, and I was affected by my circumstances, connected to the environment and the words definitely felt like my own, it was definitely such a working the binary thinking, the opposites really complicated it so much more and it was an interesting ride this time of like, and made things more complicated. It fucked it up more, and finding mys trength in the ending of my marriage just opened up a whole othe whirlpool of weakness that is still very much playing on me. -- Anything else? -- If we did it again, I'd continue to ... -- The exploration now has it's own life, it's great. That's where we want it to be.

Jenna Critique:

Oppositional beliefs will always complicate it and the thing is, look, both of you are consistent actors. Both of you hae hit a place in your work where you're very good. What oppositional beliefs do for both of you, in complicating the world, and it's getting out of this ordered construction which is really valuable for you and beneficial, and it's taking its own life, and it's no longer about the scene, it's just a part of the life that you're exploring. That's when we know our work is on the right path. Jenna, you can fall into doing the scene instead of doing the life, and you'll be good when you do that, but when you are really thinking of it in those terms, when yous tart getting lost and fucked up in it, that's when you can't get thrown off. That's when nothing else matters, you're unshakable, unflappable. And not just the scene, but the exploration is part of why you got into this. You get to get lost really in it. And the fact that you're taking the time to do that, right now, it's as valuable as any audition you could possibly have. It's as valuable as any tangible opportunity, it really is and I hope you recognize it. You worry me sometimes, because I think sometimes you'll give to everyone else and you will not give yourself art. You will deprive yourself of the things you love best, this in particular. **JUST DON'T. GIVING IT TO YOURSELF IS PART OF YOUR RESPONSIBILITY AS AN ARTIST.** I'ms aying it to you when you're on the upswing, bc it's elevating then. If I say it when you're down, it's like I'm kicking you in the gut. I'm saying **KEEP IT GOING.**

I want to make sure everyone understands. Working on the life, rather than the scene, makes sense to everyone?

Question: Libe: So I feel like that's something we talk about enough in class, and that's always the goal, and I feel like when we're working with expedited time, time crunch, I feel like you can trick yourself into thinking the life, but you are working on the scene. Are there any tell,s or when you catch yourself, like, some ways to work through this? -- I think it's in text analysis is where it begins. *If you're looking at the scene to give you clues about who this person is, what their life is, and the scene is a place where you're gathering information to find out about this person's life, we're already thinking differently.* If we're trying to figure out how to play the scene, we're

already thinking differently. And I really think it begins there. It's not a magic trick, it's because the director or teacher is looking at the life, and talking about this person's life, and when you're doing that, it IS what elevates. Very often this idea of oppositional beliefs or thinking, seeing different sides of the equation, seeing the other side that if you're getting a divorce, understanding the marriage before the hopes and dreams, thinking about the life. I'm not talking about bios. Bios are an objective exercise, it's not what we're talking about. But it's that complexity. *When you start thinking about the life, the life starts to take you rather than you driving it.* And you can enter in from anywhere.

Question: Karen, understanding when you're in the scene or in the life? In the preparation I understand it, but while we're actually in the moment and we're going on the ride. Sometimes I know when I'm on the ride and when I'm not, and I'm on the rollercoaster. -- Ultimately, Karen, your strength before we met is your ability in play is to be immersed in the moment. And that is something I saw from you the first time I saw you work. When you're in, you're IN. When you're willing to play, that's a willingness to be absolutely in play. I'm talking about in your exploration, activating all of these circumstances so there's more bubbling and firing. You can be responsive and in a state of play with very little story, which is important, bc sometimes you only have two hours with something, we need to be able to play from any amount of preparation. I'm talking about how much of the story is in you. *When you're really exploring and cooking stuff and I think we all need to achieve a state of play from any amount of exploration.*

Aubree -- Recall. Yeah, so the, I was connected to myself, I was very connected and affected by her, surprisingly the environment was really there, -- it could have easily not been the case -- I will say more and more I'm pleasantly surprised with myself about how distractions help me and take me deeper into it, minus the first part when she was licking her incision, I had to take care of it -- that's your dog's well being, I'd want you to stop the scene -- and I was like dammit she's barking through most of this and the feeling bad rolled into this so, circumstances are definitely there, the note last time was working on the oppositional thinking even more and bringing what the possibilities to it instead of spinning in the despair and not judging how that felt in my body. Yeah, it was, it felt good. I would continue, I feel discombobulated -- take a deep breath and take exhale -- (she does) and Aubree says that's much better, -- the arch is beneficial says Stuart. So yeah, everything felt pretty free given what happened, again -- I love what happened -- I was talking to Aly the other day about how I'm liking the happy mistakes and I feel like in person those would have thrown me off a lot more in my past and it's finding new ways to deal with whatever and roll with it. It's kind of annoying, but I felt bad for everyone else. IDK it's kind of fun when that stuff happens. -- This is the last time you're doing the scene,

Aubree Critique:

You're hitting a new area of willing and incorporation, something you've been good with for a long time. You're a consistent actor, and we had a bump in covid and self tapes, but for the most part you've been pretty consistent with the abilities for a while. I think the bump was a good thing. -- It definitely fucked with me. -- We need to be fucked with sometimes. I'm a much better teacher bc I had to reconfigure the studio on line. I am better here, and looking forward of going

back into the studio and seeing the adversity of life, the growth I've seen from the people in the studio, it's fucking intense. I think we've seen some really crazy growth. Like widespread, and I think that that disruption, coupled with attention, just paying attention to your process, just be a little more fastidious with it. But more than that, bc everything has changed som uch, you just stop fighting it. -- Right before you got is, my backdrop fell off, my set up fel apart, my scout was losing her shit, fuck it, alright -- that's the quotient we need so I'm just gonna throw in, or there's the choice fuck it I'm out or fuck it I'm in. And fuck it I'm in just feels better. -- It's really fun -- it's great, that's the lesson, and go all in. FUCK IT. GO ALL IN. When things don't go right, go all in. You can be good at shaping everything, but it's not gonna be great... it won't be gerat. You can be good and give a very clean performance and technically sound that is good all the way down the line, you'll never be great. I shouldn't say never, but not much though.

Lexi
Shirley
Repeat 4

Recall:

I felt connected to myself and affected by Cat. The circumstances could've been there more. Words my own, environment with this scene goes in and out. Felt better than last time, last time I felt more bored. I can't lie, I'm over this scene, ready to be done. When I'm going through my recall and nothing stands out as off or missing, but you don't feel like 100% there then what is it?

Critique:

There's still a little bit of you that's missing in your work. Letting you know that i know that you're holding everything at bay a little bit. (i'm having a really quiet panic attack right now) You're really good at fooling people and this is really coming from a place of recognition and my desire for you to really throw yourself in and own it. It's not gonna kill you. The resistance I understand. But you're also cheating yourself. And again this isn't about good or bad, you have chops and it's your chops that I'm talking about. Really exists first in the component that we call exploration. That's where the measuring begins. There's part of you that's the commentator. How much does your critic go COME ON in your exploration. (a lot) You have a baby in this scene. How's that baby coming along (lackluster baby) So you're not using your resistance to create rapport, you're allowing it to win. (I hate it phrased like that, that's how I would phrase it). You can get so deep in the pocket and you're letting the resistance win. DO you know how to fight this? No? I think you have conversations with people when you're alone. You're a person. You have a great imagination. We all have these narratives, these lives that we've all lived. These active fantasy lives. Your exploration doesn't resemble that yet. Have a conversation with Shirley when she's not there. Not the scene, but like ya do. You're physical and you move and you mutter and that's what I want in your exploration. Embrace your insanity. Make the critic a part of the story. You have that wonderful duality. Embrace the crazy, don't control the exploration. Walk around in it and talk to yourself in story and circumstances.

Cat

Shirley
Repeat 4

Recall:

Was working on this scene before a bunch of shit went down, so it was hard for me to remember what I even did. More of my relationship with her was coming up. Some discoveries in play and exploration. (affected by her) yeah. The stuff with the girl that went missing is there in a different way. Less haunted by it and more thinking about it as a story. From a writer's perspective. I think I would've liked both there. (it serves) (the story seems bleak to me) Yeah. The portrayal of her in the actual movie is i think a little too crazy than how it's written and how she was. Could've done more with physicality? Environment is always a thing sort of. (given the state of your life at the moment are you able to be immersed in this world) yeah i think so. (good. Do you feel like the world is playing you and you're in?) Would've liked a few more takes. I don't know if absolutely in but in. (you're always fucking in. Really consistent). I don't know what I want. I think the last time was more fun, enjoyed some of the discoveries.

Critique:

I think this was solid. I see an opening in this. If i was directing you I'd have you get more present in your body, connecting to your body for five minutes before the scene. Arrive in a more meaningful way. I know what your bar is. It's alive, yes. There's a degree of immersion that I know you can attain that watching it tonight it's like I know you're in, but I'd have you get deeper into yourself in your lift first. (not sure how to do it for this one. I think I have a habit of I've got it) I think so too but don't do that. It'll work for you. It'll do the intangible. An increased flow. It's you arriving to yourself. It's in the breaths that you take, in owning all the different stuff that's moving in your body. When you have a lot going on in your life you're going to have to do this more. Be present to everything that's happening in your body. You're good on a bad day. Don't take arrival for granted and when there's a lot going on give yourself an extra five minutes to do it.