

Monday, January 18, 2021

Lexi  
Shirley  
2<sup>nd</sup> incarnation

L: I don't know if I was connected to myself.

S: If you're affected by her then you are connected to yourself.

L: The words are my own. Something felt off. I felt like the given circumstances were there, sense of place.

S: how was your process?

L: fine. I felt the child more. I played with how clothes would fit me. How long did I get away with it being unnoticed? Because I felt a little scared so I didn't want to talk about it because I don't know if I'm that excited.

S: I'm wondering about the adoration. This the reverse of what I was talking to Cat about.

You're adept at being peers with people. You can meet them in rapport. You don't put people on pedestals and when you do meet people you admire you still treat them like a peer. I don't know that this woman does. You have to look at what she has and what you have. The grass is always greener.

L: she has purpose.

S: you're allowing her to be your light rather than finding your own light. She values you and you haven't had value. You have to start with that recognition that you're not loved, listened to or honored. When you start thinking about that she sees the potential in me. Do you imagine that you could be like her?

L: that could help with the 3<sup>rd</sup> scene.

S: She casts you out.

L: Rose doesn't handle it well.

S: you're defined as being with this successful person. The fact that this person likes you ups your stock.

L: I confronted the uncomfortable pit in my stomach this week. I had an audition that needed me to cry and I had a little progress.

S: more access and more humanity. That's great.

Cat  
Shirley  
2<sup>nd</sup> incarnation

C: I was connected to myself and affected by Lexi. I was thinking of environment. Every time I turned the camera on or off, I wondered if I did it. The words were my own. The circumstances were there. The thing I talked about last week, is still there. A year and a half ago a friend disappeared. This exploration has been about him. I found something that's working for me in

story. As Shirley, I'm totally immersing myself into what's happening with this girl or I should be and that's what I'm having trouble. I found a doorway in there. Part of this story that Shirley is writing, she is putting herself there. I get upset and push it away but I also think about my friend and wonder what happened. I can't seem to unlink it.

S: I have a couple of ideas but they are not the only way to go. I hate having to say some of this stuff because it's awful. Use it- it's just like him. It's not him it's just another one. That would be a way to keep rapport with it. You're not going to tell your friend's story but this one you will. That way you're not denying something. Now we're trying to move away from this thing but not towards a problem.

C: I'm still placing it too outside of myself.

S: this might help you because it's not outside of you. The other way is acknowledging your life and now this is my life. It's using the element of the elephant in the room. Saying yes, this is true for me but now this is my reality. That can allow you to move into this reality deliberately.

There's one other component I would bring into this scene. This woman reminds me of a woman I worked with who became a star and she would make the person feel good and then discard them. She's aware of what people want from them. Shirley knows when someone looks at her with need and awe. This one's coming along in the right time in the right way and it's serving you. She also reminds you that you're special and you have a super-power. There's a vampire component.

C: That was a component but I'm not sure if it came through.

S: You are defining your relationship with her with that line about the man.

C: the movie is about woman not having power. She has some power but her husband opening cheats on her. There is a fine balance of wanting to Rose rebel from this prison.

S: I'm not suggesting that it's one reality. It's a complicated relationship. They are smart women. You want to help her but you're also using her. You would like to see her happy but there's a part of you that doesn't.

C: Shirley thinks she's better than everyone but also worse.

S: I think you're going to pick up a lot of steam at this point.

Kevin

Magnolia

3<sup>rd</sup> Incarnation

K: It was fun. It's always a new ride with this scene. I found myself a quarter of the way through I had a lot of empathy for her. Earl would want me to take care of her.

Jessa

Magnolia

3<sup>rd</sup> Incarnation

J: I tweaked my back in my neck and shoulders so I was in pain. I leaned into the pain and exploring through it. When I would feel the pain, I would take it in. It made today a lot less hopeful. I felt pretty fucked today. I explored the text through with the pain.

S: I have a shoulder thing because I played tennis and I have this one strand – so maybe that's slut for you. Maybe that pain over here, that's where you're a user. The cause of this pain is every thing you deserve. Give it a name. Bringing in this Dorian Gray but you are the portrait. It's symbolism but it works. You're embracing it and you can work with it. We could open it up even more. When we hit the place where we accept it, then how can we dive in and see how the scene is happening because of it.

J: today I was walking around and I had no hope and there was no way I wasn't going to kill myself.

S: I want to embrace what's happening to its fullest extent.

Question: C: I found myself pushing on a zoom audition. I struggle with the medium.

S: You're kinesthetic. I found that I can receive almost as well in zoom from an individual as well as I can from the studio. Not the whole group. I do have to take the trouble. I look at this little picture and when I arrive to you, I think of it as a portal. I kind of imagine that I can be right there with you. When I become conscious of you, it becomes exponentially stronger in reception. It's a deliberate act.

### Tobias Audition Exercise

T: I spend time in absorption and exploration but then I need to learn the lines and I discover the character by saying it out loud.

S: the paradigms class taught me about working on zoom and with you. It was an expressive group. It's not just a bag of tricks, you sprinkle them in. You want to not feel beholden do your arsenal.

Slow the fuck down.

You're greedy with process and you know you can make shit happen. You can conjure this. Slow down, taste the words first. My sense on these sides you have been on point with texting the sides. You've been continuing to move forward. You've made wonderful gains. Now I want to slow the next part down. When you move from exploration into absorption, I would suggest you stay connect to your body but don't let your body lead first. Taste the words but don't make a meal out of it. Let them make associations and move on. You can expand out right away but take it easy. Let that into receiving their lines. Do that a few times before you get into that expanse. Slow down at the beginning because you'll learn your words quicker. This will take care of this.

T: I sense a habit.

S: I love how much you let your pleasure in your work lead you. I love the attention you're putting to what you're doing.

Question: L: We were talking about bringing my body into it. What's an example of that.

S: part of exploration can be physical. Location can inspire as well. It's immersive. Include your body at an earlier stage. Once the words are there you can move with the words. It can move into a kind of play.

Casting for Lexi:

\*A View from the Bridge

Time Stands still – young girlfriend

20<sup>th</sup> Century women – Julie

The Wolves –

In next the Room, the play about the vibrator- Mrs. Givens.

\*Ruby Sparks

Oleanna

Proof

The Scarlett Letter – Hester

\*How I Learned to Drive

\*American Beauty – girlfriend

Winter's Bone

Birdman – Sam

Cape Fear

\*After the Fall

The Seagull

Antigone

Garden State

The Descendants

Lady Bird – not the scene in the car with the man

\*The Crucible

Midsommer

Easy A