



CERN Improv Club


CERN Improv Club > Exercises

Exercises

All Improv exercises which have been performed in our Practices

New ▾ Actions ▾ Settings ▾

View: All Exercises

 Title	Category	Goal	Description	Participants	Used on
Clap Focus	Warm Up	To get people listening, responding fast and reacting without thinking.	<p>Everyone gets into a large circle. One person in the circle picks a random person in circle and claps at them. Sometimes taking a half step into the circle while doing so. The person that was singled out with the last clap immediately picks another random person out, by clapping at them. In turn the clapping flies back and forth across the circle. Ideally there will be a constant clapping noise. Eventually the players will be so attentive and so quick to respond it sounds like one person clapping rapidly. This warm-up usually ends when people's hand are denuded of flesh.</p>	10	19-Aug-2008; 16-Sep-2008; 28-Oct-2008
Colored balls	Warm Up	To get people listening, responding fast and reacting without thinking.	<p>Everyone gets into a large circle. One person picks randomly another person and throws him a virtual colored ball. When throwing the ball, person should shout its color out loud ("Red!"). The participant receiving the ball shout out loud the color as well. Start with one ball then introduce more and more balls, each of them given a different color (red, blue, green, yellow etc).. When confident enough do the same walking randomly across the room.</p>	10	19-Aug-2008; 23-Sep-2008; 30-Sep-2008; 02-Dec-2008
Movement amplifier	Warm Up	Physical and voice warm-up. Forces participants to be imaginative with an imposed proposal.	<p>Everyone gets into a large circle. One person proposes a simple movement with a sound (e.g. "ringing a bell by pressing a button"). The person next to him mime the same movement but amplifying it slightly. And so on up the the person who proposed initially. Take care to keep the original proposal without adding too much actions.</p>	10	19-Aug-2008; 28-Oct-2008; 02-Dec-2008
Word association	Warm Up	Associate words as quickly as possible without thinking	<p>Everyone gets into a large circle. Balancing right hand up and down in slow rythm. One after the other, each participant will propose a word when his hand is up which is related to the word of the previous person. Variations: - When no word is found, person gets out of the game until only one left - Try with riming words - Try it in gibberish</p>	10	19-Aug-2008
Monster Parade	Voice; Characters	Get ready to play characters physically different from yourself	<p>One person walks in circle. Other participants impose him a handicap to be integrated in his walk (e.g.: you walk like a duck, you freeze for 2 seconds every 2 steps, your mouth opens and closes non stop, etc etc). The walking participant must add up all handicaps. Try to keep "playable" handicaps, avoid impossible combinations.</p>	5	19-Aug-2008

Mirrors	Leadership	Trains sharing focus, taking focus and physical listening.	<p>Avoid too much talking and try to focus on physical handicaps.</p> <p>Everyone into pairs . One of the players in the pair begins to gradually move. The other player mirrors the movements of the other player. Initially one player is leading the other and then the lead switches. Eventually there is no way to tell which player is leading the exercise the focus is being shared rather than taken by one player or the other. The object is not to screw up the other player, but to make the reality of the mirror the priority. When confident, players can try it with talking as well.</p>	10	19-Aug-2008; 30-Sep-2008; 28-Oct-2008; 25-Nov-2008
Machines	Warm Up; Group work	This exercise is designed to help players work together and develop physical cooperation.	<p>A machine that does not exist is called for and the players create the machine by each adding an essential part. There is no discussion amongst the players before starting. The first player starts with a repetitive activity and an associated noise. The next players add to the machine with some activity that fits into the previous player's activity. This continues until a machine is created. The machine is sped up and slowed down. Certain players can be asked to malfunction, and the whole machine must respond. There is no leader in the creation of the machine. It is important that all the players reflect the changes in each part of the machine.</p>	10	19-Aug-2008; 14-Oct-2008; 28-Oct-2008
Holiday pictures	Warm Up; Environment / Props; Group work	This exercise gets people thinking quickly how to participate in a group image.	<p>One participant takes a virtual camera in hand and proposes a scene description (e.g. "Formula 1 pit stop"). Within a few seconds, all other participants must take a still position in the picture related to the scene proposed. They can act as characters, animals, objects, monuments etc. Variation: once the picture is taken ask the group to bring the scene to life.</p>	10	19-Aug-2008; 28-Oct-2008
Adding props / Setting up environment	Environment / Props	Trains respecting the proposed environment and props.	<p>One person enters a scene (of his choice) and sets one object (miming interaction with it). Then another person redo the same scene and at the end adds his own object. And so on...</p> <p>Each participant must replay exactly the scene as played before and adding its own bit at the end. All props (doors, tables etc) must be respected. Variation: once finished, do the same with persons passing in reverse order.</p>	5	19-Aug-2008; 28-Oct-2008

Word at a time	Story	This exercise works on the shared process of building a story together. Everyone into a circle.	Each player in the circle contributes a word into the story. If the first person to speak says "Johnny" the next person could say, "set", the next person would say "out". And so on. This is the most commonly used of all the improv exercises and handles. It is also one of the most misused. The best way to help the players build stories is to try and keep them in the present tense. In improvisation present tense always works the best. The word at a time stories should also make sense. The players need to be listening to the story so far. Instead of offering the witty word that will make everyone laugh, they should add the next most logical word. This exercise takes control away from those players that tend to drive scenes. If you are finding that sentences are going on too long allow for any of the players in the circle to call out 'period' to end the sentence. Banning 'and' and 'but' are also good ways to keep people from prolonging things and leading to formed sentences.	10	19-Aug-2008; 23-Sep-2008; 30-Sep-2008
Witnesses	Characters; Story	Quickly build complementary versions of the same story.	Each participant will explain their own experience about the same story. Of course, details will differ. The base story can be imposed by teacher in the form of a title. Good opportunity to bring specific characters, moods etc. It is also interesting to re-use elements brought by previous participants in your own testimony.	5	19-Aug-2008; 18-Nov-2008
Clap around the circle	Warm Up	Concentration, Energy	Everyone gets into a large circle. Pass the clap all around the circle. Everybody has the same tempo. Really focus on making strong eye contact with the person. Try to clap at the exact same time. Doing it effectively is more important than doing it quickly.	10	26-Aug-2008; 02-Sep-2008; 09-Sep-2008; 16-Sep-2008; 23-Sep-2008; 02-Dec-2008
Manifestation	Warm Up	Body warming. Following the others without thinking	From the circle, one person goes to the center making a gesture and a sound. When the person comes back in the circle, Everybody do the same sound and gesture all together.	10	26-Aug-2008
I am superman/superwoman	Warm Up	Vocal warming. Saying a sentence without thinking ahead. Loosing the fear of being ridiculous. Be confident by saying the first thing that comes to head.	One person goes to the center of the circle and announces " I am super(wo)man because...", saying the first thing which comes to head. When she comes back to the circle, someone else jumps to the center... "I am superman because... I did not want to jump into the middle of the circle and I just did!"	10	26-Aug-2008; 30-Sep-2008

Monologues from everybody around the circle	Story	Listening actively. Inspired everybody with a simple and true story.	Do a round of 30 seconds monologue. Then after each one, quickly go around and have everyone say one or two words that really stick out to them from the monologue.	10	26-Aug-2008
2 person scenes after monologues	Story	Doing improvisation after listening to others stories.	Do a round of 2 person scenes. The participants should grab a couple of words they previously heard. Have them actually say what words they are taking out loud before they start the scene.	10	26-Aug-2008; 23-Sep-2008; 30-Sep-2008; 02-Dec-2008
Group Mirror	Group work	Focus and Concentration, Group awareness, Group mind	Have one person point at someone, and that person points at someone else until everyone is pointing at one person. Everyone should mirror the person they are looking at EXACTLY. Any tiny little thing they do, you should imitate. If someone do a simple movement, the movement will travel all around the circle. Once a movement starts, it should never stop, unless it changes to something else. If a movement stops, someone has dropped it. Even when no one initiates a movement, there will still be motion.	10	26-Aug-2008
monologues Imitations	Characters; Story	Listening and seeing. Physic.	A person makes a real life monologue. Someone else tries to imitate the person's voice and body as perfectly as possible, taking over the SAME monologue as the SAME character. Try and imitate the person's voice and body perfectly. People can try in multiple times if they like. Really try to imitate every single once of their tiny idiosyncroses.	10	26-Aug-2008; 30-Sep-2008
All warm-ups round	Warm Up	See how those warm-ups could be related to listening skills...	Claps Manifestation Superman Mirror	10	02-Sep-2008; 09-Sep-2008

Space Bending Scene	Story	The goal here is to get focused on listening to not just WHAT the partner says but also HOW the partner says it. Surface the subtext when hearing it, so that the scene can deal with it.	Put two chairs back to back and have the group do scenes sitting in the chairs, facing opposite directions, AS IF they were actually across from one another. Place all the scenes in a restaurant (for convenience sake) and really have them address their scene partner as if s/he was across the table.	2	02-Sep-2008; 09-Sep-2008; 30-Sep-2008; 09-Dec-2008; 16-Dec-2008
The Partner	Story	Listening to each other. Over-acceptance of any offers. Working with people on stage and listening for the other three participants.	Have two people start a scene, and then after they set up the basic details, freeze it and assign each person a partner. The partner is technically a new character, but should be thought of as basically the assistant to the main character to whom they are assigned. Their job is to emphatically support anything and everything the character says or does. So, basically, you will have four people on stage, but because of the level of agreement, it will almost be like there are actually two. The goal here is to show how fun it can be to support. Generally the relationship between the main character and his partner will be interesting because they agree to build on each others ideas and make them look good. This will be especially evident if the two main characters fall into conflict with one another.	4	02-Sep-2008
"What you just said..."	Warm Up; Story	Listening deeply. See how people are affecting each other. Being altered and transformed by what the others are saying...	Do a two person scene but have every single line of the scene begin with the phrase, <i>"What you just said makes me feel..."</i> then really name the emotion and then add a piece of information. Here's an example: <i>A: "What you just said makes me feel secure. I didn't know that wolves couldn't climb up this tree to get us." B: "What you just said makes me feel excited. There are so many things I can teach you about the world." A: "What you just said makes me feel aroused. I love when a man wants to be open, and share things with me."</i>	2	02-Sep-2008; 16-Sep-2008
Simple Gibberish dialogue	Voice; Characters	Vocal warm-up. Using the body instead of using logical sentences. Releasing the pressure of saying something intelligent, using the body language.	2 people talking in Gibberish. Gibberish means nonsense-language. Scenes in Gibberish are done in a non-existing language. When doing gibberish scenes, you can generate your own sounds or speak different kinds of gibberish language like Japanese, French, Swedish, Zulu, German, and so on. Improvise a scene, completely in gibberish, avoids pantomime, and fully assume that your partner understands perfectly what you are saying. Articulate your imaginary language, play with your sounds, finish your sentences...	2	09-Sep-2008; 16-Sep-2008; 30-Sep-2008; 02-Dec-2008
Name Only Scenes	Characters	This exercise is meant to force the actors to use more of their tools than just words words words words. The actors really have to work to convey what they feel, think and want with their physicality and inflection.	Have two person scenes where the only thing they can say is the other character's name. This is not to mean that they will replace every single word in an otherwise normal sentence with "Jim" or "Sarah." But instead of choosing to speak at any point (and they don't HAVE to), the only word people can use to express how they are feeling is the other character's name. Resist the desire to use pantomime to try and talk. For example, it's fine to slam down a coffee cup to show your mad, but it's not very helpful if people start using charades to get the other actor to guess that their mad about something specific. This exercise will come more easily to those who have some acting	2	09-Sep-2008

			training, and for others it's going to feel like pulling teeth and they're going to want to talk, or try to show the other actors words somehow. <i>If trying to ask if the other character wants coffee, instead of the CHARACTER pantomiming pouring a cup and drinking it, the ACTOR should find a way to just show it - grabbing a cup and tipping it to their scene partner with their eyebrows raised, for example.</i>		
Freeze Tag	Leadership	Solving a problem, justifying with one of the first idea which comes in mind. Variation will put more focus on editing the scenes when they need to be edited, as opposed to when the actor has an idea. And it will also force to just go in and react to the body positions, as opposed to intellectualizing an idea.	2 actors start an improvised scene. At any point in time another player can call Freeze or clap in his hands. This player then tags out one of the 2 actors, and takes his place. Both players then start a new scene, justifying their positions. Variation : Whenever someone yells "Freeze!" they then call out someone else's name, and THAT person then has to go in and tag someone out.	10	09-Sep-2008; 23-Sep-2008; 30-Sep-2008; 14-Oct-2008; 28-Oct-2008; 04-Nov-2008; 18-Nov-2008; 25-Nov-2008; 02-Dec-2008
Gibberish political meeting	Warm Up	Vocal and physical. Shouting, screaming and protesting without any consequences. Listening and following the group.	One actor in front of the group. As a political orator, he is arguing in gibberish, trying to convince with his speech the masses. The crowd reacts as a unique group, supporting or protesting against the orator.	10	16-Sep-2008; 30-Sep-2008
Piou-piou	Warm Up; Group work	Listening to each other and to the environment, eyes closed.	People goes everywhere in the room. They close their eyes. Listening 30s-60s to the environment, distinguishing sounds... Eyes still closed, they whisper "piou-piou" as a chick. Chicks reassemble themselves listening to each other. When they form a complete group close to each other, the game ends.		16-Sep-2008; 25-Nov-2008
In front of mirrors	Warm Up; Group work	Mirror exercise. Observing and following.	One actor facing all the others. All the others mirrors the leader. It looks like an aerobic training but enough slow to make everybody synchronizing.		16-Sep-2008
Three-Line Scene	Story	Establishing a scene, discovering as much as possible of the who, what, where in three lines of dialog. Pay attention by making assumptions and not asking questions.	The players exchanges three lines. They should go as deep as possible to build a clear relationships between 2 actors. Each line adds a piece of information. Example : -"Let's get married" - "No better place than Geneva" - "Since I know you, my sweet, I feel going out from my black hole!" <hr/> -"You dance well!" - "I am proud you noticed it" -"Your yellow dress was flying upon the floor"	2	16-Sep-2008; 23-Sep-2008; 11-Nov-2008
Conducted story	Story	Building a story together, with one brain but several mouths. Listening without preconceiving. Telling one single coherent story. When failure occurs keep your	Players on a single line. When the conductor points one person, this person starts to talk. When the conductor points another, the last one stops talking. The challenge for each improviser is picking up the very next word- or even the very next syllable- in the sentence. The story should be told in a continuous narrative voice. The challenge is to make transitions as smooth as possible. The players avoids "and, then, euh..." which are typical words during a non-seamless change. Variation 1:	10	16-Sep-2008; 30-Sep-2008; 11-Nov-2008; 09-Dec-2008; 16-Dec-2008

		good mood and have fun!	When a player hesitates or uses "and" or "then" because he was not listening enough... he is replaced Variation 2 from Keith Johnstone : two bodyguards take the player out while he is shouting "I am a good improviser!"	
Gibberish party	Group work; Miscellaneous	Having fun	Players drink, sing and dance. Only in Gibberish.	16-Sep-2008; 25-Nov-2008
Yes And...	Warm Up; Story	Listening and narrative skills. Try to add new piece of information and see where it goes.	Have two players face to face. Player 1 start a simple sentence, player 2 starts by saying loud "Yes and" and continue his sentence trying to add a piece of information. Player A says "yes and ..." and adds one more relevant piece of information and so on. "He is coming out" "Yes and... he is walking all along the trees" "Yes and... he is carrying a heavy bag" "Yes and... he is thinking sadly how much he failed in mathematics" "Yes and... an eagle is flying and making a circle upon his head" "Yes and ..." Don't think too much about what to say, just listen and tell clearly "yes and..." to the world and see what's happen...	2 23-Sep-2008; 30-Sep-2008
What's next?	Warm Up; Story	This classical exercise from Keith Johnstone teaches listening and narrative skills. Player A should understand what his fellow player would like to do. So he has to take him through his journey.	Player A starts by proposing something to do. B answers with two possible statements. "No" or "Yes. What's next?". B should have to be true and honest in his answers. A: "Let's go to Malina beach" B: "Yes. What's next?" A: "Let's take a bath" B: "No" <i>A listens carefully to the No or the Yes when they are weak, meaning that B is getting bored...</i> A: "Let's lie on the beach under the sun" B: "No" <i>A has to found something new for B who plays the role of the audience.</i> A: "Let's take a walk all along the beach" B: "No" <i>A takes the risk to add specific details</i> A: "Let's go up to the top of this rock to see the red monkeys" B: "Yes. What's next?" A should have to find the right balance, stay relevant and doesn't push too much forward at one time.	2 23-Sep-2008; 30-Sep-2008; 02-Dec-2008
The dream	Warm Up; Story; Group work	To slightly change the reality to build something different. To change your level of abstraction. "It's not as much a game about great scene work as it is about coming up with fun bits to relate to the day and the dreamer, and it always goes really well because since the audience just heard the description of the day, everything you do will be immediately recognizable."	There is a game called Nightmare, where you get an audience member up to describe their day. Then you replay their day as if it were a dream, with someone taking on the role of the audience member. Sometimes people play it where everything goes wrong and is a big disaster, but at iO we call it The Dream, because things can also go really well too, and we want to celebrate the audience member as a hero and never a failure. It doesn't have to move straight through the day in order, it can jump around to the most interesting parts, but the scenes then act as a fun commentary on its different segments. Have someone describe a couple things that happened during their day (for example, "I had a bowl of cereal, but when I tasted it, I realized the milk was bad," or "I had to go to the store to buy batteries and it took me a long time to find them."), and then the group does scene replaying those events but making them dream-like and exaggerated. Plus it's just fun and interactive.	23-Sep-2008

Wrong Name	Warm Up	Illustrate what is the meaning of changing your abstraction level. All about imagination.	The player goes into the room, takes a object in his hand or shows it and announces loudly a wrong name for this object. Player takes a phone and says "Flower", shows a chair and says loudly and seriously that this is a "boat".	23-Sep-2008
What are you doing?	Warm Up; Environment / Props	Doing something	In a circle, one goes first and stands in the middle, silently miming an activity. Another asks "What you are doing?" The first player answers something different than what he is really doing. The second begins miming the activity the first player just said he was doing. Don't be afraid to do silly things. Don't think before someone asks the question.	07-Oct-2008; 11-Nov-2008
Gibberish Translation	Warm Up; Story	Adapt to changes. Listening to others body language. Telling a logical story build on almost nothing.	First player speaks in Gibberish. Second translates to the audience. Don't be afraid to add details, to build your own logic even if it is not possible. Avoid general stuff and take risks in being specific.	2 07-Oct-2008; 25-Nov-2008; 09-Dec-2008; 16-Dec-2008
Spell Words	Warm Up	Listening and listening.	Two players have a discussion. But instead of talking normally, they spell words letter by letter. "H" "E" "L" "L" "O" "H" "O" "W" "A" "R" "E" "Y" "O" "U".	2 07-Oct-2008
Alphabetical scene	Warm Up; Story	Concentration upon a difficulty can distract us and help to be more spontaneous. The letter can bring us where we could not think ahead...	2 person scenes. Having to start each line by a letter following the Alphabet. <i>"Are you OK?"</i> <i>"Bored I am to wait so long for this train!"</i> <i>"Can you sleep on my shoulder and being as discrete as possible? People are looking us."</i> <i>"Don't you....."</i>	2 07-Oct-2008; 28-Oct-2008; 16-Dec-2008
New Choice	Warm Up; Story	Adapt to change. Change your mind and direction as fast as possible. Learning not to think ahead.	2 persons scene at least. When audience claps on hands, the player has to do something else or say something else.	2 07-Oct-2008; 09-Dec-2008; 16-Dec-2008
4 lines	Warm Up; Story	Be concise. Go straight to the goal. Tring to build something in 4 lines.	2 players. They both have 4 pens or objects in hand. Every time, they say a line, they throw the object. When they don't have anymore objects. Scene is finished.	2 07-Oct-2008
Cocktail Party	Story; Group work	Listening to others. Building and digging relationships.	Players are divided in pairs. Each couple talks together. After a while, instructor points out another couple. It is like a camera going traveling from one couple to an other. Every story or relationships is growing up. Sometimes, some connections between scenes appeared by themselves. It is not mandatory or required, it is natural. Let it go.	10 07-Oct-2008; 02-Dec-2008; 09-Dec-2008; 16-Dec-2008
Accepting gifts	Warm Up	Be unsafe by receiving a gift. Say yes to whatever is giving. Discover by yourself. Answer physically and verbally.	Player A gives a gift to player B. Player B opens the box and takes time to say thank you.	2 07-Oct-2008
Pass the ball	Warm Up	Focus with group upon an imaginary ball. React as a whole and focus on one single point : the ball.	2 teams of players. They have to pass the imaginary ball to each other. Learning not to win. The winner is not the winner, except the group. In a perfect improvisation world, when the ball fall or toss is not clear, players have to change simultaneously the focus and offer the lead to the other team.	14-Oct-2008
Space Walk #1	Environment / Props	To sense space. To familiarize players with the element (space) they live in and feeling space with the whole body. To prepare the next exercice about	Players walk around and physically investigate space as an unknown substance. As in all space walks, the trainer walks through the group and provides step by step instructions. <i>"Walk around and feel the space around you! Investigate it as some it as some unknown substance and give it no name! Feel the space against your back! Your neck! You go through the space and let the space go through you!"</i> Viola Spolin	10 14-Oct-2008

		manipulating space objects.			
Space substance	Environment / Props	Building objects out of thin air and letting things happen...	Shape space. Push and pull the space substance. Shake it and build with your hands a space object. Make it fly. Stir it up. Make it ripple. Gather the space substance and handle it as they would any other pliable mass. Let the object having a life of his own. Let the object control you. Play with your full body with the object.	14-Oct-2008	
Location activities	Warm Up; Environment / Props	Manipulate objects inside a specific location.	Trainer provides a location as suggestion (sawmill, fitness...). Teams should go on stage and manipulate objects inspired by the suggestion. Don't play character, just manipulate imaginary objects.	14-Oct-2008	
40 breaths	Warm Up	Art of breathing to come back to the present moment or to energize.	Doing 40 breaths with the mouth. 10 fast breaths. have a break. Ten more until 40.	20	14-Oct-2008
Armando Diaz	Group work	Playing and involving everybody through the play.	Playing scenes following scenes. (after an eventual monolog) Whenever wanted, cut (edit) the scene by, for instance, running through the scene in order to close the curtain and start an other scene.	10	14-Oct-2008; 11-Nov-2008; 09-Dec-2008; 16-Dec-2008
Joe the Plumber	Environment / Props; Mime	Practice objects and activities.	Classical game where each participant mime an activity and the others have to guess what it is. Can be the profession of the character to be guessed at a later stage.	10	28-Oct-2008
Customer Service	Characters; Story; Environment / Props	Use of an object to help build a story and speak less	One player plays the employee at a Department Store Customer Service desk. Another plays a customer bringing back some object which does not work. Both players have to manipulate the object, use it etc... at most.		28-Oct-2008
The sticky object	Characters; Story; Environment / Props	Impose one object to have a major role in the story.	A real object is given to one participant. An story is started. At anytime, the object must be held by one participant. The object cannot be dropped nor thrown. But it can be passed to another participant (with some good reason in line with the ongoing story of course...). Players must play with the objects as much as possible, not only keep it in hand, but really use it and interact with it. In order to spice up the exercise, at the beginning, impose a time limit (e.g. 5 minutes). The object becomes a bomb! When time is up, the participant who holds the object explodes!		28-Oct-2008
Red light Green Light	Warm Up	Freeze	Children Game		04-Nov-2008
Walk-Run-Freeze	Warm Up	Be synchronize with your partner	2 states Run/Walk and Freeze. Follow your partner. Do unlike your partner.		04-Nov-2008
Say What you do	Warm Up	Synchronize Body and sound.	Do what you say and say what you do. "I sit": you sit. "I stand": you stand.		04-Nov-2008; 02-Dec-2008
Three on a Bench	Warm Up	Discover how we can create a univers with slight details.	3 actors on a bench. Only 3 things to do: raise an arm, cross the leg, turn the head. See what happen!		04-Nov-2008; 11-Nov-2008
Sounder Mover	Warm Up	Listening to sounds with the body.	One actor is making whatever sound he wants. The other is moving following the sounds. No rythm. No music. No regularity. Just the sounds.		04-Nov-2008
Discover Location	Environment / Props	As we are doing activities, we explore and discover the environment.	A group goes on scene with a specific location. Continuing as much as possible their first activity, they have to make physical contact with all the objects discovered by partners.		04-Nov-2008
The fabulous destiny of ... (with objects)	Environment / Props	Tell a story involving objects and location.	The narrator tells a story involving characters but the more often objects manipulated by characters. The narrator thinks about making journey from one location to another rather than telling a real story.		04-Nov-2008

can call for the players to "Switch left!" or "Switch right!", moving the players around and bringing a new scene to the front of the stage. It's a fun way to play with four different scenes at once, and every actor is in two different scenes.