

# THE

# ACTORS

# TEXT

NO SEX PLEASE, WE'RE BRITISH ACT II

Dr. PETER. ... There ... SUSAN

PETER. Go ... gracious ...

SUSAN. Mr. Hunter? ...

PETER. The ... right, yes.

SUSAN. You've got things well organized here, haven't you?

PETER. I'm sorry. I don't understand.

SUSAN. Wasn't that a police superintendent who ...

PETER. I suppose ... was—ye ...

SUSAN. You have got things well organized here. Aren't you going to ask ...

PETER. But ... but I don't know you. Who are you?

SUSAN. I'm Susan and this is Barbara, my apprentice.

PETER. Where, is ...? We've never worked ... a bank before, have we, Barbara?

BARBARA. Uh-huh.

PETER. Work here? I'm sorry, who are you?

SUSAN. Mr. Nikolaides got your message. He said you weren't satisfied.

PETER. Good God Almighty! You don't mean ...

FRANCES. (Mr. Hunter! Please! It's Mr. ... Get in!

PETER. Look ... (PETER pushes both girls into NEEDHAM's room.)

NEEDHAM. Mr. Hunter ... Oh, they are. Do you think I could possibly have my sleeping draught now?

If I have to wait much longer I might ... off. (FRANCES laughs.)

PETER. Of course, Mr. Needham. Right away, Mr. Needham.

NEEDHAM. Thank you. (Goes into his room, door ajar. PETER starts with sleeping draught when SUSAN comes out of den.)

SUSAN. Mr. Hunter, what do you want us to do in here?

PETER. (Shoving her back into den.) Just wait a

ACT II NO SEX PLEASE, WE'RE BRITISH 61

minute! You'll have to wait a minute. (NEEDHAM comes out of his room.)

NEEDHAM. What did you say, Mr. Hunter.

PETER. I said I'm sorry you've had to just wait a minute. (Handing him glass.) There we are.

NEEDHAM. Much obliged to you. I wonder if you could look at my bed side lamp. It doesn't appear to be working ... (NEEDHAM goes into his room followed by PETER.)

FRANCES. I'll see ... it, Mr. Needham. (Door closes. SUSAN and BARBARA come out.)

SUSAN. There's nobody here at ... It's a bit of a funny ... seemed quite odd about ... then,

BARBARA. Uh-huh.

SUSAN. I wish I'd tell us what they were when we got ready ... wonder where ... is ...?

(Opens bath door.) Oh, good. It's here. (SUSAN exits into bath. BARBARA into den. Bedroom door opens, BRIAN enters carrying pile of books followed by FRANCES with a pile, also.)

BRIAN. It's all right, Frances ... That's definitely the best thing for me to do—to go straight home, I'll skip my Jay Cee meeting.

FRANCES. Good. Come on then, help me.

BRIAN. Yes, I will, Frances. ... I'm quite calm now ... quite calm—it was all that knocking and buzzing ... my head and that parrot.

FRANCES. Yes, but it's all over now, Brian. I should go straight home, if I were you.

BRIAN. Yes, yes, I definitely will. That's what I'm going to do—go straight home ... I think I'd better pop to the bathroom first, though, if you don't mind.

FRANCES. (Going into kitchen.) I'll put some coffee on.

BRIAN. I'll skip the coffee. I'll go straight home. (FRANCES goes into kitchen. BRIAN is about to open bathroom door when SUSAN opens it with bag and cudgel in her hand. Almost colliding with her.) I beg your pardon.

SUSAN. It's all right. It's only rubber.

enter CS

X to be CS

turn to Peter CS

enter Frances as of CS

enter Frances CS

exit CS

CS

low bar

oh

bring in on lead

AK

by Brian then CS & US SL to den

## DRAM 397

Spring 2021

Tuesdays 3:10-6:10

Professor:

Conrad Schott

## Course Description:

Ever wonder how acting masters like Viola Davis and Mark Rylance prepare? The secret is in their scripts!

The Actor's Text will introduce the essential work an actor must do to understand and make practical use of a dramatic text. Students will use the tools of script analysis, scansion, scoring, research, and discussion to become more effective collaborators at the table and clearer storytellers in performance. We will begin with the unique challenges and rich rewards of Shakespeare, allowing us to

approach contemporary plays with increased rigor and curiosity as the semester progresses. Though the course will focus on table work, cold reads, play workshopping, and all the components of "actor homework," there will be opportunities to put work "on its feet" to practice applying in performance what we've found in the script.

This course is an eminently practical way to study acting during a pandemic.