*A&B sitting together*

**A:** What do you think?

**B:** About?

**A:** Dinner

**B:** Whatever you want *(rises starts to leave)*

**A:** Chinese?

**B:** We had that last night

**A:** Thai?

**B:** Too spicy

**A:** Italian?

**B:** I’m trying to avoid carbs. Whatever you want.

**A:** You are not helping.

**B:** I’m easy, get what you want, I’ll love it.

**A:** Pizza

**B:** Carbs.

**A:** Okay, I’m done.

**B:** I’m sorry, I’m being silly, order whatever you feel like, really.

**A:** I gotta say – I don’t believe you.

**B:** Fine, let me see the menus. (*Comes Back)*

**A:** Great. *(starts to leave)*

**B:** Wait, what about sushi?

**A:** They don’t deliver, we’d have to go get it.

**B:** Oh. How about burgers, I can remove the bun.

**A:** Fine.

**B:** You sure?

**A:** I said fine.

**B:** It’s the way you said it.

**A:** Oh my God! Just get the damn burgers.

**B:** Wow. Suddenly I don’t really want to eat with you.

**A:** Whatever.

**AS3: Craft exercise #2: Destination (Uta Hagen)**

**You never just randomly stand and walk. There is always an inner purpose (maybe it’s subconscious, but it’s there). So often in scene’s and plays, actors move somewhere because the script or director told them too. This reads to the audience as unconnected and unmotivated. It feels that way to the actor too.**

**In this exercise, you will play a short scene. The character’s given circumstances are up to you to decide, but the stage directions on when to get up and leave and when to come back must be followed. Try it once without any intention attached, just follow the directions, and see how that feels. Then do it again, this time you must be *going* somewhere. Maybe it’s to the bathroom, maybe it’s to the fridge, maybe it’s to change clothes – whatever your inner reason you are heading *somewhere to do something*. See what the difference is in feeling – and when watching the others, see how it reads differently to the audience.**

**I highly suggest that you try to memorize this scene first (it’s only 14 lines for each character).**

**Journal Questions: Have you ever felt like you were moving just because the script or director said to (maybe in the first run of this exercise – hint hint)? What did that feel like as an actor? When you watched, someone do it just now, how did it read as an audience member? What was the difference in feeling when you had a place to go? When you watched a scene where they had intention?**