

Monday, July 20, 2020

First scene: Aubree and Rich — Fatal Attraction

Aubree: That was fun, wildly different every time. I had the environment, worked a lot on where we had sex within my place, and making that specific, and gonna have it tonight, connected to myself, it felt a little scattered but it didn't throw me. Just like, trying to like cook and pay attention to him. Very connected to him, although the kinesthetic connection was going in and out. Words are mostly my own, trying to think what line it was when I was in my head. — Around Madam Butterfly? - No it was later, when I sit down, if I'm anticipating the "no", I feel like I was anticipating the no, and trying to reel him in, I didn't have as much hope there. Madam Butterfly seems okay, I could spend more time on it in general, just with the givens and everything, I could go a lot further. — I love that Madam Butterfly is the opera, it's really kind of perfect — I know, it's perfect and brought that into and why I love it, what about it speaks to me. — And the givens? — The givens are all good, I think I could dive deeper in general. You can't dive into crushing loneliness. — I think we're in a similar place... \

Critique: I'm in agreement with your recall, it's all going really well, interesting how you don't seem to be effected by this like you are in self tapes, this seems to be more fluid for you, — Yeah I know from the beginning this has just been really fun, and it's been fun, let's have fun and play — there will be a symbiotic relationship, but your self tapes are opening up tremendously also — What was the one thing you said you wanted to work on? CRUSHING LONELINESS. You w'ont' obviously explore the state of being. — It's easy to get caught up in him, and I feel like that homework has been chaotic but fun, and there was a bit of judgment your'e being nuts and I'm like no fuck it be nuts, and I think what I'm finding and I think I need to have more of a base of how he's fixing me and how he pertains to that. — We're so close to this! You need your beliefs about men. Because he's different, and she alludes to some of them, well when his friend hits on her. But also, you know, You said anticipating the "no." — It felt a bit like that this time — but does he ever say no, ever? Or all just an avoidance of yes. He's just fighting with the inevitable — even when he comes over to scream at me, he still comes over — he still comes over, absolutely. It's inevitable. You are inevitable. Just realize who men are, who he is. bc once he starts to compromise, truth of who he is and the truth of who you are the promise of what this can be, that's when you off the tracks. — I love this piece so much. — You're so twisted, I love it.

Rich: After the first mess-up and reset, I was pretty connected to myself, I think I was pretty effected by Aubree. I found in rehearsals how amazing we were able to connect through the computer, cool. It's not just looking at her, feeling her closely through the space, — it's more intimate than a piece of tape on a C-stand — the words were my own, weird. Throughout rehearsals I was very connected to the story about my dad, the opear, tonight it was less so, I think bc my prep in terms of my launch led more into my beliefs into the wtf why am I doing this again, whole shit, why, and I'm gonna get caught and this is terrible. — So wait? Have you guys left each other since last night? — Yeah, we were together, I went home, she calls me and persuades me to come back for dinner, right before the scene with the dog and she tells the story about her dad who heart attack and said she was kidding, I'm like, what have I gotten into, and I take the bait and come back. The environment was pretty cool. I feel like I'm in mown space, and I was able to really feel her apartment. It felt like a good starting point! — Where would you explore from here? — I would just pull on different threads. Usually things with my dad are instantaneous, stories involving family, it disappeared — let me ask you... — I shut down my wall. I didn't want to talk about it tonight. — You don't talk that much about your dad, but how are you exploring your father, scenario based or belief based? — good question, I started out scenario based a little bit of the movie in my mind and segued into beliefs about our relationship and how I relate to him, what I think of him — the relationship? — it's sterile, cold, business. A lot missing — Have ythose beliefs about your father effected your beliefs about being a father? I mean in your exploration. — I've compartmentalized them, relationship to wife and daughter — I think that's the reason why it didn't find its way in, I don't think its in its own separate lane. — How would I go about that? Integrating my beliefs about my dad into relationship with wife and daughter — If you start off with your father and recognize he's a douche, how does that effect the kind of father you want to be, the man you want to be, and are you being that now? — Am I being just like my father? — Or are you being like your father right now, how close do you come to leaving? — hmm, I did not think about that, interesting, huge — The thing I'm wondering about, the circumstances are alive, how much time do you spend texting a script like this? — Texting it? Are you talking givens? — Givens. — I've read the script three times and the givens were pretty straightforward for me, I feel like I did that, and the first time I read it I had a bunch of major givens on the plate there, just the facts, not how I feel about them. — Sure not your relationship to the givens. Good, it's good. — I come back to it, why am I saying that again? Going

into absorption. What am I saying and how does that relate to givens? — And how much exploration before you get into absorption? — I did a good about 10-20 minutes a day probably or the first week? — Okay good. Once you go into absorption do you go back and forth into exploration? I gotta say, Paradigms class is helping your work. Where I want to open up is exploration which will continue to help absorption. That's the only place where I'm sensing some reigns are being held? — Not letting it get as messy — DIRECTING IT. — I'm thinking my dad's over here and wife over here and mistress over here and they're all in their own category and I'm not intermixing them as I should. Yeah. -So I guess as I start, say I decide I need to explore my dad, I haven't thought about this aspect. He's never actually in the story, I deal with my parent-in-laws and people that I described, so this is just a little piece that I start with — I start with my dad, and open up and explore, do I purposefully create a thread that leads to my wife and my daughter? The way my brain works... it's over here. — Ever played the conjunction game? — Not sure? — So, but, or, because, any linking words to open up your exploration. Arrive to a thought about your dad. We'll vocalize it. — god he really doesn't know me. — and? — and he is so fucking narcissistic? — but? — but that's part of the reason I'm so fucking successful? — and? — and he drives me crazy, I don't like talking to him, — so? — so I'm just not going to deal with him today, don't need him involved — but? — now I'm starting to get logical, but, but he really ants to visit his granddaughter, and now I'm starting to create a line and still stay fluid but, is that okay? — NO. MOOT POINTS. — But he really wants to visit his grand daughter even though I don't want him to have anything to do with her right now — but? — but, he gave me a lot of money and I owe him, so I guess I'll give him a call. I don't know. — so? — so. HEHE. so. I guess that's what's fucking happening, calling my dad and a glass of whiskey. — and to see your daughter? — and to see my daughter. — and? — hehe, and, maybe it'll be okay. He's always been really sweet to her. — I want you to be willing to veer tracks, fascinating, when you're exploring you want to explore your dad. Even when your daughter is brought into it, you want to stay on your dad. And, I'm wondering how you dad fits into your marriage. How your dad fits into your daughter, and she's crazy about him, and he's better with her than he ever was with me? I'll be twice the father he was. I want her to have a sense of self, be strong, I want her to be, I want her to be... — yeah. yeah. I can go much deeper. And see your father, pertains to your daughter and your daughter pertains to the affair, and the affair pertains to your wife, and your wife to your daughter and it's all a fucking mess. — I was compartmentalizing the piece of the puzzle over here and over here. — Already, it's growing! Tremendously. Opening it up. That's where we find chaos. —

** THE KINISTHETIC ENGAGEMENT IS VITAL TO THE ZOOM ENVIRONMENT. It can have a real intimacy to it if we allow it. I get so disconnected from the room out here, I get very sucked right into this place. It's really compelling. But you can really surrender to this, it's very effective. Reception is everything.**

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Molly and Heather — Can You Ever Forgive Me? Take 2.

Molly — I was connected to myself, I had worked on the environment so didn't think about it, it didn't throw me, I felt effected by heather and the circumstances played on me, I had a question. At some point during the week, my exploration had sort of stopped then I was like, where am I, who am I and in my text analysis, I believe even though she hates me, I'm her mentor and this is actually right before the next scene, she starts to change. She starts doing the, Lee starts to, I feel there's a catalytic function that happens, a change. She starts forging, I literally say no one is gonna play for Lee Israel right now, so find something else to do. So she starts writing in other people's voices. — Who does she forge? — Noel Howard, Dorothy Parker, — So then I was like, fuck the story let me, what's happening before, if I had a shit morning, so just started exploring the shit morning. I started exploration about Lee and our relationship, and there isn't much in the script, I was like where can I lean in? Lean in on shit morning and explore that. I used her's journey in terms of what's my function, and it allowed me to go outside the parameters of the story. — Great. Anything else? — All the technical stuff, I wasn't thrown by any of that, I still would like to get this better... shit... supposed to do this... I feel like in terms of last week this was a huge jump. — This will be learning curve to get this out of the way and deal with acting.

Critique - Think you're in a great place, flow creates flow, and it leads to mecca. Tell me about your relationship with Lee. — I gotta say I learned a lot in the last ten minutes. From Heather talking. The spin is endless. WTF. I should have read the book, and I don't read the book. It's not that good but I found out stuff and facts, do you want to hear the relationship now or what I worked on? She's a pain in the ass, everything I set her up on, she shits on and fucks it up, she's antisocial, I try to get her to come to parties and things like that, I do think she's an exceptional writer, and but I'm this close to dropping her because she's the pain in the ass. — But you don't, do you? For how long? — Well, no. She has been unsuccessful for ten years. — She was a pain in the ass before she was unsuccessful, and she was successful and managed to burn all those

bridgnes. — even with her ten year spsnac of giving back advances, I've tried to set up certain meetings, so when she pitches an idea to an editor she's a fucking asshole, so most publishing houses don't want to deal with her, even the people that have published her. So why do I still rep her? I dodge her calls. Don't want to ge tinto it with her. Never said any of the things I've said now, and I've never been truthful with her. till now. — Might be pieces, oh, lee, oh lee, that's lee, she knows I'm dodging her call, she isn't top on my list, she knows all these things, and — have you guys been in this relationship a long time? — I believe so yes. At least twenty years. At least. Thirty years. — Let's go with Thirthy. Means you were pups together, that's young. You aren't as successful then as you are now and she was not successful yet. — History would have helped me. — Your beliefs about your history, that joint history becuase there was a time when these two were probably thick as thieves, hated everyone togeterher, talked smack about people together. And you found her, and you helped her become successful and there was a time when it was lovely. But. And. So. But even when we're talking about the time that it was lovely, we don't have to go, okay we we ere at Sardi's... When we know each other, Lee now has two possibiilites.** When we're exploring scircumstacnes, the more vitality we have, the more people perceive more possibilities in the life, the more vitality your life has holds. When you perceive possibilities in your career, ti feels vital. When there are none, it feels stagnant. ** This relationship does not have many possibilities anymore, but it once did. This relationship was alive. she was alive at one time. And I bet she was a force. The same things that hold her back probably made her a blast when you were in your late 20s30s. That's how it happens so much of the time. — Yeah and some of that just doesn't age well, bitterness, shittiness, — no but when you're in your 20s, it's funny and great — it's great, — and then it's just mean-spirited. I think that's where your exploration can continue and evolve.

The thing I love about paradigms, is it's such a pure theory class. Frustrating about it, it's pure theory class. coupling the calss, really focusing on theory and putting it with that, it just makes those conversations that much more poignant.

Heather - I felt more connected to myself, circumstances and Molly and what she said landed harder this time and my relationship to Molly. Stronger. I realized after lat week one of the things was it was really hard for me to be mean to Molly and I think there was a lot of resistance to what, to this character and why she does what she does and reading half of the book kind of made that worse, and so I had to find another — how so? — because most of the reason why she's bitter is because she's successful right away. First did well, second best seller list and she figured she would keep going and that's where the disappointment is... I felt like she felt entitled. Rather than, It was a block — I could tell — so I worked on that a lot and how it was Molly's fault, so that felt better and it was also, the taking the breath before, working on it was helpful.

Critique — I want to ask you about this, judgement. So your takeaway was that she's entitled. — no, I realize that I had that feeling and so I didn't know that that's how I was looking at her. I didn't realize that's what was getting in the way. And learning for the last ten years, she's gotten advances for work, try to make them work, and that's been the last ten years. — So, ooph. — She'd have to get another advance to pay back the last one. — How is your relationship to writing coming? — Pretty good. And it's all so helpful that in the script, when he walks by Tom Clancy at the party he's talking about how writers' block is bullshit and that he's disciplined toad that's why he's so successful... — YEAH. Wow. Fucked up circumstances. do you let yourself get sucked not the vortex of being a fraud? — Yeah. — Good. — I feel like still feels like she is ag good righter, "besides the oint, if I'm a good writer, I should still be able to get hired. — She doesn't know her own voice. — She write biographies. — Okay, I think your exploration on this scene is a bit different and I'm trying to really focus on what's different about your exploration on this scene. Would you agree? Something happened in your exploration on this scene and it changed how you explore. — I think that comes from a focus of exploring from my core instead of my head. — I could not have put it better myself. — I'm not saying that I've never done that, but it was more — it was deliberate. Do you remember the whole dropped in thing, and you dropped into your character and all that, now you're starting dropped in into your sense of truth and authenticity and you're doing it deliberately. And you are deliberately leaving the busy brain into a more open, fluid mindedness. — Its also coming from me, rather than slapping the idea of a character on top. — YES! Beautifully put. Heather. that is a really meaningful shift. So. I would frame it still another way of looking at what you just said that I think this is taking actual ownership of your process and really becoming part of your own process in a far more meaningful way. — I think part of it, and I've talked to Molly, and skirting my way out of doing exercises in paradigms class, I realized I had an issue with control, no some things are public and private and I get t control what other people see, and that made me think, okay what is this control, what are you holding onto? — Interesting you ay that, I was talking to Mike Silver about paradigms classes and I told him about the exploration and absorption exercise we were doing. His first reaction was, can you do that? And I waslike, yeah, why not? You can really do that? He's like, sthat's so intimate. I kinda think that's the value in it actually. — It's kind of easier for me to hidden this medium. It is at the same time, more intimate and separate. — it is, there's an intimacy that can transpire here than when we're in the theatre. There's also that distance of a screen and the fact you're in

your own environment, opens me the door to watch something I wouldn't necessarily get to see otherwise, that's where the intimacy comes in. So it's interesting. * Intimacy is a choice. It's an allowance. We can allow things to be intimate or we can fight against it.* Or we recognize our own resistance to it. Isn't it amazing when we allow that intimacy to take place, and someone just drops their guard completely, that's when it's the most fascinating, when it's the most authentic and fascinating. People say, from the outside, that that's being vulnerable. I'dk if I'd frame it that way, I think we cast it that way though. I think that it's brave and a willingness. I don't know if that it feels vulnerable, it may look vulnerable. I think they're very different things. I watch this scene and I thought you were vulnerable although your defense is up and high.— Im still like, playing in my own space. It's closer to exploration and homework. It's literally in the same place. I— It's really compelling. I think you're just starting to get lost in it.

Q **Talking about Vulnerability and different things, possible that it's more authentic as well? — YES, I THINK THAT'S A COMPONENT OF IT.**

Discussion:

Craig- it was great to watch you go through the conjunction game with Rich. Now it's going to be interesting to let my brain play. I've got to let it flow.

Stuart: finding fluidity in our spin is finding where that flow lives. It was illuminating for me to see how we can become rigid even with process. The idea, idea, notion, belief, - the more expansive landscape. I was doing it faster. I would probably let it sit in my body and let the exploration be a little calmer and slower.

Molly: I hit a wall on exploration where I didn't think about history. I only thought about my beliefs about her now. I started to defend why I was stuck. Even though I knew I was defending it I knew it wasn't fun. I'm stoked to explore it now.

Stuart: are we exploring the scene or my life as it pertains to this. The scene is a glimpse. Your life is a long tube and we're taking a slice of that. What happened before pertains. It's not about how literally true it is. I don't know how accurate my memory is but I know how I think of it. Our beliefs shape what it is. Who is she to me. You know my friend Adam. I have a long history with him and that's why he's still in my life. You knew them when and what that promise was. Even if it's dead, we know what it could be. Our beliefs about people and how they change affect how we deal with them.

Molly: it seems so obvious to me.

Stuart: in hindsight everything seems obvious. Except Trump.

Kevin: I cut out 2 people because my view of my history of them changed.

Rich: A memory "my father comforting me at Madame Butterfly". Do I need to get away from the movie of him pulling me out from the chair. It's coming to me in the present time. How do I belief build around a memory I haven't thought about in a while.

Stuart: you can picture it or don't. There isn't a right answer. I'm not saying you can never picture a scenario. You're free to think about whatever you want. I want to open up my thoughts about my dad and maybe he was a cold man. But he was really kind that evening. Maybe that will turn into a look he gave you or a hand touching your cheek. My beliefs about it become a context for that memory.

Rich: not trying to relive myself as a child.

Stuart: whatever comes up in play. My dad said I was street smart not book smart. I think he meant it as a compliment but I didn't take it that way. I read very few books before 18 or 19. I don't think about where we were in the house when he said that. I kind of remember it, he might have said it 5 times. I twisted it into me thinking I was dumb but I don't think that's what he meant. Now I look back and I see what I did and it's not about my father. I look back on it now and it's different because my beliefs are different. Now I miss my dad. It's different. Whatever the scenario is is fine, but it's about our beliefs about them.

Craig: from NLP: It's one of these 3 things: dispose of in

Stuart: 5 rooms of deception? We classify, distort it or ...

Craig: 2 people with history will have different views of what happened.

Stuart: I had to fire a friend about what he called riots and I called protests. It was shocking what he said. He didn't have any compassion. We were talking about a protest that we both saw. He saw a riot. He doesn't believe racism exists.

Craig: changingstates.co.uk/nlp_model.html

Molly: That's why it's useless to talk about history. Even if we have the same thing, it will mean something different to me. I had to stop someone on set recently.

Alyssa: What do you do in that circumstance where someone wants to talk about history.

Stuart: there are factors: where are they on the call sheet. If you're both guest stars, you can say that doesn't help me. If it will mess with you then don't feel bad about saying no. People will try to tell you what your objectives should be. We have to be able to humor them. It depends on who the person is to you.

Libe: I've found in those situations, I've been able to make them productive for myself. If we're talking about history I can find something to spin about. If it doesn't jive with my work I throw it away.

STuart: sometimes it is a male actor who is trying to be a stud maybe you'll have to deal with that because he's insecure or maybe enough is enough. Alyssa Diaz said a guy on Narcos playing her husband who was being very machismo with her. How would she deal with that. Start fucking with him and bring it into story. Then they got along great because she could diffuse it.

Kevin: If someone came up to me, if someone wanted to talk about history, I would flip it and talk about story. If someone is closed off to me, it pisses me off.

Stuart: we want to be collaborators.