

Monday, August 3, 2020

Megan
Pulp Fiction
1st incarnation

M: one section when I came back from the bathroom, I wasn't as connected but got back in when he talked about antoine. Environment could be somewhere I'm more familiar. I've been having issues with words and I don't usually. I think since I don't spend as much time in exploration, I've been doing more of that than absorption.

S: Interesting. There are some similarities. I think it will take some getting used to this format. Auditions will start happening in zoom or ecocasting live. I don't think this is going anywhere so we should get more comfortable in this medium.

M: I felt like I went back to my first self tape class.

S: there was a little of the box. One of the things, physical prep becomes more important because it's easier to work from here up.

To Everyone: ask for clarifications or speak up. Disagreements are allowed and healthy.

S: Physical and kinesthetic awareness are key. I want you to do 2x as much when you're on a screen. How are you prepping for this one tonight.

M: get connected to myself and let her be in my body first. Right now I feel a hanger in my shoulders. I allow some thought for exploration to get in the world a little. Then physical state - antsy. Then get connected to him and then put my attention on him. Very on myself - what does he think about me.

S: by doubling down it could go like this: before any of that, get present in your body by stretching for 4-5 minutes specifically mia. That's first. How is work on your husband?

M: this has been a rollercoaster for me - it was probably the strongest in the beginning but I don't think I revisited it after the evolution.

S: could you fuck this guy?

M: No. the strong desire to not but what they think I am. But to fuck with them.

S: you have him come over to the house for a nightcap after this. I'm thinking you're sure of the answer and how sure is the script suggesting you are and how much is Megan's paradigm. The reason I say you need to explore life with Marcelis, you married this guy who is a hard core criminal. I don't think you're acting anymore. You talk about it and talk about the show. Now you're the star in this world. This guy is a big gangster. You said that was my 15 minutes. I wonder who is going to say yes to the biggest mobster in town. What is that risk/reward ratio? How has this marriage stifled you? I think there is a double edged sword. On one hand you love

him but the other he's protective as hell. I want to complicate that spin a bit and how does that play out with Vincent.

M: I feel like there is a bit of compartmentalization. There is a triangle with Marcelis and Vincent.

S: it's the Passover question: Why is this night different from all other nights. You meet Vincent Vega. I don't think anything happened with the other guy. She's not hooking up with all the hitmen.

M: I resent that idea and so I push that back.

Tim

Pulp Fiction

1st incarnation

T: I remembered to arrive. I don't know if this is a loyalty test.

S: you shot up 2 hours ago?

S: In the script you go from shooting up at your dealer's house and then going to her house and then taking her out. That doesn't sound like 2 hours. He's a professional heroin user. He's not putting so much in his vein that he can't function. Does that mean that he doesn't have a heroin state? He does. What does that consist of?

T: It feels like a warm blanket and no anxiety and some detachment.

S: Detachment from what?

T: environment?

S: The idea of no concerns and feeling good is true. There is the heroin nod or scratching. Your skin feels good when you scratch it. There's a haze. Everything is a little softer and nicer. How much time did you spend exploring that state of being.

T: I did a little nodding when she went to the bathroom.

S: the scene's not happening so I can do some state. It's how you're dealing with her and the place. You're not fucked up but there's stuff going on. I want you to bring state of being into his world. Now you are super present and not the guy who spent the last few years in Amsterdam shooting up. I believe you more as Johnny Law than a hitman. I want to find his worldview. You did enough business to take 3 years off in Amsterdam.

T: I think I was spinning so much on not getting sucked in

S: that is part of a relationship with part of the spin. The fact is she's compelling and hot. You want to. These are all things stated in this. Supposition is this is a trap. Having divergent thoughts is good but don't make that the whole thing and let it take over the given circumstances.

Question: Wondering vs. What's in the text? You said Megan should wonder more about her husband? What's the line about what's in the text?

S: The world of the story - that's where we're living. You have a given circumstance that you're an actor. I would say your relationship to being an actor are defined by your beliefs about being

an actor and it's complicated since yo've been one for a long time. Some of those beliefs are in direct opposition. When you first started as an actor, your relationship to acting wasn't as complicated. The script gives us her given circumstances of her marriage. They have to be supported by the story. Can we think wrong things? I don't think we can. WE can get stuck on something and exaggerate. If I think about my wife, I might think about killing her, I probably won't but I can also think I love her. It's complicated. Acting teachers like to ask "how do you feel about it?" It can change moment to moment. I want to create a relationship that is complicated so when a director asks for something I can pull another thread. The script is the bible but it doesn't give us a complete picture of my relationship to the beliefs and the circumstances.

Kate
Lungs
2nd incarnation

Felt so much better than last week. I was so much more connected to environment, all around mostly to myself. Self yes. Him very much. Givens yes. Words yes.(What's the difference that made a difference? More settled in.) That chunk that you brought up last week, when I start talking about his cheating and the fiance, that's been the hardest for me to accept. So I started there, opening up a little bit, not being so tight with boundaries. Played the conjunction game. From paradigm class this morning, had worked on the first pregnancy, did more work on what this pregnancy could be. More alive and rich for me. (the paradigm shift made the difference)

I'm noticing two things. I'm wondering about the relationship about the paradigm shift and you recognizing this isn't your paradigm. Being able to accept that relationship and where it's at, more physical freedom. You became really uncomfortable at some point in the chair and you kind of wanted to leave and you couldn't. Seemed clear to me. Previously when that's happened, sometimes you'll shut down that impulse instead of just dealing. Your willingness to do that this time was pretty fucking absolute. That kind of a shift...it seemed like you didn't have to ask yourself to do it. And I don't think you were cognitive in that lift off, to be free, I don't think you do that. (Gave myself permission to move) That permission is vital. I think it works in conjunction with accepting the givens. I think there's a freedom in giving yourself permission. It's a thing. If it's feeling like bs in exploration, it'll be magnified when you get into play. That shift was profound. (That permission gave me a really strong moment before)

How far down the abortion hole have you gone? (Far but not far enough, more the miscarriage) The work is really solid, I'm really happy with it. If you guys do it again, that's the one place I'd cook a little bit more. Abortion...if you've miscarried before, will you be able to have kids? It's well explored...it's alive in you but I'd keep going if you keep doing it. To keep or not to keep.

Curtiss

Lungs

2nd incarnation

(Connected to myself, feel a little less connected to Kate, circumstances were there, the words for the most part were there Sometimes the shut ups and be quiet with zoom feel forced a bit. There's that lag. And the final line felt a little disconnected with the I'm gonna go talk to her. We talked about no grabbing and trying to pull homework in so I was just trying to be aware, when emotion would start to bubble up, something starts to hit me, I have a tendency to quickly go through the script and assign that to part of the script, that emotion.) Could you break that pattern?) Conscious competence type situation. I catch it after, then okay let's backtrack and go into the flow.

Let me see you take that arrival breath. Close your eyes. I want you to feel her, imagine you can feel what she feels Take her in. Look at her. YOU get a little greedy sometimes with emotions. You want more more more. Pace yourself, stay with it. When you see a horse's ears to flat, you know they wanna run, they wanna bolt. When you get emotion your ears go flat and you wanna go. You're in the deep end. That's it, that's all there is. The idea is just to be here. Take a breath, pin Kate. It's about being present to it. Arrive again, look down, look at your hand or something, take that breath. Just be with Kate. That's all you never need to do. Just be with the other person. I want to help catch a habit. When she's going off on you and I don't know if you're starting to feel something, or if you're trying to feel connected...(It's the lean in, something sparking and TINDER) Trust the sparks. Even if you don't trust it, just be with it. Whatever's happening to you, with you. No more greedy. The first ¾ of the scene like wow, it was better. But then we she started going off on you WHOA that's more that's more. Then you got present. This particular issue when you catch yourself it's going to create some self consciousness. This is a short term byproduct.

Fiance is coming stronger, circumstances are stronger. I'm fine with you doing it again or moving on. I like the casting of this quite a bit.

Molly

Can you ever forgive me

3rd incarnation

Was way more connected to everything except the words. Was in my body, took the time to arrive, spent moments kinesthetically connecting to her in the room. Connected to circumstances and environment. Just the words (Were you exploring some of what we were talking about, the beliefs) i worried a LOT about her (I really understood that) Throughout the whole week I kept thinking Am I ever going to have this conversation with her? Couldn't stop thinking about her. Was effortless. Made no decisions before the scene. (Obviously in a good way) And I rehearsed talking to her.

When is the last time you absorbed? (how did you know??? Not. I did no absorption work whatsoever) Words would've been fine after 10 minutes. You just didn't link the work up to the words. Your exploration was great. Your words were fine but it wasn't as fluid. More problematic for you than for me watching it. Sync up that exploration. Especially when your exploration is taking you, sync it right up. Scene was beautiful, this is a yes and. This will give you that fulfillment that you like.

Heather

Can you ever forgive me

3rd incarnation

I felt more connected to the circumstances and to Molly and more connected to myself. Had much more of her life right now. It's not a fun place to be. (really? I'm semi serious here. Isn't it better to go into a place that is unpleasant and go through it than holding yourself at bay and not really going there) Of course, yes. And that's how I felt the two times we've done this already. I was flailing around up here. I listened more to Molly and really heard what she said and so that was better. (interesting how you express that. You did listen better but the different wasn't the auditory, it was the kinesthetic experience that you were a little more deliberate about. It seemed to me like you embraced but there's resistance at times to drop in to your self and the other person. Tonight you made either a decision or it was from your exploration, you were far more settled into yourself) That was a decision. Took moments throughout the day (It's a practice.)

How we express something sometimes indicates how we think about it. I want to make sure the cause and effect of tonight is clear to you. No acting fairies. That decision you made was a powerful one.