



LEIKKAUKSET

Kuinka siirtyä kohtauksesta toiseen?

MIKSI?

- Nähdäksemme toisen kohtauksen
- Antaaksemme järjestystä, rytmiä, dramaturgiaa ja dynamiikkaa esitykseen
- Palvellaksemme kohtausta
- Lopettaaksemme kohtauksen

MITEN?

- Kuuntele kehoasi, se tietää!
- Pääse yli pelostasi
- Älä ole kohtelias

MILLOIN?

- Leikkaa reaktioon; iso tunnereaktio, yllätys, nauru, paljastus, loppu
- Jos kohtaus on jatkunut jo pitkään jostain syystä (esim. myöhästyit leikkauskohdasta, kohtauksen sisäinen peli on ohi/ ryhmäpeli on ohi, kohtaus ei oikein lähtenyt) leikkaa milloin tahansa. Muut kiittävät sinua!
- Jos tulet kohtaukseen ”pelastaaksesi sen”, mieti olisiko parempi leikata!
- Jos kohtauksessa kätellään tms. lopetustoimintaa, leikkaa!
- Jos olet huolissasi että olit edellisessäkin kohtauksessa, ja nyt liikaa lavalla - lopeta liika kohteliaisuus ja leikkaa.

JOS..

- Kohtaus leikataan yläilmoissa - ”olipa mahtava kohtaus”
- Jos leikataan matalassa kohdassa - ”nyt on aika unohtaa tuo ja jatkaa”
- Jos leikataan ”liian aikaisin” - nyt on loistomahdollisuus tuoda kohtaus takaisin myöhemmin esityksen aikana - ”call backs”

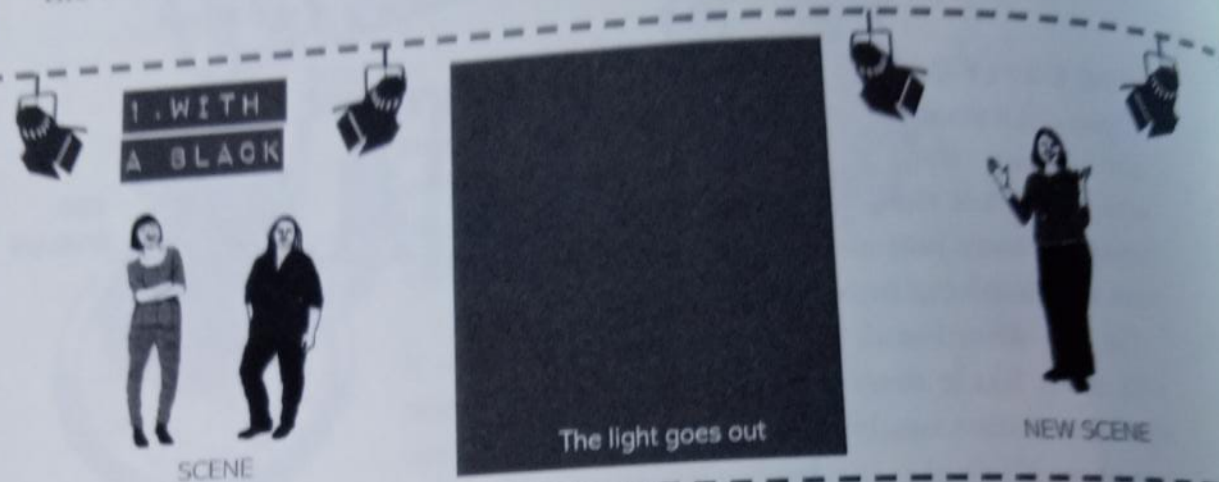
SEURAAVASSA LISTA ERILAISIA LEIKKAUKSIA

Kuvat "The Visual Guide to Improv"-kirjasta
(ANNA HARVARD JA KATARINA WAHLBERG)

1. Valot

EDITING TECHNIQUES

Below are some common ways of editing a scene. Pick, adjust and combine the editing techniques to fit your group and the style that you improvise. You may know some of the techniques below by a different name than in this book since groups and theaters around the world use different names for different techniques.



2. Musiikki

2. WITH MUSIC



SCENE



The music goes louder



NEW SCENE

3. Pyyhkäisy

3. SWEEP EDIT

Run across the entire stage in front of the improvisers on stage and then start a new scene.



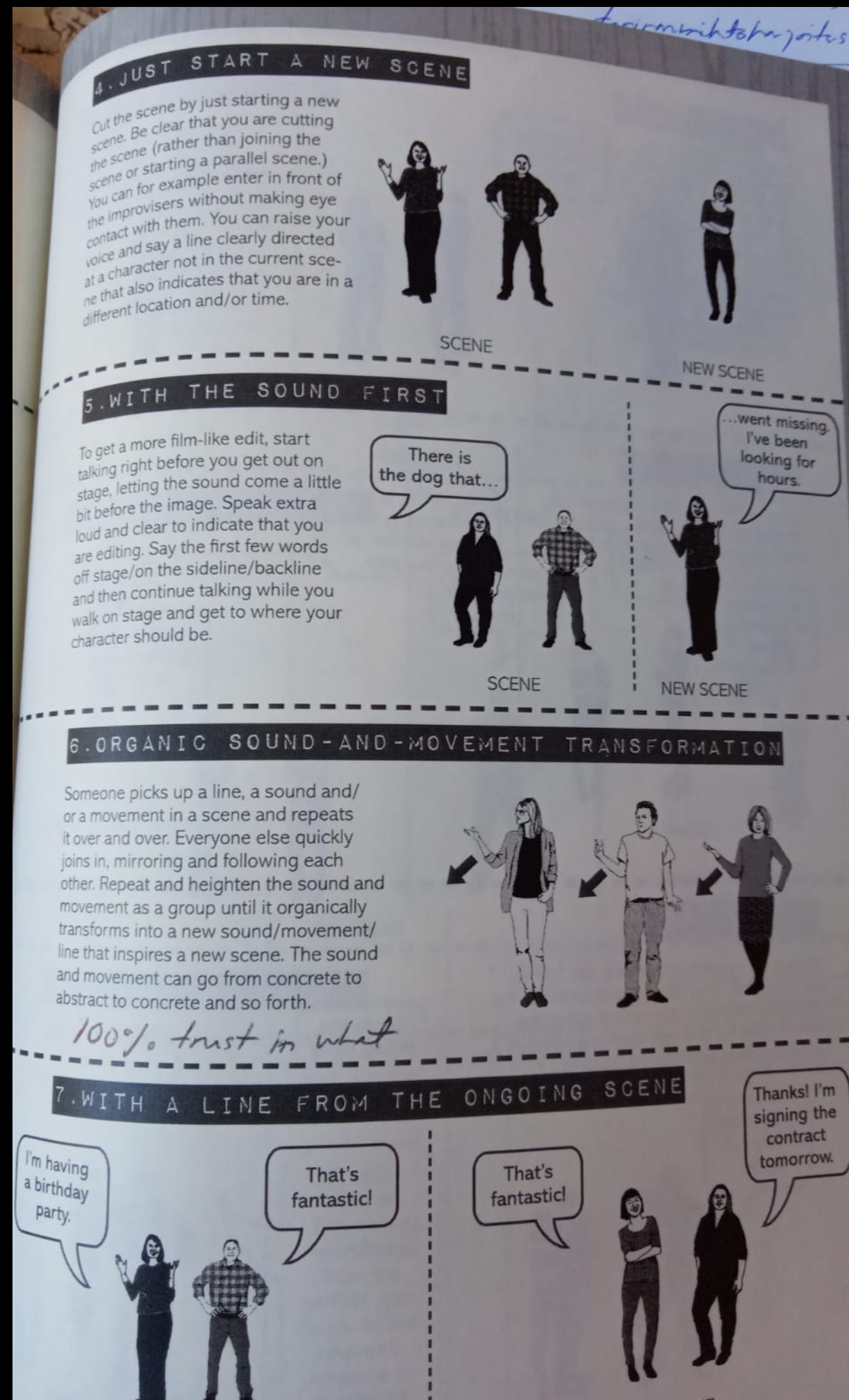
NEW SCENE

4. Aloita uusi kohta
/ranskalainen leikkaus
/ristihäivytys

5. Ääni ensin
-leikkaus

6. Orgaaninen
ryhmäleikkaus

7. Häntä-leikkaus
/varasta vuorosana

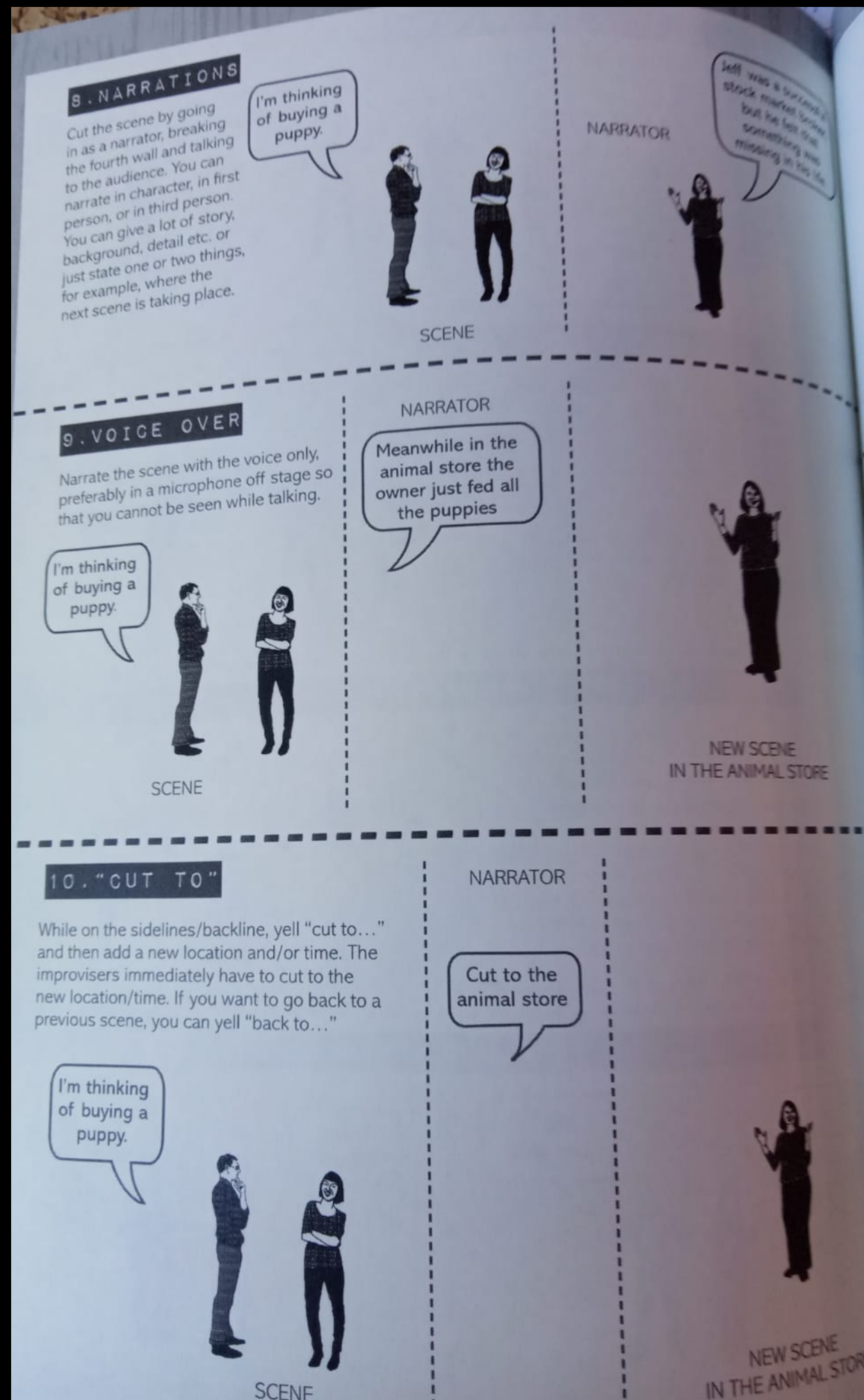


8. Kertoja

9. Kertojan ääni

Variaatio: kertoja kulkee lavan poikki

10. "Leikkaamme"



11. Maalaaminen

11. SCENE PAINTING

Edit a scene by starting to paint the next scene. Describe the location, furniture, smells, views etc. The idea is that the improvisers later will use most of the stuff that has been created in the scene painting, so be careful not to add too many things. Be specific, details are generally easier to remember. You can have one or several people doing the scene painting. (Also see page 128)



SCENE



Here we have cages with puppies

NEW SCENE
IN THE ANIMAL STORE

12. Paikka ja aika - kertoja

12. BRIEF NARRATIONS

Cut scenes by just stating the time and location of the new scene.

I'm thinking of buying a puppy.



Later that day in the animal store



Great choice!
I actually have a Swedish Vallhund myself!



NEW SCENE IN THE
ANIMAL STORE

13. Sisäiset Monologit

13. INNER MONOLOGUES

Use inner monologues to edit the scenes. Either cut in while someone else is playing a scene or if you are in a scene you can just turn out to the audience and start narrating (in first person).



We spent hours talking about everything from the perfect apple pie to the corporate



The next day I found myself day dreaming about Sylvia in the office as my boss walked in.

14. Jähmettyminen

14. FREEZE

Edit the scene by yelling "freeze," whereby the improvisers on stage take over their physical positions. One or more improvisers replace the improvisers on stage, take over their physical positions and start a completely new scene inspired by their physical positions.



Oh my God!
Coffee on the
white carpet!

FREEZE



This neck
stretch is
phenomenal.

15. CLAP

Edit the scene by clapping your hands twice and then starting a new scene.



SCENE



CLAP TWICE



NEW SCENE

16. REVOLVING DOOR EDIT

If you want to squeeze in a brief scene, for example a flashback, with one of the characters in the current scene, you can use the revolving door edit. Get on stage, right beside/behind the character that you want to do the scene with. Then turn him like a revolving door, say your line and then turn him back to the original scene. Alternatively, you can just get beside/behind him, say your line and let him do his own turning.



TURN THE
IMPROVISER

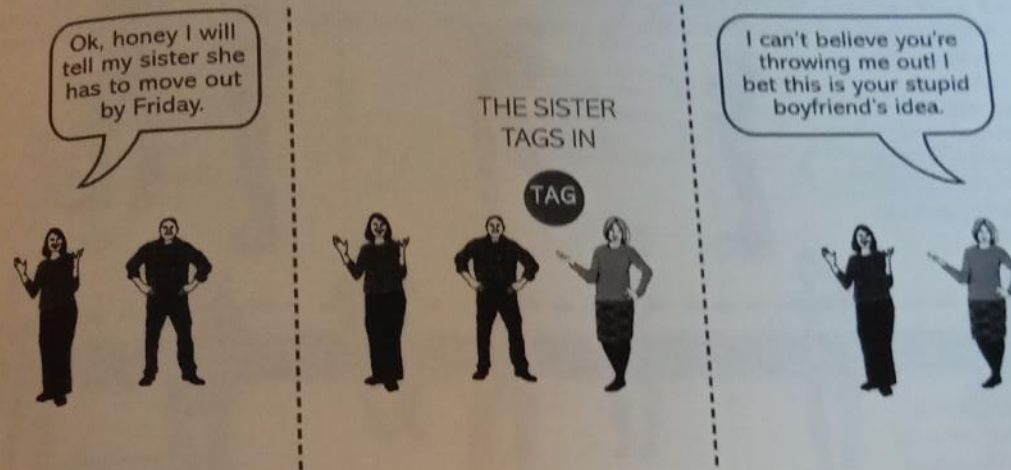


NEW SCENE

17. Täppäys

17. TAG OUT

If you have an idea for a new scene with at least one of the characters on stage, but not all of them, you can use tag out. Tag out is a fast edit so you have to get out quickly on stage, tag out the improviser(s) that you don't want in your scene (tap them on the shoulder) and then immediately start the new scene with the character(s) left on stage. Use your first line to clarify your idea for the scene: Where you are, when the scene is taking place in relation to the previous scene, who you are etc.



18. Varasta tavara

18. SNATCH AN OBJECT

Use another improviser's space object work to edit a scene. For example, if an improviser is using a ball, you can snatch the pretend ball and immediately use it for the new scene.



SNATCH

This ball is all I have left.



19. SPACE OBJECT TRANSFORMATION

Edit a scene from within by transforming a space object into a different object. As the object transforms so does the scene, the location, characters etc. For example, if you are playing a villain about to hit someone with a baseball bat, you can transform the bat in your hands into a bottle of wine and become a waiter.

I'm gonna beat you up with this baseball bat



This Rioja wine will go perfect with the paella.



20. Asennon muuttaminen

20. CHANGING POSITIONS ON STAGE

Another way of editing a scene from within is to abruptly change positions on stage. You can use such an edit if you want to change location, characters, time or all of the above. Be clear with your idea so that your stage partners know who they are, where they are etc. and can play along.

This tiny plant will one day be a tree bigger than you and me.



I love coming to the National Gallery.



21. Hahmon vaihto samasta asennosta

21. CHANGING CHARACTERS WITHOUT CHANGING POSITION

You can also edit a scene from within by changing characters, while staying in the same position. Use the physical positions that you are in and add a different context/meaning to them that fits the new characters and their relationship. The change has to be clear enough for your stage partner to notice and be able to change character as well.

Will you marry me?



YES!



Bend the knees for your Queen!



22. Tapahtumapaikan vaihto samasta asennosta

22. CHANGING LOCATIONS WITHOUT MOVING

You can move the same characters on stage to a different location without actually moving them. One of the improvisers on stage can say or do something indicating that they have changed locations. Or, someone not in the scene can come in and say something that moves them to a new location.

Here you go, two frozen margaritas.



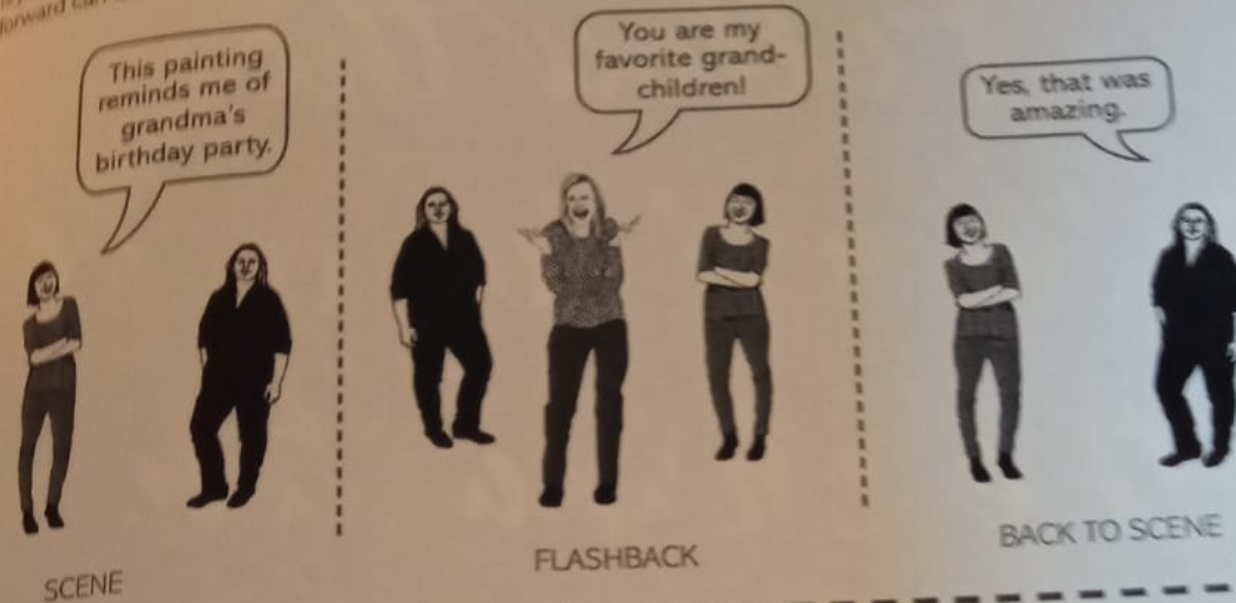
This apartment has two bathrooms and a fantastic view.



23. Takaumat ja etiäiset / aikahypyt

23. FLASHBACKS AND FLASH FORWARDS

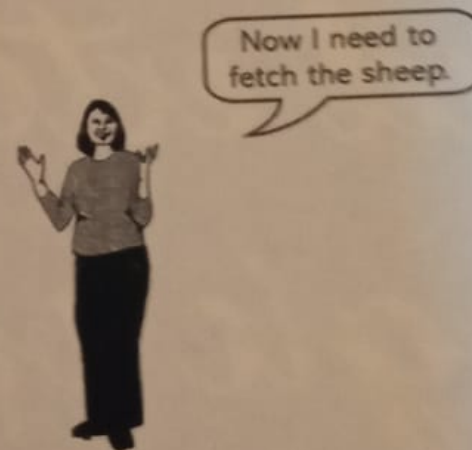
Flashbacks can help deepen characters and build backstory. Some groups make up a sound and movement that they use every time they do a flashback. You can also make it up in the moment or skip doing any sound or movement and just be super clear with your initiation. Regardless of which, picking the right moment for your flashback will help make it clear to your partners and the audience that you are doing a flashback. Listen for cues that refer to the past, such as "Remember when..." or "I wonder what really happened..." A flashback is just a temporary glimpse into the past. After it's done you should come back to the current scene. A flash forward can be used in the same way as a flashback, only it's a glimpse into the future instead of the past.



24. Poistuminen

24. LEAVE

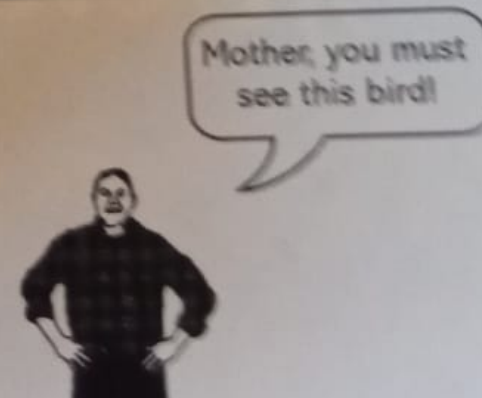
You can end a scene by simply finding a reason to leave the scene.



25. Tuo kaveri lavalle

25. GET A PARTNER ON STAGE WITH YOU

No matter which editing technique you use you might want to start a scene together with one or more people on stage. There are many different ways to do this. You can bring someone with you when you edit or make eye contact with the person you want to play with. You can call out names or titles like Mom, Professor, Ladies and Gentlemen, or just call out to the other



LISTA JOISTAKIN LEIKKAUSTEKNIIKOISTA

- Pyyhkäisy (ikään kuin verhot vedetään näyttämön eteen)*
- Astu eteen (uusi kohtaus katsomatta nykyisen kohtauksen näyttelijöihin
- Ääni ensin
- Musiikki
- Valot
- Orgaaninen ryhmäleikkaus (kopioi jotakin näyttämöltä, kaikki tekevät tätä yhdessä)
- Varasta vuorosana (edellisen kohtauksen häntä on oman alku)
- Kertojana lavalle
- Kertojana lavan sivusta
- ”Leikkaamme” (elokuvallinen kertoja)
- Kohtauksen maalaaminen / hahmon maalaaminen
- Jähmettyminen (”stop”, uuden kohtauksen aloittaminen samasta asennosta)*
- Taputus*
- Pyöröovi
- Monologi
- Patsas (tule näyttämölle johonkin asentoon, toinen liittyy, sitten alkaa kohtaus)
- Täppäys (varsinkin tag run- tyyppisissä tilanteissa, kosketa toista -> tule hänen tilalleen lavalle)
- Varasta tavara
- Poistuminen
- Tuo kaveri lavalle (+)
- Sisäinen monologi +
- Asennon muuttaminen +
- Samasta asennosta uusi tilanne +
- Tapahtumapaikan muutos samasta asennosta (+)
- Muokkaa miimillä +
- Takaumat, etuumat (+)

+ Kohtauksen sisältä kohtauksen leikkaaminen *Ei visuaalisesti yhtä sujuva leikkaamisen tapa