



Contents

Foreword.....	XV
Preface.....	XVII
Acknowledgements.....	XIX
INTRODUCTION.....	I
CHAPTER I—THE LARGE STRUCTURES OF THOUGHT	
Finding the Large Structures.....	10
Discussion.....	12
Interpretive Zones.....	16
The Transition.....	16
Structuring Dialogue.....	19
Discussion.....	22
Punctuation.....	26
“Practising What You Preach”.....	26
The Rehearsal Unit.....	27
Productive Rehearsals.....	28
Testing Your Structures.....	28
Routine Structural Analysis.....	31
Looking Ahead.....	31

CHAPTER 2—THE SMALL STRUCTURES OF THOUGHT

Inserts	34
The Parenthetical Phrase	34
Relative Clauses	38
Figures of Address	40
Comparisons	43
Listing	46
Itemized Lists	46
Structural Lists	49
Maintaining Spontaneity	53
General Principles	55
Routine Text Preparation	56
Looking Ahead	56

CHAPTER 3—PACKAGING TEXT

Charting Speech Rhythm	58
Word Groupings	58
Creative Reinvestment	62
Suspending Speech	62
Anticipate and Reinvest	64
Repetition for Volume	65
Level Change	66
High and Low	67
Line Contour	69
Packaging for Comprehension	69
Contracted Structures	70
Inverted Structures	72
The Hierarchy of Packages	74
Contrast and Variety	76
Inspiration Versus Control	77
Looking Ahead	78

CHAPTER 4—INFLECTION

The Function of Inflection.....	79
Open Inflection: “Boing”.....	80
The Closed Inflection: “Thud”.....	82
The Questioning Inflection: “Huh”.....	83
The Pulled Inflection: “Pow”.....	85
The Extended Open Inflection: “Mom”.....	86
Horizontal Stress.....	89
Practising Inflection.....	92
General Principles.....	95
Creative Presence.....	96
Looking Ahead.....	96

CHAPTER 5—THE “PULL”

Writing Intention.....	97
Intention and Interpretation.....	98
Discussion.....	100
An Informed Choice.....	104
Positioning the “Pull”.....	104
Listening for “Pulls”.....	109
Prioritizing Emphasis.....	113
Looking Ahead.....	113

CHAPTER 6—PERFORMANCE PACE

Inherent Pacing Change.....	115
Fast and Slow.....	116
Ebb and Flow.....	119
Pace and Emotion.....	121
Springboarding.....	121
Monosyllables.....	123

Shakespeare's Meter.....	125
Misconceptions.....	128
Text Comprehension.....	128
The Pause.....	128
The "Vertical" Pause.....	129
The "Earned" Pause.....	129
The Impulse-Driven Pause.....	133
Performance Pace.....	134
The "Blurt".....	134
Dispelling Thrust.....	136
Anticipation.....	136
The "Ball Toss".....	138
The "Suspension Bridge".....	138
The "Mute".....	140
The Patina of Spontaneity.....	140
Looking Ahead.....	141

CHAPTER 7—IMPULSE

The Reactive Chain-of-Command.....	144
Developing an Impulse Vocabulary.....	145
Isolating Thought.....	150
Impulse-Driven Action.....	155
Preparing the Text.....	156
Nurturing Impulse.....	161
Preoccupation.....	161
Feelings... Nothing More Than Feelings.....	165
Technical Liberation.....	165
Looking Ahead.....	166

CHAPTER 8—THE IMPRINT

The Physical Imprint	168
Sustaining the Imprint.....	168
The Dumb Show.....	169
The Impulsive Blank.....	170
Capturing the Moment.....	171
The Facial Imprint	173
Eye Movement.....	173
Freeing the Imprint	174
Imprinting the Voice	178
Looking for Tone.....	178
Listening for Impulse.....	180
A Complete Expressive Event	183
Looking Ahead	184

CHAPTER 9—THE ACTING PLANE

The Acting Plane	186
Developing the Acting Planes.....	186
Rationale for the Chair.....	190
The Influence of Packages.....	190
Large Structures.....	193
Tapping into the Gravitational Centre	197
Discovering the Gravitational Clock.....	197
Precision and Stillness.....	199
Creative Standing	200
The Defining “Pull” Clause	203
Zeroing in on the Acting Plane.....	205
Pelvic Motor Energy.....	205
A Wider Expressive Palette	206
Looking Ahead	206



CHAPTER 10—STAGECRAFT

The Spatial Clock	207
The Fundamentals	209
Odd-Numbered Steps	209
The “Plant and Tuck” Stop	209
Open and Closed	210
The Cross-Step	210
The Weight Shift	210
The Upside Curved Cross	211
The Pivot Step	212
Upstage Appendage	213
The Rotation	215
The Chair Option	216
Sharing the Clock	216
The Roundhouse	217
The Pursuit	218
The Top Counter	218
The Block	220
Maintaining Dramatic Tension	221
Looking Ahead	221

CHAPTER 11—IMPLICIT MOVEMENT

Direct and Diffuse	223
Discussion	225
Expressive Nuance	226
Juxtaposition	228
Implicit Blocking	228
Moving with Direct and Diffuse	229
The Extra Impulse	231
The Performance Clocks: Gravitational, Spatial, Facial	231
Unlocking the Movement Codes	236
Looking Ahead	236

CHAPTER 12—INTERACTIVE MOVEMENT

To and Fro.....	237
Shedding Tension.....	239
Status.....	242
Distance and Proximity.....	243
Moving in Increments.....	244
Discussion.....	246
Elastic Tension.....	248
Distance and Proximity in a Monologue.....	248
Discussion.....	249
General Principles.....	250
Developing from One Thought to the Next.....	251
Contrapuntal Movement.....	251
Stage Business.....	255
Competing Stimuli.....	255
Preoccupation.....	256
Set Design.....	257
Properties.....	258
Discussion.....	260
Shifting Stimuli.....	265
Extra Impulses.....	265
Discussion.....	266
Invaluable Aids.....	267
Looking Ahead.....	267

CHAPTER 13—LIBERATING THE INSTRUMENT

Obstruction and Collision.....	269
Externalization.....	270
Challenging the Acting Plane.....	270
The Stance.....	272
The Physical Axes.....	272
Disciplining Stance.....	275

Excessive Movement	277
Gesticulating	279
What to do with Those Arms	280
Stock Gestures	282
Shifting Focus	282
Mugging	284
Excessive Volume	286
Thrust	286
Emoting	288
Intellectualizing	288
The Art of Acting	289
Looking Ahead	289

CHAPTER 14—CREATING CHARACTER

“Art Imitates Life”	291
Body and Movement	292
Fieldwork	294
Character-Specific	296
Characters in Text	297
Word Choice	297
Discussion	299
The Dramatic Detective	302
Discussion	306
Widening the Impulse Vocabulary	307
Personalization	309
Transparency	312
Impulsive Preoccupation	315
The Character Voice	315
Attention to the Script	317
Looking Ahead	317

CHAPTER 15—PUSHING THE BOUNDARIES

Stimulating the Creative..... 320
 Finding the Expressive Centre 320
 Challenging the Voice..... 324

The Energy of Impulse..... 325
 The Animal Within 325
 Developing from Impulse to Impulse 329

Interaction..... 330
 Body Language..... 331
 Communicating Impulse..... 332
 Letting the Animal Emerge..... 333

Developing Relationships..... 334

Extending the Interactive..... 338
 Costumes and Props..... 341

Keeping the Character Fresh..... 341
 Liberty 342
 Looking Back..... 342

APPENDIX A—SOLUTIONS AND SUGGESTIONS..... 345

APPENDIX B—PREPARING TO PERFORM 379

GLOSSARY..... 389

INDEX OF EXERCISES AND EXPLORATIONS 397