

THE ACTOR'S ENGINE

Quick Start Guide



R. KEITH HARRIS
FROM





**SOUTHEAST
SHOWREELS**

**TRUTH:
SHOW...
DON'T
TELL.**

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R. KEITH HARRIS

FOUNDER OF SOUTHEAST SHOWREELS

In the past 20 years, R. Keith Harris has consistently been cast in the top scripted TV shows and feature films because of his acting versatility and his easygoing attitude. With over 86 film and TV credits, Keith's recurring roles to date have been in The Walking Dead (2016-2018) franchise and the Emmy-nominated limited series Dopesick on Hulu. Keith has also had major roles in TV shows such as Devious Maids, Halt & Catch Fire, Rectify, Sleepy Hollow, Outcast on Cinemax, and many others. Most recently, he worked opposite McKenna Grace in the Satirical Drama, Slanted, by Writer/Director Amy Wang (Netflix's Brothers' Sun, Crazy Rich Asians 2). A working actor, a produced screenwriter, as well as a prolific producer and director, he's taught acting, producing, and screenwriting at universities and colleges, while also maintaining his own private acting and screenwriting classes. His wide range of experience gives him great empathy for the struggles associated with building a career in the film industry. To find out even more about his resume, please feel free to visit IMDb and search for "R. Keith Harris".

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1

INTRODUCTION

WHAT WE'RE ALL ABOUT.

I want to take just a moment and tell you WHY I started Southeast Showreels. I want to provide something to actors that I desperately wish I had access to when I was starting out. The industry that we are in is called SHOW BUSINESS... it is not called TELL business. While headshots and resumes are essential tools in this industry... they are the essence of telling someone what you can do. In the age of instant online everything, producers, directors, and casting agents want to SEE what you can do before taking a chance on you.

When I was coming up, it was cost-prohibitive to grab a camera and go shoot a scene. And when you DID get cast in something—unless you were best friends with the producer or director—you're not going to get the footage you need until the project is released... That could be as much as two or three years later.

Southeast Showreels provides the tools that actor's need to succeed in this business. I explain it like this: if you want to be a pilot, you need to understand what all the bells and whistles on the dashboard mean and how to actually fly the plane. That is step one. If you don't know how to do that yet, go do that first! We strive to help put you in the cockpit and actually get paid for flying the plane.

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NOW.. HURRY UP AND STOP!

Actors are so freaking gung-ho to “ACT” that we don’t take time to stop and absorb all the information.

Think about this - our lives are a tapestry of impressions, imprinting, and instruction - from the very first moments a baby can see and hear to our death bed - we move in the “now” and hopefully grow and improve. We gather and process information from the second we open our eyes in the morning to the time we fall asleep.

Just “jumping in” and “ACTING” is tantamount to a toddler trying to run a marathon. Could they do it? Maybe. Would it be very good? Likely not.

You have to PUT IN THE WORK. Resist any and all creative tendencies at this point. Take your time, like you would over a fine meal with a spectacular glass of wine and a hot date. Savor what’s on the page - you’re building a human experience from the ground up and you only have limited information from which to build.

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ACTOR'S ENGINE

THE ACTOR'S ENGINE

Look, most actors approach a script like they're trying to find a seat in a dark room—stubbing their toe on the ottoman of "emotion" and hoping they "feel" something deep enough to get a callback. It's amateur hour. You see them in the waiting room, trying to summon tears or looking for some magical "vibe" that will carry them through the scene.

A movie, large or small budget, is a machine... with lots of moving parts. Producers are constantly trying to find solutions to problems... Constantly solving for the next obstacle... Yes - producers want the best talent - that's a given - but what they want more than talent is a solution. A solution that won't cost them an arm and a leg. Be the solution.

Producers know all too well what Gen. Dwight D Eisenhower said in WWII... "Plans are useless, but planning is indispensable." If you want a career that actually moves, you need to stop chasing vapors and start building a high-performance machine.

That's where The Actor's Engine comes in.

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The Actor's Engine is a framework designed to get you out of your head and into the work, providing a structural blueprint for your planning phase.

For any Engine to work it needs three essential elements - GAS, SPARK, and OIL... if these three things are working correctly, the engine will naturally emit EXHAUST.

The camera doesn't care about your internal struggles; it cares about the results produced - i.e. what it SEES. And you don't have to be a "tortured artist" to get it right.

First up: **Gas.** I knew I wanted to be an actor at the age of nine. It has never changed.

I organized my school, work, friends, family, finances, vacation, etc, etc around that core drive. If you're reading this - I imagine you are in a similar mindset.

This is your Character's Super Objective, the high-octane fuel that powers every single moment.

In your real life, it's that primal fire you felt at nine years old when you realized you were born for this—that "I will die if I don't do this" energy.

In the world of the script, it's the character's fundamental, desperate need that exists before the scene even starts

Without this raw combustible energy, you're just a shiny chassis sitting in a driveway looking pretty but going absolutely nowhere. .

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You can have the best headshot and the most expensive training, but if you don't have the "Gas"—that overarching, primal goal that drives every breath—your engine has an empty tank.

You need to identify what that fuel is for your character, or you're just idling at the starting line while everyone else laps you.

Next is the **Spark**. Gas is completely useless if you don't have the spark to light it.

The Spark represents the specific, measurable actions you take right now, in this very second, to get what you want from your scene partner.

This isn't "trying really hard" or "feeling the scene"; it's the tactical ignition. If the character isn't doing something specific and active to move the needle, the engine never turns over and you're just a guy with a tank full of potential and no way to move.

The Spark is that immediate, urgent verb that forces the scene forward.

Without it, you're just sitting on a pile of fuel waiting for a miracle. You have to be the one to strike the match, to find the specific "doing" that translates your internal drive into external reality, otherwise, the audience is just watching a car that won't start.

Then we have the **Oil**. Let's be real: life—and any script worth its salt—will throw massive resistance at you.

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You're going to hit steep hills, sudden speed traps, and complete road closures in the form of your scene partner's obstacles.

Oil represents your tactics; it's the lubrication that keeps the gears from grinding to a halt when the pressure increases.

Whether you need to seduce, attack, plead, or manipulate, the oil allows you to adjust your approach without losing your momentum.

If you're a "one-note" actor, your engine is going to seize the moment you hit a conflict.

You need a library of tactics—a "Verb Vault"—to keep things running smoothly so that when your partner shuts a door in your face, you don't stall out; you just shift gears and keep the engine humming.

Finally, there's the **Exhaust**. This is the part where most actors get it completely, embarrassingly backwards.

Exhaust is the emotion. You can't run an internal combustion engine on fumes, and you absolutely cannot fuel a scene with "sadness," "anger," or "vulnerability."

Emotion is not the fuel; it is simply the byproduct of your goals meeting resistance. It's the smoke coming out of the back of the car as a result of the work being done under the hood.

If you focus on the gas, the spark, and the oil, the exhaust happens naturally and authentically.

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If you try to "act" the exhaust, you'll just end up looking like you're trying to pass a kidney stone—it's forced, it's fake, and the audience can smell the BS from the back row.

Real emotion is the unintended consequence of trying really hard to get something you can't have.

You've heard the quote - "Acting is living truthfully in imaginary circumstances."

You live truthfully every single day... when you get the call that your dad had a stroke, or you get fired, or hired for that big job, when the debt collector calls, when you met the person of your dreams for the first time... We live truthfully in those moments *because of our past.*

We have an instant and immediate history to pull from that adds or subtracts meaning in those moments. I always say it like this... For whatever reason, the 90 or 100 pages of the script are important in this character's life... In order to be grounded in our roles - we have to find information about our character in the script that helps us define the 15,000 pages of life BEFORE the script ever starts.

There is a lot of work - the "prep work" - that actors are expected to do for free. The amount of time it takes can easily spiral out of control...

Tying this all together requires a system that helps you mine the facts of the script and stimulate creative assumptions based on those facts, to help you backward-engineer your characters' past, thereby informing the "now" that you are meant to live truthfully within.

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Enter: The Character Prep Form and the Verb Vault. These aren't just pieces of paper; they are the technical guide to approaching the script..

You use these tools to mine the "15,000 pages of life" that happened before page one of the script, identifying the specific psychological survival mechanisms your character has developed to stay alive in their world.

It's about backward-engineering the circumstances to find the building blocks of the characters' reality.

When you master the mundane, technical mechanics of the engine, you stop worrying about "being in the moment" because you've built a moment that is impossible to escape.

You move from being a "mood-chaser" to a world-class operator who understands that acting is a business of systems, psychology, and high-performance execution.

Now, are we going to fix your engine, or are you going to keep pushing that broken-down car down the road?

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STUDY GUIDE

APPROACHING THE WORK

To reiterate - You have to slow down. Forget the performance for a minute. Dive into those pages like you're searching for buried treasure. Think about it this way - you're building a case file. Every line, every pause, every stage direction, every punctuation mark - Is a clue. What's the character actually saying? What do they avoid saying? What do their actions tell you that their words won't? Facts, facts, facts. Nail those down before you even think about "emotion."

Because here's the kicker: the gold is in what ISN'T WRITTEN.. The silences, the implied history, the unspoken desires. That's where you find the soul of the character. Stanislavski said "I can read the text of the play at home - I go to the theatre to see the SUBtext. You can't play subtext if you don't understand the text. You have to build a whole life for this person, even if it's only hinted at. Where did they come from? What keeps them up at night? What are they terrified of? That's your job. Part of the craft is creating a rich history based on assumptions that are grounded in facts. So, if you have to make a guess at something - and you most assuredly will - backward engineer the circumstances to find the building blocks to where the character is now... If they are in a certain job... what sort of education do they need to be there - that one question alone opens a floodgate for investigation. That's how you make it real. And trust me, the camera will catch a lie every single time.

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You may have heard it said that 93% of communication is Non-verbal. That is a bit of a misnomer. That number actually comes from two studies conducted by Dr. Albert Mehrabian and the actual breakdown of the study is...

- 55% Body Language
- 38% Tone of Voice
- 7% Through Actual Words

It is important to note that Mehrabian himself stated that the focus of the study was on inconsistencies between verbal and non-verbal messages. So he warned these percentages only apply to the communication of feelings and attitudes.

WHICH IS WHAT WE DO!!!

So when I say the “gold is in what ISN’T WRITTEN” - that is what I’m talking about. Non-verbal signals can reinforce, contradict, or even replace verbal messages - aka the dialogue. I would argue that “Tone of Voice” - while not specifically associated with words - is “verbal” in nature, so can’t technically be counted as “non” verbal. These cues come across in our day to day lives through...

- Facial expressions
- Body posture
- Eye contact
- Gestures
- Tone of voice

We’ve all heard the definition: “Acting is living truthfully in imaginary circumstances.” We do all of the things I’m talking about every day, all day, with no thought at all - a simple equation - Stimulus + Response. But as we approach the text, as an actor, we are looking for clues that give us hints into the life of this individual so we can “bring it to life”. If we want to do that with consistency we have to breakdown what is “real” into it’s individual parts to analyze it, so we can then embody it. Use the study guide with this goal in mind.

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THE SIX READS

Without any creative thought, read the script three times.

- First, just to see how it hits you.
- Second to see what the words on the page say about your character.
 - Write down the facts only - Don't make creative assumptions.
- Third, pay attention to the environment.

Read the script three MORE times

- Take your findings from the first three reads and build on them - specifically looking for clues to the character's past.
- Look for Connective tissue that may NOT be directly stated in dialogue or action. Look for...
 - Recent History.
 - Events from childhood.
- Write your unanswered questions down

EXAMPLE: In the NOT GOING BACK scene (below) there is a line that reads "I'm not going to live in the same house as that man anymore." It doesn't state any direct information - but it hints at tension, trouble, and/or abuse at home...

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Further... “That Man...” also could suggest that her biological father isn’t present in her life and this step-dad or boyfriend is a negative part of her present world.

What is your POINT OF VIEW towards...

- Anyone IN the scene.
- Anyone mentioned that you have any history with.
 - Give Detail to EVERY relationship.

What happens before the scene begins?

- What happens IMMEDIATELY BEFORE the scene starts?
- What has happened in the last hour before the scene starts?

Create a timeline of major life events

- Give details of the active choice made that got you to this moment.

What sparks the action? (inciting incident)

- **REMEMBER** - it could be something that doesn’t happen in the scene directly... but whatever you decide it has to motivate your “now”.

Find a partner and put these scenes on their feet in your class. And Please, don’t be bound by the names in the scenes - Shake up the character mixture and see how that impacts the tension. The essence of drama is conflict.

Take the time to do the prep work. Analyzing what is written ON the page, helps you get to the meat that is in the secret places BETWEEN the lines. That is where the magic happens... I hope these help!!

**All the best!
Keith**

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3 FREE SCENES FOR
ACTING CLASS

QUICK TIP

VOCAL TOOLS

We have Four Tools at our disposal vocally...

- **PITCH** (High/Low)
- **RATE** (Speed)
- **VOLUME** (Loud/Soft)
- **EMPHASIS** (Which word gets stressed in Sentence)

EMPHASIS NOTE: "I love you." THE READING WOULD BE MULTIPLE TIMES... *I* love you, i **LOVE** you, i love **YOU**.

So the read for emphasis is actually multiple readings of the line because you read it out loud placing the emphasis on each word in the sentence.

Read each line of dialogue four times, playing with a specific attribute - Then read the script a fifth time with combinations of the attributes... FORGET trying to "act" - just play with the line reading.

The effect of this exercise is three-fold...

- Exploration of subtext
- Memorization of lines
- Prevents you from locking into a knee-jerk line reading that you can't break later in performance

An added benefit is by the time you've done this exercise fully - you will likely organically be off-book - or at least pretty dang close.

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SCENE 1

CASE WORKER
Male/Female

Characters:
STEVEN
KERRY

Location:
INT. OFFICE - EVENING

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INT. OFFICE - DAY

STEVEN enters from a sterile white hall with KERRY...

Kerry is a bit nervous...

STEVEN
How you been?

KERRY
Hanging in there.

Steven nods...

KERRY (CONT'D)
Thanks for seeing me after hours.

STEVEN
Part of the job...
(beat)
Have a seat.

Steven flips a file open... takes a moment to look at contents... Awkward...

STEVEN (CONT'D)
I wish I had better news, but...
They're going let you go.

KERRY
I can explain... The manager on duty was being a total asshole. I had to do something.

STEVEN
(with patience)
Good news is... They didn't press charges.

KERRY
Press charges? It was his... he asked me out five times... then he tried to kiss me. That's when I...

STEVEN
Kerry!
(beat)
Don't do this.

KERRY
Do what? Tell the truth?

STEVEN

There is video surveillance of the whole thing. You're lucky you're not back to jail.

(beat)

The ice you're on right now is as thin as this piece of paper.

Kerry's breath quickens... determination etches its way across her face...

KERRY

Well then... I might as well take a swim.

Just then she pulls a pistol - aims...

STEVEN

Whoa!

KERRY

You're going to take me to my son.

STEVEN

Kerry. Think this through.

KERRY

You've kept me from him long enough.

He hesitates...

KERRY (CONT'D)

Now!

SCENE 2

BLOOD BROTHERS **Male/Male** **(Female/Female)**

Characters:

CARL
DAVE

Location:

INT. ABANDONED WAREHOUSE - EVENING

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INT. WAREHOUSE - NIGHT

It's dark... Store shelves lined up deep into the darkness...

DAVE - steps cautiously, flashlight in hand, as he finds his way through the obstacles.

He hears a NOISE... Quickly moves the flashlight in that direction... A flash of movement...

DAVE

Carl!?!...

Dave quickens his steps... follows the movement...

DAVE (CONT'D)

Carl...

At the back of the warehouse - silver HVAC pipes snake in different directions...

Dave stops... CARL is backed into a corner... a makeshift hovel around him... old blankets, a water bottle...

Carl jabs a knife in Dave's direction...

CARL

Stay back!

Dave raises his hands...

DAVE

It's me...

CARL

Dave?

He nods... Carl lowers the knife...

CARL (CONT'D)

Get the hell out of here. Get out!

DAVE

I'm not leaving here without you.

CARL

Well, we have a problem then.

(beat)

Get out of here.

Dave takes a step towards him... Carl raises the knife.

CARL (CONT'D)

I said leave.

DAVE

What are you going to do - stab me?

Dave widens his arms...

DAVE (CONT'D)

Pumping yourself with all this
shit... it's not you... That's not
who I grew up with.

Carl waivers...

CARL

That person is dead.

Dave shakes his head...

DAVE

I'm not leaving here without you...

CARL

Stop it.

Dave sinks to his knees...

DAVE

So you're either going to resurrect
Carl... Or you're going to have to
kill me.

Carl is unnerved... He raises the knife...

CARL

Get out! I'm not kidding... Get
out!

DAVE

YOU HAVE TO KILL ME!

Dave doesn't budge... Carl paces like a hungry caged lion...
Knife out - wanting so bad to stab him - but he can't...

Carl drops the knife and sinks to his knees defeated - Dave
swallows him in a hug...

CARL

I can't do it.

DAVE

We'll get you help - it's ok.

SCENE 3

NOT GOING BACK **Female/Female** **TEEN**

Characters:

ESTHER

RUTH

Location:

INT. OLD BARN - EVENING

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EXT. BARN - DAY

ESTHER (14) pokes her head out of the edge of the woods... A large white barn - door open - stands before her.

The coast is clear... she runs towards the opening... A stuffed pillow case flung over her shoulder.

Just inside the barn...

ESTHER

Ruth? Ruth you here?

RUTH (16) steps from the shadows...

RUTH

You bring everything?

ESTHER

Everything I could without letting on to what I was doing.

Ruth quickly checks the contents, nods...

They share an awkward moment.

RUTH

Well, I have to get going - it's a long way to the bus station.

ESTHER

Don't go.

RUTH

Esther - stop.

ESTHER

You can't. They'll know I know something - I'm not sure if I can keep it quiet.

RUTH

You have to. I'm not going back.
(beat)

I'm not going to be in the same house with that man anymore.

ESTHER

What about your mama... She'll do something.

RUTH

She CHOSE that man!

Silent beat...

RUTH (CONT'D)

I'm not settling.

(beat)

I'm going to make something out of myself if it's the last thing I do.

ESTHER

(tries to brave)

I'm going come then.

Ruth softens...

RUTH

Esther - You have a good home. I can pass for eighteen if I have to - you can't. I'll get by.

Esther doesn't like it... but she agrees...

ESTHER

I'll miss you.

RUTH

Don't you ever settle... not ever. You understand?

Esther fights back tears... nods affirmation.

ESTHER

I'll pray everyday.

They embrace. Ruth grabs her bag and runs off.

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CHARACTER BUILDER WORKSHEETS

WORKSHEETS

INSTRUCTION

- **Print out...**
 - **The STUDY GUIDE**
 - **The SCENE**
 - **The WORKSHEETS**

IMPORTANT NOTE: (Again)

READ EVERYTHING. Too often, in our haste to put a character on its feet, we skim the script with a bias toward our character and lines. It may sound silly, but I can't stress it enough: **SLOW DOWN!** Read it out loud if you have to. Sound each word out in your head as your eyes move from word to word. Read fully. It will **SLOW YOU DOWN.** That is on purpose.

As you read - start collecting the data. I have found the worksheets helpful in keeping information categorized... **BUT...** Don't be bound by the worksheet - if you need space - grab a journal and have at it. Just think about giving the sections categories or headings so it is easy to reference again later.

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CHARACTER BUILDER



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PHYSIOLOGY

NAME: _____ RACE _____

AGE: _____ GENDER: _____

HAIR: _____ EYES: _____

FIRST READ

Write brief thoughts about how it "hit" you.

SECOND READ

Write down only facts - words and phrases that are on the written page that provide clues to the characters history.

THIRD READ

*Environment: Where **specifically** does the scene take place?
What smells, sights, sounds, and textures might there be?*

CONNECTIVE EVENTS (SECOND 3 READS)

Using the facts from the second read - start to extrapolate life events that may have happened OFF screen.

ACTIONS

What actions had to happen for you to get to where you are?

How have the events formed your personality?



WHERE ARE THEY?

- Exact Geographical Location?
- Is it hot or cold? Urban or Rural?
- Wealthy, Poor, Traditional?
- Note Text References and Descriptions

WHEN ARE THEY?

- Day, Month, Year?
- Special significance of Date and Season?
- The more specific the better.

WHO ARE THEY?

- Socio-economics?
- Under what government?
- In what religious setting?
- What are the beliefs about ethical conduct, sex, marriage, and family?

WHAT ARE THE OBSTACLES?

- What is the basis of the conflict?
- Who wins?

WHAT IS THE PEAK OF EMOTIONAL INTENSITY?

- Pick a single line of dialogue that you build towards.



WHAT HAPPENS IMMEDIATELY BEFORE THE SCENE STARTS?

- Where are you coming from? How did you get into the space you are in?

WHO HAS THE POWER AT THE START OF THE SCENE?

- Note where any power shifts take place.

TYPE OF RELATIONSHIP?

- Family, friends, enemies, lovers, colleagues, strangers?
- What are the formal and informal connections between characters?

HISTORY OF RELATIONSHIP?

- How long have the characters known each other?
- What past events have shaped their relationships?
- Are there any unresolved conflicts?

DYNAMICS OF RELATIONSHIP?

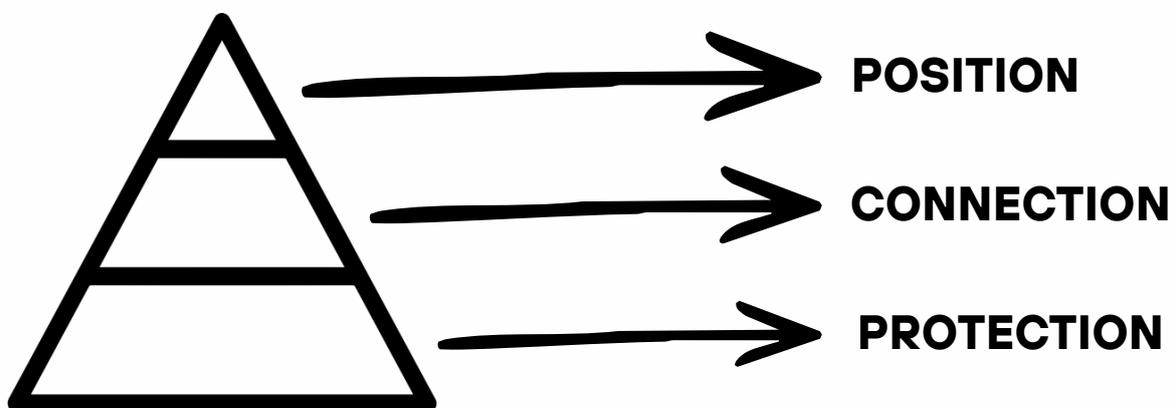
- Love, hate, respect, fear, dependence.
- What are the emotional undercurrents of the relationships?

6

THE VERB VAULT WORKSHEETS

THE VERB VAULT

Our base instincts are derived from just three basic categories. **PROTECTION, CONNECTION, and POSITION.** Everything you do as a human being—from the way you order coffee to the way you plead for your life in a scene—is driven by a hardwired OS that has been developing from the day you were born. And, further, humanity as a whole has been subject to this OS. Psychologists call these "base instincts," and they are the "gas" in the Actor's Engine. When you step into an audition, you aren't just "playing a character"; you are a biological entity attempting to navigate a world of resistance. As a species, we have a hierarchy of basic, primal needs. To move the needle in a scene, you have to stop thinking about "emotions" (which are passive and messy) and start thinking about ***Objectives through the lens of Survival.***



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PROTECTION.

This is the most primal category. In the wild, if you aren't safe, nothing else matters. In a scene, this translates to the high-stakes shielding of the self—whether that's protecting your dignity, your secrets, or your physical life. When you choose a verb from the Protection category, you are acknowledging that the character is under fire. You aren't just "being defensive"; you are building a fortress in real-time. If the audience doesn't see your need for safety, they won't care about your journey.

CONNECTION.

We are tribal creatures; isolation is a death sentence for the psyche. This isn't about "being nice"—it's about the desperate, tactical need to bridge the gap between you and the other person. You are reaching out to recruit an ally, to find a lover, or to gain a confession. Connection is the spark that happens between two people. If you aren't actively trying to "plug in" to your scene partner, you're just a generator running in an empty room, wasting energy and making a lot of noise.

POSITION.

Life isn't just about staying safe and making friends. This category is the drive for status, power, and territory. In every room you enter, a silent negotiation is happening: Who has the floor? Who holds the leverage? When you use a verb from the Position category, you recalibrate the scene's hierarchy. You are claiming your space or perhaps strategically yielding it. This is where the "Industry Credibility" of a performance lives—in the subtle, unwavering confidence of a character who knows exactly where they stand on the mountain.

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The Verb Vault is your tactical toolkit for these three primal states. Don't just pick a word because it sounds "cool" or "dramatic." Pick a verb because it is the specific tool required to solve the problem of your survival in the moment.

Remember: Show, Don't Tell. If you need to protect yourself, don't tell us you're scared—use the verb to shield yourself and ACT accordingly. If you need to connect, don't tell us you love them—use the verb to envelop them and take ACTION to pursue them, no matter the obstacle in the way. Hardwire these instincts into your prep, and you'll stop acting and start living. Now, let's get to work.

The following pages are by no means exhaustive - but they are a good start to get the understanding of thinking about your acting choices from Protection, Connection, or Position.

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ACTOR'S OIL: VERB VAULT



PROTECTION

Survival & Resources

Hoard
Intercept
Justify
Obstruct
Plead
Prevent
Provide
Protect
Restrain
Retreat
Safeguard
Scrounge
Secure
Seize
Shield
Snatch
Stall
Steal
Stop
Support (financial)
Survive
Take
Withstand
Wrangle
Taunt
Triumph
Usurp
Verify

CONNECTION

Belonging & Love

Indulge
Invite
Listen
Love
Nurture
Open up
Pacify
Pardon
Plead
Please
Reassure
Recruit
Relate
Reveal
Satisfy
Seduce
Serve
Share
Soothe
Support (emotional)
Sympathize
Trust
Understand
Unite
Validate
Welcome
Woo

POSITION

significance & Power

Guide
Humiliate
Impress
Influence
Intimidate
Judge
Justify
Lead
Manage
Manipulate
Master
Micromanage
Mock
Oppress
Order
Outplay
Outwit
Overcome
Oversee
Prove
Punish
Ridicule
Rule
Scorn
Seize (power)
Shame
Show off
Steer
Surpass

ACTOR'S OIL: VERB VAULT



PROTECTION

Survival & Resources

Abandon
Acquire
Avoid
Barricade
Beg
Block
Buy
Collect
Conceal
Cover
Defend
Deflect
Delay
Detain
Ditch
Dodge
Earn
Endure
Escape
Evade
Feed
Flee
Gather
Get
Grab
Guard
Halt
Hide
Hinder

CONNECTION

Belonging & Love

Absolve
Accept
Acknowledge
Adore
Affirm
Agree
Aid
Apologize
Appease
Assist
Beg
Bond
Captivate
Care for
Charm
Cherish
Comfort
Confess
Connect
Delight
Embrace
Empathize
Entice
Excuse
Flatter
Forgive
Gather
Help
Include

POSITION

significance & Power

Annihilate
Awe
Belittle
Best
Bully
Challenge
Command
Confirm
Confront
Conquer
Control
Criticize
Crush
Dare
Dazzle
Defeat
Defy
Degrade
Demand
Demean
Demonstrate
Dictate
Diminish
Direct
Dominate
Enforce
Expose
Flaunt
Govern

BOOK A CONSULTATION

CALENDAR LINK

