

ACTIONS – SITUATIONS – [NON]-SIGNIFICATIONS

For 1 or 2 actors

J. bunch [2019]

ACTIONS – SITUATIONS – [NON]-SIGNIFICATION

To be performed as a solo, or a duet [parallel solos].

- Each row contains a series of actions.
- A dashed line dividing two actions means that the second action follows the first quickly, as if it is caused by it [or as if it is a response to it].
- If a rectangle is enclosed between closed borders, then it is to be interpreted as a pause of some time [proportionally followed].
- An action that occurs at the beginning of a rectangle, means that the action is continuous.
- No action should be read aloud, unless there are quotation marks around it.

If you perform this as a solo:

- The performer should be wearing a suit, and a pair of horn-rimmed glasses. They should look like they are in a 1950's American, educational video.
- You may begin with any action [in any row], then continue along each row, performing each action in the order that it appears.
- Between any actions, if there are no other instructions, the performer should return to a neutral pose, with their hands beside them, and an expressionless look on their face.
- Transitions into or out of actions should generally be aggressive, vigorous, and decisive.
- When you get back to the place you started, continue for a short while, choosing a "meaningful" place to stop.
 - If you are repeating a spoken line box, perform the other provided line rather than repeating the one you began with.
- Feel free to interpret any non-indicated aspects of the piece with some freedom, discovering compelling and entertaining interpretations of the "text" in the course of rehearsal.

If you perform this as a duet:

- Both performers should be wearing suits, and horn-rimmed glasses. They should look like they are in a 1950s American, educational video.
- Performers should be positioned with lots of space between them, as if they were on side-by-side, or split-screen television monitors.
- Each actor may begin with any action [in any row], continuing along each row and performing each action in the order that it appears.
- Do not begin in the same place.
- Between any actions, if there are no other instructions, the performer should return to a neutral pose, with their hands beside them, and an expressionless look on their face.
- Transitions into or out of actions should generally be aggressive, vigorous, and decisive.
- Try to leave enough space in what you are doing to not continually distract from the other performer.
 - The audience's attention should be evenly split between the two performers.
- Allow your actions to meaningfully interact with the other performer's actions, if the accident allows.
- When there is spoken text with an "or" indication; choose the option that the other player doesn't choose [or improvise something in the spirit of what is written].
- When you get back to the place you started, continue for a short while, choosing a "meaningful" place to stop.
- Feel free to interpret any non-indicated aspects of the piece with some freedom, discovering compelling and entertaining interpretations of the "text" in the course of rehearsal.

laugh hysterically	"wow, what a weirdo!" or "idiot!"		stand on a chair	raise your hands	wiggle your fingers	smile and say: "jazz hands!"	[keep wiggling, posing, smiling]	stop wiggling your fingers
	sit down				count to 10 really fast	[astonished] "huh?" or "what?"	inhale sharply	[hold it]
		have a messy cry					suddenly imitate an animal [then stop]	
	begin to pet your own face, slowly	[...keep petting...]		fall asleep. begin to snore		nonchalantly, awaken	slam a book shut	like a librarian: "reading is bad for you!" or "BORING!"
			blow a kiss		suck the kiss back in		mimic puking	stand up
		walk off stage, mumbling		[continue mumbling]		Walk back on stage mumbling	[continue mumbling]	shout a fake political slogan
clap rudely several times		pick something up and ponder it		throw it			give a short informational lecture on the topic:	...action is futile...
	[pour yourself a drink while continuing to lecture]				stop lecturing. take a drink.		"mmm. now that's refreshing." or "tastes great, less filling!"	
		Suddenly, start motorically jerking around, or swinging one of your arms		[continue]	stop	lay down	suddenly, start rolling around on the floor	stop
inhale slowly	[...and hold it]	exhale furiously	like a robot: "I am an emotional being"			sneeze		stand up quickly, catching an imaginary ball