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Voice and body incorporated into actor training

Rochele Ann Tillman
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VOICE AND BODY INCORPORATED
INTO ACTOR TRAINING

by

Rochele Ann Tillman

Bachelor of Arts
Western Michigan University
1996

A thesis submitted in partial fulfillment
of the requirements for the

**Master of Arts Degree
Department of Theatre
College of Fine Arts**

**Graduate College
University of Nevada, Las Vegas
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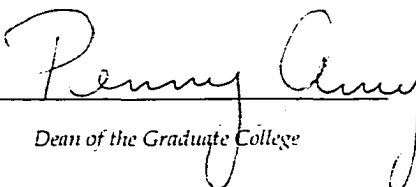
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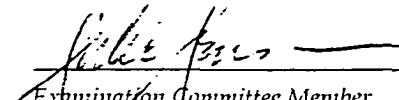
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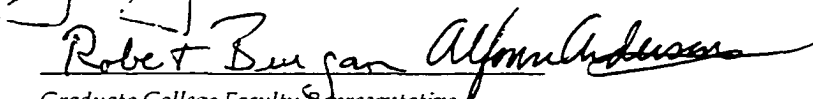
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ABSTRACT

Voice and Body Incorporated Into Actor Training

by

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This thesis is an examination of both the vocal and physical aspects of training involved in the education of actors.

Beginning with a comparison of techniques and principals applied in the styles of vocal specialists: Edith Skinner, Cicely Barry, and Kristin Linklater. I then explore various forms of "body use" technique's used in an acting student's learning process, such as: Alexander Technique, Laban, Neutral Mask work, T'ai Chi, and Modern Dance. Finally, this text unifies the vocal and physical training, incorporating it into a single class. By this, it is hoped to inform the student how he/she may achieve an integrated and healthy working instrument which may illuminate his/her career and craft.

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CHAPTER 1

INTRODUCTION

This is an informative document, introducing the reader to the use of voice on stage as well as efficient use of the body in theatre movement. You will be given an in-depth overview of the work of voice specialist, Edith Skinner, Cicely Berry and Kristin Linklater, as well as a quick analysis of their techniques. Later you will be exposed to the functions of the Human Body in regards to actor training. There are numerous types of movement training for the actor, I chose to write about my favorites, which are Alexander Technique, Rudolf Laban's work, The Natural Mask, T'ai Chi and Modern Dance by Erick Hawkins. In these chapters you will see the underlying concepts of each individual's work and theories that support their exercises.

Throughout the history of actor-training, instructors have been teaching their forte which were classes such as: Ballet, Modern, Movement, Speech, Voice, Singing, Acting, the list goes on. Up until the late 1980's and early 1990's actor training classes were separated, the reasoning behind this type of training was to isolate the classes in order to master the specific techniques. We have found that students who came out of that school of thought were not integrated. They either had beautiful speaking voices or limber bodies which were extremely expressive, but, rarely was this demonstrated in a complete package. The final chapter reflects on my reasons for encouraging the incorporation of voice and body into actor training.

CHAPTER 2

THE HUMAN VOICE

As you are reading these words, you are taking part in one of the wonders of the natural world. For you and I belong to a species with a remarkable ability: we can shape events in each other's brains with exquisite precision....That ability is language. Simply by making noises with our mouths, we can reliably cause precise new combinations of ideas to arise in each other's minds. That ability comes so naturally that we are apt to forget what a miracle it is.
--Steven Pinker, The Language Instinct (Franklin 89).

We hear a group talking in the next room, hidden from our view. Instinctively we form a favorable or unfavorable opinion of certain members of the group. Some we would like to have as friends; and some we wouldn't. The sound of their voices has already won or repelled us.

As Henry Seidel Canby stated in The Saturday Review of Readers' Digest, May, 1932, "It (the voice) is like the scent of a fox; the bearer cannot escape it, all the neighborhood is aware" (Karr 18). Ultimately, an actor's voice, whether on stage or screen, is the performer's greatest gift and most valuable tool, for it is the way we, as humans communicate.

Whatever an actor's purpose may be at any given occasion, whether it is to share ideas or feelings, provide information, or provoke thinking or emotions, the purpose or purposes will be achieved with the effective use of voice and intelligible diction.

From the viewpoint of a listener, an effective voice is pleasant to hear, but the pleasure should be unconscious and should not dominate the listener's reactions, as it might if they were listening to a good singer. If the performer is

speaking in front of a group, the voice should be heard with ease by every listener, but none should be disturbed by its loudness.

A voice which carries conviction, a voice which suggests sincerity, a voice which can be heard, a voice which does not irritate or antagonize the hearers; these are prime requisites for the successful communicator (Eisenson 371).

How The Voice Works

With that in mind let us now move to the more technical aspects of speech. After reviewing several analogies on the process in which the physical body takes in creating sound, Kristin Linklater had the clearest simplified description. Here is the basic outline in which she used (Linklater 6):

- (1) There is an impulse in the motor cortex of the brain.
- (2) The impulse stimulates breath to enter and leave the body.
- (3) The breath makes contact with the vocal folds creating oscillations.
- (4) The oscillations create vibrations in the breath stream.
- (5) The vibrations are amplified by resonators.
- (6) The resultant sound is articulated by the lips and tongue to form words.

The trachea divides into two bronchi. Each bronchus divides into two tubes of decreasing size known as bronchiole that terminate in the tiny air sacs (alveoli) of the lungs (Eisenson 21). See Figure 1 for a diagram of this process.

As you can see from Figure 2, when a person is feeling relaxed, comfortable and contented, the muscles are loose, the breathing is undisturbed, and the energies flow easily. If there is an impulse to speak, however, the body generates just enough extra energy to send breath into the vocal folds. At this point the folds are relatively relaxed and produce a low sound that resonates through the chest. If the person changes mood, and goes from content to

positive feelings, impatience or surprise. the body will then increase its casual energy, which will heighten the breath with greater vigor, making the vocal folds tighter. This will produce a higher pitch which will ring into the resonators, producing sound (Eisenson 21-24).

The three primary resonators are the pharynx (throat), the oral cavity (mouth) and the nasal cavity (nose). In the final stage of communicating through vocalization, the stream of vibrations, flowing through resonating chambers and out of the mouth, are formed into words. The articulators in the mouth are: two lips, the teeth, gums. the tongue (front, middle and back) and the hard and soft palates (Eisenson 29). Figure 3 has a diagram of these articulators.

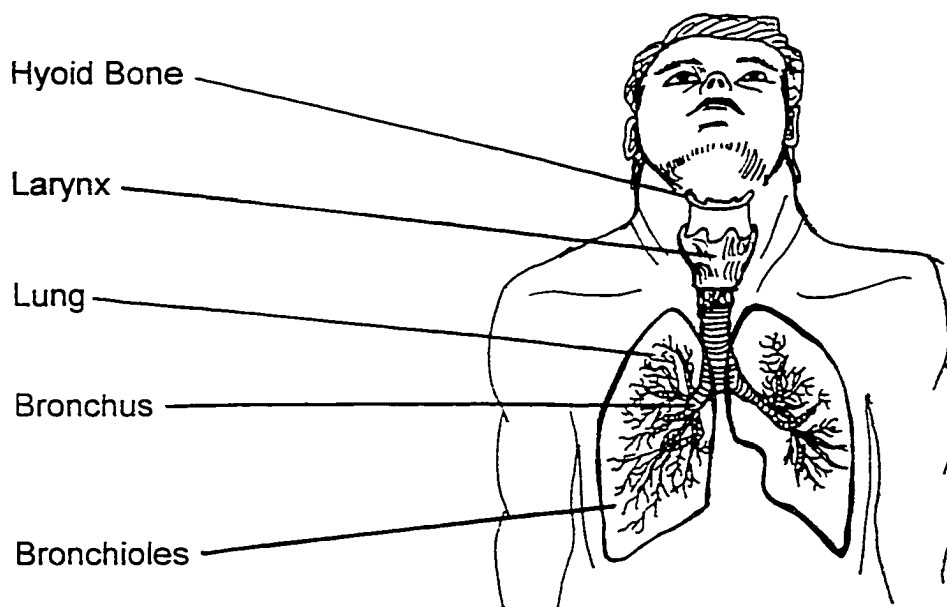


Figure 1: Front upright view of the larynx, trachea, and lungs. The larynx is a structure of cartilage, muscles and membranous tissue at the top of the trachea. The largest cartilage of the larynx is the thyroid cartilage, consisting of two shield like parts. The vocal bands are attached to the inner curved walls of the thyroid cartilage laterally, and in front to the angle of the two fused parts of the thyroid. At the back, the vocal bands are attached to the arytenoid cartilage's (Eisenson 21).

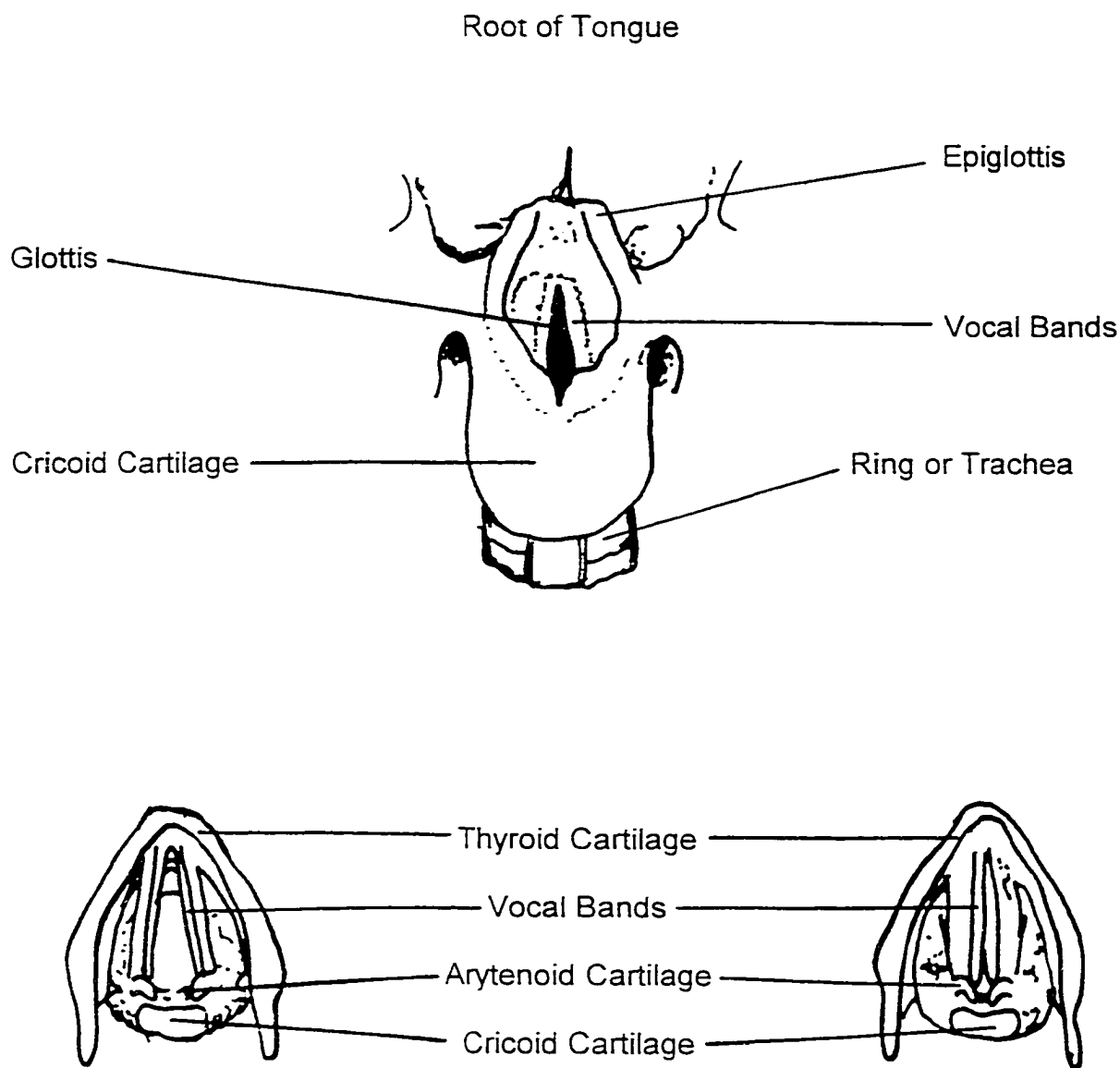


Figure 2: View and diagrammatic representation of the larynx and the vocal bands, showing attachments to cartilage's and larynx (Eisenson 21).

Upper diagram:

The larynx viewed from above and behind.

Lower diagrams:

(A) Vocal bands shown in position for quiet breathing.

(B) Vocal bands in position for vocalization.

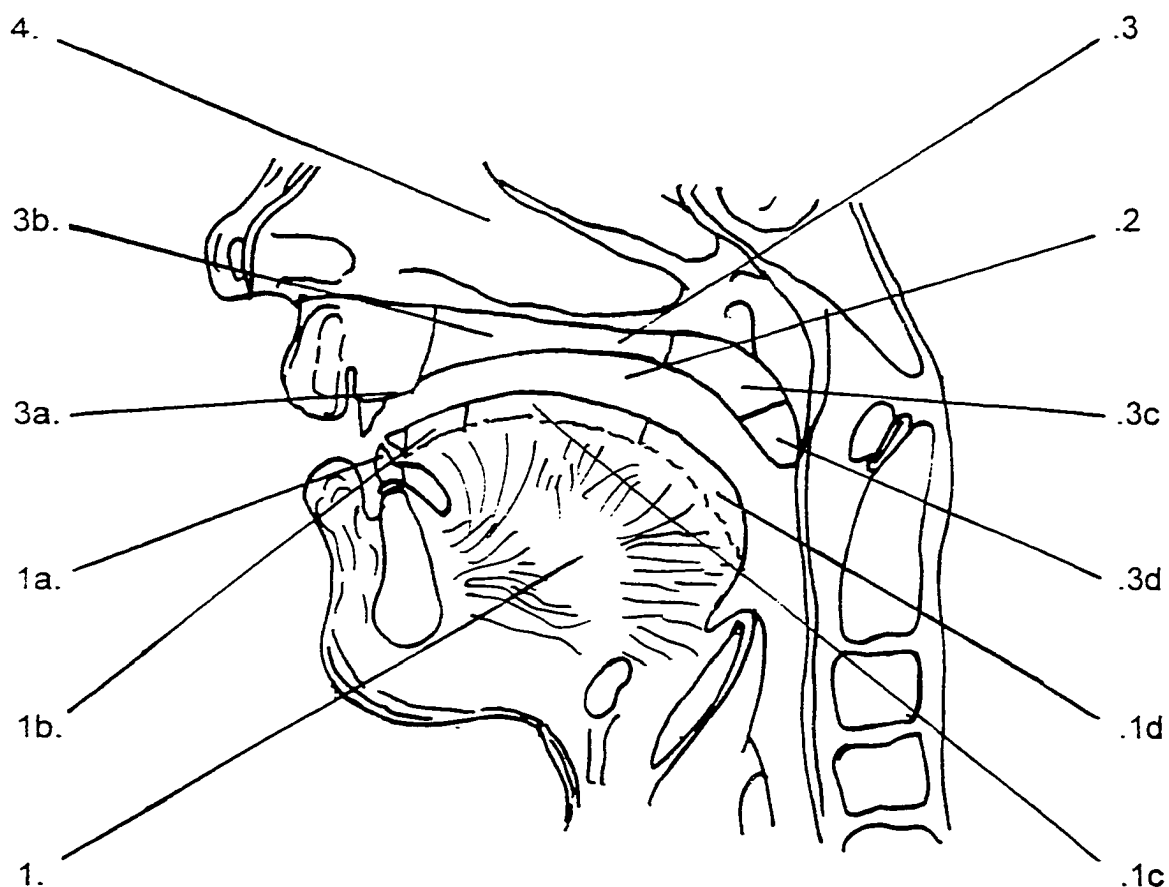


Figure 3: The oral cavity and its articulators (Eisenson 37).

- 1. Tongue.
 - 1a. Tongue tip.
 - 1b. Blade of tongue.
 - 1c. Front and mid area of tongue.
 - 1d. Back of tongue.
- 2. Mouth. (oral) cavity.
- 3. Palate.
 - 3a. Gum.
 - 3b. Hard palate.
 - 3c. Soft palate.
 - 3d. Uvula.
- 4. Nasal cavity.

Considering the function of speaking words occurs within a matter of seconds, it is amazing the physical capacity humans have. Let us now take a look at other components involved in the voice and speech.

Breathing

This is something every living animal does in one way or another, without thinking about it. Breathing pumps air through the vocal tract, providing a carrier for the voice; "Breath Support," through expansion of the rib cage and lowering and controlling the diaphragm, is a primary goal. Natural, deep, free breathing that is sufficient to produce a sustained tone, but not so forced that it creates tension or artificial breath is another objective in breathing (Cohen 101).

Breathing should afford the speaker an adequate and comfortable supply of breath with the least amount of conscious effort. Also, the respiratory cycle (inhalation and exhalation) should be accomplished easily, quickly, and without interference from the flow of speech. These objectives should be habitual and are most easily achieved through establishing breathing control. When I say control that does not mean forcing the breath, it simply means, being able to support when needed. This may be accomplished by doing any number of breathing exercises. See Appendix I for an example of breathing exercises (Cohen 118).

Breathing is the basis of voice, as it is the basis for life. "To inspire means to breathe in, as well as to nourish the spirit." From the Latin word spiritus, meaning breathe (Cohen 119). With that in mind let us now sum up this section by giving you three basic rules in breathing: (1). Breathe through your mouth when you are speaking. Because that, your mouth is less contained and allows you to be more expressive. Try this exercise: Say the line: "Hello, I'm glad to see you." Now

take a very big breath through your nose and continue: "I'm glad I ran into you." This probably doesn't feel very natural. Try the phrase again, this time breathing through your mouth. You should find that feels more natural and open. (2). Free yourself up by letting go of physical tension and let the breath happen on its own. Release the abdominal muscles and let the breath go freely. You don't need to manipulate your breath. Finally, (3). Take in only as much breath as you need to express the thought. You want your breath to express your physical and emotional state. Little breaths for little thoughts and big breaths for big thoughts (Cohen 124).

Resonance

As stated earlier, the resonators are primarily the throat, mouth, nose, and cheeks. When the air flows through these areas to make sound this is called resonance. Resonance is the sympathetic vibration or "resounding" of the voice as it is amplified through the throat, chest and head (Eisenson 84).

Resonance gives phonation its tonal quality, its balance of "bass" and "treble" sounds. Opening the throat actually lowers the larynx within the neck. by using a yawn, this increases the resonance in the pharynx (throat) and is a major goal in voice work. Also, keeping the mouth open while speaking and raising the soft palate increases the resonance and adds to the vocal quality. The resonator is the area in which a voice becomes larger. The actor must have a well developed instrument which enables them to produce sound with very little physical effort (Eisen 90).

Projection

This moves us to the art of being heard, projection. The bottom line is that unless an actor is playing someone who doesn't talk, you have to be heard.

Many young actors mistakenly believe that they must make a choice between being heard and being real. Through good vocal and actor training an actor can accomplish both.

Projection is the element in the delivery of voice and speech to the audience, which creates dramatic communications. It governs the force with which the character's mind is heard through the character's voice, and determines the impact of the actor's voice on the audience. Anxiety and physical tension are huge enemies of projection because they swallow breathing, shrill resonance, and throw phrasing off. Therefore, relaxation and development of self confidence become crucial at this stage of voice development (Brodnitz 65).

On the other hand, actors should not avoid vocal power, which is the ability to express strong emotions using the voice. Genuine vocal power is rare. The true test is if the actor is able to express anger, believably and with conviction, without damaging their instrument. If a performer is able to express anger vocally, then he/she can usually be powerful in all emotional responses (Brodnitz 98).

Many actors avoid vocal power, and there are several reasons for it. The most common reason is because power is scary, it feels dangerous and wrong. It can be frightening to take responsibility for what you say. When an actor speaks with conviction and power, they are clearly putting themselves on the line. Most people have been taught, since childhood, to be vocally subdued. Developing vocal power is uncomfortable and takes courage; it means you are really saying it. To rationalize their "holding back" habit, actors usually say "It's more intense to hold back." They also claim: "Less is more." This is a huge misconception of vocal and emotional power. The truth is that most of the time less is simply less. Every performing artist needs the capacity to be powerful when it is called for. We all know how to hold back, if needed (Eisenson 120).

Vocally, power comes from the resonating body areas, which are the torso and chest. You might notice that when expressing anger many people allow their voices to go in a high pitch, this sounds strained and actually weak when you think about it. Adding chest resonance to your vocal range reduces that squeak and produces vocal power naturally. There is a distinct difference between lowering your pitch and utilizing chest resonance. The first, sounds artificial and manipulated. While the second, using chest resonance sounds genuine, free and powerful; vocally free. Figure 4 is a chart informing us of pitch, rate and loudness range for different emotional states (Eisenson 122).

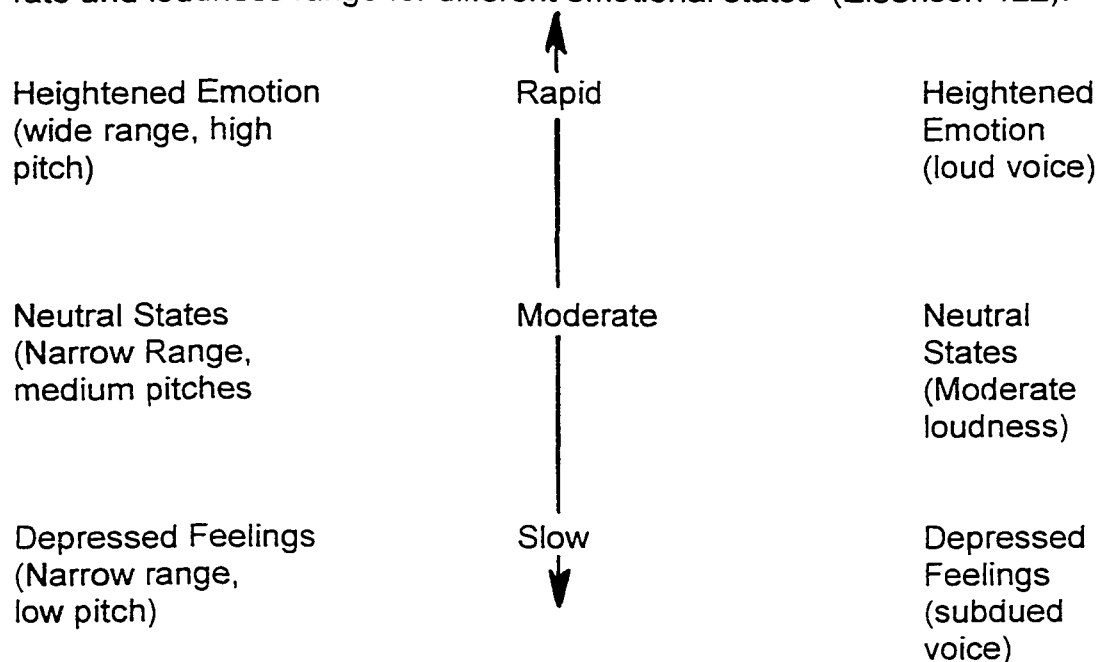


Figure 4: The relationship between changes in pitch and loudness and the states of feeling (Eisenson 122).

In the closing of this section keep in mind the release of anger can be a real vocal challenge. But, remember, when real emotion is released in the voice, the actor feels less of the emotion. He or she lets the emotion out. Both pushing against tension and holding back can make the actor feel more emotion inside,

but the audience receives less because the actor doesn't actually let the emotion out vocally.

Articulation

Dear Mr. Karr: ... If I spoke of one most important aid to tone placement it would be "Good and pure, pure, pure, pure, PURE, PURE, ARTICULATION." Very truly yours, Ronald Hayes (Karr 194).

With most people who garble their words, the fault is not organic, it is simply functional or habitual. A little serious attention and conscious effort continuously applied will in most cases accomplish the desired results (Brodnitz 65).

The audience must hear what is said, and they must hear without strain. Articulation is the shaping of vocal sound into recognizable language sounds, forty of which are easily distinguished in the English language. Programs of speech training aim at improving the actor's capacity to articulate these sounds clearly, distinctly, naturally and unaffectedly. This means without slurring the speech, making ambiguous noise, or a self conscious maneuvering of the lips and tongue. A lazy tongue and slovenly speaking habits inhibit articulation and must be overcome with drilling persistently with discipline. Take a look at APPENDIX 2, it has an articulation drill for your convenience (Brodnitz 99-101).

PRONUNCIATION

Pronunciation is what makes words both comprehensible and appropriate to the character and style of the play. A clear standard pronunciation, unaffected by regional dialect, is essential as a part of the actor's instrument. The ability to learn regional dialects and foreign accents is also a must. Pronunciation can

most readily be achieved through the study of vowels and consonants. Later you will see how three different voice specialists use vowels to further actor training. For now, keep in mind, vowels are emotion, while consonants are the intellectual aspects of speech. If an actor can communicate feeling through the vowel, the consonant just organizes that feeling. All vowels share several characteristics: (1) they are all voiced sounds; (2) all are articulated in essentially the same manner in that they are continuous sounds, without interruption and without restriction of the stream of breath; and (3) although lip activity is involved, the activity of the tongue and the modifications of the resonating cavities make the difference in producing the different vowel sounds (Brodnitz 28).

Vowels may be classified according to the part of the tongue that is most actively involved in the production of sound. The three basic tongue placements are front, middle and back vowels. Front vowels are words like: meet, milk, may, men, mat and ask. As you can see from Figure 5, the placement of the tongue is at the roof of the mouth toward the front of the oral cavity. Central or mid-vowels are used in words like mirth, the "a" in about, the "e" in upper, and mud, (see Figure 6). Back vowels are words such as: boom, book, boat, ball, bog, and balm. These vowels are shown in Figure 7 (Eisenson 295).

As stated earlier vowels are the emotional side of speech. If a person were to get punched in the stomach, think of what sound he or she would make. When we are tired, we often sigh an "oh" or \bar{o} sound. On the other hand, consonants are what we use to complete a word. They are by nature "harder" sounds made by the articulators. Figure 9 has the consonant orchestra chart (Lessac 133).

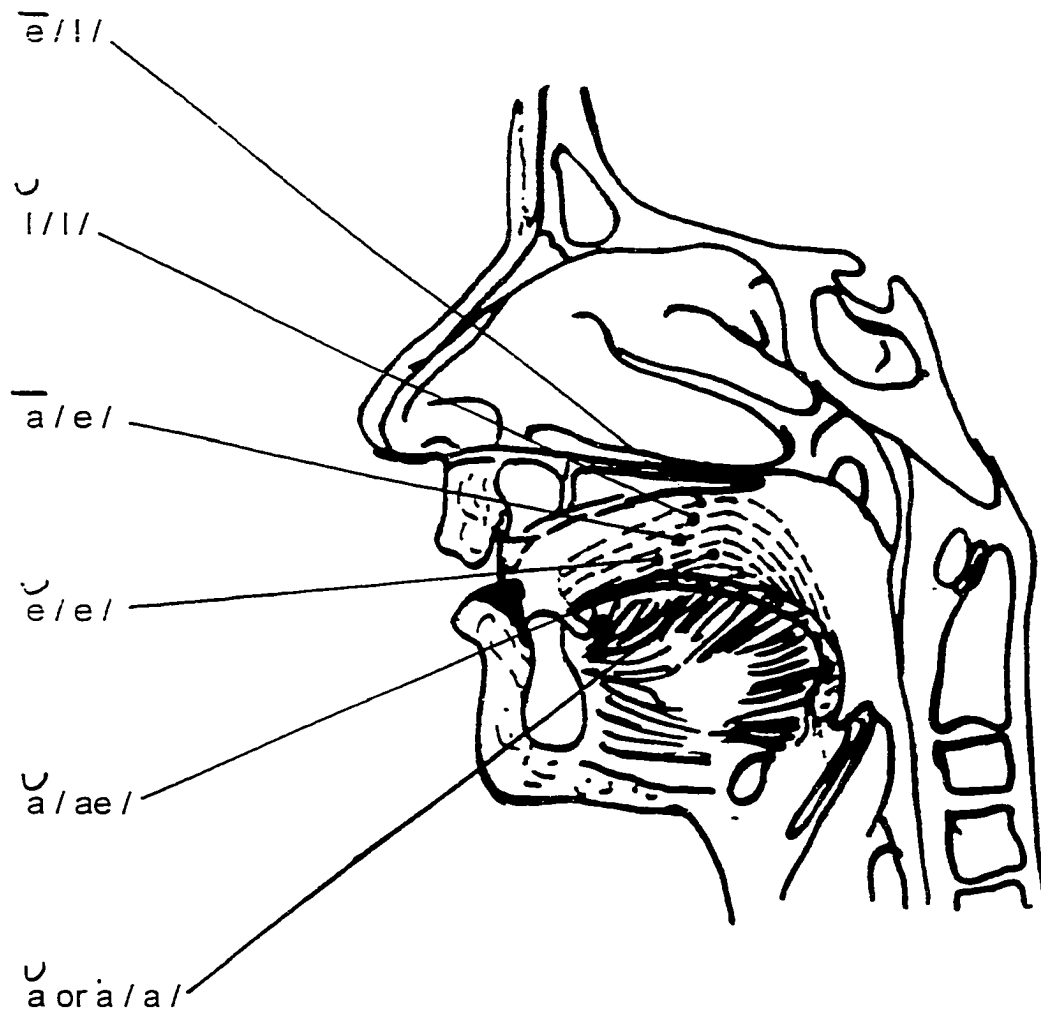


FIGURE 5: Representative tongue positions for front vowels. Using phonetic symbols (at right) and dictionary symbols (at left) (Eisenson 294).

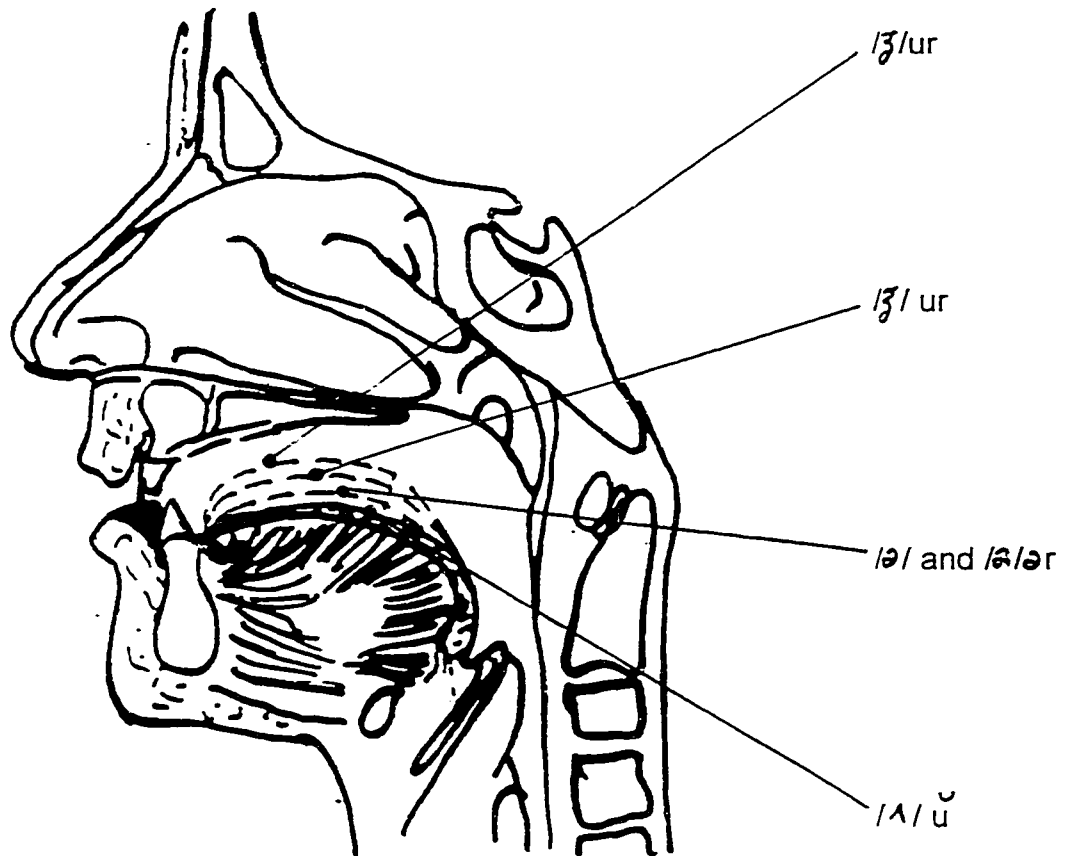


FIGURE 6: Representative of the tongue position of central vowels or mid vowels. Using phonetic symbols (at right) and dictionary symbols (at left). (Eisenson 295)

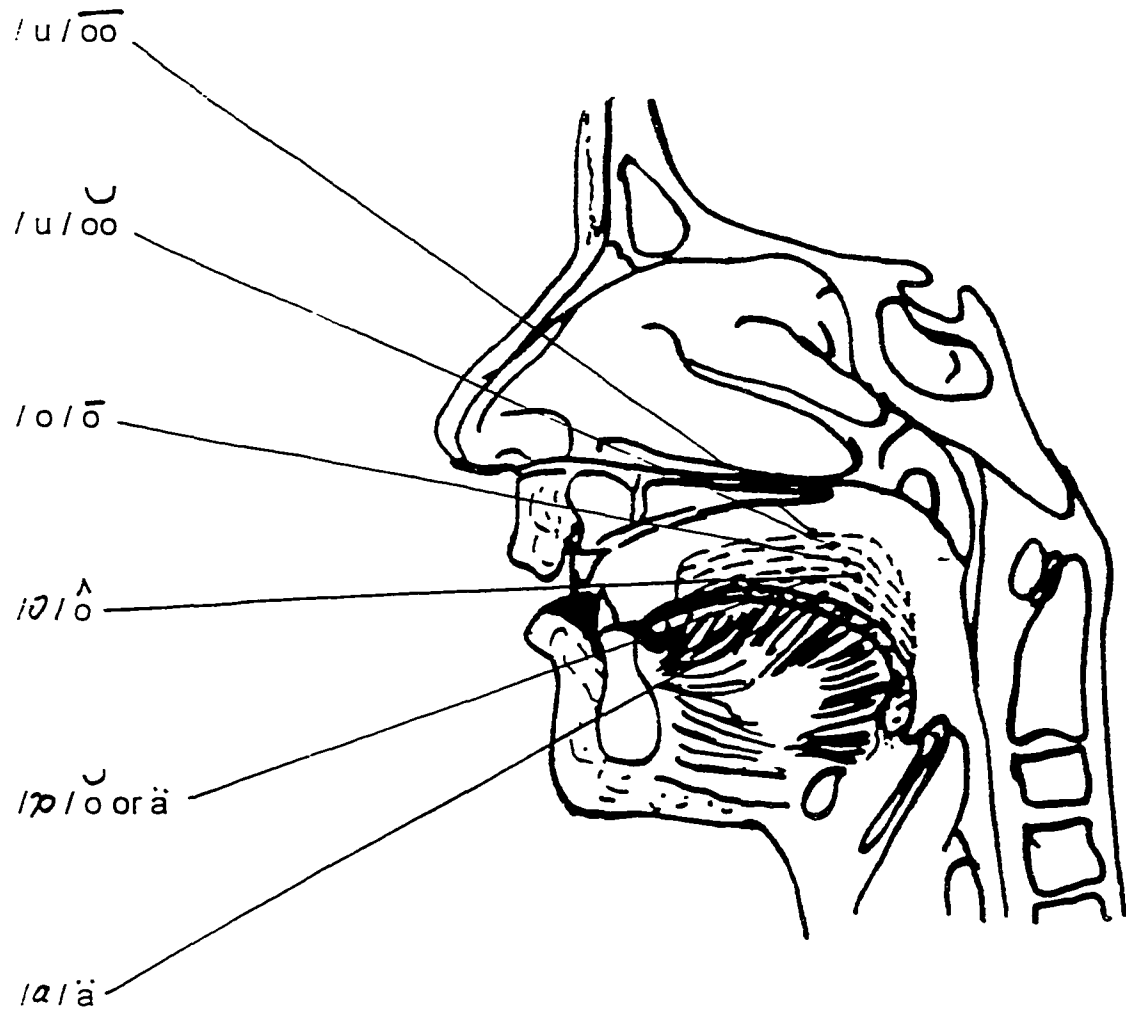


FIGURE 7: Representative of tongue positions for back vowels. Using phonetic symbols (at left) and dictionary symbols (at right). (Eisenson 296)

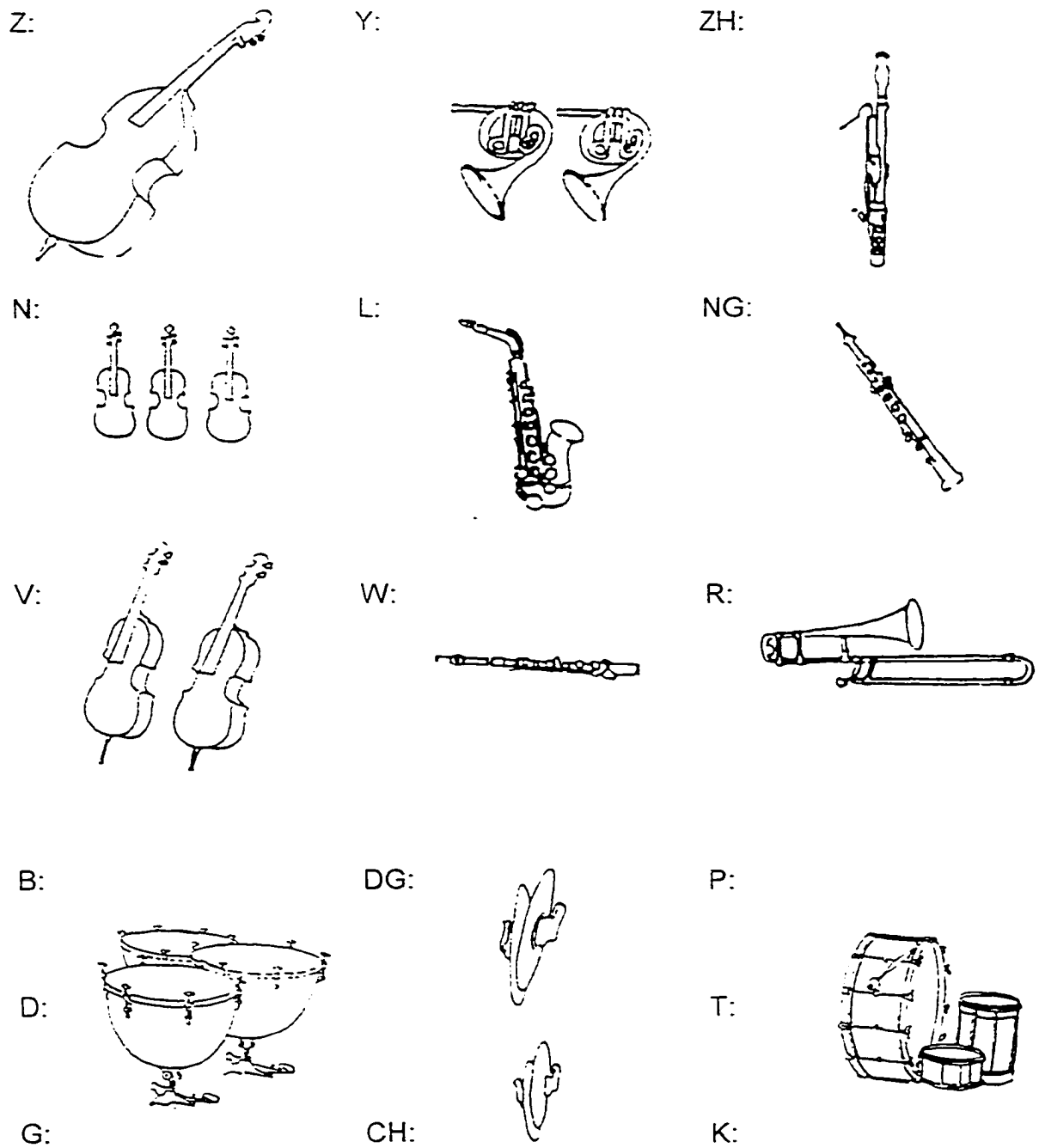


FIGURE 8: The Consonant Orchestra (Lessac 132).

Consonants are broken up into two sections, voiced and unvoiced. Voiced consonants are phonated with vocal chord vibrations and can not be whispered. While unvoiced consonants are made without vocal chord vibrations and can not be voiced . Figure 9 is a chart found in Building A Good Voice, giving examples of voiced and unvoiced consonants (Eisenson 40).

VOICED	UNVOICED
as in babe B	P as in Pope
as in dead D	T as in tight
as in agog G	K as in cook
as in noon N	
as in mime M	
as in verve V	F as in fife
as in zones Z	S as in safes
as in breathe TH	T as in breath
as in pleasure ZH	SH as in wish
as in sing NG	
as in lisle L	
as in window W	
as in beyond Y	
as in rewrite R	
	H as in high
as in judge DG	CH as in church
as in intends DZ	TS as in physicists

FIGURE 9: Consonants Chart: Voiced and Unvoiced (Eisenson).

Consonants and vowels are essentially what make up the words we speak. These vowel pronunciations are all Standard English which is used in America today. If you were to use a dialect for a character, these same symbols could be used to help you learn new pronunciations of different dialects.

Glottal Attacks And Vocal Fry

The glottis is the opening in the larynx between the vocal bands. Glottal refers to sounds that are produced as a result of tension that stops the air flow and is followed by a sudden release of tension. This results in a "pop" or "click" sound. When this action is unconscious and unintentional, after the initial glottal attack, voice production may continue with a strained quality. These attacks are unhealthy and should be avoided at all costs. Vocal fry is another act that can damage vocal chords permanently. In contrast to the high-pitch register associated with Glottal imitation is a voice quality called Vocal Fry. This negative quality usually occurs at the lower part of a speaker's pitch range and is often characteristically associated with hoarseness. The vocal output sounds like rapid-fire corn popping, during ongoing articulation. It may also be identified as sounding like rapid gargling while talking. A speaker can reduce the chances of vocal fry by simply staying out of the lower pitch range of their register. What I mean is, not going lower than your voice is capable comfortably (Whichmann 144, Jones 85)

Vocal Training

Most people think of the voice as the most important element of the actor. Voice and speech, quite naturally are the first elements of the actor's physiological instrument. "Voice, voice, and more voice" was the answer Tommaso Salvini, the famed nineteenth-century Italian tragedian, gave to the

question, "What are the three most important attributes of acting?" (Acker 46, Hampton 203).

If an actor is unsure if he/she need further voice training he/she should audio tape themselves speaking into a recorder. Using decent equipment play back the tape and ask yourself these questions (Hampton 203):

1. Is my voice pleasant to hear?
2. Does my voice have any characteristics that I would consider undesirable?
3. Does my voice reflect what I intended to convey in thought and in feeling?
4. Were the changes in pitch, loudness, duration and quality appropriate to the changes of thought and/or feeling that I was trying to convey?
5. Would I listen to this voice if I were not the speaker?
6. Does the voice reflect me as a personality?
7. Is it the personality I want to express?
8. Is my articulation and diction up to the standard of my own expectations?
9. Are there any sounds or sound combinations that need improvement?

Very few people are completely content with his/her answers to all of these questions. If an actor is not satisfied with their current vocal state, realizing they need improvement, and are ready and willing to do whatever is necessary to make the changes, they should definitely consider an actor-training class or program.

The training of the actor's instrument is both physiological and psychological; for that reason it must be accomplished under the supervision of qualified instructors. In America, acting instructors have expanded to include a great many educational specialists who may or may not have had extensive professional acting experience themselves. Some of the most effective acting

teachers today are play directors, theatrical innovators, and academicians (Cohen 74).

A person can train his voice to be flexible in speech just as a singer can develop a range of his voice by practicing on higher and lower notes. In all speech and voice work patience is essential. Bad habits that have developed over dozens of years can not be corrected overnight. It takes time to build properly. But there is encouragement, "The voice can be trained." Nearly every person possess a pleasing and expressive voice. It only depends on intelligence and perseverance of the person setting out to acquire it. Keep in mind the lines of Hamlet's admonition to his players: "Speak the speech I pray you as I pronounced it to you, trippingly on the tongue. But, if you mouth it, as many of our players do, I had as life the town-crier spoke my lines." (Shakespeare 73).

CHAPTER 3

VOICE SPECIALISTS IN THEATRE

After receiving a delivery of the basics of the voice, I would like to introduce you to three voice specialists directly related to actor training. Edith Skinner, being the first, created the use of IPA symbols in theatre. IPA is a universal way in which people can identify vowel and consonant sounds. She is interested in how an actor says a word technically, how you pronounce and link words together to create sentences. She created what was the "norm" of speech, everything else to her is a dialect. From my perception she approaches text through vocabulary. The second specialist is Cicely Berry, who approached a text through intention. Often her students were condemned for having a manufactured sound. Finally, you will read about Kristin Linklater, who focuses on using the natural voice. She attempts to find emotion in the voice through intention, by getting rid of a "put on" voice and feeling more with the use of vowels and consonants.

Edith Skinner

What is known now as Good Speech, at least for the stage, is due to this remarkable woman, Edith Skinner. Her work has been taught at Carnegie Mellon University, The Julliard School, American Conservatory Theatre and even here, at our very own University of Nevada, Las Vegas. Her influence has extended from coast to coast (Acker, Hampton 207).

Edith Skinner's original version of *Speak With Distinction* was published in 1942 and last revised by her in 1966. Mrs. Skinner was beginning plans for a

new edition in 1981, the year of her death. This new edition, which was finished by her students Timothy Monich and Lilene Mansell, includes some important additions to Skinner's work. This includes; The glossary and index, guides to pronunciation, new sections featuring the complete "Ask-List" of words, a program for the elimination of glottal attacks of vowel and diphthong sounds, and an updated chart showing several levels of phonetic transcription and spelling equivalents in current usage. Edith Skinner wrote this in her First Edition Preface of Speak With Distinction (Skinner viii):

Through voice and speech, more than any other qualities, the actor lays bare before an audience the soul of the character impersonated. Since the word express the meaning of what the actor says, and the tone of voice reveals feelings about what is said, the actor's vehicle for carrying words the voice must be flexible. It must communicate the nuances of the most hidden emotions being portrayed in the most effective and convincing way that is possible.

The speech of a character must bring to life the character itself.

If the role calls for refined utterance, the audience must receive that impression, or else the actor's tool has not been trained sufficiently and gets in the way of the performer's art. If the character speaks a dialect, then the actor must create the illusion by changes in sounds and melody. However, the actor must not create so much dialect that it interferes with the lines being spoken.

After reading Speak With Distinction and doing her work in Michael Lugering's' Voice I and II for the Graduate Student Classes, I have come to the conclusion that her work focuses primarily on the pronunciation of words. Obviously from the quote above, we can see she highly values the way in which lines are spoken. Her work began with a series of warm up exercises and phases which relaxed the face, neck, tongue and any other part of the body used for the production of speech. APPENDIX 3 has a breakdown of the exercises she uses.

The foundation of Mrs. Skinner's work is IPA. International Phonetic Alphabet. She uses these symbols to identify sound or sounds of words. Also, she was the first instructor to apply IPA to theatre training. For her teachings she made up sayings that would help the student remember the materials such as; "Lee will let Pat pass" (Skinner 57). These are all front vowel sounds. Take a look at FIGURE 5, it has the positions of the tongue diagram. The front vowels are those vowel sounds in which the front of your tongue is arched in relation to the hard palate. For each of the front vowel sounds your lips are slightly spread, in the feeling of a smile. The IPA symbols for front vowels are (Skinner 57):

i:	/	e	ɛ	æ	ə
Lee	will	let	fair	Pat	pass

Her mid or central vowels are those vowel sounds in which the middle of your tongue is arched in relation to the place where the hard and soft palates meet. For each mid vowel sound your lips are relaxed, or neutral. Take a look at FIGURE 6 for the position of the tongue diagram. Her saying for these vowel sounds were; "Stir the surprise cup", these IPA symbols are (Skinner 111):

ɜ:	ə	ʌ
Stir	the surprise	cup

Her back vowels sounds are those vowels in which the back of your tongue is arched in relation to the soft palate. Take a look at FIGURE 7 for the position of the tongue diagram. These vowels are in words such as; who would obey all honest fathers. And these symbols look like this (Skinner 111):

$u:$ $ʊ$ o $ɔ:$ $ɒ$ $a:$
 who would obey all honest fathers?

In addition to these front, mid and back vowels she had used what was known as diphthongs to show when two vowels were consecutive in a word. These Diphthongs were broken into two categories; long and short.

Long diphthongs are words like; pay, my, boy, go and now. These symbols look like this:

$e.ɪ$ $a.ɪ$ $ɔ.ɪ$ $o.ʊ$ $a.ʊ$
 pay my boy go now

Short diphthongs are words that surround the letter "R". These are words like; here's, their, poor, ore and car. These symbols look like this:

$ɪə$ $ɛə$ $ʊə$ $ɔə$ $aə$
 here's their poor ore car

Edith Skinner's work developed around the use of these phonetic symbols to pronounce every word in a script correctly. Her students would score a script with these symbols, using them as visual aids in their pronunciation of the text. Take a look at APPENDIX 3, it has a completely scored script taken from Speak With Distinction using a piece called "Tarantella" by Hilaire Belloc.

In closing the Edith Skinner section, I would like to leave you with a quote in her revised edition, which is a note "to the student":

The challenge to the actor is to imitate new sounds; to retain the way the actor hears in order to acquire the best speech habits possible. Good habits of speech will enable the actor to make informed choices that are appropriate to whatever character, style of play or production concept the performer comes across during a career. The actor who is well trained in the best modes of Spoken English will feel equally at home in a kitchen sink drama and the Forest of Arden, at ease with both Shepard and Sheridan. The command of Spoken English will ensure that an actor is easily heard and immediately understood in any theatre, and will allow the actor to work with accuracy and confidence no matter what accent, dialect or variety of English a script calls for (Skinner ix).

Cicely Berry

"Cicely Berry has based her work on the conviction....Cicely Berry has based her work on the conviction that while all is present in nature our natural instincts have been crippled from birth by many processes- by the conditioning, in fact, of a warped society. So an actor needs precise exercise and clear understanding to liberate his hidden possibilities and to learn the hard task of being true to "the instinct of the moment". --Forward from the Actor and His Text, by Peter Brook (Berry 1).

Cicely Berry believes there is no such thing as a correct voice. She believes there is no "Right Way", only a million "Wrong Ways" of using voice. She teaches that the voice is a mixture of what one hears and how one hears it, along with your own unconscious choices to use it within your personality and experiences. There are four basic conditions which influence a persons speech (Acker, Hampton 211):

1. Environment: As a child you learn to speak as the people who surround you.
2. Ear: Some people hear sounds more distinctly than others, their perception of sound may be more accurate than others.
3. Physical Agility: People have different degrees of muscular awareness and freedom. The less a person communicates in speech, the less firmly they

naturally have to work harder at relating the mental intention to the physical actors.

4. Personality: Although, environment, ear and physical agility are all contributors to your personality, your own thoughts, movements and voice move from imitation to your own individual way of communicating. This is what makes us rare and special.

Cicely Berry believes these factors are what makes our voice incredibly sensitive to what is going on around us. Her work, acknowledges the fact that everyone essentially has baggage. She works to break bad habits and her texts' work is not "how to do", but, "how to permit" or set the voice free. She believes that speaking is part of a whole, an expression of inner life. She insists on poetry because good verse awakens an actor's deepest emotions and forces the actor to experience things everyday speech seldom evokes. For her, the sounds of words and their living context are inseparable (Berry 8).

Cicely Berry states in her introduction of, An Actor and His Text (Berry 28:

I do believe that work on Shakespeare is the surest way of learning about text, and for these reasons: because it demands such a complete investment of ourselves in the words; because it is so rich and extraordinary we are forced to be bold and even extravagant and so perhaps discover more possibilities within our own voice than we are aware of; because, in a very practical sense, the connection between the physical and verbal life of the characters is totally apparent and palpable; and lastly because, and this is particularly important for the modern actor, the structure of the thought demands both courage and discipline.

Through the use of primarily classical texts and exercises, her books, work to have a pleasing natural voice, coupled with intention through the speaking of the text. She takes Edith Skinner's work to a further level by adding intention for the actor to pronunciation and a nice voice. Berry states, "I think we must always be

interested in trying to integrate the inner way, and by that I mean those methods which an actor uses to prepare himself for his character, with a way of presenting language." (Berry 32)

Unlike Edith Skinner, Cicely Berry does not use the IPA symbols. She simply uses English vowels to display the sound, for instance:

OO as in "lose"	AH as in "large"	I as in "link"
oo as in "look"	u as in "lung"	EE as in "leaf"
OH as in "load"	ER as in "learn"	I as in "lie"
AW as in "lawn"	a as in "lad"	EAR as in "near"
o as in "lot"	e as in "let"	AIR as in "hair"
OW as in "loud"	AY as in "lace"	
OI as in "loin"		

Cicely Berry uses these symbols as an instrument in teaching. She uses the exercises found in APPENDIX 5 along with monologue coaching to get at intention through the use of good speech. She believes that the actor has to find the specific measure of the words he/she is using. Further the actor must speak them with clarity and accuracy in whatever space he/she occupies. The four things an actor must deal with are (Berry 43):

1. The basic clarity of the individual speech.
2. Adopting that clarity to the space being used.
3. The satisfactory placing and balance of vowels and consonants which will add dimension of resonance to the voice.
4. Fulfilling the intention of the word.

In closing this section, Cicely Berry's work is about getting inside the words we use, responding to them freely, and then presenting that response to achieve.

It is about making the language organic, so that the words act as flexible in range as much as the words require them. Finally, Mrs. Berry states (Berry 62):

I think we tend to use words as if they belong to either our reason or to our emotions, so that we make them either only literal and logical, or alternatively only emotional. We do not use them as our thoughts in action, which are always shifting and changing, and are the result of both thought and feeling.

Secondly too often the imaginative process becomes ordinary at the moment of speaking. I think this is because we are tentative and do not know how far we can go, or because we do not know how to explore the language boldly enough without being unreal. I want, in this book, to set out the possibilities as I see them, which I hope will give us the confidence to trust in ourselves and in the text (Berry 62).

Kristin Linklater

The objective is a voice in direct contact with emotional impulse, shaped by the intellect but not inhibited by it. Such a voice is a built in attribute of the body with an innate potential for a wide pitch range, intricate harmonics and kaleidoscopic textural qualities, which can be articulated into clear speech in response to clear thinking and the desire to communicate. The natural voice is transparent-revealing, not describing, inner impulses of emotion and thought, directly and spontaneously. The person is heard, not the person's voice.

—Kristin Linklater, From Freeing the Natural Voice (Linklater 4)

Kristin Linklater was born in 1936 in Scotland and trained as an actress at the London Academy of Music and Dramatic Art. After being Iris Warren's teaching assistant, she came to the United States in 1963. While using New York as a base, she worked at the Tyrone Guthrie Theatre, The Festival Theatre, Stratford, The Lincoln Center Repertory Company and many others. After running several training programs for voice teachers, she became a Master teacher at New York University in the theatre program. Currently, Ms. Linklater does teachers workshops and private workshops from coast to coast (Linklater 211).

Because of Ms. Linklater's musical background you will find that in her text, *Freeing the Natural Voice*, the exercises have a lot of musical influences. Her basic assumption of the world is that everyone possesses a voice capable of expressing, through a two-to-four octave natural pitch range. She also feels that tensions acquired through living in this world, as well as defenses, inhibitions, and negative to environmental influences, often distort the communication of the voice (Linklater 4). Therefore, Ms. Linklater emphasizes the removal of blocks, and inhibitions that suppress the human instrument. She goes on to state: "I must underline at the outset that in our perception of our own voices there is a vital difference to be observed between what is 'natural' and what is 'familiar'." (Linklater 10).

Physical awareness and relaxation is essential for mind-body unity. Breath and sound must always be connected to thought and feeling so that the two processes work simultaneously to activate and release inner impulses. APPENDIX 6, has a breakdown of a workout used for relaxation, spine, head, breathing, touches of sound and humming. Notice she uses musical notes to help in her training.

I believe the reason for Ms. Linklater's success is because she allowed F. Matthias Alexander's work to influence her. In the next chapter you will read about his physical contributions to actor training. Ms. Linklater was the first specialist to incorporate feeling emotion and intention with the actual speaking of text, making the words come to life with dramatic realism.

Kristin Linklater is interested in liberating the voice rather than developing a vocal technique. She states in her introduction:

I hope this book will be useful for professional actors, student actors, teachers of acting, teachers of voice and speech and the interested lay person. Its aims are to present a lucid view of the voice in the general context of human

communication and to provide a series of exercises to free, develop and strengthen the voice-first as a human instrument, then as the human actor's instrument (Linklater 1).

CHAPTER 4

THE ACTOR'S BODY

Movement is another important factor in actor training. It can be developed through exercises, dance, mime, fencing, and so on. When a student begins to work on physical exercises he/she must always do so with his/her "total" body in mind. The student must remember that we are to strengthen the body so we may go beyond our present capabilities. Sheer physical strength is stressed by some actors including the late Laurence Olivier. He believed it was of the absolute highest importance, because it gives the actor the stamina needed to "Hold Stage" for several hours.

I keep myself very fit now, I have to. I go to a gym twice or three times a week, not merely to look tremendously muscular, but I have to keep fit for my job. I love it. But it's no use pretending it doesn't involve a certain amount of overwork, because it does. I've seen a lot of contemporaries get a bit under the weather with such work and I'm determined not to. Some idiotic, childish reasoning tells me that a strong body means a strong heart and I dare say it will look after me. --Interview with Laurence Olivier, by Kenneth Tyrn (Actor) Tulane Drama Review, T34 (Winter 1966), P.79 (Cohen 128).

The actor, whatever his or her build, is an athlete of some kind. Maybe, not always jumping hurdles or performing feats of strength, speed or great agility, but carrying out hundreds of everyday actions believably, to exactly the right degree. We, as actors, must educate our bodies, muscles, skeleton and nerves, to respond to the needs of acting. This is a long process. And like training the voice and speech, should be given some time everyday. An audience member

watching an actor moving and being has no concept of the immense amount of work that has taken place during preparation (King 52).

Movement is man's most fundamental means of communication. We move before we talk. We see before we hear. Our impressions of what we see stay with us long after the words are forgotten. For this reason, an actor must learn to use his or her body to reinforce the words he or she is speaking.

A movement is any physical action that involves large areas of body, such as the legs, the torso, or uses the body as a whole in a series of organized activities intended to achieve an objective. Examples of movement are: walking, running, opening a door, climbing stairs, picking up something and so on. Closely related to movement are gestures. These are physical actions which involve the use of a limited area of the body, such as: fingers, hands or head. Gestures usually express or emphasize an idea, emotion or an attitude (King 52).

When dealing with the movement of the body for an actor, we must first assess our own instrument. This means asking yourself questions like: What does my body look like? How am I put together? How do I move in space? What is the general shape of my body? We have already established that an actor must have a healthy, fit body to hold up to the demands of stage acting. If we don't like the answers to these questions, the wonderful thing is, we can change it. With that in mind, let us take a look at posture. The basic design of our bodies created in space may be symmetrical (Rubin 34).

In a symmetrical design, both halves of the body are in space evenly. In an asymmetrical stance the halves of the body are different. It is helpful to realize the importance of balance and centering. It is obvious that an actor would want to begin a character's research with a symmetrical or neutral stance so that they may build a character out of unused clay. It is more difficult to layer onto an instrument which needs to break down bad habits before moving forward.

(Rubin 34). Take a look at Figure 10. it has asymmetrical and symmetrical sketch.

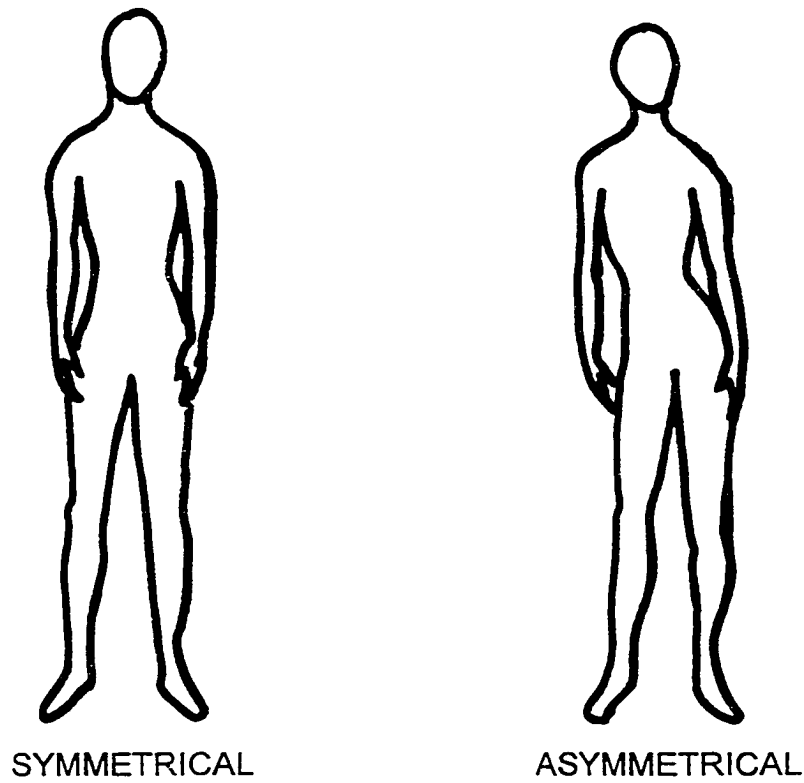


FIGURE 10: Symmetrical and Asymmetrical stances (Rubin 35).

When the body is in an upright good posture and supported by the feet, it is balanced on its own center of gravity. You will read more on centering later in the text because it is an important aspect in actor training (Rubin 35).

We exist within our own body, therefore, we must enjoy and be aware of it. We must train our body to respond effortlessly to the needs of acting, to respond creatively, emotionally, imaginatively, not merely mechanically since every performance is slightly different. Therefore, what we do and how we move must emerge from motivation, and must be capable of adjusting to other actors. This brings us to the psychoanatomical map of the body, identifying the body parts and their functions (Lessac 212):

SHOULDERS: Carry burdens of living; hold back feelings; provide strength and power.

ABDOMEN: Emotional center. houses feelings of sadness, guilt, tension.

LEGS: Mobilize and stabilize you; provide strength and flexibility for movement or for holding your

ARMS AND HANDS: Manipulate the environment and others; help you aggress or defend yourself; control your world and self-expressions.

FEET: Ground you; connect you to the earth for support; influence your feeling of security.

BUTTOCKS: Related to feelings of control, fear of letting go.

HEADS: Thought, intellect and will; sensory centers of sight, hearing, smell and taste.

CHEST: Amplifies emotions; reflects degree of introversion.

PELVIC REGION: Origination of movement or action; sexual image; life force; energy center

NECK: Allows for interaction between thought center and emotions/body; blocks or transmits energy; permits verbal expression.

BACK: Supports upper body; holds you up; reflects pride; related to self-image; houses private feelings, especially rage and anger.

This list is useful to the actor in terms of relating to other characters, and being aware of your own gestures and body language, so that the audience perceives what you want them to see (Lessac 212).

The simple movements and gestures we perform naturally, instinctively and unaffected in our daily lives are complicated activities composed of many elements of the mind and body. These same movements and gestures become even more complicated when we consciously attempt to reproduce them on stage. Every movement and gesture can be analyzed in terms of for distinct attributes, these are (Rubin 21-23):

RANGE: The amount of space an activity occupies or encompasses in its performance relative to the activity itself.

FREQUENCY: The number of repetitions of an activity within a given time span. (We normally blink about six to ten times a minute).

DURATION: The length of time required to perform any activity. (The blink of an eye is of relatively short duration).

INTENSITY: Is related to the apparent expenditure of energy required to perform a particular physical activity or the level of energy used on an activity.

These four attributes coexist in every physical activity. They can be separate from one another in the analysis of movement, but not during actual physical performance.

Another important aspect of movement is breathing. Fortunately, correct breathing and posture are relatively easy to achieve. You can demonstrate this for yourself and be your own instructor. Realize that concentrated practice for a period of several weeks is necessary to build the proper functioning into a continuing habit.

Although very few people breathe correctly while standing upright, no one can breathe incorrectly while bending over, squatting, kneeling, crouching, jumping, sitting forward or lying on his/her back. While in any of these positions, the

muscles fall naturally into the relationship that leads to good conditioning, allowing the body to breathe as it wants to freely. It helps to observe yourself while inhaling and exhaling while in these positions and remember the sensation felt. Observe the physical feeling of the stomach, the sides and lower back. Your goal would be to use sense memory to remember what it felt like to breathe correctly, and then try to reproduce it while standing upright. Here is a check list of proper stance while upright (Penrod 11-12, Lessac 159):

1. Crown of the head is highest part of the body.
2. Head in easy swiveling position.
3. Chin is level-never raised.
4. Back of neck extended upward.
5. Front of neck always loose-never stretched.
6. Shoulders sloping and somewhat forward.
7. Entire back expanded, with maximum space between shoulder blades.
8. Spine, with slight convex curve, in easy contact with wall from pelvis to upper back.
9. Overall chest cavity expanded.
10. Pelvis rocked forward; abdominal wall curves inward and upward as part of the forward movement.
11. Hands fall a bit in front of the thighs.
12. Thighs forward and loose.
13. Knees always unlocked and loose.
14. Calf muscles loose.
15. Heels against wall; body resting lightly on both heels and soles.



FIGURE 11: Posture for upright breathing (Lessac159).

Much like voice training, training for the body and breath involves a series of exercises to induce freedom. With a free instrument an actor can accomplish worlds of improvement. Freedom comes from training which enables the actor to choose his or her responses without inner conflict or inhibition. Another type of freedom comes as a result of training which prepares the actor to be physically flexible; emotionally free to project his/her body is ready to work. This allows the actor to apply the information and practice it more successfully.

Movement training has always been apart of the actors learning experience. From training in movement, the actor expects to improve his/her basic conditioning (endurance, flexibility, strength, balance and coordination). The actor expects to learn about gesture, the physical manifestation of emotion, and to become more poised and relaxed on stage.

Energy is a positive force and an active process. It is the force which propels the actors action and motivation. The actor must learn to make the energy work for themselves. Being on stage automatically requires a resistant use of energy in varying streams. After a student learns about their own energy they can then apply different energies to new characters quite easily. Energy is manifested in two different ways, through tension and relaxation (King 10).

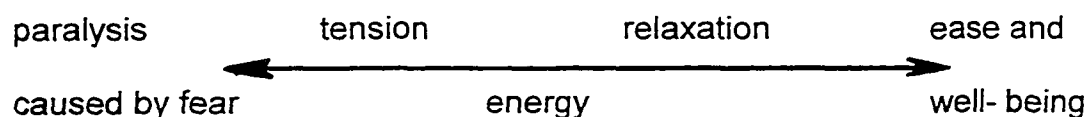


FIGURE 12: Tension and Relaxation (King 10).

As you can see from Figure 12, tension and relaxation are not two separate states, but two parts of the same continuum. Tension is the state of intense muscular activity, implying stress, strain and tightness. Tension is evoked by

many strong emotions, such as fear, anger and hate. Relaxation on the other hand is the state of muscular ease, employing freedom and lack of strain. It is important for the actor to learn to identify the degree of tension necessary for the emotional condition of the character he/she is portraying (King 10-12).

In closing this section and moving on to different types of movement training classes, know that the purpose of balancing, strengthening, and freeing the body is to make it a responsive instrument which can flow with the creative and expressive impulses. Different actors have different capacities for movement. Some are more athletic than others, some solid or statuesque, some floating and light, some radiating physical beauty and sexual allure. Actors come in all shapes, sizes and colors. It is nice to know that even though we may be extremely different, everyone can learn to move well with the proper training.

CHAPTER 5

TYPES OF MOVEMENT TRAINING FOR THE ACTOR

Proper training for movement on stage varies from dance to meditation. In this chapter I will give you an overview of five different means of movement training used in actor training programs. These training methods include: The Alexander Technique, Laban, Neutral Mask, T'ai Chi and Erick Hawkins' Modern Dance.

Alexander Technique

THE ALEXANDER TECHNIQUE is a means of developing integration of the body and mind in action through the reeducation of kinesthetic perception. This process offers a positive experience of self-as light, expansive, flowing, and harmonious-leading to dynamic balance, coordination, and alignment. A pioneer in the field of mind/body integration, the Alexander Technique helps performers become attuned to themselves and others on a subtle yet highly energized level of organization.--Aileen Cron (Rubin 1).

In the 1890's F. Matthias Alexander developed the Alexander Technique in order to solve his own problem of repeated loss of voice. At this time he was an actor. His work has not only attracted George Bernard Shaw, but, it is also practiced at Julliard School of Drama in New York City, The American Conservatory Theatre in San Francisco, The American Shakespeare Festival in Stratford, Connecticut and at our very own University of Nevada, Las Vegas (Gelb 14).

Alexander's work revolves around the idea of integration of the mind and body, where the whole organism is in harmony with itself. He believes in

performers coming to a "divine neutral." This is a state in which the self is well balanced. At this point the actor can become clear for the ideas they wish to express (Gelb 14).

Alexander believed that actors communicate with each other and with the audience by means of flow of movement and breath. Performers whose flow is bound by tenseness and disturbed breathing are likely to be out of contact with themselves, their fellow performers and the audience. In this technique the students find their own unique way of uncovering their own sense of balance, a balance that has been waiting to be released and used (Rubin 5).

In the 1900's, Mr. Alexander was called "The Breathing Man", because he believed breath to be the base of all voice and movement. His approach to breath was through proper body alignment and relaxed breathing becoming one with itself. Interference with reflex breathing is expressed physically in four general ways (Gelb 139):

1. The lower back ribs may be compressed, holding the back arched in such a way that rib expansion on inhalation is restricted;
2. There may be an increased sternal angle, a result of lifting the chest to inhale;
3. The muscles of the neck and the upper trapezius and pectoral muscles may shorten as the result of unnecessarily involving them in inhalation;
4. The lower front ribs may be flared as a result of conflict between the intercostal muscles and the action of the diaphragm.

The experience of interference in breathing may result in discomfort, pressure, strain or even pain. The Alexander Technique teaches the students to recognize and release unnecessary tensions. Discomfort is a sign of physical, mental or emotional imbalance (Gelb 124).

The Alexander Techniques basic points for alignment are to have a free neck, keeping the head forward and up, keeping the back lengthened and widened, having the knees forward and away and pressing the heels down (Penrod 29).

The neck consists of the top seven vertebra of the spine. The goal of the "free neck" is to float the head up off the end of the spine as though the head were extended into space. If pressure is downward, it may cause physical problems of the spine. Lengthening the spine is not the same as holding it straight. Holding the back flat or the spine straight reduces flexibility. The spine has the capability of lengthening while it is curving or twisting because vertebra has space which allows movement (Penrod 29).

The concept of allowing the Torso to lengthen and widen and filling out in depth is just an encouragement to extend the back to its fullest rather than compressing the discs. This will allow the back to stretch, strengthen and fill out (Penrod 30).

While keeping the knees forward and away, you are pointing the knees over the toes to avoid undesired pain, discomfort and unexpected injuries. The big thigh muscles, especially those at the back and insides of the thighs, need to release to let the knees point "forward and away" over the toes. This concept exists within all activities, not just standing, but walking, running as well (Penrod 30).

The final point is to keep the heels down. Keeping the heels down allows the body to not use unnecessary muscle power to try to keep, the weight of the body up off the ground. The goal is to allow the weight to pass through the bones of the spine, pelvis, legs and feet into the ground. By keeping pressure with the heels down, this naturally keeps the body alignment a more efficient usage. Encouraging the weight down through the center of the heel will help correct distortions in the legs and feet (Penrod 31).

The Alexander Technique is taught by instructors guiding the student through movement using such everyday actions as sitting, walking, writing, standing and reaching, as well as singing, playing an instrument, ballet, T'ai Chi, balancing games, sports and physical exercise.

I believe Mr. Alexander's most valuable contribution to the whole world has been the "Alexander Rest Position". This is a resting state which promotes mind and body awareness and centering and relaxation of the total being.

The Basic Position is to lie on the back on a firm stable surface. Allow the knees to bend so that the feet are flat on the floor. Feet should be shoulder width apart. Knees should remain pointing upward toward the ceiling (Crawford, Hurst, Luger 9).

Place a couple of paperback books under the head, this allows the natural curve of the neck and spine to remain present. The books should not have contact with the back of the neck. The height of the books varies from one person to another. Finally, the arms should be placed with the elbows on the floor and palms of the hands across the stomach, this allows the hands to remind yourself of proper breathing and feel what is going on (Crawford, Hurst, Luger 9).

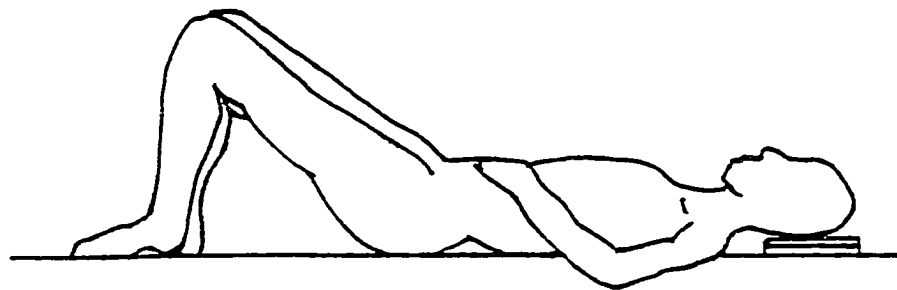


FIGURE 13: Alexander Rest Position (Crawford, Hurst, Luger 9).

Alexander's aim was to discover a method of dealing with a problem of habit and change. His technique produces not a specific posture but an inner alignment of the body. It promotes good posture and relaxed breathing, along with deep resonance, clear speech, and coordination of the whole body movement. Alexander's work adds health, longevity, improved appearance and enhances one's self image. All of which are of top priority for an actor. Alexander was a firm believer of repetition for growth, he was truly an extraordinary man who is studied in acting schools around the world. "When you've got it, be prepared to throw it away....throw it away and get it again." --F. Matthias Alexander (Gelb 54).

Rudolf Laban

Movements used in works of stagecraft are those of the body, the voice-producing organs, and, one may add, the motions performed by the instrumentalists of the orchestra. Human movement, with all its physical, emotional, and mental implications, is the common denominator of the dynamic art of the theatre. Ideas and sentiments are expressed by the flow of movement, and become visible in gestures, or audible in music and words. The art of the theatre is dynamic, because each phase of the performance fades away almost immediately after it has appeared. Nothing remains static, and the leisurely inspection of details is impossible. In music one sound succeeds, another, and the first dies before the next is heard. The actor's lines and the dancers' movements are all in a continuous dynamic flux which is interrupted only by short phrases until it finally ceases at the end of the performance. --Rudolf Laban, The Mastery of Movement (Laban 2).

Rudolf Laban invented a system of movement analysis in the 1940's. This Hungarian born man also invented the world's first system of dance notation. His work is helpful in defining, isolating and developing movement skills in actors (Cohen 141).

Laban ingeniously lays out charts in which breaks down human movement according to four actors:

WEIGHT- Light or strong

TIME- Sudden or sustained

SPACE- Direct or indirect

Weight: The effort element "firm" consists of strong resistance to weight, and of a movement sensation. heavy, or a feel of weightiness.

Time: The effort element "fine touch" or "gentle" consists of weak resistance to weight and of a movement sensation. light, or a feel of momentariness. The effort element "sustained" consists of slow speed and of a movement sensation of a long span of time. or a feel of endlessness.

Space: The effort element "direct" consists of a straight line in direction and of a movement sensation of threadlike extent in space, or a feel of narrowness. The effort element "flexible" or "indirect" consists of a wavy line in direction and of a movement sensation of pliant extent in space, or a feel of everywhere-ness (Laban 81).

Putting these efforts together, Laban came up with these eight movement types: slashing, pressing, wringing, punching, gliding, flicking, dabbing and floating. The slashing move for example, requires strong exertion, it curves in space, and it starts and stops suddenly. By contrast, the gliding move requires only light exertion, it tends to be straight through space, and it is continuous rather than sudden. Here are Laban's eight movement types (Laban 85):

ALL INDULGING ELEMENTS

FLOAT

Indirect (space)

Light (weight)

Sustained (time)

GLIDE

Direct

Light

ALL FIGHTING ELEMENTS

PUNCH

Direct

Strong

Sudden

SLASH

Indirect

Strong

Sustained	Sudden
WRING	DAB
Indirect	Direct
Strong	Light
Sustained	Sudden
FLICK	PRESS
Indirect	Direct
Light	Strong
Sudden	Sustained

For better understanding, here are some examples of these efforts used in everyday life:

FLOAT- is when a child successfully cradles or holds a soap bubble in the bathtub.

PUNCH- is when a boxer taxes an across downward hit at his opponent.

GLIDE- is when you are using an iron to smooth out material.

SLASH- is the cracking of a whip.

WRING- is wringing out a heavy towel.

DAB- is when an artist is applying lots of paint to a canvas.

FLICK- is when you are trying to shew away an annoying insect.

PRESS- is like kneading raw dough or rolling it with a rolling pin.

A simple exercise the student could do is say the word "NO" in each of the different eight efforts to see how they contrast each other.

While in graduate movement class at UNLV with Denise Gabriel, we had a section of Laban work. During this time we would do exercises that were extremely physical. She would state an element, for example, "Glide". One student at a time would then glide across the room, keeping the words direct, light and sustained in mind. This was a wonderful exercise to produce movements that we weren't accustomed to doing. Later we applied these

movements to non-verbal scenes. For instance, how would you react if a spider was on your arm, or how would you walk if its a beautiful sunny day and you have no time limits and nowhere to be. Laban's work is extremely valuable material for the moving actor and I suggest that all students of theatre take a class in it.

"Every human movement is indissoluble linked with an effort, which is indeed, its origin and inner aspect. Effort and its resulting action may be both unconscious and involuntary, but they are always present in any bodily movement; otherwise they could not be perceived by others, or become effectual in the external surroundings of the moving person. Effort is visible in the action movement of a worker, or a dancer, and it is audible in song or speech. --Rudolf Laban (Laban 17).

Neutral Mask

I want the stage to be naked and neutral....in order that every delicacy may appear there, in order that every fault may stand out; in order that the dramatic work may have a chance in this neutral atmosphere to fashion that individual garment which it knows how to put on." --Jacques Copeau (Rubin 70).

During the first world war, in Paris, Jacques Copeau developed an idea of severe and simple form of theatre, this was the Neutral Mask. In Neutral Mask, the actor would have to be stripped as bare as the stage; only then, according to Copeau he/she can express clearly and simply. To find this neutral atmosphere within oneself, the actor must give up deeply ingrained but superficial habits (Rubin 70). The actor always starts from an artificial attitude, a bodily, mental, or vocal grimace. His attack is both too deliberated and insufficiently premeditated.

To start from silence and calm. That is the very first point. An actor must know how to be silent, to answer, to remain motionless, to start a gesture, follow through with it, come back to motionlessness and silence, with all the shadings and half-tones that these actions imply." --Jacques Copeau, (Rubin 72).

Much like the condition of a runner in the moment before his race, the starting point of "neutral" is to be a silence serving as a resting state. Copeau's use of mask is primarily forgetting rid of habitual non expressive movement.

While under the mask "how" is more important than "why". While in Denise Gabriels' Acting class at UNLV in 1997, I was able to experience The Neutral Mask as well as observe others. We found that the moment a mask is put on, we see everything the body does, good and bad. The Mask amplifies the movements because there is no distraction from the face or excess clothing. We were able to pin point every tense muscle, every shift of weight, it was amazing how many habits we could see in just a walk across the bare stage.

While using the mask, the objective is to hit a point of neutral. Neutral meaning a state where the actor finds himself or herself not knowing what he or she will do next, when the actor doesn't know what they are feeling, and no one can explain it, not even the actor in mask (Rubin 70).

If the actor can explain it, he/she would not be in neutral. Andrew Hepborn wrote that " Neutrality means responding to stimuli in purely a sensory way" (Rubin 74-75).

An actor can hope to perform a neutral action, but he or she can not be purely neutral. Neutral is a " fulcrum point that does not exist." Neutral is relative, it is different from one actor to the next. We can only strive to do things in Neutral as an exercise in movement (Rubin 73).

Masks used are usually white papier mache' because they are easier to make and cheaper than leather. Since male and female bodies have different centers of gravity, the masks that each sex wears should also differ to complete the whole being of the mask wearer (Rubin 75).

Long and extensive training is required for this work. It may be a period of a year of this work before the student even attempts to put the mask on. Most

teachers of mask train from the route of via negative, which simply means they will not tell the student what to do, but they will point out mistakes after they have been made. Rolf wrote, "By blocking the path taken by the actor, you oblige him to look for another....Each restriction placed on the actor forces his imagination to seek to get around it." Unfortunately, in the class I took at UNLV, the students became too impatient and wanted immediate results. This type of work takes years to accomplish; you don't get it in just one semester.

Before a student puts on a mask they are trained in acrobatics and body conditioning to develop an awareness of the body's articulators and of the images that the body can project in space. After this period they attempt the first exercise. This exercise begins from a resting state and moves to walking, standing, sitting or picking up an object with the mask on. After the student is able to accomplish these tasks in a relatively neutral state, or without bad habits popping out, they move on to explore a simple action in the mask, here is a common exercises (Rubin 81):

1. The figure wakes and moves toward light;
2. The figure wakes in the desert and walks into a city;
3. The figure wakes in the desert; goes to a river and enters it perceiving its flow and its source; finds a tree, from which a bird flies;
4. The figure encounters another figure, of the opposite sex;
5. The figure wakes and stands in a fog; explores the fog; finds himself at the edge of the sea, as the fog clears; throws a stone out to sea;

This exercises sounds easy, yet in class, it was much harder than imagined. The instructor looks for simplicity and clarity in the actors imagery. The Neutral Mask is a way of understanding performance, not a way of performing. The mask is a tool for analyzing the quality's of the body's actions. The mask hides

the face and reveals the attitudes and intentions, that otherwise may be overlooked. The experience can be frightening, because it is like being, or perceiving, a second person within a familiar body. Because the Neutral Mask is empty to begin with, it fills with whatever expression the actor holds. Hayes Marshall says that "a good neutral looks like the person who puts it on" (Rubin 78). The Neutral Mask can lead an actor to reject their habitual identifications in favor of a deeper understanding of his or her powers of expression (Rubin 73).

T'ai Chi

Many of today's actors are training in movement using a combination of dance, gymnastics and fencing for the body which tends to separate the body from the mind. One discipline actors are recently using to help integrate the mind and body is T'ai Chi. Movement principals and basic movements of T'ai Chi are an effective addition to the actor's training process.

T'ai Chi's origin is Chinese myth and folklore. Some believe it to be the creation of the Taoists who lived close to the earth and let things take their natural course, unlike man who is inclined to interfere. Others believe the root of T'ai Chi comes from Chinese soldiers who may have used this art form as a means of balancing and expanding their severe physical training to include the development of the mind, patience, awareness, and sensitivity to the opponent's rhythms and tensions (Nagatomo 20).

T'ai Chi is a form of meditation, a healing process and an art form. If used as a form of meditation, T'ai Chi can clear the mind of clutter, imposed goals, and tension. This allows for knowledge to come in freely. This art form brings harmony to the mind and body. As a healing process it accomplishes the continuous flow of breath with both movement and mind working together. T'ai Chi becomes an individual art form because no two people perform it in the

same way. New discoveries occur in each practice which encourages the creative process (Nagatomo 20).

The basic goal in T'ai Chi is finding and fixing that point where thought becomes action and action becomes thought. Where complementary opposites merge into total balance. at the same time. united. (see Figure 13) The yin-yang sign from the Korean Flag is the sign which symbolizes the principals of T'ai Chi as a moving art to develop awareness (Rubin 53).

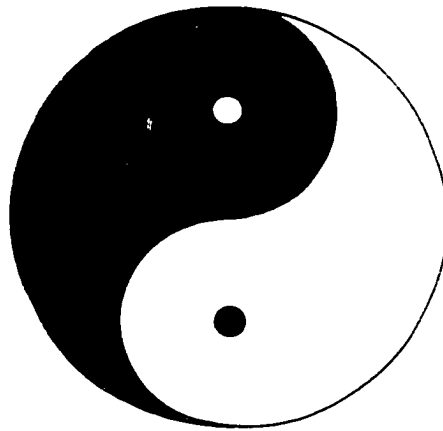


FIGURE 14: YIN-YANG (RUBIN 53).

Notice in this yin-yang symbol. the obvious balance and contrast. with the presence of color on the left and the total absence of color on the right. In T'ai Chi, as in the yin-yang symbol, one finds balance between thinking and doing. In America we as people are encouraged to analyze everything, while T'ai Chi teaches us to do, to experience, to understand, and accept without the use of analysis. T'ai Chi, like the yin-yang sign, encourages unity and wholeness of a person. It teaches students to accept constant change. The yin is change the yang is constant, which in itself explains one of life's greatest statements "The only thing constant is change." While practicing this art, one learns to maintain freshness and discovery through energy regeneration and re-creation (Rubin 52-55).

T'ai Chi accomplishes many goals for the actor. Although dance, gymnastics, fencing and karate exercise the muscles, tissues and exterior of the physical body, T'ai Chi exercises the inner organs as well if done correctly. It also helps the student accomplish total unity of his or her physical being, breathing and movement (Nagatomo 28).

Unlike many forms of dance which ask the body to pull up and away from the ground, much like Alexander Technique, this art form requires a strong connection with the earth.

The student should begin at the head and work down the neck, over the shoulders, out the arms to the fingertips, and continue down the spine releasing any muscle not needed to maintain a standing posture.

Much like meditation, the breath should circulate. All breath and movement begins in the center, the point in which the lower abdomen right below the navel circulates throughout the body.

As a form of meditation the following process of clearing the mind is a fundamental to the practice of T'ai Chi: Begin by allowing thoughts to pass through one's mind like wind in a field. Find a comfortable sitting position with the spine straight (never rigid), and place the head lightly on your spine. Next, begin to "circulate the Chi." The Chi is the light, so try to imagine the breath as a shaft of light. Inhale and allow the light to enter and then circulate from the abdomen to the head, arms, fingertips, spine and legs. Exhale and let the light escape, only to return with the next inhalation. Raise the spine with the inhalation and descend with exhalation, but do not let the back collapse (Rubin 56).

Concentrate on this circulator of the Chi. Once this experience becomes easy and natural, allow the environment (sounds and scents) to pass through awareness and let the breathing take over. This practice results in relaxation,

slowing down the body activity, and release of tension. Once this exercise is mastered in sitting, move to standing. Two basic standing positions are the universal post (FIGURE 15) and the horse stance (FIGURE 16) (Rubin 57).



FIGURE 15: Universal Post (Rubin 57).

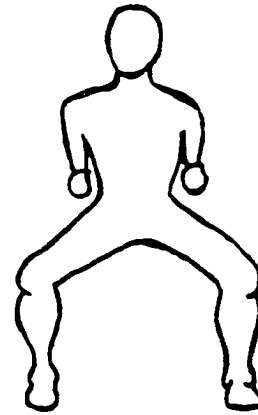


FIGURE 16: Horse Stance (Rubin 57).

In the Universal Post the body is in an upright position with the weight on the right foot: the other foot is extended in front, lightly touching the floor. The knees should be relaxed and the arms extended in front with elbows relaxed as if grasping a fence post (Rubin 56).

The Horse Stance is also upright. The feet are set in a wide, parallel position with the knees bent directly over the toes, the back is straight, and the hands are in loose fists extending straight from the forearm resting at the hip bone (Rubin 57). Both of these positions should be relaxed and comfortable. Daily practice develops patience, concentration and awareness; all tools used by an actor (Nagatomo 32).

Two major problems for actors encounter during their training is developing and maintaining physical centering and balance. The study of T'ai Chi helps enable an actor to achieve an extraordinary unity of self and movement equaling a 'centering' of the body. Balance and centering are not intellectual achievements, these are the product of the correct practice of techniques such as T'ai Chi.

To test the balance and center find a partner. Stand facing each other, find a comfortable stance, place palms together, and push lightly (see FIGURE 17). Without having a rhythmic pattern, randomly release hands from your partner, and visa versa. If either partner senses a falter in breath or balance, then the centering is not total. This exercise also teaches trust, an important lesson for all actors. This exercise is called Tui Sho or pushing hands.

These are only a couple of the hundreds of basic intermediate and advanced movements and exercise of T'ai Chi. As a training method, T'ai Chi should be approached with innocence and wonder, the student should allow things to happen, not force.

T'ai Chi is a wonderful tool for training. An actor's movement training is not complete without both the external and the internal. The extension of essence plus Karate, Dance, Mime, fencing and gymnastics, along skills of dramatic action, phrasing or pace and projection. These all demand versatility and total body awareness. You can find these skill though the training of T'ai Chi.

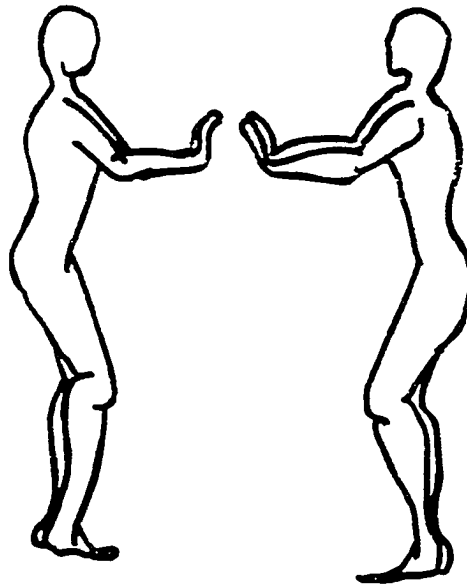


FIGURE 17: Tui Sho (Pushing Hands) (Rubin 59).

Modern Dance

The first time I saw pictures of Isadora Duncan, I simply fell in love with her with all the ardent tenderness that a young man of seventeen brings to such a love. Later on I saw pictures of Shanta Rao and fell in love again, and later still, when I saw her on stage—with her irresistible, sensuous female radiance—I fell even more in love with all the passion that a grown man can bring to something he knows is a treasure. Whatever discoveries I have since made in perception or attention or the pure fact of movement I owe to these loves. Whenever I have the good fortune to find another tender gesture for some new dance, I owe it to them. They taught me that the importance essence of all dancing is movement quality, and it's excellent or lack of excellence. I quickly discovered that the wondrous, immediate knowledge of existence that you get in the pure fact of movement can come only if you find that inner quality. I soon realized that pure movement is decorative, instead of significant, if the inner quality is lacking. --Erick Hawkins (Cohen 39).

The tool of a trumpeter is the instrument, of the painter the brush, the singer the voice, and of the dancer the body. As a dancer, you are the instrument, so you must treat your instrument as a temple, with intelligence, sensitivity, and kindness as well as practicing discipline and total awareness. A dancer lives

both inside and outside of themselves, so they are able to see and feel what is going on.

Much like singing and acting, dancing requires the observation and strength of breath. Breath is a primal act, that vitalizes and sensitizes all of us, every part of our being. The first and last act of a lifetime is breathing (Mazo 128).

Breathing is the harmonizing of actors, going on continually with or without conscious control, and responding naturally to our feeling and needs. Paying attention to our breathing allows us to focus on a natural balance, it centers and calms us, and is the wonderful place to begin dance (Mazo 128).

The most important body part of a dancer is the spine. This area needs specific attention, because it is basic to all human movement. The spine is a long series of bones extending from the base of the head, at about ear level, to tail bone. It consists of twenty four separate bones or vertebrae.

The spine has natural curves in it, a forward curve at the neck, a backward curve at the ribs, another forward curve at the waist. These curves are natural and are meant to be there, yet, not meant to be exaggerated. Fluidity of motion in the spine is of great desire for a dancer, unlike, ballet modern dance focuses on the natural movement feeling and flow of the body to express, instead of focusing on set patterns, strict positions and tense muscles (S. J. Cohen 48).

In all dance, specifically modern, there are six broad types of movement qualities. Within each type there may be various possibilities, and in most dance movements they are actually combinations of several of these qualities. The different types of movement qualities are: swinging, sustained percussive, suspended vibratory and collapsed movement (Lockhart 91).

Because of the mechanical structure of the human body, swinging is the most natural and most used movement quality. Swinging actions occur in sweeping, hitting a golf ball, and returning a tennis serve. Energy occurs at the beginning,

then released as the movement reacts to the pull of gravity. These movements are pleasant to perform and invoke a feeling of freedom, openness and ease.

Sustained movement is smooth and even. It is a steady equalized release of energy that excludes any accents, or sharp sudden initiations. This quality requires maximum control, because of the continuity of the energy flow. The best examples of sustained movement can be observed by viewing honey flowing from a jar, smoke spiraling upward or sailboat gliding through water. Feelings that exude are calmness, tranquillity, self control and restraint (Lockhart 91).

Percussive movements are sharp and aggressive. Batting, kicking, striking, thrusting, and dodging are all verbs which describe this quality. This forceful and abrupt movement is often followed by a slight rebound. The movement is vigorous and explosive like hammering a nail or hitting a punching bag and lends itself to dramatic use that requires directness and aggressiveness (Lockhart 91-92).

Movement is said to be suspended when the pull of two opposing forces is even. For example, at the height of a leap, the force of upward thrust of the body is equal to the downward pull of gravity. This quality has a momentary feeling of breathlessness or soaring which is associated to anticipation and ecstasy (Lockhart 92).

A vibrating quality is produced by a quick recurring succession of small percussive movements. The range of movement is slight and the energy is in brief spurts. These movements are actions like quivering or shaking. The movements, for dramatic use, could be in a ritual to exorcise evil spirits or invoke magic, as well as, denote fear or rage (Lockhart 92-93).

The final quality is collapse. This is the release of tension in any part of the body. This is where gravity takes over the body, when we allow the body to give

in. The direction of collapse is always downward. This movement happens when a boxer is knocked out or at the end of a hard day, when a person gets home and reaches the bed (Lockhart 93).

As stated earlier these qualities and their descriptions are broad and few of them occur without the presence of another. These movements may take place in all kinds of positions or places. A few standard positions for modern dance technique are located in Figure 8 (Lockhart 17).

The end of a modern dance course could mark the end of your contact with dance or it could be the beginning of a rewarding pursuit of dance, either as a spectator or a participant. The point whether one continues to dance or not, is that you are not the same person you were at the beginning. You cannot be the same because you have had new experiences; in moving, in seeing, and creating. You have felt the stretch of a muscle, and you know what it feels like to be upside down, to run and stop and to be dizzy from turning. You dig inside yourself and found ideas, gave those ideas physical form and showed those forms to someone else.

While at UNLV I was fortunate enough to have studied with Lewis Kavouras, who is a master of modern dance, learning from all styles and focusing on the techniques of Erick Hawkins. This class was extremely valuable, because, it gave me the opportunity to feel new experiences. The knowledge I acquired changed the way I viewed several things. I learned to see spatially meaning the line shape and mass as well as to see time and its duration and speed. I was able to turn my eyes to those abstract qualities that make up motion and see movement more clearly. I saw myself from the inside out and the outside in. Because of, modern dance, I am able to walk across stage with grace and conviction. At UNLV in Louis Kavouras' modern dance class we did several Erick Hawkins exercises some of which are located in APPENDIX 7. These

exercises are simple and freeing, allowing the actor to move and dance expressively.

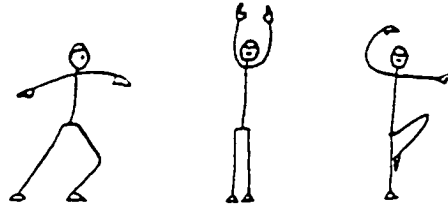
Erick Hawkins believe in "total freedom" of the body. All of his exercises promote the letting go of tension and they encourage flexibility and strength through freedom.

Dance is movement. Movement is life, and it surrounds you every moment. It attracts your attention in the form of flashing neon lights on busy streets, kinetic sculptures in museums, or rotating advertisements in shop windows. It fascinates you with animals, other people, racing rivers, and tangled traffic. You exist by means of it every day, from the earliest rising out of bed to the flick of the light switch at night. Being alive means moving, and movement is the material of dance. --Aileen Lockhart, Ph.D. (Lockhart 95).

Sitting:



Standing:



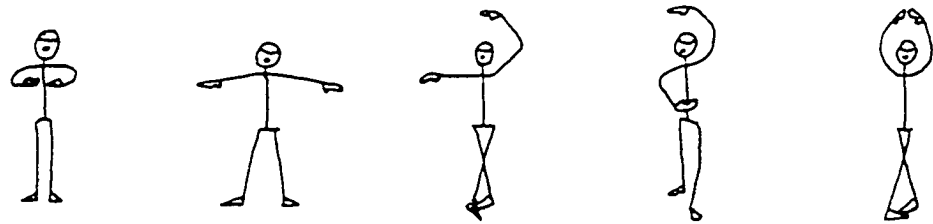
Kneeling:



Lying down:



Five Classical Ballet Positions:



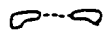
First

Second

Third

Fourth

Fifth



Foot Prints:

FIGURE 18: Modern dance positions (Lockhart 17).

CHAPTER 6

INCORPORATING THE VOICE AND BODY

Becoming an actor means a lot more than just learning how to act; it means taking responsibility for one's self and becoming trained in order to have a healthy, functional instrument which will serve the actor well.

The actors instrument consists of the actor's personal attributes and abilities, his or her appearance speech and movement capabilities, emotional depths, intelligence, mind-body coordination, sense of timing, sense and knowledge of drama and its history, as well as, presentational skills. A goal of every young actor is to develop an instrument that can bring to life a wide range of tactics and a wide variety of roles. Certainly raw acting talent does exist, but, now more than ever, the importance of extensive training for the actor is being stressed. Currently, theatre companies and agents are looking for actors who have completed substantial training in actor-training programs. The time is now for students to start developing their instrument, I find that the more I learn how to "play" my instrument, the more I want to own a better one. This can be acquired through proper training.

After reading and learning about all the different types and styles of training that have been published and taught and explained within this text, I found that there is one thing lacking in most training programs today. That is the idea of not only mind and body integration but, incorporating the voice and body to work as one through the use of proper breath.

As stated earlier, actors throughout history have been going to separate classes for, Ballet, Modern. Voice, Diction speech, movement, and so on. I believe that the actor would be better served if the classes would take all of the knowledge and put it together in a single classroom, instead of leaving it all up to the student. I caught a glimpse of this type of training at UNLV in the MFA Musical Theatre, Voice II class with Micheal Lugering, he began to put the voice not only on the breath but also on the body movements. This was the best lesson I could have ever experienced. This type of training clarified my intentions and movements making my entire being feel as though I was a complete actor, moving and speak simultaneously without disruption of breath or thought. From the outside, seeing my growth, other students such Dawn Copeland and Todd Horman observed my work in class and expressed that the difference and fluidity and "oneness" is a remarkable improvement. I believe this "oneness" of the voice and body came out of the way in which it was taught. Because the classes were not separate, my functioning was not separate. Because my class incorporated the voice and body, my instrument did as well.

The integration of body and voice, being able to walk and talk at the same time, this is an acid test of the actors instrument.

In the actual training of the integrated actor, Professor Lugering mixed Hawkins modern dance with Kristin Linklater's voice work. We would not only put the sound on the breath, but at the same time we were rolling down our spine, not just standing upright. Other times we would even roll around the floor allowing the body to express itself without conscious effort.

Another helpful tool was the idea of initiation, change, release, and resolution. This was a cycle that Professor Lugering spoke of often in regards to breath, voice/sound and physical movement. We were encouraged to try to have the voice body and breath as a whole on the cycle at the same time.

An exercise which furthers this learning is the "box to box" exercise. This is when you set up boxes or chairs throughout the room in no set pattern and the actor-student begins on one. They would "initiate", breath, would come in as we arose from the chair and spoke a line, such as: "I am going to the market." By the end of the line they would have "charged" through the speaking of the line, released on the last word of the line while falling to a different box, and had resolution, which is that point where the breath leaves and begins to come back in. This cycle would go on through an entire monologue. Observing this exercise is equally valuable because, the observer is able to see organized movement integrated with the breath and just the same, be able to identify when an actor is not organized or on his or her breath.

Other exercises in voice and body integration could be made up by simply mixing the work of any voice specialist with that of any movement training exercises. Anything can be an integrated experience if the actor and or teacher wish it to be. The exercise could be as simple as taking a slice of poetry such as The Jabberwocky by Lewis Carroll and a physical exercise out of it. Here are a few lines (Karr 215):

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch
Beware the Jubjub bird, and shun
The frimious Bandersnatch !"

He took his vorpal sword in hand:
Long time the manxome foe he sought-

So rested he by the Tumtum tree,
and stood awhile in thought.

The student would then let the words (consonants and vowels) move the body how it wants to go or feels like moving. Try to stay away from indicating what the literal words are saying. You should allow the voice and body to use Laban's efforts throughout the body and voice creating an abstract painting of the text through this use of integration. Not only is this a fun exercise, but, it is easily applied to real stage acting. These exercises help the student to not only understand the material in an intellectual sense, but, it allows and encourages feeling and doing.

Personally, I found this type of integrated training extremely valuable. I was able to put this training into practice through the development and performances of Rosalind in As You Like It, at UNLV, during my second year of graduate school. I found that when I was able to do my normal integrated warm-ups before rehearsal, my performance was free and smooth with a voice that was pleasant to hear. On the few occasions I was running late, or didn't have enough time to warm-up, the director would give me notes to loosen up, and would say that my voice sounded disconnected and shrill. This taught me a valuable lesson. I learned that it is important to warm up the mind, body, and voice as a whole, just as a runner stretches before a race.

My goal in writing on this particular subject was to express the importance of voice and body integration for the actor. This is most successfully going to happen for the student if programs choose to incorporate the two (voice and body) in the classroom, much like UNLV'S Michael Luger has done.

The importance of this training is essential to the actors of tomorrow. For if we can not walk and talk gracefully across the stage. How will we ever get work?

This type of training will allow the actor to be free on stage with both the voice and body. And because the actor feels free in these places, they will be more in

tune with their inner selves and capable of tapping into deeper and stronger emotions.

APPENDIX I

BREATHING EXERCISES BY LESSAC

BREATHING EXERCISES FOR POSTURE

Selection found in The Use and Training of the Human Voice (Lessac 31):

Step 1. To take position: Lie on your back on a firm mattress, a pad, or a blanket.

Step 2. Make yourself feel as light as possible; with every muscle loose and soft, your whole body should feel as if all weight had been eliminated.

Step 3. Gently stretch your body; make it as long as possible, from the bottom of your heels to the crown of your head, with the back of your neck fully extended and as close to touching the supporting surface as possible without tension in the throat.

Step 4. Keep the knees loose but not raised, which will allow the pelvis to tilt forward just enough to relax the small of the back against the supporting surface. The rest of the back will be fully expanded while the shoulders, rounded gently and comfortably, will not touch the floor.

Step 5. Now observe how the body feels. Comfortably relaxed and breathing naturally, you have in this supine position, achieved perfect posture with exactly the body alignment you want to achieve when you are standing: In an upright position it will feel sloping and slightly forward, but it will not make you look stooped or hollow chested.

Step 6. Now turn your attention to the natural breathing process in the supine position: when you breathe in, your abdominal muscles, just below your rib cage, swell out; when you breathe out, your abdominal muscles go in. This in-and-out motion accompanies every breath rhythmically and quietly. The sides of your body in the vicinity of your waistline also gently expand. Memorize the action-sensation of the movements in these areas.

Step 7. Stand up and try to reproduce these sensations as you breathe quietly. Don't be discouraged if at first you find that the abdominal wall moves inward during inhalation and outward during exhalation, the exact opposite of the actions you observed while lying down. Just lie down again; observe once more the easy, natural breathing pattern; memorize the feeling of the action that produced it; then stand and repeat the feeling and you will repeat the action.

APPENDIX II

SKINNER ARTICULATION EXERCISES

ARTICULATION EXERCISES

A selection of Articulation Exercises by Edith Skinner from Speak With Distinction (Skinner 34):

REPEAT EACH OF THE FOLLOWING PHRASES OVER AND OVER, ACCURACY FIRST, THEN SPEED!

1. kinky cookie
2. giggle gaggle
3. lilli lolli lilli lolli
4. will you William will you William
5. brilliant Italian William
6. rubber baby buggy bumpers
7. red leather yellow leather
8. minimal animal minimal animal
9. whither which way
10. unique New York
11. toy boat
12. abominable abdominals
13. sushi chef
14. choose o-range shoes
15. garlic gargle, gargle with garlic

ARTICULATORY AGILITY

A selection from Articulatory Agility by Lilene Mansell from Speak With Distinction (Skinner 2):

Articulatory agility
is developing the ability
to effortlessly and believably
utter clearly
the most conceivably
convoluted consonant combos
in the world.

APPENDIX III

EDITH SKINNER

WARM-UP EXERCISES AND PHRASES

Selection from Warm-up Exercises and Phrases by Edith Skinner from *Speak With Diction* (Skinner 30-31):

EXERCISE FOR THE FACIAL MUSCLES

- Knit your eyebrows into a frown. Let go.
- Lift your eyebrows. Let go.
- Wrinkle your nose. Let go.
- Lift both cheeks into a big smile. Let go.
- Pull the corners of your mouth downward. Let go.
- Relax your jaw wide open and point
the tip of your tongue straight out. Let go.

EXERCISES FOR THE NECK AND SHOULDERS

- Going clockwise, trace imaginary circles on the ceiling with the top of your head, beginning with tiny circles that gradually increase in size. Once you have achieved easy, large circles, begin to make them smaller again until they are minute and your head feels gently poised on top of your neck. Repeat the exercise making counter-clockwise circles.
- Maintain an easy and relaxed flow of breath and an easy alignment of your neck and spine as you trace imaginary, clockwise circles just in front of you with the tip of your nose. Do not reach forward with your nose or chin. Begin with tiny circles that gradually increase with size. Then once you have achieved easy, large circles, begin to make the smaller until they are minute and your head is finally at rest. Repeat the exercise making counter-clockwise circles..
- Inhale as you raise your shoulders toward your ears; exhale as you let go. Repeat several times.
- Inhale as you float your hands and arms toward the sky; exhale as you let go. Repeat several times.
- Inhale as you rotate your shoulders forward and up; and then exhale as you let the shoulders drop back down. Allow your hands and arms to remain relaxed as you make several shoulder circles in one direction, then in the opposite direction.

EXERCISES FOR THE LIPS

- Blow air through your lips, allowing them to flutter. Repeat by blowing vibrated (voiced) air through the lips.
- Repeat the following sounds lightly and easily, feeling a crisp movement with a mini-mum of tension:

wee-wee-wee-wee-wee-wee-wee-wee-wee-wee

waw-waw-waw-waw-waw-waw-waw-waw-waw-waw

wee-waw-wee-waw-wee-waw-wee-waw-wee-waw

EXERCISES FOR THE TONGUE

*With your lower jaw relaxed, opened and kept still, point the tip of your tongue:

straight out-relaxed in-straight out-relaxed in- etc.

right-left-up-down-right-left-up-down etc.

left-right-down-up-left-right-down-up-etc.

TARANTELLA

A segment from Tarantella by Hilaire Belloc from *Speak With Distinction* (Skinner 350-352):

Do you remember an Inn,
Miranda?
Do you remember an Inn?
And the tedding and spreading
Of the straw for bedding,
And the fleas that tease in the High Pyrenees,
And the wine that tasted of the tar?
And the cheers and jeers of the young muleters
(Under the vine of the dark verandah)?
Do you remember an Inn, Miranda,
Do you remember an Inn?
And the cheers and the jeers of the young muleteers
Who hadn't got a penny,
And who weren't paying any,
And the hammer at the doors and the Din?

TARANTELLA

A segment from Tarantella by Hilaire Belloc from Speak With Distinction (Skinner 350-352):

- ^{u: v i e} Do you remember ^{ín:} an Inn,
- ^{' æ} Miranda?
- Do you ^e remember ^{ín} an Inn?
- And the ^{e 13 æd e 13} tedding and spreading
- Of the ^{ə ɔ: e 13} straw for bedding,
- And the fleas ^{i:z ə i:z æɪ' i:z} that tease in the High Pyrenees,
- And the wine ^{æiŋ ə eɪ' aɔ̃} that tasted of the tar?
- And the ^{1əz 1əz 13: 1əz} cheers and jeers of the young muleters
- ^{ʌ æɪn aɔ̃ æ} (Under the vine of the dark verandah)?
- Do you ['] remember ^{1/n 1 æ} an Inn, Miranda,
- Do you ['] remember ^{7/n} an Inn?
- And the ^{1əz 1əz 13: 1əz} cheers and the jeers of the young muleteers
- ^{æ x enɪ} Who hadn't got a penny,
- And who weren't paying any,
- And the ^{æ ɔɔz ɪn:} hammer at the doors and the Din?

APPENDIX IV

CICELY BERRY EXERCISES

CICELY BERRY'S EXERCISES

Selection from Cicely Berry's Exercises (Berry 137-141):

RELAXATION AND BREATHING:

1. Lie on the floor, feeling the back as spread as possible, i.e. the shoulders and back widening and the head lengthening out of the back. Do not get a feeling of sinking into the floor but rather of spreading over it.

Feel the shoulders, neck and arms free so the joints are easing away from each other and not pressed in.

2. Put your hands on the side of the ribs, where the rib cage is widest and:

a. Breathe in then sigh out pushing all the air right out; wait until you feel the muscles between the ribs needing to move, then fill slowly in again feeling the ribs widening at the back and sides. Try not to lift the top of the chest. Repeat several times.

b. Breathe in, then out slowly for 10 counts, being aware of the muscles between the ribs controlling the breath. Increase the count out to 15 and then to 20.

c. Breathe in all the way round. Put one hand on your diaphragm and sigh out from there several times, gently but firmly, to feel where the breath comes from. Then put a little sound to it or 'ER', touching it off like a drum. Then a more sustained sound on 'AH', 'AY' and 'I'.

d. Breathe in so that the ribs are open. Put one hand on the diaphragm and sigh out easily through an open throat. Then fill in again and count to 6 aloud on that breath. Continue with a short piece of text you know, making sure you fill right down each time you breathe so that the breath starts the sound. Root the sound to the breath.

Keep checking that the shoulders and neck are free.

MUSCULARITY:

1. Insert the bone-pop and exercise the tongue and lip muscles:

Tongue-Tip:

a.	la	la	la	la
	lala	lala	lala	lala
	lalala	lalala	lalala	lalala

Make the tongue drop to the bottom each time.

b.	tetete	tetete	tetete	tah
	dedede	dedede	dedede	dah
	nenene	nenene	nenene	nah

Back of tongue:

c.	kekkeke	kekeke	kekeke	kah
	gegege	gegege	gegege	gah

LIPS:

d	pepepe	pepepe	pepepe	pah
	bebebe	bebebe	bebebe	bah
	mememe	mememe	mememe	mah

APPENDIX V
KRISTIN LINKLATER EXERCISES

KRISTIN LINKLATER EXERCISES

Selections from Workout for relaxation. the spine. the head. breathing, touch of sound. humming (Linklater 55-167).


- Lie on your back on the floor.

Choose, from your memory, a place which gives you a particularly good sense of peace, tranquility and relaxation: lying on a beach, in a green meadow in the sun, on a boat, but not your bed. Imagine you are lying in that place and can give your limbs up and let your muscles relax. It helps to have the sun in your picture, a warm fire.




- Take time to let your mind move slowly through your body from the toes to the top of the head undoing any tiny pockets of tension that you find in the course of the journey. If you do this in the context of a clearly visualized and remembered place that you like, the process of specific relaxation will probably be accompanied by feelings of pleasure.

Allow these feelings to color as much of the subsequent work as possible.

- Turn your attention to the tiny involuntary rise and fall of natural, relaxed breathing deep in the center of your body. Let your lips fall apart and feel the outgoing breath escape over the front of your mouth making a small "fff" as it leaves your body. Wait for the breath to replace in its own time.
- Continue your awareness of the natural breathing rhythm until it seems genuinely to have found its own pace and place deep inside.
- Then send an impulse for sound down to the center of the diaphragm. Let the breath turn to sound.

Huh-Huh 

Repeat the sound on each outgoing breath in the rhythm of your natural breathing.

Huh-Huh  huh-huh  huh-huh 

- Alternate "huh-huh" and "fff" to see how close you can stay to the sensation of just breathing when you add sound.
- Make sure the "huh-huh" is a pure sound and the "fff" is a pure breath. It sometimes helps to think of sound as black, breath as white, and a breathy, mixed sound gray. All that is needed to achieve a "black" sound while releasing the breath is a really clear thought. If your sounds are "gray" you

are probably concentrating too much on relaxation for its own sake and not enough on what you want to do through that relaxation.

Blow out through the lips without sound to loosen them.

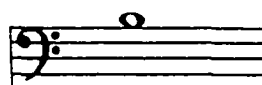
Move all the face muscles around.

Blow out through the lips on sound Bbbbbbbmmmmmmmmuh.



Repeat on descending pitches.

BBbbbbmmmmmmmmuh



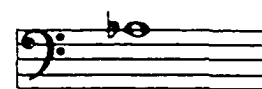
BBbbbbmmmmmmmmuh



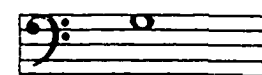
BBbbbbmmmmmmmmuh



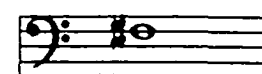
BBbbbbmmmmmmmmuh



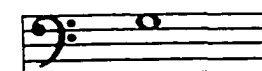
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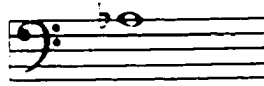
BBbbbbmmmmmmmmuh



BBbbbbmmmmmmmmuh



BBbbbbmmmmmmuh



* Now, speak it huh-hummmmmuh with the same physical awarenesses as when you sang.

Notice whether, as soon as you think about "speaking," your focus tends to move up into your face. Send the "question" impulse clearly down to the feeling/breathing center, and let the question/breath/vibration response flow up and out through the torso, throat and mouth. Add surprise, urgency, doubt or amusement to the question and the central connection will be pinpointed by the feeling content.

With a new note, a new breath impulse and a new hum, roll your head in the other direction.

Repeat four or five hums on different pitches, with your head rolling in alternating directions.

Check that you are humming on a pure mmmmmmmmm.

Only the lips should be touching to form the hum. The tongue should not be touching the roof of the mouth in the middle, the sides or the back. The sound, originating in the center, should meet no impeding surface until it meets the closed lips. Conversely, there should be space behind the lips, clear down to the breathing center.

APPENDIX VI

LOUIS KAVOURAS' VERSION OF ERICK HAWKINS
MODERN DANCE EXERCISES

LOUIS KAVOURAS' VERSION OF ERICK HAWKIN'S MODERN DANCE EXERCISES

A selection from Louis Kavouras' interpretation of Erick Hawkins' warm up exercises.

These exercises are done on an eight count unless otherwise specified.

POSITION:

On back/soles of feet on floor

Leg drop
Lumbar swing
Leg drop
Lumbar swing

On back/legs long

Fold right leg in 2, Roll 2, Contract 2, out2
Repeat left leg
Repeat right leg
Repeat left leg

On back/soles of feet on floor

Pelvis arch 4 up 4 down
contract in 4 out 4
Repeat arch
Repeat contraction
Repeat arch
Repeat contraction
Sit up version one--roll up 4, down 4

4 counts

Soles of feet together-diamond

Soles of feet together--contract 2, release 2
Same with spiral

Stride (2nd)

Stride (2nd) -- Release 2, contract 2
16 count

Soles of feet together
Point and flex

24 count

Legs long in parallel

Flex turn out, parallel, lengthen -- Legs long

Contract leg and arms in 2 out 2

Add spiral

Stretch with legs and then in stride (2nd)

4 count repeated

Cross leg position, Taylor sit

Twist pelvis, spine and arm -- Right 2, Left 2

Repeat

Lumbar folding under -- Right 2, Left 2

Repeat

Transition--Tilt, 2, 3, contract 4

Cross leg position, Right Leg front

Bounces--R,L<C<L<R (4 each position)

Change

16 count

Cross leg, Right in front

Torso Flings on 2--8 total

4 count

Change

24 count

Cross leg, Right in front

Side lifts--4 each side right and left, 2 each side, singles

4 count

Change

24 count

Cross leg, Left in front

Side lifts--4 each side left and right, 2 each side, singles

4 count

Change

Reminder: Stretch in cross leg position, change to sole of feet together.

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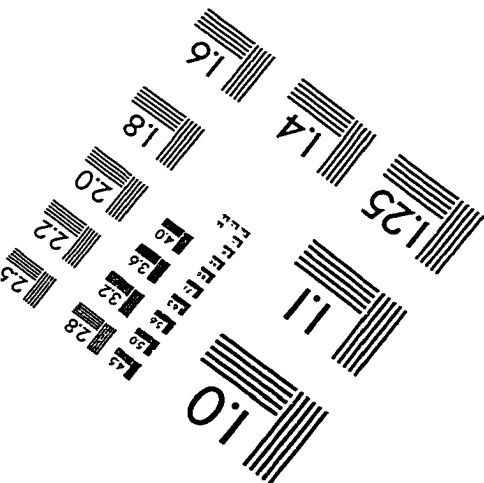
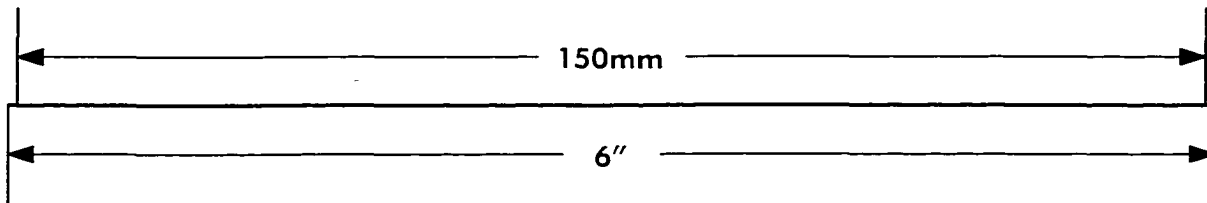
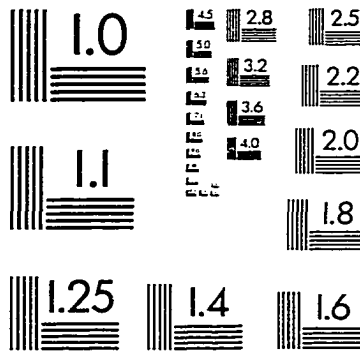
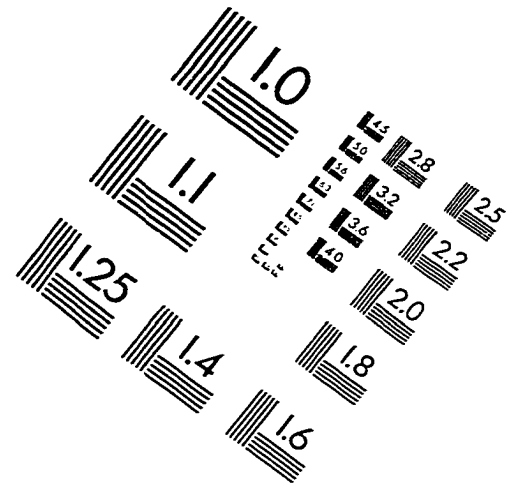
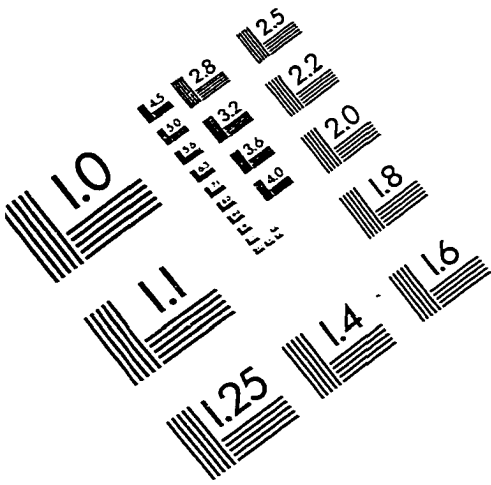
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