



# Intimacy / Fight Call

V5 as of 10.16.2024

**INTIMACY CALL** – M. Howard, C. Plasencia (E. Aragon, F. Mendez)

Check in to make sure we are ready to do it tonight – run if needed for safety

**RUN 1<sup>st</sup> with NO sounds, ask how that felt, RUN 2<sup>nd</sup> with sound, ask how that felt**

**HENRY & IMOGEN HAVE SEX** (Act 2 Scene 1b | pg. 55) – Henry's Cape

--both actors will have barriers built into their show looks--

- hip thrusts should be isolated, in a scooping motion -

1. Henry & Imogen X to USL pole (near ladder)
  - a. Imogen leans against post
  - b. Henry holds up Imogen's left knee at hip level
  - c. Henry's right hand is on the post, next to Imogen's head
  - d. Imogen's right arm wraps around Henry's shoulders
  - e. Imogen's left hand holds Henry's right shoulder
2. **1-2-3-4-5-6-7-8** Beats of Hip Thrusting against the pole, no eye contact
  - a. Henry cardio pants, Imogen grunts on each beat
  - b. Henry hits his left hand on the pole after each thrust
3. **9-10-11-12** Beats of Hip Thrusting at increased speed, while making eye contact
  - a. Henry cardio pants, Imogen grunts on each beat
  - b. Henry hits his left hand on the pole after each thrust
  - c. On **Beat 12**, Henry climaxes and lets out a big glottal stop
4. Henry rests his head on Imogen's left shoulder
5. Both Imogen and Henry take big, deep, settling breaths
6. Henry scoops pelvis downward, then pulls away from Imogen



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## LIFT / FIGHT CALL – Full Company except E. Aragon

(Full Company except C. Mayer)

Run at 25%-50% first, ask how that felt, then show speed, ask how that felt

## WARDEN GETS EATEN/IMOGEN IS TETHERED BY CRIER

(Act 2 Scene 3/4 | pg. 72-74) – M. Howard, N. Oaks, J. Garcia, J. Korn, S.

Wannemacher (E. Aragon, R. Atherton, Z. Manry, E. Lavenson, M. Kosor, R. Pasca) |

Leash & Muzzle, Hook IN, Middle Cage IN, Fluffy Hats

*Cue Line – Crier – “Now, now, don’t be so inhospitable, she should stay...”*

1. **Imogen** grabs keys from **Warden’s** waistband, unlocks cage and leaves open middle door
2. **Fluffy 1** leaps up from the ground, as if from starting blocks, swipes at the **Warden’s** face with his right arm/hand
3. The **Warden** stumbles towards **Crier**
4. **Fluffy 2** claws the **Warden** in the back, leading with their right side
5. **Warden** falls to the ground, curling US – Fluffies feed
6. **Crier** pushes **Fluffies** out of the way, helps **Warden** up to his feet
7. **Crier** pushes **Warden’s** back into the cage, falls on his back, lets the **Fluffies** back in, they feed.
8. **Imogen** crosses SL in front of the middle cage
9. **Crier** grabs **Imogen’s** left arm with his right hand
10. **Crier** spins **Imogen** into himself, facing DS
11. **Crier** forces **Imogen** into a muzzle, **Imogen** grabs front of the mask (acts like she is pulling it off)
12. **Crier** attaches the collar of the leash to her neck, leash in front of **Imogen**
13. **Imogen** grabs hold of the leash
14. **SKIP to Crier** “A Match, a Match....”, **Crier** attaches **Imogen’s** leash to the hook



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**IMOGEN'S DEATH** (Act 2 Scene 4 | pg. 76) – M. Howard, C. Plasencia, N. Oaks  
(E. Aragon, F. Mendez, R. Atherton) | Knife and Sheath

*Cue Line – Richard - “Alright, let’s get on with our business, we have work to do, can’t be standing....”*

1. **Alexander** looks around, takes two big steps towards **Imogen**
2. **Alexander** reaches to grab **Imogen** by her **lower back** with his **downstage arm** and shoulder turning her towards him.
3. **Alexander** pulls **Imogen** towards him and places the dagger on her belly with upstage arm (grab, turn, wind up, placing dagger)
4. Grabs **Imogen's** right shoulder with left arm
5. Turns her to face him, winds up arm and then stabs (with his left hand) under the ribs on the **downstage side**
6. **Alexander** pulls the dagger away from **Imogen's** body (with right)
7. **Imogen** and **Alexander** grab one another's backs (downstage facing) (his left arm her right hand)
8. **Alexander** pulls the dagger away from **Imogen's** body (with right)
9. Hands off the knife to John
10. He helps her down on *Imogen* - “my thanks...”
11. **Imogen** collapses to the ground on the **SL** side
12. She dies in his arms as he brings her down
13. **Alexander** turns **Imogen**
14. William pushes past Henry
15. William pushes the Crier from the front
16. John holds the Crier from the back
17. Richard holds on to the Crier shoulder before briefly letting go.
18. William and John confront the Crier



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**BOARDS** (Act 1 Scene 5 | pg. 46-47) – **M. Howard, Z. Demers, C. Plasencia, A. Spidell, N. Oaks, J. Garcia, J. Korn** (E. Aragon, L. Correro, F. Mendez, E. Lavenson, R. Atherton, Z. Manry, M. Kosor) | 7 Boards

*Cue Line – John - “This is the board upon which Laertes died..” (46)*

1. **Nicholas** falls forward into **Alexander** (after turning) , causing **Alexander** to back up into **Henry**, which has him crouch down holding onto to **Alexander** for support
2. As they walk forward, Alexander and Henry continue to mime slipping, with **Henry** leaning on **Alexander**, who holds on to **Nicholas** for support

*Cue Line – Henry - “He’ll hear it tomorrow when he wakes to find his land tilled with bent nails and splintered wood.” (46)*

1. **John** “slips on ice” (trips on step) and falls by sliding his downstage leg forward, falling downstage of the rest of the group, landing knee first (upstage knee) , to fall on his back, as he “falls” he places is board parallel to him, making a large knap when it hits the ground.
2. *During – Alexander “A sleigh! A sleigh!”* - **William** and **Alexander** place boards on top of **John** while he is laying down (W on SR of John, A on SL of John), **Alexander** hovers top of the boards, almost like he is sitting down, jokes around for a bit before getting up, removing the boards, and helping John up. **Imogen** and **William** help hold John up after Alex walks away.

*Cue Line – William – “We have land” (47)*

1. **Henry** slips forward, with his legs outward - continues to hold on to **Alexander** for support.

*Cue Line – Alexander - “I think you’ve got the board upon which Kathryn tripped.” (47)*

1. **Alexander** walks toward **Nicholas** which causes **Henry** who has been using him for support, to slip (but not fall) **Alexander** places his hand on the back of
2. **Nicholas’s** head and pushes his face into the board, a loud knap is made by **John** as **Nicholas’s** head bounces backward
3. **Henry** and **Imogen** back up into **John** to avoid the chaos.



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Sequence ends on Alexander - "What he said, Pax!"

## GENERAL REMINDERS –

1. **Remind Actors:** Please do not throw your actual body weight around, when slipping, sliding, and supporting.
2. Be aware of where your board is (if you are flailing aimlessly without working your board, STOP)

**HENRY'S DEATH** (Act 3 Scene 2 | pg. 99) – **M. Howard, C. Plasencia** (E. Aragon, F. Mendez)

*Cue Line – Imogen – "So me? I don't dance, not no more"*

1. **Henry** attempts to hug **Imogen**
2. **Imogen** grabs **Henry** by the shoulders
3. **Imogen** bites **Henry** on his **SR** shoulder
4. **Imogen** claws **Henry's** back, his body tenses and shifts towards stage left
5. **Henry** falls to the ground on his knees (**SR** leg hits the ground first)
6. **Imogen** grabs Henry's side (as if she is ripping out a piece of flesh), Henry arches his back
7. **Henry** falls on his back (head US)
8. **Imogen** steps over his legs facing DS, stands over **Henry's** limp body

**ALEX SLAPS NICKY** (Act 1 Scene 3a | pg. 24) – **N. Oaks, J. Garcia** (R. Atherton, Z. Manry)

1. Alexander slaps Nicholas (A left hand and arm go beyond N head)



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**SPIRAL FALL/CHAIR SLIDE** (Act 1 Scene 3b | pg. 28) – **Z. Demers, A. Spidell** (L. Correro, E. Lavenson) | Throne

*Cue Line – John (Leonato) – “Please it your grace, lead on?”*

1. After “Please it your grace, lead on?” **John** falls sideways with his left arm out, in a spiral fall – landing on his right cheek and buttocks facing parallel o the shadow curtain (his feet facing SR).
2. **Richard** enters CR and goes “onstage” and helps **John** up, props John onto his left hip with Richard’s left arm around John’s back, John’s right arm around his back.

*Cue Line – Richard – “We will go together”*

1. After “We will go together,” **John** slides down to the floor after being slammed into the throne by **Henry & Richard**
2. **Henry** (SR) and **Richard** (SL) pull **John** up by his arms from behind the throne

**NICHOLAS’ INITIATION** (Act 1 Scene 4 | pg. 40) – **J. Garcia, C. Plasencia, A. Spidell, J. Korn, Z. Demers** (Z. Manry, F. Mendez, E. Lavenson, M. Kosor, L. Correro) | Knife with Sheath

*Cue Line – Richard – “Let us sacrifice Nicholas.”*

1. **Henry, Richard** and **William** cross and circle around the SR table, pushing **Nicholas** around with them until they reach CS.
2. **John** crosses SL of **Nicholas** CS
3. **John** throws knife to **William** SR (while sheathed)
4. **Henry** pushes **Nicholas** into **John**
5. **John** holds **Nicholas’** arms. **Henry** holds his left leg, **Richard** holds his right leg
6. **Henry, John** and **Richard** lift **Nicholas** and turn him 180 degrees while **William** picks up and moves the small bench from the 6” platform to DSR.
7. **Nicholas** is laid on the bench, with his head on the SL side, **John** remains holding his arms while **Henry** and **Richard** continue to hold his left and right legs respectively
8. **William** unsheathes knife and slides knife down **Nicholas’** chest for 4 beats
9. **Nicholas** rolls off bench on the US side





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**BEAR COSTUME GAG** (Act 3 Scene 1 | pg. 91) – **Z. Demers, C. Plasencia, A. Spidell, N. Oaks** (L. Correro, F. Mendez, E. Lavenson, R. Atherton) | Bear Head & Henry's Jacket

*Cue Line – Antigonus - “The heavens so dim by day. A savage clamour”*

1. **John** trips by bouncing his foot forward onto the mini stage
2. **John** takes three steps (while tripping)
3. **John** falls into **Alexander** and **Richard** they grab his arms with their arms  
(**Richard** holds **John's** right arm, **Alexander** grabs **John's** left arm)
4. **Henry** follows **John**, trips forward in a similar manner - forward landing on his side (knees first) (head DS)
5. **John, Alexander** and **Richard** fall to the ground landing on their backs
6. **John** lands on **Henry** (falling with a step and sit), with his head landing on **Henry** lower back/rear (1, 2, 3,4)
7. **Richard** falls on his knees next to **Henry** and **John**
8. **Alexander** rolls (almost as if he is in a somersault) on his fall upstage from the rest of the group, landing on his knees