

THE UNLUCKY THIRTEEN

Adapted by L. D. Naegelin

1. **Playing "Beat the Clock"** -- Making the cutting too long -- trying to include too much
2. **Thinking it's time for "Melrose Place"** -- Milking the emotions
3. **Doing the "Hokey-Pokey"** -- Moving for the sake of moving without motivation*
4. **Believing Sylvester the Cat and Tweetie Bird should play Macbeth and Lady Macbeth** -- Playing cartoons and stereotypes rather than creating believable characters
5. **Thinking: "If only we'd been the playwright!"** -- Forcing an interpretation on to a selection rather than allowing the script speak for itself
6. **Falling into the "Well, . . . maybe, . . . perhaps . . ." trap** -- Failing to make definite choices, not realizing that even a wrong choice can be better than no choice at all
7. **Getting lost in "Forensics-land"** -- Failing to give the interpretation a context or a setting,
8. **Convincing yourselves that hand-wringing is a required element** -- Putting on an attitude or an emotion rather than playing objectives and being honest with character
9. **Practicing a disappearing act** -- Dropping the ends of phrases and sentences rather than shaping them through strong vocal control
10. **Playing "punching bag" with the dialogue** -- Emphasizing the wrong words, punching rather the carefully coloring
11. **Becoming "The Screamers!!!!!!!!!"** -- Believing that loud equals intensity, as if volume were a substitute for honest feeling
12. **Imitating Max Headroom** -- Playing the interp just from your neck up instead of involving the total body in creating your characters
13. **Rushing the final curtain** -- Hurrying the ending of the scene/selection rather than allowing the moment to achieve full impact

***NFL has no specific rule regarding movement or walking in the interpretation events other than the statement in "Appendix III NFL Ballots" that "Although gestures and pantomimes are not barred, they should be used with restraint." Waling, or taking steps, or always keeping one foot stationary, or remaining within a two foot square -- nothing about such movement appears in the NFL guidelines, though by tradition, perhaps, performers have generally exercised reasoned control. The key with all movement is to see that it flows from and is appropriate to and supportive of the text.**

(L. D. Naegelin is a member of the NFL Hall of Fame and the NFL Executive Council. Mr. Naegelin has coached national champions in Extemp, L/D, Drama and Humor. He thanks Michael Kirch of Illinois State University for his original authorship.)