

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

SCENE #5: CONFLICT

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IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
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SCENE #5: CONFLICT

EXTERNALS

(including Beats)

INTERNALS

Thought Patterns (subtext)

ONE: Where did you get that?

TWO: It was in there.

ONE: I never saw it before.

TWO: You must have.

ONE: No... I'm certain.

TWO: You mean all this time you've never seen it?

ONE: I can't recall.

TWO: I wonder?

ONE: How did it get there?

TWO: How do you suppose?

ONE: You can't believe...

TWO: Why not? Why is it so strange?

ONE: Well it's too ridiculous... it's insane.

TWO: Is it?

ONE: Of course it is. I've never heard of anything like that
in my life.

TWO: Perhaps not.

ONE: What does that mean?

TWO: I think we'd better have a little talk.

ONE: Where are you going?

TWO: Where do you think?

SCENE #6: EXERCISE “?”

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SCENE #6: EXERCISE “?”

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Are you comfortable?

TWO: Yes, thank you.

ONE: Excuse me.

TWO: What?

ONE: Isn't that mine?

TWO: Ho...

ONE: Thank you

TWO: That's alright.

ONE: Nice here...

TWO: Hmma

ONE: Nice here, isn't it?

TWO: Oh yes, very.

ONE: I like it.

TWO: And it's always just like this.

ONE: I know.

TWO: Listen.

ONE: What?

TWO: Can't you hear it?

ONE: Oh yes.

TWO: I wish...

ONE: Sh.....

TWO: Why?

ONE: Forgive me, I couldn't resist.

TWO: I understand.

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SCENE #7: MOVEMENT

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SCENE #7: MOVEMENT

EXTERNALS

(including Beats)

INTERNALS

Thought Patterns (subtext)

ONE: Like this?

TWO: No...this way.

ONE: Let me try it again.

TWO: Here wait, try this.

ONE: Well, how did she do it?

TWO: Just like that.

ONE: No, she didn't, she came in from way over here,
swooped down to here and then did something
kind of like this. Then she...

TWO: Look

ONE: No, that's wrong.

TWO: Let's try something else.

ONE: How about this.

TWO: That's fine, except it needs something much
bigger.

ONE: Watch.

TWO: Good...let me try.

ONE: Now let's try it together.

TWO: O.K.

ONE: That was good.

TWO: Yes.

ONE: We're ready.

SCENE #8¹

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¹ Chekavian

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SCENE #8²

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: What took you so long?

TWO: It's a long trip.

ONE: You look tired.

TWO: I know. It hasn't been easy.

ONE: Were you so much in love?

TWO: I thought so.

ONE: What about your loyalties to us?

TWO: Don't worry. Everything's okay.

² Chekovian

SCENE #9³

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³ Chekovian

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SCENE #9⁴

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Hey! Am I glad to see you.

TWO: I expect you're pretty surprised.

ONE: I hadn't expected to see you for a long time.

TWO: Does that mean you haven't planned for me?

ONE: Oh... you'll fit in just beautifully.

TWO: You haven't changed a bit, have you?

⁴ Chekovian

SCENE #10⁵

Instructions

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⁵ Chekovian

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SCENE #10⁶

EXTERNALS

(including Beats)

INTERNALS

Thought Patterns (subtext)

They are looking off-stage at one or more people who have just left as the action begins.

ONE: What was that all about?

TWO: Nothing... ask them if you want to know.

ONE: Why are you being so evasive?

TWO: I'm not being evasive.

ONE: Something's going on... It isn't just my imagination.

TWO: Nonsense! Look! I've got to go...

⁶ Chekovian

SCENE #11⁷

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⁷ Chekovian

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SCENE #11⁸

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Hi.

TWO: Hello.

ONE: Want to go somewhere?

TWO: Maybe.

ONE: You're looking well.

TWO: Think so. Thanks.

ONE: What's new with you?

TWO: What do you think?

⁸ Chekovian

SCENE #12⁹

Instructions

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ACTION/CONFLICT

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⁹ Chekovian

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SCENE #12¹⁰

EXTERNALS

(including Beats)

ONE: Hello!

TWO: Hello!

ONE: Well!

TWO: Well, what?

ONE: How are things?

TWO: Just about as usual.

ONE: I didn't expect to find you here.

TWO: Sure tells us something about each other, doesn't
it?

ONE: What's that supposed to mean?

TWO: Oh! Come on!

INTERNALS

Thought Patterns (subtext)

¹⁰ Chekavian

SCENE #13¹¹

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ACTION/CONFLICT

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- What does the character want? Why?
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¹¹ Chekavian

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SCENE #13¹²

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Oh! I wasn't expecting you.

TWO: That's okay. Is it all right if I sit down?

ONE: Why... sure! Tell me... is there some special reason
for your coming here?

TWO: Hmmm - your cordiality is about as cold as this
place. Isn't there any heat?

ONE: Pardon me... I didn't mean to be "cold." I was just a
little surprised.

TWO: That's all right. The important thing right now is
where is *it* hidden?

¹² Chekovian

SCENE #14¹³

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- Objectives:
- What does the character want? Why?
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- What is the conflict?

¹³ Open scene

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SCENE #14¹⁴

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Oh.
TWO: Yes.
ONE: Why are you doing this?
TWO: It's the best thing.
ONE: You can't mean it.
TWO: No, I'm serious.
ONE: Please.
TWO: What?
ONE: What does this mean?
TWO: Nothing.
ONE: Listen.
TWO: No.
ONE: So different.
TWO: Not really.
ONE: Oh.
TWO: You're good.
ONE: Forget it.
TWO: What.
ONE: Go on.
TWO: I will.

¹⁴ Open scene

SCENE #15¹⁵

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¹⁵ Open scene

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SCENE #15¹⁶

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Oh.

TWO: Yes.

ONE: Why are you doing this?

TWO: It's the best thing.

ONE: You can't mean it.

TWO: No, I'm serious.

ONE: Please.

TWO: What?

ONE: What does this mean?

TWO: Nothing.

ONE: Listen.

TWO: No..

ONE: So different.

TWO: Not really.

ONE: Oh.

TWO: You're good.

ONE: Forget it.

TWO: What?

ONE: Go on.

TWO: I will.

¹⁶ Open scene

SCENE #16¹⁷

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¹⁷ Open scene

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SCENE #16¹⁸

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Well?

TWO: Well?

ONE: Who?

TWO: Guess.

ONE: Impossible!

TWO: Try.

ONE: Never.

TWO: Sure.

ONE: I don't think...

TWO: You do too!

ONE: Do not!

TWO: Stop it.

ONE: I will not. Not until...

TWO: I have had it with this...

ONE: Well, you're just going to have to...

TWO: Listen to me for a minute. We could...

ONE: Now I've heard enough.

TWO: No. Really.

ONE: No. Really.

¹⁸ Open scene

SCENE #17¹⁹

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¹⁹ Open scene

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SCENE #17²⁰

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: I used to think it was.

TWO: We all did.

ONE: What do you think?

TWO: About what?

ONE: Ask me.

TWO: I don't think so.

ONE: Why not?

TWO: I. Well, I...

ONE: Huh.

TWO: Same to you.

ONE: What did you say?

TWO: Nothing.

ONE: Every time...

TWO: Not that?

ONE: Yes, that.

TWO: Enough.

ONE: Yes.

²⁰ Open scene

SCENE #18²¹

Instructions

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²¹ Open scene

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SCENE #18²²

EXTERNALS

(including Beats)

INTERNALS

Thought Patterns (subtext)

ONE: That better be it!

TWO: What do you mean?

ONE: If you knew what I did.

TWO: You'll be sorry.

ONE: No, I don't think so.

TWO: That's ridiculous.

ONE: Is it?

TWO: There's not enough time to consider doing anything else.

ONE: What do you mean?

TWO: No, it's not what you think.

ONE: But what else is left?

TWO: You've known all along, haven't you?

ONE: Not really.

TWO: Then help me with this.

ONE: So that's it, isn't it?

TWO: Yes.

ONE: Then try this before it's too late.

TWO: Okay. That better be it, though.

²² Open scene

SCENE #19²³

Instructions

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²³ Madeleine Pabis, SOTA Artist-in-residence

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SCENE #19²⁴

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Oh, it's you.

TWO: Hello.

ONE: Didn't expect you.

TWO: Well, here I am.

ONE: Relax.

TWO: What's wrong?

ONE: Nothing

TWO: Seriously.

ONE: I can handle it.

TWO: What?

ONE: Nothing new.

TWO: Oh.

ONE: Life is funny.

TWO: Stop it!

ONE: What?

TWO: Give me a chance.

ONE: Disappear.

TWO: Thank you.

ONE: Don't mention it.

TWO: Sad.

²⁴ Madeleine Pabis, SOTA Artist-in-residence

SCENE #20: SOUND²⁵

Instructions

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- What are the obstacles to getting what you want?
- What is the conflict?

²⁵ Rayher

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SCENE #20: SOUND²⁶

EXTERNALS (including Beats)

ONE: Hmm?
TWO: Hm Humm
ONE: Wh...
TWO: Uh, Uh
ONE: Uh, Huh
TWO: Aw
ONE: Hmm
TWO: Tsk, tsk, tsk
ONE: Don't
TWO: Hmm
ONE: (create rhythmic sound with hands)
TWO: Ah
ONE: Um?
TWO: (create same rhythm with voice)
ONE: Ooooo.
TWO: (sighs)
ONE: (chuckles)
TWO: (taps toe)
ONE: Wait
TWO: Ssssh
ONE: (coughs)
TWO: (creates rhythm with tongue)
ONE: (hums)
ONE & TWO: (laugh together)
ONE: (yawns)
TWO: (scratches self)
ONE: (slaps own face or body)
TWO: (chuckles)
ONE: see you later
TWO: Um, Hum.

INTERNALS Thought Patterns (subtext)

SCENE #21: CEREMONY²⁷

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ACTION/CONFLICT

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- What are the obstacles to getting what you want?
- What is the conflict?

²⁷ Rayher

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Chapter 13 - OPEN SCENES SCENE #21: CEREMONY²⁸

EXTERNALS (including Beats)

ONE: How are you?
TWO: Fine, how are you?
ONE: Just fine.
TWO: I haven't seen you in a long time.
ONE: What have you been doing?
TWO: Nothing much, you?
ONE: Nothing much.
TWO: Isn't that the way it goes?
ONE: Yeah, you never know.
TWO: That's just what I always say.
ONE: Can you beat that?
TWO: What?
ONE: That's just what I always say too.
TWO: Well what do you know.
ONE: Well what do you know.
TWO: Working hard?
ONE: Every day.
TWO: So am I.
ONE: That's life for you.
TWO: Isn't that the truth.
ONE: Let's get together sometime.
TWO: We've got to.
ONE: Call me.
TWO: I'll do that.
ONE: Soon
TWO: Right
ONE: It's really been good to see you.
TWO: Yeah, it really has.
TWO: Well take it easy.
ONE: You too.
TWO: I always do.
ONE: See you.
TWO: See you.
TWO: So long.
ONE: So long.

INTERNALS Thought Patterns (subtext)

(pause)

(pause)

(pause)

(pause)

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

SCENE #22²⁹

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

On the script on the next page record EXTERNALS on left of dialogue, record INTERNALS on right.

CHARACTER BREAKDOWN:

- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

²⁹ Ambiguous

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

SCENE #22³⁰

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Come on in here.
TWO: Just a minute I'm busy.
ONE: It will only take a second.
TWO: I'm right in the middle of something.
ONE: I only want you to see something . . . just a second.
TWO: I can't right this minute, tell me about it.
ONE: I can't tell you about it, if I could tell you about it I
wouldn't want you to come and look at it.
TWO: Do I really have to see it?
ONE: In a minute it won't make any difference, come on.
TWO: Okay. (Enters the space.) Yeah?
ONE: Well?
TWO: What? What am I supposed to see?
ONE: You know.
TWO: I wouldn't ask if I knew, would I?
ONE: It's so easy.
TWO: But there's a whole lot of stuff to look at.
ONE: This.
TWO: This?
ONE: Yeah. Well?
TWO: This is what you called me in for?
ONE: Yeah. Isn't it great?
TWO: You made me drop what I was doing to look at
this?
ONE: I love it.
TWO: I can't believe it, I can't believe it.
ONE: It's great. I love it.
TWO: I can't believe it.

³⁰ Ambiguous

SCENE #23³¹

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

On the script on the next page record EXTERNALS on left of dialogue, record INTERNALS on right.

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- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

³¹ Ambiguous

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

SCENE #23

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Yoohoo, yoohoo . . . hey, somebody .

TWO: What? What's up?

ONE: I need some help with this.

TWO: Just a minute.

ONE: Please hurry, it's slipping.

TWO: Okay, now what?

ONE: Hold this.

TWO: I can't see what you're talking about.

ONE: Well get out of the light.

TWO: This?

ONE: Right. Just hold it tightly, until I .

TWO: Yuck, something's dripping on me.

ONE: It won't hurt you, just don't let go of that.

TWO: It's all slimy, yuck.

ONE: Don't wiggle so much.

TWO: Watch out with that thing, you might hurt me.

ONE: I won't hurt you, I've done this a lot of times before.

TWO: There's always a first time.

ONE: Just pay attention to what you're supposed to be doing.

TWO: I am. This is boring. When can I let go and get out of here?

ONE: Very, very shortly . . . now in fact.

TWO: Good, I'm glad that's over, oh this slimy stuff stinks.

ONE: Well go and wash it off.

TWO: I certainly will.

ONE: Thanks for the help.

TWO: Yuck!

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

SCENE #24³²

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

On the script on the next page record EXTERNALS on left of dialogue, record INTERNALS on right.

CHARACTER BREAKDOWN:

- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

³² Ambiguous

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

SCENE #24

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Do you come here often?
TWO: First time this year.
ONE: Me too.
TWO: I try to make it at least three times a year.
ONE: Yeah. Some people come a lot more.
TWO: I have a friend who does. Once a month.
ONE: Once a month! How does he find time?
TWO: He says that you have to make the time.
ONE: I guess so. I'm sure you'd get more out of once a month.
TWO: Lots more. It sure shows on him.
ONE: Look at that, did you ever see anything like it?
TWO: Never, it's amazing isn't it how they can do that.
ONE: And it looks so easy, so very easy.
TWO: I've always wondered. If I took the time and really committed myself, would I be able to do that?
ONE: I think you would. I think it's just what you said, a matter of commitment. They made an early commitment to what they believed in and look now at the result.
TWO: Yeah.
ONE: What do you think?
TWO: I think you may be right.
ONE: Darn right I'm right.
TWO: Well let's move on, ready?
ONE: Yeah.
TWO: Next!

SCENE #25³³

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

On the script on the next page record EXTERNALS on left of dialogue, record INTERNALS on right.

CHARACTER BREAKDOWN:

- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

³³ Ambiguous

ACTING IS ACTION – Web Pages
Chapter 13 - OPEN SCENES

SCENE #25³⁴

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Did you get the other one?
TWO: I got it.
ONE: Bring it here. Set it down.
TWO: I'll start with this.
ONE: Okay, I'll finish here.
TWO: Hand me those.
ONE: What?
TWO: Those. There.
ONE: Oh, yeah. You want this too?
TWO: Huh? Yeah.
ONE: Where do we keep these things?
TWO: Under there, right.
ONE: Now, how can I help.
TWO: Hold this. Put it in there.
ONE: That looks good.
TWO: It's going to be terrific.
ONE: Is that all?
TWO: Yeah, take it easy.
ONE: If you need me...
TWO: Right!

³⁴ Ambiguous

SCENE #26³⁵

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

On the script on the next page record EXTERNALS on left of dialogue, record INTERNALS on right.

CHARACTER BREAKDOWN:

- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

³⁵ Ambiguous

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Chapter 13 - OPEN SCENES

SCENE #26³⁶

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Oh! Rats!

TWO: What the devil are you doing?

ONE: What the devil are you doing?

TWO: What I'm supposed to be doing.

ONE: So, what are we going to do about it?

TWO: What we're supposed to do about it.

ONE: If we've both got . . .

TWO: I don't think . . . I don't.

ONE: You don't?

TWO: No. Forget it.

ONE: Now what do we do? You sure you don't have any?

TWO: If it was my fault, I'll do what I'm supposed to.

ONE: Well, . . . let's see. I guess we'd better get out the old .

TWO: Okay, here.

ONE: This had better be good. I don't want to go out because of the way I'm dressed.

TWO: Oh boy, am I going to be .

ONE: Don't worry about it, I'm not out to hurt anybody.

TWO: Hey, this is my whole life we're talking about.

ONE: Calm down, for Pete's sake. I'll get in touch with you later.

TWO: Don't forget.

³⁶ Ambiguous

SCENE #27³⁷

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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CHARACTER BREAKDOWN:

- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

³⁷ Ambiguous

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SCENE #27³⁸

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Okay now, just lean back like this. . . and then let all
of your body weight go forward, while throwing
your arm out .

TWO: Ahhh . . . here goes . . . ahhh oooh!

ONE: Wait, hold it, I think it's caught.

TWO: You're telling me.

ONE: Just a sec .

TWO: Ah . . . good grief . . . what do you think I am? .

ONE: You were having fun until now.

TWO: Do you like this happening to you?

ONE: It's all part of being .

TWO: Don't give me that stuff.

ONE: Hey, you're the one who wanted to come.

TWO: I didn't think that it would be like . . . this . . . it
smells.

ONE: Here goes.

TWO: Eeeeeeeeyyyooooooow!! !!

ONE: Okay?

TWO: My arm!!!

ONE: Come on, let's get started .

TWO: So, how do I do this?

ONE: Just lean back a little

TWO: Like this . . . ?

³⁸ Ambiguous

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SCENE #28³⁹

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

On the script on the next page record EXTERNALS on left of dialogue, record INTERNALS on right.

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- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

³⁹ Ambiguous

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SCENE #28⁴⁰

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Shh. Be quiet.

TWO: What are you talking about?

ONE: I asked you to be quiet.

TWO: I've made less noise than you have.

ONE: Very well. Just keep your mind on the job.

TWO: I know what I'm doing.

ONE: When was the last time you did this?

TWO: Only last week. Don't you remember?

ONE: So it was. How is it coming?

TWO: It's more difficult than I thought.

ONE: It's much simpler than you're making it out to be.

TWO: If you think so, why don't you give it a try?

ONE: I think I will. . . . There, it's almost done.

TWO: I don't know how you always get it right.

ONE: Practice, my friend, just practice.

TWO: You should open a school.

ONE: That will be the day.

TWO: Well, what's happening?

ONE: Good, it's finished. Now we can start.

TWO: I've been ready for at least an hour. Let's go.

⁴⁰ Ambiguous

SCENE #29⁴¹

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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CHARACTER BREAKDOWN:

- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

⁴¹ Ambiguous

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SCENE #29⁴²

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Hey! (pause) Hey, you out there?
TWO: What do you want?
ONE: Come'ere.
TWO: What?
ONE: I want you to see something.
TWO: What for?
ONE: Just come in here
TWO: I'm busy.
ONE: I want to show you something important.
TWO: Is it really important?
ONE: I have to show you.
TWO: Why don't you just tell me about it?
ONE: You have to see this.
TWO: If I don't have a choice in the matter.
ONE: You coming?
TWO: Yeah. Okay.
ONE: Well?
TWO: What am I supposed to do about it?
ONE: Isn't it great?
TWO: What?
ONE: Have you seen anything like this before?
TWO: I can't believe it.
ONE: So?
TWO: I can't believe you called me in to see that.
ONE: Well, what do you think now?
TWO: I'm thirsty.
ONE: I really like it.
TWO: That's it for this one, out of here!

⁴² Ambiguous

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

The two characters in this scene seem to know each other, but do they both live in the "home" indicated in the first line? Does either of them live there? Do they both start out angry or tense? Why? Does anger derive from some real or imagined offense or from completely outside sources? Watch for sections that could be built by direct topping. How does rate differ in the longer speeches as opposed to the shorter, alternating dialogue? What is the event or action that happens-apparently out of the blue that resolves, or at least tempers, the argument? Remember to stress words that need to be emphasized.

⁴³ Open scene

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SCENE #30

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Anybody home?

TWO: Who is it?

ONE: Oh, hi. Me.

TWO: Who?

ONE: Me.

TWO: Oh. Hi.

ONE: Could you .

TWO: Just a minute.

ONE: Well, I've got these packages

TWO: I'll be right there.

ONE: Okay, but . . .

TWO: What are you doing with all those packages?

ONE: Could you just unhook the screen door?

TWO: Sure.

ONE: Thanks.

TWO: Watch out!

ONE: Oh, for . . .

TWO: Sorry.

ONE: No problem.

TWO: Here, let me help you.

ONE: I can manage.

TWO: No, no. I insist.

ONE: I can manage.

TWO: No need to bite my head off.

ONE: Don't start with me!

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TWO: What are you talking about?

ONE: Just leave me alone.

TWO: Fine!

ONE: Have you got any idea how annoying you can be sometimes?

TWO: Me? I'm annoying?

ONE: Yes! Yes, yes, yes, yes, yes!

TWO: You have got a hell of a nerve.

ONE: Oh, shut up! Just shut up!

TWO: No, I will not shut up! You come in here and start bossing me around before you even get in the door and I haven't done anything! Who do you think you are? I am sick of it. You hear me? I have had it! Just get out. Get out of here! Now!

ONE: No! I told you to shut up, and I meant .it! Now shut up!

TWO: Put that down

ONE: Why should I?

TWO: Please.

ONE: Oh, it's "please," now, is it?

TWO: I didn't mean .

ONE: Didn't you? Didn't mean what?

TWO: I didn't mean that you should get out. I just .

ONE: Sounded like you meant it to me. Sounded pretty definite to me.

TWO: No, no. I was just m sorry. I really am.

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ONE: Yeah, me too. I'm sorry I ever came here in the first place. I'm sorry I ever laid eyes on you. I'm sorry I didn't have sense enough to back off when things got too complicated. And most of all, I'm sorry you were ever born.

TWO: Now, listen ...

ONE: But maybe we can do something about that, huh? Maybe we can fix it so you don't make anybody else's life as miserable as you've made mine. What do you think? You think that's a good idea? No, no, don't bother to thank me. It's my pleasure, believe me. Believe me!

TWO: I said I was sorry.

ONE: Not good enough.

TWO: What can I do to

ONE: Nothing, absolutely nothing.

TWO: Please!

ONE: No!

TWO: Please!

ONE: No! Shut up!

TWO: Don't!

ONE: Yes!

TWO: Oh...

ONE: See? There's a solution to every problem.

SCENE #31 ⁴⁴

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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- Name: _____ ACTOR: _____
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- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

Since the environment seems to be important to the action, the first thing to decide when you start work on this scene is where it takes place. That decided, the principal issue is one of focus: Who's listening to whom? Or not? And if not, why not? What are the techniques of switching focus from one thing or person to another? Watch for difficult transitions, especially the major one that forces a previously talkative character into responding in subverbal grunts.

⁴⁴ Open scene

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SCENE #31 ⁴⁵

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: I remember when there used to be a big oak tree over there

TWO: Hmmm?

ONE: Strange place for an oak tree, I always thought, but then, when you think about it, not so strange after all, maybe.

TWO: Mmmm.

ONE: I mean, there're stranger places, I suppose. For an oak tree. You know what I mean? Anyway, I used to lie here and look at that tree and wonder how old it was. Oak trees can be really old, you know, and this was a big one, so I figured it was a hundred years old. Or more. And I always tried to picture what this whole place looked like when it was just a little twig. Maybe there was a whole grove of oak trees, a whole forest. Maybe there were all kinds of animals. There could have been rabbits and . . . and deer, maybe. Foxes. Maybe there were wolves. Sure, if it was more than a hundred years ago there could have been wolves. And birds, of course. All kinds of birds. Must have been nice, huh? Huh?

TWO: Mmm-hmm.

ONE: You haven't heard a word I've said, have you?

TWO: Mmm.

ONE: You don't hear a word I say, do you?

TWO: Huh?

ONE: You still don't. You're still not listening.

TWO: Hmm.

⁴⁵ Open scene

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ONE: Hey!

TWO: What?

ONE: Finally.

TWO: You scared me to death.

ONE: Oh, did I?

TWO: Yes, you did.

ONE: Sorry to disturb your nap.

TWO: I wasn't sleeping.

ONE: Oh? Are you sure?

TWO: Of course I wasn't sleeping. I was .

ONE: You might as well have been.

TWO: What's that supposed to mean?

ONE: You're so self-involved.

TWO: I was just .

ONE: All you think of is yourself.

TWO: What is the matter with you?

ONE: I don't want to talk about it.

TWO: Oh, here we go again.

ONE: No, no.

TWO: I can't believe this. Never in my life have I seen somebody with mood swings like yours. I really think you should see a therapist or something, you know?

ONE: Right.

TWO: I mean, I never know where I am with you. I can be minding my own business, completely innocent, and all of a sudden I'm in the middle of a fight. It's crazy, you know? I mean, what's going on? Can you even tell me? Do you even know?

ONE: Huh?

TWO: Oh, and now you're going to have hurt feelings, are you? Going to just clam up and sulk? Is that it? You know, you really have a problem here. Did it ever

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occur to you that you need an awful lot of attention? Do you realize that you demand a lot from the people around you? Are you aware of that? No, probably not. You're one of those people who has been spoiled all their lives and expects other people to support them in every possible way, but especially emotionally. Do you realize how much emotional support you need?

ONE: Hmmp.

TWO: I just don't think it's fair. I have always believed that one of the signs of maturity was a willingness to stand on your own two feet emotionally. Anybody who can't is just a child and has no business being with grownups. That's what I think. You hear me?

ONE: Mm-hmm.

TWO: As a matter of fact, I think I better leave. I think it's time for you to find out what it's like to be on your own and responsible for yourself. You've got to be strong. Like that oak tree over there. You realize how long it's been standing there? What storms it's had to weather? That's what you've got to be like, and the only way that'll happen is for you to be on your own. So I'm leaving. Goodbye. I said good-bye. Hey, have you heard a single word I've said? Have you? Hey.

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SCENE #32 ⁴⁶

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

On the script on the next page record EXTERNALS on left of dialogue, record INTERNALS on right.

CHARACTER BREAKDOWN:

- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

⁴⁶ Open scene

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SCENE #32 ⁴⁷

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

The following two characters sound as though they know each other well, but do they really? Are they actually talking to each other or to themselves? Or to a silent third character? Does irritation build up because of inattention? What is the physical environment? Is it hot or cold? How is temperature demonstrated by the characters? How do you demonstrate it? How does pace differ in the longer speeches and in the short, one-line dialogue? Do you find a difficult transition? How do you motivate it? When a previous statement is contradicted, how do you find motivation? How do you determine the pronunciation and definition of a "created" word such as *Shikasta-ism*? Watch out for pauses.

ONE: Of course, I never expected anything else from him. He was always the stupidest person that ever walked the face of the earth, if you know what I mean, but when he came right out and said that he was quitting I didn't know what to think.

TWO: I never knew him, but his brother was one of my best friends. He was kind of strange too, you know? Listen, have you ever heard of Shikasta-ism? It's some weird religion based on somebody's novel. Anyway, he was into that.

ONE: Not that I don't think that everybody has a right to do whatever they want to, naturally. I do.

TWO: I think he was a minister or a priest or something for this religion. He believed the world was surrounded by layers or something. Energy levels, he called them.

ONE: But when he just walked out, I couldn't believe it.

TWO: I didn't understand any of it.

⁴⁷ Open scene

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

ONE: I couldn't either. I just couldn't.

TWO: No, I really didn't.

ONE: So, how you been?

TWO: Oh, fine.

ONE: Really hot, isn't it?

TWO: Sweltering.

ONE: Course, I guess that's why people come here.

TWO: The heat?

ONE: Yeah, I guess.

TWO: You really think so?

ONE: Sure, what else?

TWO: Oh, I don't know. The food .

ONE: Nah, the food's mediocre.

TWO: You think so?

ONE: Yeah. Music's nice, though.

TWO: What music? And why would anybody go
anywhere for heat?

ONE: You haven't heard the music? It's great. And I didn't
really mean heat. I meant the sun.

TWO: Oh, well the sun .

ONE: I mean, it's really been cold.

TWO: You think so?

ONE: Don't you?

TWO: Not really. Like I said, I . . .

ONE: I've been freezing.

TWO: . . . maybe you should see a doctor.

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

- ONE: Why?
- TWO: To check out why your . . . thermostat is screwed up.
- ONE: My thermostat?
- TWO: Well, you know, why you've been so cold when it's been so hot.
- ONE: But it hasn't been hot.
- TWO: That's what I mean. See, before you said . .
- ONE: You know, there's an interesting condition in which people are absolutely unable to face facts. I forget what it's called, but that could be the root of your trouble. Maybe if you saw a therapist
- TWO: You could have a thyroid condition. I had an aunt who had that kind of trouble once. She turned to the left every time somebody said "turn right." And vice versa. Did everything backwards. She had a thyroid condition.
- ONE: I think everybody needs therapy at some time in their lives.
- TWO: I bet that's all you need: a good thyroid checkup.
- ONE: Anyway, nice talking to you.
- TWO: You, too. See you later.
- ONE: Take it easy.
- TWO: Right. By the way .
- ONE: What was your name again?

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

SCENE #33 ⁴⁸

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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CHARACTER BREAKDOWN:

- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

What on earth are these people doing? And where? Or maybe it isn't on earth at all. Perhaps you, the actors, will have to create a whole new environment. How do you motivate all the non sequiturs? How do you react to one? There's another neologism (plegoit) to find a pronunciation for. Was one character actually born on Mars? If not, is this a fantasy, a delusion, or a lie? What exactly is "B.C.E."? What happens at the end? In this scene, creativity and imagination are very important.

⁴⁸ Open scene

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

SCENE #33 ⁴⁹

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Marble statue of Zeus.

TWO: Check.

ONE: Seventh century B.C.E.

TWO: Check.

ONE: You about ready to quit?

TWO: You?

ONE: Just about.

TWO: One more.

ONE: Okay.

TWO: Then we'll quit.

ONE: Stack of magazines. Mostly Mad from the looks of
it. Early sixties.

TWO: Check.

ONE: Lots of jellyfish.

TWO: Wonder what they're doing here?

ONE: No idea. Don't you know?

TWO: Nope. No idea.

ONE: Should we . . . ?

TWO: Nah, just leave them alone.

ONE: They'll be all right?

TWO: Oh, sure.

ONE: I've got to stop for a while.

TWO: Really?

ONE: Yes. I'm tired.

TWO: Well, sure, that's fine.

⁴⁹ Open scene

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

ONE: I'm going to sit down.

TWO: Why don't you pull over one of those elephants.

ONE: Is that what they are?

TWO: Oh, yes.

ONE: Gosh, I thought they were .

TWO: Ostriches?

ONE: ... yeah.

TWO: No. They're elephants.

ONE: I wonder who sewed them like that?

TWO: No idea.

ONE: Somebody who's never seen an elephant, that's for sure.

TWO: No kidding.

ONE: You been here long?

TWO: Long as I can remember. Since before the war.

ONE: Really? Long time.

TWO: Seems like forever.

ONE: I just got here.

TWO: Yeah. I know.

ONE: Really? How?

TWO: You get tired too easy. Got to be new.

ONE: Oh.

TWO: You'll toughen up, though.

ONE: I certainly hope so.

TWO: Takes a while.

ONE: I'm sure.

TWO: Where you from?

ONE: Santa Barbara.

TWO: California.

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Chapter 13 - OPEN SCENES

ONE: Right. You?

TWO: I'm from Mars.

ONE: Really?

TWO: No, not really.

ONE: Oh, well, I'm disappointed. I've never met anybody from Mars.

TWO: Sorry.

ONE: Where are you really from?

TWO: Kenya.

ONE: Oh. That's how you knew about the elephants.

TWO: Right.

ONE: You been here so long, you know all about plegoits too, I guess.

TWO: Sure.

ONE: is it true they cut people's heads off?

TWO: Yep. As a matter of fact .

ONE: Oh! What's that you've got?

TWO: Plegoit knife.

ONE: Where on earth did you get it?

TWO: It's mine.

ONE: Oh . . . you mean, you're a . . . a

TWO: A plegoit. Right.

ONE: Oh.

TWO: Want to see my knife?

ONE: Well...

TWO: Come on, take a closer look. Closer . . . closer

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

SCENE #34

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

On the script on the next page record EXTERNALS on left of dialogue, record INTERNALS on right.

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- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

Here the confrontation builds until one character explodes in a wordless scream. Where does all the tension come from? What sort of relationship do the two characters have? Or did have? Pauses are important in the build of the conflict; be sure to find them, and don't be afraid to make them as long as they need to be. One of these characters has the habit of speaking in cliché's. How do you deliver such lines? Is the character aware that they are clichés? What difference is there in the delivery if the character is or is not aware? Examine the first line (and the next-to-last): Don't do what? Watch out for interrupts. Or are they incomplete sentences, that is, trail-offs? How do you tell the difference? How do you find your cue in each case?

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

SCENE #34 ⁵⁰

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Don't do that.

TWO: Sony.

ONE: I said ..

TWO: Sorry!

ONE: Honestly . .

TWO: I said I'm sorry.

ONE: Sure.

TWO: If I asked you something, would you tell me the truth?

ONE: ... yes.

TWO: First, swear that you'll tell the truth.

ONE: Don't .

TWO: That you'll be honest.

ONE: Look...

TWO: Really honest.

ONE: Yes!

TWO: Okay, then. Why are you acting like such a jerk?

ONE: Oh, God!

TWO: Now you're mad.

ONE: Give me a break .

TWO: I knew it.

ONE: I am not...

TWO: I knew you wouldn't be honest.

ONE: Shut up! You are driving me nuts.

TWO: I'm what?

⁵⁰ Open scene

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Chapter 13 - OPEN SCENES

ONE: You are ...

TWO: I'm driving you nuts?

ONE: That's what I said.

TWO: I can't believe you said that.

ONE: Don't start.

TWO: I can't believe that after all this time and all this effort, trying to

build a relationship, really trying to solve some problems, and you...

ONE: I said, don't start.

TWO: And you! You start bringing up this old

ONE: Cut it out.

TWO: This old crap again. I mean, come on. You can't really expect me to sit quietly by while you go into a primordial tantrum, can you?

ONE: A primordial tantrum?

TWO: Let me tell you something. People don't do this. All people don't sit around pulling each other apart. They simply accept what other people do and think and say without analyzing every little word and deed. Do you know that? Huh? It happens to be true, so . don't look at me like that . . . so don't think you can get away with all that old . . . I said don't look at me like .

ONE: You know, you can be really strange.

TWO: I can? I can?

ONE: That's right.

TWO: I'm strange?

ONE: Yep.

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Chapter 13 - OPEN SCENES

- TWO: Unbelievable.
- ONE: But that's okay. I don't mind. It livens up my day. It keeps me from killing myself out of boredom. If you weren't so strange, I would have long ago given up on the vagaries of life and eaten my gun.
- TWO: Eaten your . .
- ONE: Or jumped into the bay or entered a . .
- TWO: Okay, okay . .
- ONE: So don't ever let anyone criticize you for being weird. Your weirdness has saved my life.
- TWO: Just cut it out, okay?
- ONE: Well, isn't this what you wanted? A meaningful dialogue between the two of us?
- TWO: All right, all right, all right, all right .
- ONE: Interpersonal communication?
- TWO: All right!
- ONE: Causal oneness? Symbiotic activity? Between you and me?
- TWO: Shut up!
- ONE: Between you and the jerk?
- TWO: Aaaaaaaahhhhhh!
- ONE: Okay?
- TWO: Okay.
- ONE: Don't do that.
- TWO: Sorry.

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

SCENE #35 ⁵¹

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

This relationship is in trouble. Are these two close friends? Are they lovers? Who's lying to whom? How does the other know? Why do they care? Hint: One of the lies has to do with *Gone with the Wind*. Is one character a bad risk for loans? What are they looking at when the scene begins, and how does your answer to this question help define their environment? Find textual evidence for your answers to all of these questions or create answers. Find places for some long transitional pauses.

⁵¹ Open scene

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Chapter 13 - OPEN SCENES

SCENE #35 ⁵²

EXTERNALS

(including Beats)

INTERNALS

Thought Patterns (subtext)

ONE: Look at that.
TWO: What?
ONE: That.
TWO: Good God.
ONE: Can you believe that?
TWO: No.
ONE: Me neither.
TWO: Incredible.
ONE: What do you think . . . ?
TWO: I don't know.
ONE: Oh, well. Takes all kinds, I guess.
TWO: I guess.
ONE: Where'd you go last night?
TWO: Me?
ONE: Yeah.
TWO: Oh. The movies.
ONE: The movies.
TWO: Hm?
ONE: The movies? That's where you were?
TWO: Yeah. The movies.
ONE: Oh. What'd you see?
TWO: ... hm?
ONE: What did you see? What was on?
TWO: Oh. Gone with the Wind.
ONE: Really?
TWO: Yeah.
ONE: They released that again?
TWO: Yeah.
ONE: Great movie.
TWO: Yeah.

⁵² Open scene

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

ONE: I love that part when Clark Gable gets killed, don't you?

TWO: Yeah.

ONE: And Vivian Leigh just stands there with that smoking gun?

TWO: Yeah.

ONE: Yeah.

TWO: What time is it?

ONE: Almost three o'clock.

TWO: Really?

ONE: Yeah.

TWO: I got to go.

ONE: Yeah.

TWO: Listen .

ONE: What?

TWO: Can you lend me a couple dollars?

ONE: Uh ...

TWO: Say ten? Maybe even twenty?

ONE: Well .

TWO: Just till payday.

ONE: I'll tell you .

TWO: If it's a problem .

ONE: Well .

TWO: Don't bother.

ONE: I'll tell you what the problem is. One of them. Do you know what one of the problems is?

TWO: No. But you're going to tell me, I can see that.

ONE: Right. One of the problems is that you already owe me forty-five dollars.

TWO: What? I what?

ONE: You have owed me forty-five dollars since .

TWO: Come on...

ONE: For six months. For more than six months.

TWO: Forget it.

ONE: For almost ten months you've owed me money.

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Chapter 13 - OPEN SCENES

TWO: I said forget it.

ONE: No! I don't want to forget it. And more important, I don't want you to forget it.

TWO: What is this?

ONE: I want my money. I want . . . oh, so you're leaving, are you? Just walking out on the problem?

TWO: I'm sorry I opened my mouth.

ONE: You should be. Because every time you do, you tell a lie.

TWO: What?

ONE: You do. You lie and you borrow money and you don't pay it back.

TWO: I'm leaving.

ONE: Oh, go ahead.

TWO: You are hysterical. No, you're crazy.

ONE: Oh, right. I'm the crazy one.

TWO: I don't think you should've ever stopped therapy because you have obviously lost your mind and .

ONE: Get out!

TWO: Don't tell me what to do!

ONE: Get out!

TWO: Fine! I'm going! I'm out of here! Who wants to hang around with a crazy person?

ONE: Out!

TWO: And by the way, I wasn't at the movies last night!

ONE: I know that!

TWO: Oh, yeah? What are you doing, checking up on me?

ONE: No! But you are so stupid you didn't even know that in *Gone with the Wind* it isn't

TWO: You're sick, you know that?

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

SCENE #36

Instructions

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IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

These two characters seem not to know each other at the beginning of the scene. Where are they? A bar seems almost too obvious a choice, but maybe it's the best one. Whatever choice is made, the construction of an environment by characterizational choices is very important. Are the "ghost" stories true or are they social maneuvers? How does this nonviolent confrontation go from tentative, casual conversation to a closer relationship? What different choices must you make to build effectively such a subtle confrontation? Remember that filled pauses -- that is, pauses filled with thought -- are important when two people are getting to know each other: they often indicate conversational switches and lapses of attention that are important in establishing the build of the relationship. Watch subtext choice on the last line; there are many different choices you can make.

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

SCENE #36 ⁵³

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Excuse me, do you mind if I . . .

TWO: Oh. No, not at all.

ONE: Thanks.

TWO: Sure.

ONE: Pretty hot.

TWO: Yes, it is.

ONE: And crowded.

TWO: Yeah.

ONE: Fun, though.

TWO: I guess.

ONE: You don't think so?

TWO: No, no. It is. I do.

ONE: I mean, I'm having a good time. Aren't you?

TWO: Yeah. I am. Sure.

ONE: Different from Seattle.

TWO: What?

ONE: I said it's different from this kind of place in Seattle.

TWO: Is it?

ONE: Yeah. It is.

TWO: How?

ONE: Oh, I don't know. It just .

TWO: More crowded?

ONE: Here?

TWO: Yeah. As opposed to Seattle.

ONE: Well, yeah. And hotter.

TWO: Uh-huh.

ONE: Nice, though.

TWO: You from Seattle?

ONE: No, actually, I'm from Portland, but I used to .

TWO: Oregon?

ONE: Huh?

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Chapter 13 - OPEN SCENES

TWO: Portland in Oregon?

ONE: Oh. Yeah.

TWO: As opposed to Maine.

ONE: Right.

TWO: And you used to . . .

ONE: What?

TWO: You started to say you used to . . .

ONE: Oh. Go up to Seattle a lot.

TWO: I see.

ONE: It's not far.

TWO: No.

ONE: I did live in Seattle for a little while though. I had this great apartment. Actually it was a loft. Right over a dry-cleaner place. It was on Queen Anne Hill and had a terrific view of the Sound. Real nice. Kind of noisy in the daytime, but not too bad.

TWO: Because of the dry cleaner?

ONE: What?

TWO: Noisy in the daytime because of the dry cleaner?

ONE: Yeah. That made it hot, too. From the steam. But in Seattle that was good, sometimes. You know, in the winter? Anyway, best thing about it was that it was haunted.

TWO: Get out.

ONE: No, it had a ghost. Really. I used to wake up in the middle of the night and I'd hear this little, tiny, high voice singing. Oh, yeah, it was haunted all right. Weird.

TWO: Singing what?

ONE: Huh? Oh. Well, it was different every night. Most of the time it was stuff from the sixties. Beatles songs, the Mamas and the Pappas, Simon and Garfunkel. That stuff. Kind of nice . .

TWO: I'll bet.

ONE: Do you believe in .

TWO: Ghosts? Yeah. Yeah, I guess I do as a matter of fact.

ONE: Me too.

TWO: I guess so after that.

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Chapter 13 - OPEN SCENES

ONE: After what?

TWO: The . . . uh . . . your haunted apartment. Over the dry cleaner.

ONE: Oh. Yeah. Right.

TWO: Yeah.

ONE: Well...

TWO: I had a haunted car once.

ONE: A...

TWO: Car. A haunted 1972 Mercury Comet.

ONE: Like Christine?

TWO: What?

ONE: Christine. You know -- Stephen King . . .

TWO: Oh. Oh, yeah. No. Not like that at all.

ONE: I see.

TWO: This was a nice haunting. Kind of like yours. Except no singing. No noise, even. It just kept producing things.

ONE: Producing things?

TWO: Yeah. Every now and then I'd look in the back seat and there'd be stuff there. A pencil or a handkerchief or a book or even a hat. They'd just appear there one day. Nothing important. No big deal. But there they'd be.

ONE: They weren't yours?

TWO: No. Oh, no.

ONE: Maybe they

TWO: No. It was haunted all right.

ONE: I see.

TWO: I'd save the stuff for a while, then just toss it.

ONE: Huh.

TWO: Strange.

ONE: I'll say. Maybe we both attract them.

TWO: Attract what?

ONE: Ghosts.

TWO: Oh. Could be.

ONE: Yeah.

TWO: What's your name?

Instructions

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IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

Establishing environment is important here. How does the choice of what they're doing affect where they are? And how does where they are affect things like body stance, body gesture, hand/arm gesture, and pace? Who is in control here? Is one lying at times? For instance, what is at 54 degrees north by 1 degree west? York? Why do you have to be certain of that? Why do they suddenly start talking about their childhoods? How do you make that transition? Are pauses useful in such a situation? What thoughts fill these pauses? Be imaginative when determining what the characters are watching for.

⁵⁴ Open scene

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

SCENE #37 ⁵⁵

EXTERNALS

(including Beats)

INTERNALS

Thought Patterns (subtext)

ONE: So I told him to cut it out and that was that.

TWO: No more problems?

ONE: Not a one.

TWO: Good.

ONE: About time, I'd say.

TWO: Uh-huh.

ONE: What a jerk.

TWO: I'll say.

ONE: Oh, well. Let's talk about something else.

TWO: Right.

ONE: Oh, look. Here comes one.

TWO: Where?

ONE: Over there.

TWO: I don't see .

ONE: Just behind the .

TWO: Oh, yeah. I see.

ONE: Good one.

TWO: Yeah, not bad. There it goes.

ONE: Yeah.

TWO: That makes twelve, right?

ONE: Thirteen, I think.

TWO: Really?

ONE: I think.

TWO: Hmm.

ONE: But I could be wrong.

TWO: Do you know anything about geography?

ONE: What do you mean?

TWO: Well for instance, do you know

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

ONE: I mean, I know what geography is, but .

TWO: . . . anything about longitude and latitude. Stuff like that?

ONE: Which?

TWO: Which what?

ONE: Which longitude? Which latitude?

TWO: Well, I don't know. I mean, I wasn't thinking about what's at 54 degrees latitude and 1 degree longitude or anything like

ONE: York.

TWO: What?

ONE: York. In England. That's what's at 54 degrees north by 1 degree west.

TWO: . . . it is?

ONE: Yeah. Look it up.

TWO: . . . no, that's okay.

ONE: It's true.

TWO: Anyway . .

ONE: It really is true. I know stuff like that.

TWO: Okay, okay. But what I really wanted to know was do you know about capitals and things like that?

ONE: Capitals?

TWO: Yeah. Like what's the capital of .

ONE: Peru? Lima.

TWO: No, no. The capital of.

ONE: Vermont? Montpelier.

TWO: Shut up. No. Listen.

ONE: Okay. Of what?

TWO: What I want to know is...

ONE: Look! Another one!

TWO: . . . oh, yeah. Good one.

ONE: Really!

TWO: Got the ...

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

ONE: Yeah. Here.

TWO: Right.

ONE: Quick. Hurry.

TWO: Okay, okay .

ONE: It's going to .

TWO: I'm hurrying as fast as I can. There.

ONE: Got it?

TWO: Yeah.

ONE: Sure?

TWO: Yeah.

ONE: Fourteen.

TWO: Thirteen.

ONE: Whatever.

TWO: No, I'm sure.

ONE: When I was a little kid, I used to dream about going to the stars. Either the stars or Oz. I thought if I was very, very good that I'd go to Oz when I died. Or maybe I'd go to the stars or some real advanced civilization. You know what I mean?

TWO: I guess. For me it was rock groups.

ONE: What?

TWO: When I was a kid I wanted to be a rock star. You know, rich and famous. I didn't care what happened to anybody else. I just wanted to be rich and famous and a rock star.

ONE: Pretty self-centered.

TWO: Oh, I don't know.

ONE: Me, I just wanted to know everything.

TWO: Well, you made it. At least you think you did.

ONE: What kind of remark is that?

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

SCENE #38⁵⁶

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

On the script on the next page record EXTERNALS on left of dialogue, record INTERNALS on right.

CHARACTER BREAKDOWN:

- Name: _____ ACTOR: _____
- Descriptions
- Backgrounds — What prior circumstances are relevant to the action?
- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

To a certain extent one of these characters is in control of the other. To what extent? Why? What is the object in the pocket and what does it do? Words are sometimes repeated in the scene, but obviously have a different effect the second time they're said. Why? How do you demonstrate authority vocally, physically? Subservience? In what locale do such relationships usually thrive? At what ages? If you choose to play the characters very youthfully, be sure to avoid commenting (indicating). Be true and real.

⁵⁶ Open scene

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

SCENE #38⁵⁷

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: What's that you've got?
TWO: Nothing.
ONE: What do you mean, nothing?
TWO: Nothing. Just nothing.
ONE: Don't be silly, now. Of course it's something.
TWO: No, it's not. It's not anything.
ONE: If you don't give it to me I'll .
TWO: What? You'll what?
ONE: Don't talk to me like that.
TWO: I will.
ONE: No, you won't.
TWO: Will.
ONE: No!
TWO: Okay. All right. Sorry.
ONE: You'll just never learn, will you?
TWO: It's not fair.
ONE: Life isn't.
TWO: Well, it could be.
ONE: Oh? How?
TWO: Well, you could start by not bossing me around so much.
ONE: I have your best interests at heart.
TWO: How do I know that?
ONE: You know I do.
TWO: No, I don't.
ONE: Oh, you're so ungrateful.
TWO: Why should I be .
ONE: If you would only stop and think how much better off you are now than you were a year ago, then

⁵⁷ Open scene

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

you might be easier to get along with today. You know that you have come a long way in a year's time, and I don't see why being aware of that and showing a little gratitude is so difficult for you. Why is it?

TWO: I think you ought to thank me some time.

ONE: Right

TWO: I do. Why don't you ever say thank you? I'm nice to you. I do things for you. All the time. Why don't you say thank you?

ONE: I do.

TWO: No, you don't. I gave you a book the other day and you didn't even say anything, let alone thank you. And I know I'm supposed to say thank you. You told me to and I do. But you never do.

ONE: Okay, I will from now on. From now on I'll say thank you.

TWO: Thank you.

ONE: Now, what have you got in your pocket?

TWO: Please.

ONE: Oh, for

TWO: Please.

ONE: . . . please.

TWO: Thank you.

ONE: What have you got in your pocket, please?

TWO: This.

ONE: Where on earth did you get that?

TWO: I found it.

ONE: Where?

TWO: Just somewhere.

ONE: Where?

TWO: Well . . . in your room.

ONE: Yes. Of course you did. Now give it to me.

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

TWO: It belongs to me now.

ONE: No. It does not. It belongs to me.

TWO: I found it.

ONE: Yes. But in my room.

TWO: Yes.

ONE: So it's mine. Now give it to me.

TWO: No.

ONE: Now!

TWO: No!

ONE: Then I'll take it away from you.

TWO: No!

ONE: Yes!

TWO: That hurt.

ONE: Next time do what I tell you.

TWO: Why should I?

ONE: Now this is broken.

TWO: Your fault.

ONE: Your fault for taking it in the first place.

TWO: Always my fault.

ONE: In this case.

TWO: Always.

ONE: There. I fixed it.

TWO: What is it, anyway?

ONE: Well, if you must know, it does this .

TWO: Oh!

Instructions

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- Name: _____ ACTOR: _____
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IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

The two characters in this scene talk about being in love. Are they in love with each other or with other people? What kinds of situations and environments bring out what are apparently irrational tensions? Or are these rationally motivated? Pauses are very important in this scene. In some cases there are rather long pauses within a line that will help you with delivery. Remember that the subtext for apparently illogical language must be as firmly based in subtextual reality and consistency as rational language is.

⁵⁸ Open scene

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

SCENE 39⁵⁹

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: I've never been in love before.
TWO: Are you now?
ONE: Yes.
TWO: How do you know?
ONE: I can't explain it
TWO: Oh.
ONE: Can you?
TWO: Explain about being in love?
ONE: Yes.
TWO: I could.
ONE: Then . . .
TWO: But I'm not going to.
ONE: Why not?
TWO: It makes me shy.
ONE: Yes, I can understand that.
TWO: I think it's one of those things that one just doesn't talk about.
ONE: Yes. What's another one?
TWO: Another one?
ONE: Thing that one doesn't talk about.
TWO: Oh, well . . . religion and politics.
ONE: But those are very interesting things to talk about.
TWO: Maybe, hut they're disruptive.
ONE: No, not necessarily.
TWO: Oh, yes.
ONE: You really are sure of yourself, aren't you?
TWO: No, I just .
ONE: Oh, you are. You are. I mean, where do you get these rules and regulations, anyway? Are they

⁵⁹ Open scene

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Chapter 13 - OPEN SCENES

written down in some book somewhere that I've managed to miss all my life?

TWO: Not at all .

ONE: A book whose existence is known only to you? Or is it a book that you wrote? That's it, isn't it? You make all these things up, don't you? You sit around thinking up restrictions and then you impose them on the people around you.

TWO: I do not. Everybody knows things like that.

ONE: I don't.

TWO: Then maybe you should read more.

ONE: Ah ha! So they are in books.

TWO: Some of them, but . . . listen, I don't want to talk about this anymore.

ONE: You brought it up.

TWO: I certainly did not.

ONE: Of course you did. You told me that we should not talk about religion and politics and then you . .

TWO: I was just trying to suggest that . .

ONE: You were trying to limit what we talk about.

TWO: No, I...

ONE: Is that it? Are you hiding a secret? Something about your religion?

TWO: No.

ONE: Or your politics? What difference would it make?

TWO: It wouldn't make any difference. Or shouldn't. But I'm not hiding anything. I'm trying to keep from arguing.

ONE: Oh, I see. And only you can do that, right?

TWO: What is going on?

ONE: I am not capable of maintaining a stable conversation. Is that what you're suggesting?

TWO: Well, I'm beginning to wonder.

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

ONE: How patronizing.

TWO: Maybe it is, but it's the truth in this case. You're saying some very illogical things, and I don't think you're doing a very mature job of

ONE: Go on. Of what?

TWO: Carrying on a conversation.

ONE: That's not what you were going to say.

TWO: Yes, it was.

ONE: I can tell. I can always tell. You're hiding something.

TWO: I'm leaving.

ONE: Running away, are you?

TWO: From what?

ONE: From the issue.

TWO: What exactly is the issue?

ONE: You know.

TWO: I don't. And you've forgotten, haven't you?

ONE: I haven't. Yes, I have.

TWO: Honestly.

ONE: I just get so nervous.

TWO: About what?

ONE: You know.

TWO: Don't be. It's all going to be fine.

ONE: But...

TWO: What?

ONE: I've never been in love before.

TWO: But you are now?

ONE: Yes. Oh, yes.

TWO: Well it's time . .

ACTING IS ACTION – Web Pages
Chapter 13 - OPEN SCENES
SCENE #40: THE SILENT CHARACTER⁶⁰

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

⁶⁰ Rayher

ACTING IS ACTION – Web Pages
Chapter 13 - OPEN SCENES
SCENE #40: THE SILENT CHARACTER⁶¹

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Here we are again...

TWO: (Smiles)

ONE: Aren't we?

THREE: Oh, don't bother with (her - him). You know how
(he - she) is.

TWO: (Stands)

ONE: For heaven sake don't. Everyone is watching.

THREE: Oh my God.

TWO: (sighs)

THREE: Oh my God.

ONE: Why can't it ever work out right?

THREE: It can't, that's all, it can't.

TWO: (looks at them)

ONE: Maybe there'll be a way.

THREE: I hope so.

TWO: (Touches #ONE on the shoulder)

ONE: Oh, if only we could...

THREE: Quiet, there's someone coming.

TWO: (Smiles)

ONE: Smile

THREE: I can't.

ONE: Smile. (#ONE and #THREE smile)

TWO: (Slowly sinks into chair, the smile fading from his-
her face).

⁶¹ Rayher

ACTING IS ACTION — Web Pages
Chapter 13 - OPEN SCENES
SCENE #42: THREE-PERSON SCENE ⁶²

Instructions

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IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
 - What does the character want? Why?
 - What does the character do to get what he/she wants?
 - What are the obstacles to getting what you want?
 - What is the conflict?

⁶² Open scene

ACTING IS ACTION — Web Pages
Chapter 13 - OPEN SCENES
SCENE #42: THREE-PERSON SCENE ⁶³

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: In here?

TWO: Yes.

THREE: Over here.

TWO: You're wrong.

THREE: I'm sure.

TWO: You're really...

ONE: Quiet.

TWO: Fine.

THREE: Here we go.

ONE: This is it?

THREE: Yes.

TWO: See.

ONE: Quiet.

THREE: Yeah.

TWO: Fine.

ONE: This is a little bit...

THREE: It'll be fine.

ONE: Do you really think so?

TWO: I'm not saying anything.

ONE: Quiet.

TWO: Fine.

ACTING IS ACTION — Web Pages
Chapter 13 - OPEN SCENES
SCENE #43: THREE-PERSON SCENE ⁶⁴

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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CHARACTER BREAKDOWN:

- Name: _____ ACTOR: _____
- Descriptions
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- Relationship to each other

IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

⁶⁴ Open scene

ACTING IS ACTION – Web Pages
Chapter 13 - OPEN SCENES
SCENE #43: THREE-PERSON SCENE ⁶⁵

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Where did they go?

TWO: When?

ONE: Not long ago.

THREE: At all.

ONE: Who?

TWO: I don't understand.

THREE: Fun and games.

TWO: Let's go.

THREE: Not before...

TWO: Leave.

THREE: No.

TWO: Why did you...

ONE: Who?

TWO: Let's get out of here.

THREE: What did you think would happen?

ONE: No.

TWO: Not this.

THREE: You're wrong.

TWO: We'll leave.

THREE: I'll see you later.

⁶⁵ Open scene

ACTING IS ACTION — Web Pages
Chapter 13 - OPEN SCENES
SCENE #44: THREE-PERSON SCENE ⁶⁶

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
 - What does the character want? Why?
 - What does the character do to get what he/she wants?
 - What are the obstacles to getting what you want?
 - What is the conflict?

⁶⁶ Open scene

ACTING IS ACTION — Web Pages

Chapter 13 - OPEN SCENES

SCENE #44: THREE-PERSON SCENE ⁶⁷

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: It's coming.

TWO: I can't.

THREE: You can.

TWO: I can't.

ONE: You can.

THREE: Others have.

TWO: Not me.

ONE: It's okay.

TWO: No, it isn't.

THREE: Just this once.

TWO: No, I can't.

ONE: Do you want to quit now?

TWO: Why shouldn't I?

THREE: You know better...

TWO: I can't.

ONE: You can.

THREE: You can.

TWO: No.

THREE: See, you did it.

⁶⁷ Open scene

ACTING IS ACTION — Web Pages
Chapter 13 - OPEN SCENES
SCENE #45: THREE-PERSON SCENE ⁶⁸

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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CHARACTER BREAKDOWN:

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- Descriptions
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IMAGINARY CIRCUMSTANCES

- Setting
- World of the Scene — What is the scene about?)

SITUATION

- What is the Set-Up?
- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

⁶⁸ Open scene

ACTING IS ACTION – Web Pages
Chapter 13 - OPEN SCENES
SCENE #45: THREE-PERSON SCENE ⁶⁹

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: You're not stopping!

TWO: You're not either.

THREE: Sorry. I got carried away.

TWO: There, I got it.

ONE: You're going to get it!

THREE: So, let's take things a step at a time, okay?

TWO: So come on, stop!

ONE: I will if you will.

THREE: Wait a minute, that's...

TWO: So now who's upset?

THREE: You're not.

ONE: Stop it! Stop it right now.

TWO: Look what I found.

THREE: What?

ONE: So who cares?

TWO: I do.

THREE: It's safe to stop now.

⁶⁹ Open scene

ACTING IS ACTION — Web Pages
Chapter 13 - OPEN SCENES
SCENE #46: FOUR CHARACTER SCENE⁷⁰

Instructions

Fill in the following information as instructed. Use a pencil, print clearly. Plot out COMPLETELY all thought (subtext) and action, including movement patterns. Fill in the below Given Circumstance created by the scene partners.

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IMAGINARY CIRCUMSTANCES

- Setting
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SITUATION

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- Why are these people here? — Why now?

ACTION/CONFLICT

- Objectives:
- What does the character want? Why?
- What does the character do to get what he/she wants?
- What are the obstacles to getting what you want?
- What is the conflict?

⁷⁰ Chekovian

ACTING IS ACTION – Web Pages

Chapter 13 - OPEN SCENES

SCENE #46: FOUR CHARACTER SCENE⁷¹

EXTERNALS
(including Beats)

INTERNALS
Thought Patterns (subtext)

ONE: Is everything going all right?

TWO: You might say that.

THREE Why don't we all settle down and take it easy?

FOUR That sounds like a good idea to me.

ONE: I'm willing to try anything. Anybody got a cigarette?

TWO: Talk's cheap.

THREE Let's go get a beer or something.

FOUR That's a cop-out.

⁷¹ Chekavian