

PAUSES MUST ALWAYS BE ACTIVE - THE END OF ONE ACTION + THE BEGINNING OF THE NEXT

Pause

⑦ ANNA: ^{searches} Dmitri, have you ever been in love? ^{arouses} A love so deep, so strong that you fear for your life, for your very soul?

GUROV: ^{replies} I had a dog once.

ANNA: ^{rebukes} Dmitri, please.

GUROV: ^{appeases} No. No, I don't think so.

ANNA: ^{challenges} Would you know if you were?

GUROV: ^{accepts} Yes.

ANNA: ^{probes} How?

GUROV: ^{humours} Because love...love is so deep and strong that you fear for your life, for your very soul.

ANNA: ^{chills} Yes. ^(Rising)

⑦ THE LAST CHANCE.

⑧ GUROV: ^{quizzes} Do you want to go home now?

ANNA: ^{halts} Yes.

GUROV: ^{lightens} You don't really want to, do you?

ANNA: ^{cools} It doesn't really matter what I want.

GUROV: ^{encourages} Of course it does.

⑧ GOING THEIR SEPARATE WAYS.

⑨ ANNA: ^{confronts} Tell me something, Dmitri. ^{provokes} When you go back to Petersburg, will you look your wife in the face and act like none of this happened?

GUROV: ^{distances} I don't want to think about that now.

ANNA: ^{urges} But I'm asking you to. ^{reincites} You will have to go back.

GUROV: ^{resists} Yes, I know I will have to go back.

ANNA: ^{punishes} Oh, I forgot. You've had more practice than me.

GUROV: ^{levels} Anna, that's not fair.

ANNA: ^{pursues} Then tell me. ^{regards} Tell me what it's like when you walk through the door and she touches your face and she kisses your hair?

GUROV: ^{diffuses} Olga's not like that. ^{reassures} She's wrapped up in her groups and committees, she'll scarcely notice I've returned. ^{reassures} I'm here now, we're both here, let's just enjoy ourselves now. ^{studies} When we're back, we're back. ^{refocuses} (Looks at ANNA) Don't you understand? ^{inspires} ^{straightens}

⑨ HER PERSPECTIVE

⑩ ANNA: ^{confronts} Tell me something, Dmitri. ^{provokes} When you go back to Petersburg, will you look your wife in the face and act like none of this happened?

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⑩ HIS PERSPECTIVE

Figure 4.1 (continued)

OBJECTIVES FOR SCENE:

- (A): to get G. to say he loves her
- (G): to prolong their pleasure

ANNA is MAJOR: driving the scene - her objective is acute = must be dealt with here + now
 GUROV is MINOR: more confident in his position - his objective is chronic / on-going = sure his prowess will overwhelm her doubts

Extract from Don Juan in Love by Alexander Delamere

① **THE CATALYST.**
 ANNA: alerts I've had a telegram from my husband.
 GUROV: probes Oh?
 ANNA: prepares Last night. He won't be joining me after all. His illness is worse, and he cannot travel. When I left for Yalta, he said I would come back revitalised and invigorated.

② **THE RE-ORIENTATION.**
 GUROV: quizzes And are you?
 ANNA: thanks ... Yes. More than even I imagined.
 GUROV: binds back Good. That's all right then.

③ **THE PRESSING ISSUE.**
 ANNA: alerts He's dying. Not soon. A year or two, five at the most.
 GUROV: halts Oh.
 ANNA: chills Yes. Oh.
 GUROV: placates I'm sorry,
 ANNA: cools Why? It's not your fault he's ill.
 GUROV: draws Yes, but...

④ **SETTING THE RECORD STRAIGHT.**
 ANNA: prepares I don't regret what we've done. I did, and I probably will, but here and now - no, I don't.
 GUROV: coaxes Anna...
 ANNA: alerts But I must go to him, Dmitri.
 GUROV: invites Anna. Please.
 ANNA: levels He is my husband.

⑤ **THE SEDUCTION.**
 GUROV: lures Stay. Stay with me until the end of the week. We could go for another drive, have some pirozhna in our favourite café. It's very good to sit in a favourite café with a favourite Yaltese acquaintance and share a glass of cherry vodka.
 ANNA: cools That seems a long time ago. (Pause) Dmitri, tell me why I should stay.

⑥ **DRAWING HIM OUT.**
 GUROV: staccates Anna.
 ANNA: probes I want to know. You want me to stay. I want to know why. Tell me what you feel about us.
 GUROV: stalls / halts Us... I don't know. Well... we enjoy ourselves. The sun shines when we're together. (Trying to be honest) I think... I think that sometimes we don't need to talk, and that's different... good. What do you think about us?

Figure 4.1 (a and b) Units and objectives on an extract from Alexander Delamere's *Don Juan in Love* (2001)