

Sample Pages from Ensemble Scene Collection

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All scenes from
published plays!

ENSEMBLE SCENE COLLECTION



TheatreFolk®

By Lindsay Price

Ensemble Scene Collection
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DO THESE SCENES COME FROM PLAYS?

And other questions answered

Are these scenes from published plays?

Yes. Every scene comes from a published play. Each entry lists the name of the play. And all the plays can be found at www.theatrefolk.com.

Who wrote the scenes? There's no playwright mentioned.

All of the scenes were written by the same playwright, Lindsay Price.

Do I have to read the play to do this scene?

It depends on the scene. Some of the scenes used in this collection are stand-alones – that means the scene is the only time the characters appear in the play. These are identified within the collection. But other scenes are taken from larger works. And in those cases, we suggest that you read the full play. You'll give a better performance if you do. You'll learn more about your character and that's always going to help.

What if I don't have time to read the play?

Each entry comes with a brief synopsis, staging suggestions, and a description of what's happening in the moment before the first line. It's not the same as reading the whole play, but you'll get an understanding of who the characters are and where they are coming from.

Are these scenes appropriate for middle school?

You know your students and their level of maturity best. Some middle school students are ready for complex material, and some are not. Each character is identified as a teenager, a young teenager, a non-human, or other (there are some young adults – adults in their 20s). None of these scenes have any explicit language or talk of sex.

What gender are these roles?

While some characters do use he/she pronouns, there are other characters that have no identifiers. Feel free to decide if they are male, female, or non-binary. And in any scene with binary pronouns, feel free to change the gender so long all other dialogue remains as is, and the intention of the character remains as is.

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TITLE: Somewhere, Nowhere: Underneath

CHARACTERS: Brittany, Trina, Josie, (teenagers), Fee (adult).

Note: There is an additional character in the original scene.

SYNOPSIS: Trina, Josie, and Brittney want to escape their small-town life. They see Fee as the person to teach them how to leave.

STAGING SUGGESTIONS: The setting is a living room, so make sure there are a couple of places to sit. But also give the characters room to move. They are all in a moment of crisis. It wouldn't be out of the ordinary for them to stand on the furniture or to interact with it in an unusual manner as best fits their crisis state. Explore levels: When can your character use a high space, a low space, a medium space, or a wide space in your staging?

Think about how the relationship between the characters affects movement. When would characters want to keep their distance from others and when would they move in close?

What is each character's physicality? How do they move, stand, and gesture? Put a CP beside any lines where you could use character physicality in your blocking.

What does each character want? What are they doing to get what they want? Identify a moment when a character has to move based on a tactic they try to use to get what they want.

Don't forget verbal action: How do pace, vocal variety, and vocal interpretation play into your staging?

THE MOMENT BEFORE: Fee is living in New York but has returned home after her grandmother's death. There is a lot of gossip around town about Fee and the circumstances surrounding how she originally left. Brittney broke up with the quarterback and no one, especially her parents, have let her live it down. Trina is the quarterback's sister and has been expected to support him no matter what. Josie is an outsider who was moved to Bratyon

when her parents went to jail for insider trading. She hates the town and wants to run away.

TRINA enters by crashing into the living room. Everyone turns in surprise. When BRITTNEY sees who it is, she turns away.

TRINA: I think I just ran away from home. But it's freezing and I can't feel my feet.

JOSIE: Join the club!

FEE: Come in, come in.

TRINA: Your door was open. I'm sorry I didn't knock. This is an emergency and— *(she turns to see BRITTNEY)* Brittney?

BRITTNEY: *(moving)* I gotta go.

TRINA: Wait! Don't you move! *(she takes a breath)* My brother is a scumbag. Ha! Tyler Tews is a scumbag!

There is a pause. BRITTNEY stares at her.

BRITTNEY: You didn't just... *(wide eyed)* Trina...

TRINA: I've wanted to say that. Out loud. Especially to you. Those are my feelings and I want them known. I will no longer keep my true feelings inside. Tyler is a scumbag! *(she does a little spin of joy)* Tyler is a scumbag! Ha, ha! It gets easier every time.

BRITTANY: Who else knows Tyler is a scumbag?

TRINA: My mother.

BRITTNEY: You did not.

TRINA: I have to run away. If I go back, my mom's gonna rip my out my tongue.

FEE: You spoke hastily, that's all. She'll understand. There's no need to run; just apologize.

TRINA: That's going to be hard without a tongue.

FEE: Do it before the tongue comes out. Hopefully you'll keep your tongue. Of course you will. Your mother wouldn't actually rip out... You're exaggerating.

BRITTNEY: You don't know Mrs. Tews, do you? Didn't you hear what happened at the fall fair?

FEE: I don't listen to gossip.

TRINA: It's not gossip. When she didn't win, several judges saw their lives flash before their eyes when they narrowly escaped having a spatula shoved in a place spatulas should not go. My mother is very quick. One second she's smiling and nodding, the next you've got a spatula up your nose. The hard way.

BRITTANY: Mrs. Tews doesn't like to lose.

TRINA: She's very focused. It's better when she's not focused on you. Right now, she's very, very, focused on me.

BRITTNEY: How did you get out of the house?

TRINA: The unexpected shock of the moment. "Tyler is a scumbag!" By the final 'ag' I was out the door. I'm not even wearing boots. It's pure luck there were mitts in my pocket. (to FEE) I ran outside and you're the first person I thought of.

JOSIE: (*leaping up*) Ah ha! Ah ha! I'm not the only one.

FEE: What are you talking about?

JOSIE: (*running to TRINA*) Sister, I feel your pain.

TRINA: You're the new girl...

JOSIE: You're the second fiddle sister, Trina Tews.

TRINA: And I'm sick of it!

JOSIE: You're sick of this town.

TRINA: Yes!

JOSIE: Sick of what people think of you.

TRINA: Yes!

JOSIE: Say about you.

TRINA: Yes!

JOSIE: You feel trapped.

TRINA: Yes!

JOSIE: You want out like nobody's business.

TRINA: Yes! Yes!

BRITTNEY: (*standing*) I want out like nobody's business!

FEE: Brittney?

BRITTNEY: I want out! I feel trapped.

TRINA: Frozen?

JOSIE: Like you can't breathe?

TRINA & BRITTNEY: Yes!

BRITTNEY: I hate it here. I hate being talked about.

JOSIE: People talk about you a lot.

BRITTNEY: I know!

TRINA: No one breaks up with Tyler Tews.

BRITTNEY: I hate that people whisper about me behind my back and look away when I walk by.

JOSIE: It's worse when they whisper.

BRITTNEY: I hate that everyone stayed friends with Tyler and nobody stayed friends with me.

TRINA: I hate being a second fiddle. Do you know what I've done for that stupid scumbag? Do you know how much I've missed out on?

BRITTNEY: People I've known since kindergarten.

TRINA: Nobody ever asks how I am or what I'm doing.

JOSIE: I hate being the new girl. I'm not even that new.

TRINA: How's Tyler? Did you see what Tyler did today? How come you're not like Tyler?

JOSIE: And it's not my fault my parents went to jail!

BRITTNEY: I hate being sad all the time. I used to be a really happy person. It is so not fair someone made me unhappy and I can't shake it. This town won't let me shake it!

JOSIE: I hate this town.

TRINA: This town sucks!

JOSIE: It's time to go.

TRINA: Vamoose!

JOSIE: Outta here!

BRITTNEY: Where do we go?

JOSIE: She'll tell us.

BRITTNEY: She?

JOSIE: (*grandly gesturing to FEE*) She'll tell us what to do.

All three stare at FEE.

TRINA: You think so?

JOSIE: I know so. It's fate don't you see? Fate has delivered us to her doorstep on this very night, all at the same time. Fate has conspired to bring three lost souls together to learn from the master. (*turning to FEE*) How did you do it? What did you do when the straw broke that camel's back and you ran? Teach us how to run away. We are in your hands. (*pause*) Fiona? You are going to help us. Aren't you?

FEE: (*in a daze*) Um, you should call me Fee. Nobody calls me Fiona. Except my grandmother. She did. Cause it was her name. I guess. And not anymore. Cause she's dead. I need to go make... some... tea...

FEE turns and exits. In a daze.

TRINA: She didn't look interested in helping.

Teaching Resources

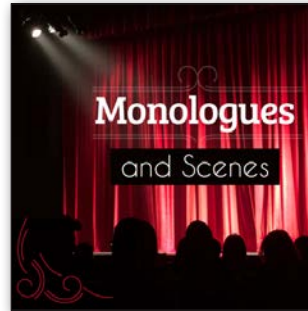
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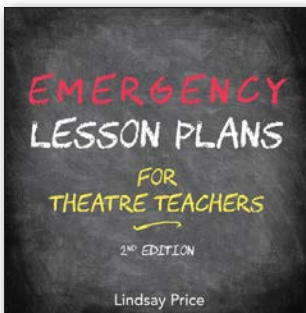


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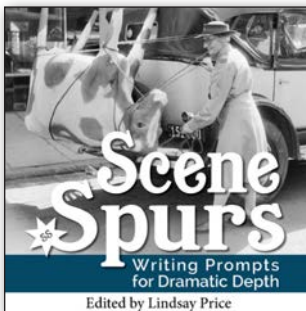
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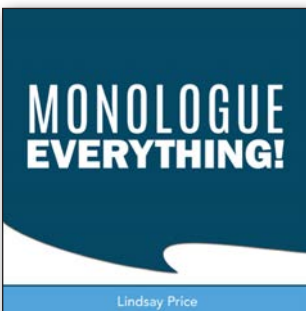


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