

## THE DOINGS and THE SHOWS

### THE PRINCIPLES:

Act in terms of what is happening NOW

Choices are made in terms of the other person – not oneself -

Play that which you wish to be seen by the other person

Choices concern only what you wish to express to the other

All hidden motives are kept underneath – not acted, not shown

People speak in thoughts – not words – often not even sentences

Don't be specific with the words – express thought

People rarely give information – they express feelings (vs. HAVE feelings)

Finish each thought and let the next one overtake you

Insult, Hurt etc. should not be played - they are understood through the script

Characterization: What picture do you wish to present to others?

Find the “Doings” or “Shows” for each thought

### THE DOINGS:

**TO ADMIT** – to acknowledge the truth, refer to common knowledge, to say the way things are with you. “To be or not to be, that is the question” is not to inform the listener of something he doesn't know but rather to admit the common plight.

**TO LAMENT** – Not necessarily sad...it is to express our feelings about something beyond our control. “Goodnight sweet prince...etc.”

**TO CHIDE** (a personal attack) - Means to express our disapproval, often with the desire to punish the listener. If someone is annoying you might say, “Stop that!”

**TO BAWLOUT** - (not a personal attack) – Louder but less severe than a “Chide” ...the most loving of yells. A sergeant barks at his troops” “You guys are a bunch of nuts.”

**TO CONVINC**E – Used when someone doesn't believe or isn't likely to believe. Describing a fish one might say “it was four feet long!”

**TO DEFY** – A challenge for the others to do something e.g. “Sue me.”

### THE SHOWS :

To Show SURPRISE

To Show ANGER

To Show WONDER

To Show UNDERSTANDING

To Show DISDAIN

To Show DELIGHT

To Show AGREEMENT

## THE PRACTICE:

### WITH HUMOR:

“Doings” and “Shows” may be done for a joke, without or without humor.  
Humor is correlated with intelligence. If you can do it with humor...do it with humor!

### GIVING CREDIT:

We must always give our characters credit for at least as much intelligence as we possess ourselves. Give whomever you are speaking to credit that they will understand what you are speaking of. Assume their intelligence. Assume the intelligence of the audience as well. When we give them credit for knowing or understanding they are no longer being *told* things, talked down to; they are *included*.

### COMMON KNOWLEDGE:

If others already know what you are saying, include that fact in the way you say it. The unspoken thought is: “As you know...” For example: the opening line of Chekhov’s *The Three Sisters*, “Father died a year ago today...”

### NO THINKING:

There should be no thinking within thoughts

### NO SELF PITY:

Try saying “I have never been able to love anybody”. In real life your concern will be with the palatability of your words to the listener...not on your private pain. Therefore you might choose the “Doing” *To Admit...or even, To Admit with humor.*

### LISTENING:

Truly listening promotes moment-to-moment acting. It keeps the actor from “getting ahead” of the moment (aka “Anticipating”. ) It also prevents “misplaced emphasis”. We never misplace emphasis in life because we **hear** what has been said to us.

### TRANSITIONS:

Transitions don’t exist in life. They are an acting myth.

### BELIEF:

Belief is simple. It is automatically achieved by accepting the circumstances. "You be the mommy and I'll be the daddy". The key to belief is in believing the other person, not oneself.