

Monday October 19, 2020

Announcements: Alyssa Rodriguez booked a guest star on "Lone Star: 911"

Kevin

1984

1st incarnation

K: It was an interesting piece. I remember you said no matter how complicated it is, simplify it. I focused on getting Curtiss to talk. This was my version of the company man.

S: Do you have an agenda with him?

K: To betray Julia.

S: Is he dead either way? Why is he a thorn in your ass if he doesn't betray Julia?

K: My job is to get everything out of him. I'm pretty high on the command.

S: What would you work on from here?

K: Go back into what I really want if he lives or dies. I don't get my hands dirty. For me it's the mental with him.

S: I would love you to explore your life beyond your job. I think this guy and his people, community of leaders, I want to get that life. You believe in what you're doing. Yes some people have to get hurt to give you and yours a better life. Really know what that is. This is a more extreme reality. We're moving towards a 2nd world nation here in the US. These guys are extreme. It's got to be kept in order. Then bring that in to him and his place and what it means to step out of your place.

Curtiss

1984

1st incarnation

C: I wasn't connected to myself but I was affected by Kevin.

S: How does that happen?

C: I felt like I was taking it in but didn't feel grounded in myself. The hope of overthrowing big brother was shallow.

S: do you think you can overthrow while you're in there?

C: I'm still searching for that hope and trying to get something out of him.

S: you could also want to have an answer before you expire. I don't know if that means hope. How are your teeth coming?

C: it hurts. I also got my fingertips cut off.

S: It sounds to me that in exploration, we need more oppositional beliefs. It seems one sided. And I think you want everything in play all the time. It doesn't always come up the way you think it will. After what he's been through I wouldn't be surprised if you can't remember what hope

feels like. Everything isn't always there. It's a question of what is there. They've cut off your fingertips, pulled your teeth and electrocuted you. Is it very likely you'll get out?

C: no

S: the only question is how much more they are going to torture you. I think a physical state is something you can keep going with. Pain is exhausting. We want to create the physical state. You seem pretty strong. Have you explored the notion that you lost, you're a failure. The only thing you have is her. Do you know that she's betrayed you? Do you believe him?

C: no I don't.

S: if she did she was tortured.

C: I believe I'll never see her again.

S: The only question is will it be slow or will they give you to the rats. I see you wanting to hold on to hope and it's fucking with you. I don't know how hopeful I am with all this torture. I don't know where that puts me but let it be whatever it needs to be.

Questions: K: If he doesn't have any hope and to explore that. You said he needs duality in exploration.

S: It could be that I could outsmart him, Explore that he could get out. They are worthy things to be explored. He's going to shape it how he wants. Maybe he just wants his throat cut and end the pain.

Libe

Danny and the Deep Blue Sea

2nd incarnation

L: That was really different. There were technical things like he froze, my cat and it was displaying who was talking.

S: now that we know what went wrong, let's do a recall

L: connected to myself, affected by him. I could have worked on my environment. The words did and didn't feel like my own. My launch was different, about him and my expectations for the night. I Think some of the words came out differently. I think the accent felt off.

S: I don't think that's the cause and effect of it. How much did all the technical and cultural things cost you (being in your own home)

L: it cost moments at the beginning. I was able to get back into it. It cost me at the end when he was frozen. I was able to keep him connected and it was the most connected I've been able to be on zoom.

L: I think the dad wasn't quite as alive this time.

S: I think this story is very much in you. The problems you're having are specific to your environment. I'm not going to leave it there because we're going to be working in like circumstances forever because it's economical. Being able to maximize that is paramount. The thing we talked about in paradigms between the busy brain and being in play. We pop out for a moment and become more technically minded. Does it need to mean that we are out of circumstances. The fact your cat is there and other specific things that go on. The question is

management. You can't bring everything that could go wrong into our exploration. If he freezes, sometimes he just stops. The only reason I talk about this that you reality shifts. We want to bring it in so it's just as fluid in play and we don't get hung up on it. If you know when you go into offices you get nervous, if you don't bring that into your exploration that's not good. Things are going to get messed up so unless you've got crazy good internet, just know that things are going to happen. Create that surreality. The experience you both have in the scene is deep, you're affecting each other. In order to optimize, we want to bring in what is weird in this. There are so many ways you can explore this kind of shit. We're just preparing ourselves for this reality so it's part of our expectation.

Question: M: if the person does freeze, picking up, work in "What did you just say?"

S: if someone freezes, they may not have been frozen for everyone. What is throwing you might only be on your screen. Just follow and fold it in. In an audition, you can say you had a technical thing. If we all see him freeze, and you deal with it, that will be speak volumes for you.

R: If I would prepare like the reader is fast and I know that ahead of time, bring it in.

S: Prepare yourself for more possibilities. Making it part of your world will feed you and won't throw you. I never liked the idea of tolerance. It should be a big hug. I want to embrace it and have it affect me in story and circumstance. I want it to feed me.

R: what if you're reading from someone that isn't looking at you in a love scene.

S: It's happening. It's in the circumstances. Take the given circumstances and make a relationship to those. The relationship is based on the beliefs. They evolve. The writer is writing the given circumstances but they're not going to give you everything in your relationship with the givens. My hamlet is my hamlet (or Claudius) because of what I bring to the table.

L: My accent?

S: We're talking degrees. It wasn't a clusterfuck. You were really affected by him. He sucked you in. Your work is solid. I don't think it was process base or having a new lift without absorption. You've had lots of variation in what you've been exploring. It's pulling on a different thread. I haven't seen that. If you make a big discovery, you want to absorb that in. This was not a big deal, it was a variation on a theme. You're a lot tougher than you think. I think you do, when shit is distracting, I do see that have small repercussions that affects currents. You recover very well. The work tonight was solid. You were having an experience.

Marc

Danny and the Deep Blue Sea

2nd incarnation

M: I was connected to myself. I felt affected by Libe. Circumstances were and are still going through me. It was different this time. I think because of incorporating the stuff we talked about in paradigms. This time I didn't know what was going on. I felt on edge where I could fall apart but am in danger by opening up to her. It felt like I was all over the place. The only thing that threw me was falling out of my accent at times. I felt manic and miserable and had a good time. We had a freeze in our rehearsal and she froze so I was worried.

S: What we talked about in terms of the sensitivity. It allowed you to be you in this paradigm and took out the pieces of reaching that were there before. Now you can be just you in this life. The accent is just an accent. You were able to accept the given circumstances more completely. It was that shift that did it. We think it can't be me because... Once we find the piece- he's sensitive and that's why he is so fucked up. It's your sensitivity that makes you dangerous. It's a great lesson. You're not too sensitive to be him.

M: I'm going to look at that from now on.

S: you have to id what the resistance is and go right at it. I go exactly where I need to look.

Question: M: I had resistance thinking that wasn't me. I didn't want that in my life. It was like a glowing neon sign. Play- pretend.

S: Simple isn't always easy. We forget. Slow down.

B: You said he was reaching?

S: sometimes you think your emotions need to be over there or I'm going for an idea of "him" over there. There is no there, it's only here where you are. You have to start from where you are. The scene is mobile.

B: He didn't believe he was that person?

S: If I'm playing an acting teacher and I read that he's confident. I think now I have to be "confident guy" and I'm more comfortable with neurotic. Can you be great at what you do and have imposter syndrome? Someone without doubt is an asshole, has no introspection.

B: What does reaching look like

S: it's different with different people. Sometimes it's subtle and I have to know the person.

Craig

The Goodbye Girl

3rd incarnation

C: connected to aubree, space, words, myself. That was fun. I kept thinking about I can't wait for Lucy to leave so we can bone all day. I had fun.

S: The key to Neil Simon is letting the jokes be jokes/ deflection. There seemed to be a notion that she doesn't really mean this and it's going to be ok if we can get through it.

C: no because it's such a 180 from what he thinks will happen. I get angry and then you go back out and fight for it.

S: It's salvageable. On my wedding day, I wanted to go on a hike but I waiting because she was going to freak out and say she didn't want to get married. I knew it was coming. In the moment, I didn't know the outcome of the freakout. I just knew her well enough to know there would be one. I'm not saying that he did or didn't know, I'm just continuing to mix it up.

C: Everyone has a freakout when they're falling in love.

S: If we had do write a real relationship conversation, the pauses would be 2 hours. Great work. Our thing will always be continuing with the chaos and the possibilities.

Aubree
The Goodbye Girl
3rd incarnation

A: I was connected to myself, connected to him, but times I had to remind myself to listen to him. Words are my own. Environment. My exploration was so fun. I did not expect to like this piece. Once I leaned into the rapport, I realized that if I was a mom, this is probably how I would be. Lucy is great and perceptive. She has a line that "Your type doesn't stay around". Every choice I make affects her. Every man has left me and also left her.

S: You're raising your bar. The experience you're having in this environment are every bit as valid as on the stage. The thing to overcome is your own environment. It's about the surrender to what's happening right now in this frame. You're getting better at doing that. This is following you into self tapes. I'm seeing a real evolution.

A: The exploration was so nuts. There was a type of surrender I haven't felt in awhile.

S: we might want to figure out what that is- a hook or a rapport. When we stop fighting with ourselves and let it be us. There was no aiming. When we finally just submit to the story being your life, how we do that is going to be different from person to person. That's a beginning not an ending. That's when everything can open up and have a great flow. It's when you have that voice in the back or your head that says this isn't going to work. We should listen and do something about it. Every piece is about what is stopping us from surrendering from this life. I did not think that your hook in would be motherhood. I believed that. It was really strong and interesting.

Question: L: Finding the hook is always great. Can you talk about strategies?

S: Jack Lemmon said if he knew the hook, he wouldn't take the part. I think the hook is often found where we have resistance. If you recognize resistance or judgement, that's a good place to look. I start with the problem since that leads to the answer. We don't look at the problem. If we're not finding the hook there's something in us that is preventing that. It could also be in how we're doing what we're doing. If we're sitting down and in the work mindset, that can stop us from pleasure and play. It's the attitude. In self tapes, the biggest problem is that you have to get it done. You have to find a way to open it up for yourself. Are you going in fully? Also the destination will kill you every time. If there's not a "there" you're free to explore. You don't get the whole thing. You don't have to have the entire role. Have what's right in front of you. Follow the path.

C: A reverence will kill you.

S: You can't be precious.

L: For me it lies in how the character is thinking. It wasn't until you said how she thinks she can do anything and that changed how I thought about it.

S: I wonder if there was a notion about shame with the peccadillo with your father.

L: It changed the way I thought about it.

S: My thought was that there was an attachment. We have associations sometimes. I sought to break that association and that led to you running with it. That was the way you found the hook

but that was just one way. In retrospect that seems like the right answer but there are millions. I think of it as my belief system which is my thought process.

K: The hook for Madea. I feel connected to the words but sometimes I feel like I'm doing gymnastics when talking about some elements.

S: Is realism a necessary thing for you?

K: no I love that. Either I commit to that world being real to me or I commit to the meaning of what that means to me.

S: I think it's real, don't you? If we start thinking in terms of representational systems then it's not your life. This went down. You can believe in this easily.