

Heather

Can You Ever Forgive Me

1st time

It was challenging. I thought I was doing okay with my prep but I don't know that I can say if I was more distracted than I would've been backstage. I was in and out, occasionally distracted by seeing myself in the tiny screen. Was able to connect to her sometimes, had an affect sometimes. Sense of place not really. It was weird. (Weird isn't necessarily bad. Moments of play, can't put a wash on it. That's lazy so let's not do that) I don't know that I came in connected but I could connect within the second or third line. Flopping around a lot more than in rehearsal. I was easily distracted. Affected by her? Yeah in and out. I was listening to what she was saying. I took in what she was saying. Sense of place, it's tough because I'm sitting at my desk and not hers, I didn't have her office. It's molly's office. Givens, I focused on them a lot. I feel like this incarnation the financial desperation could've been deeper. (Is that your preference or necessity) I can't afford to buy cereal and cat food. Words were mine for the most part. (When you're exploring, if I ask you if it comes a bit chaotic do you know what I mean?) This exploration was all over the place.

Physically got in because of the associate with Tom Clancy.

*Did breathing exercises. Take a deep breath, look at your hands, exhale and listen. H: That works better. S: So when you arrive, I want you to really try that. Deal more with a couple of different modalities with your breath. Still mindful of the breath, but look down at yourself or a spot on the floor, just not out, down. And I want you to also hear whatever sound is going on right now and get present to it. All three modalities. Might take one or two but it's gonna happen a lot faster. Looking down is important.

This could easily be a Zoom call. This scene could easily be via zoom. Who cares if it's 30 years ago.

TASKMINDED VS. FLOW

For both of you...something's occurring to me know...thinking about being "out" a little bit different. Like the zoom link took Molly out, then lighting. That's just the reality of what's going on. Redefine was OUT is. People use it to describe a couple of different states of mind. I think it's task minded. (Molly: for me it's binary, it's my fault, I fucked up) Binary and task minded go hand in hand. When you're setting up your self tape rig, I'm guessing you got very binary. Molly when we did the exploration exercise. Text analysis, critical mind, very much like that headspace when we're fixing things or getting ready.

There's a deliberate way we move from task minded. (I mean really, why would I forget that?) Do you think it'll help you to know why? It's easy to create this habit. You have a lifetime of teaching you that task minded is where you solve problems from. Even Winnie the Pooh tells us

think think think. Think through it. We don't have a good language to describe our imagination. We think oh let's pick it apart and analyze it and then we'll find the answer. But when we become aware of that's what life taught us, if we can forgive the default setting then it opens it up to change.

There's more than one way to go from task to fluid. When I'm giving you an example I'm not giving you a definitive answer. The simplest way is an arrival breath. If being on task minded is your brain moving in uptime, we want to move from our brain and get into our body. In the beginning when you're first getting out of task minded and getting into a flow, understanding that breath and what it does to you...deep breath. Moves up from uptime into a flow. Going back and forth between uptime and flow. It can be a simple breath, it can also be taking in my attention on me in this moment, what's going on with me. The more practiced we are the easier it is to take a moment and move into our bodies. Authenticity is the name of the game. Be present to what's happening is the name of the game. Honoring the experience, we have to be present to it. We'll only perceive what we're willing to DEAL with. Just check in during the scene. Dropping into ourselves. And then we move back into the scene, that could be a very fluid way to go. There's also arrival to yourself and really bringing in where you are. In the beginning it's just attention.

The more we're willing to deal with, the more we're willing to perceive.

One way to deal with it is the idea of incorrect and correct. That can make it hard. The reminder than authenticity is the name of the game, what we're after is the experience. Giving ourselves more allowance opens things.

Everything is in story. Gives you permission to arrive and use whatever's happening. It's all in. It allows us to perceive more. Here's the thing, you can't lie to yourself. You'd better talk about what your catch is. It's up to you to bring it up to me. Either we work with it, we dispel it, or we change how we approach it. There's no right, it's how do we work optimally.

Sometimes you'll be taskminded in story. If you're doing that shit you're going to be in that headspace. There's nothing wrong with being taskminded, it's about the ease of moving from that to flow. It's always a breath away.

Molly

Can You Ever Forgive Me

2nd time

I feel like there are a couple things. Script is really good, I like it. It's about Lee Isreal. I only saw the film once, but it stuck in my mind, that's one thing. I feel like my homework is good, I think i don't know how to prepare in a room that's offscreen waiting to come on and do this.

S: Let's go back for a second. Let's slow down a little, rather than cut into the cause and see what the problems that arose were.

M: Not present to myself. Sometimes affected by her. (So sometimes you were connected to yourself) Environment kinda. It's been worse. Words...70%. Givens...yes.

S: Let's talk about how your launch began and how we can make that work better:

M: Starting to get dressed, getting ready, that was very normal, I was in. All the way up to realizing that I might not get into the meeting. The breakout room was like what the fuck do you do in here. Fucking with lighting. Then come back come back. Then concentrated on my morning, then you called us in and then the screen was wrong and i was out again but fuck it let's go.

S: There were absolutely sections of that scene where there was play happening. This is the first scene I've done in months and the first zoom one.

S: I think there's a lot this can teach us about process. M: There's no different in me being out here and now and me being out on set.

Think Titania and the ass's head. When you're creating your reality, it's whatever you need it to be. The only thing easier about set is everyone is doing things for you. Doing lights, makeup, feeding you. Now you have to do everything by yourself. Set is a luxury. But other problems on set. But when we're exploring this environment, I think letting it be what it is there's a benefit in it. (Is there a way to look into the other person's eyes?) I don't need eye contact to be affected by you. I just know you're looking at me. And you know I'm looking at you. It's allowing yourself to feel SEEN. And maybe in this environment you just need that little reminder. There are certain ways in this environment where I'm seeing more of you. It's intimate in a different way.

Remember, breathe.