Following is an excerpt from the Margolis Method Workbook, 2019

Margolis Method

The Physics of Theatre
And the Dynamic Merging of the Actor, Director, and Playwright

Workbook 2019

Seventh Edition

TABLE OF CONTENTS

Preface

Looking Back to Move Forward
An Edited and Updated Excerpt from <u>Movement for Actors</u> - Allworth Press, New York

From the time I could walk, I felt my personal calling was to be an actor. Yet, as a young acting student I did not particularly excel in my acting classes. Most frustrating was the fact that I did not know what to practice or how to begin to improve. I craved for acting to have the same sense of discipline and tangible techniques I found in music and dance. I was misguided at first by the actors I saw on late night talk shows who spoke proudly of never having taken an acting class. "Well!" I thought, "I guess I just wasn't born one of the lucky ones." Over time, I realized luck had nothing to do with being the kind of actor I wanted to be. I wanted to be an artist. And so began my search for an art form, a way to hone my instrument, and master my craft. For what I unconsciously knew as a young theater student, and concretely know now, is that the theater experiences that impassion me most, always have at their core the actor, physical, expressive, and totally engaged.

For the past thirty years I have spent the good part of most days in the studio, exploring and working with theater artists to create an articulate language for the creation and performance of theater. I believe the "magic ingredient" great works of theater possess lies in the heart and soul of the actor—the actor who can synthesize the instinctual with the intellectual and the visceral with the technical. By doing so the personal can become universal and acting can become art.

In looking forward to create a new modern theater, I often look back to ancient theater forms and find myself yearning for the reintegration of the actor as primal animal self. At its ritualistic roots the performer embodied the actor, dancer, mask wearer, puppeteer and musician. Theater was a transforming and communal experience in which one could not separate the experience of the viewer from that of the performer. Theater today must reclaim its roots, its sense of ceremony and celebration, its ability to provoke and to empower. Only modern western theater has so drastically separated the expressive human instrument in to what we now call the actor (mind) and the dancer (body).

Similarly, the actor's training in western theater has become a series of disconnected experiences. Students often do text work with one teacher, train the voice out of dramatic context with another, and take dance classes that do not connect to their other training. The student must then try to synthesize this information in order to emerge a whole and better actor. This disjointed method of training is like a flautist studying the fingering of the instrument with one teacher while learning to blow into the flute from another. Impossible! Margolis Method™ is an organic process that creatively links the training of the actor's body with the voice.

Not only must the actor's body and voice be trained as one; they must also be trained within a dramatic context. The brain, like a muscle, needs to be flexed and stimulated in order to grow. In response, Margolis Method trains actors to hone their thinking process to recognize the poetry

and metaphors in everyday experiences. By delicately balancing physical, intellectual, and emotional expression an actor can work in what I call the "creative state." In this state of hyper-awareness, actors can access their deeper levels of creativity. The actor working within this state of integration has the power to engage audiences, stimulating their creative state as well.

As theater is a collaborative art form, divisions within the creative process weaken the ultimate theatrical product. In western theatre it is common practice for actors, directors, and playwrights to train separately and not necessarily share a common working vocabulary. One could not imagine a choreographer who did not know how to dance or share a common vocabulary with their dancers. Yet directors and playwrights often have little or no acting experience, often resulting in a rehearsal process that is hampered with miscommunication. Margolis Method places the actor as central to the creative process and trains the three-dimensional theater artist by organically merging the skill sets of the actor, playwright and director.

Theater that speaks to an audience on a deeper, more metaphorical level, engages the audience in a creative and living ritual experience. It is here that we can communicate in the universal language of all humanity; a language that goes beyond culturally specific gesture to speak to the souls of the spectators and stimulate their imaginations. It is this interpretive "underbelly" that makes theater a living communal art form and not simply a literary one.Actor training must go beyond the idea that acting is only about exposing one's vulnerable self and being "real." An articulated technique allows actors to depersonalize their effort and approach their own bodies with the same egoless connection that a sculptor can approach an unformed mass of clay. Technique then becomes the link between the soul of the artist and the mind and heart of the audience.

In seeking to learn from and codify what elements are present in moments of great theater, I continually rediscover the laws of physics as fundamental building blocks of all communication, intrinsically connected to everything we do. The laws of physics are universal, not idiosyncratic, tangible not esoteric. By giving weight, force, and time to emotions, an actor can embody the laws of physics. We can look at an object and assess if it is too heavy for us to lift, moving too fast to reach, or leaning too far to keep from falling. In the same way we can assess peoples' moods. Perhaps they seem too stuck in their ways to bring up a new idea, too vulnerable to hear bad news, or too far-gone to receive any help.

By learning to embody the laws of physics, the actor will develop a more sensitive instrument with which to communicate emotions and psychological states without having to gesticulate or indicate. For example, it is the expression of gravity that imbues the actor with a sense of life. As gravity is always flowing through the body, even a character at rest is "active." Just the act of standing still would require the actor to express energy in at least two directions—a downward force expressing the gravitational pull and an upward force expressing the character's will to remain standing. Void of will, the actor would fall to the ground. Therefore, an actor standing on stage while not expressing at least these two directions of energy is merely indicating—the actor may be standing on stage, but not acting!

Margolis Method encompasses many exercises for the actor to develop the skill of "muscular physics" as well as structured improvisations to learn to apply this knowledge within a specific dramatic context. The end result is an actor who can more freely access their creativity and has command of a greater vocabulary of dramatic possibilities.

Introduction: A Series of Essays

Building the Actor by Making the Conceptual Practicable
Instead of teaching acting, Margolis Method shifts the creative effort to the building of actors. When built to do its job, an actor will innately know how to act! Consider a sponge. We don't have to teach a sponge to absorb water—it is built for the job! We could try to conceptually teach a piece of sandpaper how to absorb water as well, but it will never be able to accomplish the same task as the sponge efficiently, for it is built to do another job.

In a similar way, pianists, through training, can stretch their fingers over many keys and separately control their left and right hands at the same time. Dancers are limber, have great balance and precise rhythm. Runners must have powerful legs and excellent stamina.

The practice and repetition of an activity transforms and improves the practitioner's skill set, physically changing the body and the brain, making them more efficient and therefore more successful at the task at hand. This transformation of body and brain is what separates the professional pianist, dancer and athlete from the novice. People who excel at their craft can go far beyond the spectator's natural, untrained ability.

Unfortunately, acting methods often start and stop with the conceptual, leaving actors disempowered. Even after years of classes, actors often have to look to others to tell them whether or not they are doing a good job. This leaves actors at the mercy of chance and perpetuates the false beliefs that acting talent is something you are either born with or not, that how you look and who you know are the keys to success, and that type casting is a completely acceptable part of the business.

Margolis Method bridges the gap between the conceptual and the practicable by not only identifying the specific skill sets needed to excel but by offering a precise methodology with which to achieve those skills. At the fundamental core, actors are storytellers; storytellers that can manifest the metaphysical in the physical realm, giving tangible life to thought and emotion. Therefore, actors must be able to muscularly embody emotions, physically express the seed of ideas, suggest multiple options and give meaning to a character's ultimate choices. Actors must have complete control over the specificity of their physical and vocal choices or they may inadvertently communicate unwanted information or even a completely different, unintended story.

To touch an audience on a personal level, actors must be able to reveal the universal in every moment of every character. Actors can empower an audience by inspiring their imaginations to see more than what is actually being enacted.

Starting from the Universal
In art forms other than acting, training starts with the incremental building of precise skills. By studying the work of masters, students have a clear vision of what outcomes they are working toward possessing and honing. When the young opera singer takes their first lessons, they are not singing complex arias, but working on perfecting breathing techniques. The violinist is simply working on how to hold the instrument and bow. The desire to master the craft and be able to vocally give life to an opera or fill the concert hall with music helps these artists focus on the day to day practice of developing their instruments.

In contrast, most western actor training methods begin and center on creating psychologically complex characters from written monologues and scenes, the equivalent of the opera singer starting with Verdi's opera *Si Un Jour* or the violinist with Mozart's Concerto No. 3 in G Major.

When building a character it is essential to remember that every human being ultimately feels exactly the same things. What differentiates them is how they process and publicly manifest these feelings. For example, if you prick a five year old boy with a pin he will most likely unabashedly cry out for his mommy. If you prick a 45 year old Victorian woman, she will feel exactly the same pain, but would most certainly stifle her reaction and wince inwardly perhaps manifesting an external reaction with her fan. What is dramatically important is that the human story lies in what these two completely different characters share—the exact same pain. And, it is this pain that every member of the audience can relate to.

In order to build actors who can manifest these pure emotions shared by all, Margolis Method moves the study of specific psychologically complex characters to later in the actor's training, just like the aria or concerto. First, actors need to learn to embody "universal characters," that are not connected to any preconceived story, specific place, time, history, economic or cultural background. They just are. Focusing on pure states of being is particularly important for the actor because in our daily lives we are always pulled emotionally, intellectually and physically in so many directions. We may be tense because we are late for work and fear being reprimanded, yet feel weak because we skipped breakfast, anxious because we will be running into an ex and hopeful that our presentation will go well. We feel all of these things at once. For the actor this is like juggling five balls—an act that first must be started by learning to manipulate one ball at a time.

Therefore, it is an important and worthy effort for the actor to take the focused time to practice embodying as many pure singular emotional states of being as possible. By doing so the actor can go deeper, become more specific and find nuances overlooked by other actors who can only skim the surface of emotional embodiment. To build this skill Margolis Method offers actors precise exercises to increase focus and the ability to practice manifesting emotional states to their fullest, beyond what is socially acceptable in terms of public behavior. In some plays these states of being may never be shared fully in the public realm, but should always be internally manifested to deepen the audience's empathy for a character. With this level of training, actors can honestly feel one thing privately and choose to alter or hide these emotions publicly. This ability to share both the private and public worlds of a character is what makes acting such a rich and complex art form. Within the private world is the universal human world we all share, without it actors can only gesticulate and show mannerisms externally. This would be like portraying the Victorian woman by merely shaking

her fan to show an emotion without internally embodying the same pain as the five year old boy.

We must remember that when audiences are emotionally moved it is because the actor has succeeded in revealing what is universal in their character. By doing so, the audience can connect a character's circumstance to their own personal experience—and in fact see themselves in the character being portrayed.

When building more psychologically complex characters within the world of a specific play, the actor must now take into consideration what "limitations" are put upon the character. These limitations may be created for example by the character's social, economic or cultural factors and shaped by what the character needs and wants at any given moment. What is a character if not a set of limitations. Isn't that what we mean when we say someone is acting "out of character." We come to recognize a character as acting within certain limitations and when those limitations are stretched or changed we are surprised, confused or understand the character has grown or changed.

By developing dramaturgical skills the actor can track over the journey of a play how, where, when and why a character breaks one limitation or suddenly confronts a new one. Clearly, developing the skill set of understanding and embodying universal human emotions *internally* and shaping their manifestation *externally* brings a more sophisticated, creative and engaged actor to the rehearsal process and—offers the actor a deeper way of connecting to their characters in performance.

Specificity Elicits Creativity
If we accept the concept that acting is a tangible, practicable craft then we should be able to clearly identify skills that distinguish the seasoned actor from the novice. This is true in all other art forms. For example, a young ballet dancer can close their eyes and envision exactly what kind of dancer they could be in five years—if they worked incredibly hard. They have clear cut goals as to how high they could lift their leg and how many pirouettes they could do. They also have the advantage of knowing exactly what skills will be required of them to attain the professional status they seek. This speaks again to the significance of being able to identify precise skills and having a daily practice in order to attain them. Actors find it much more difficult to articulate as precisely what their five year actor-self would be like and what exact abilities they would have that they don't have now. What for example is the actor's equivalent of those pirouettes?

One clear-cut distinguishing factor between the novice and the master actor is the ability to find and communicate detail and subtlety. Margolis Method considers the search for such specificity as a lifelong pursuit and an artistic benchmark in an actor's training. Training sessions are structured with "spiral learning," so that artists at different levels of achievement can work side by side on the same exercise.

"Specificity elicits creativity," is a fundamental principle of Margolis Method. In the practice of becoming more specific the actor is asked to manifest every exercise, every single time they do it, with more precision, justification and focus. The outcome is always the same, the more specific a dramatic moment is manifested, the more inspiration is derived by the actor and transmitted to the audience. The more general the manifestation the more the actor and

audience are left to intellectualize, read into and contrive the next action. When we say something is cliché, we are not saying it is wrong, we are saying it is the first and most obvious choice. The choice of the novice. When the actor is inspired, more options present themselves. A mature actor can then inspire the audience to also see several potential options for a character, thus giving more weight and importance to the chosen course of action.

The following is an example of finding specificity within a simple stage action:
Imagine a script that says "a character swings their arm from left to right." On the surface this seems like a simple enough task. The description is right there in the script, what else is needed? So, the actor stands straight, lifts their left hand to the left and freely swings it across their body to the right. Acting beat completed! Well not exactly. The action as written was completed, but this is just movement, not acting. Acting is the interpretation and infusion of poetic meaning into an action.

By taking a deeper look and approaching this exercise with more specificity, the actor once again lifts their hand to the left. As they make the swing across their body to the right they make an observation. As the swing is approaching, it is coming toward them and once the swing passes the center of their body it is in fact moving away. By applying their acting skills they know that any change in direction requires grammar. Therefore, this actor places a small "re-engage" (comma) right before the moment of change and also supports this with their breath. They inhale on the approach and exhale on the passing. With this information the actor now decides to make the first part of the swing a preparation or what we call an "in order to." In its final form the simple monotone task comes to life. It is relaxed at the beginning and becomes denser after the transition. Besides making the moment more interesting to look at, this actor has created a need for the gesture to take place and can from here explore multiple other dramatic options, scenarios and outcomes.

The Big C!
Contrast, Conflict and Complexity comprise the Big C, and are essential to the Creation of not only a Captivating moment of theatre, but a Compelling and multifaceted Character. Energy in Two Directions, Inside and Outside, Voluntary and Involuntary, Public and Private are all examples of manifesting the Big C. For example, if an actor is expressing emotional vulnerability, they may choose for the character to manifest a vulnerable chest that swoons off of vertical. For the audience to experience this dramatic moment, the actor must embody a strength in the character's base. Not only does strength in the base allow the chest to emote vulnerability, it tells a more complex story. Now we sense a character who wants to hold their ground even though they are emotionally overwhelmed.

Chess as Theatre
Chess is a beautiful metaphor for theatre. With its two armies, each trying to capture the other's king, chess has a dramatic story full of conflict. There is a beautiful geometric set and there are characters with distinct personality traits. Each piece/character on the board must adhere to a very specific set of limitations, exactly like characters in a play. The rook may be able to travel as far as it wants, but only within a world of vertical and horizontal hallways, while the bishop can express itself only on obliques. One can easily imagine a circumstance where these two characters wish they had the ability of the other! The knight's personality is even more complex, as it can only move exactly three spaces at a time in two different

hallways. The queen is clearly the powerhouse and can do whatever she wants, while the king, who is at the center of the entire effort, is ultimately the weakest character of all.

It would seem with such strict limitations the game of chess would itself be limited, but nothing is further from the truth. With all its strict rules and limitations, after the first pair of moves, there are 400 possible board setups. After the second pair of turns, there are 72,084 possible outcomes, and after four moves a piece, several billion! As theatre artists, we can derive inspiration from this fact in considering how many possible interpretations there could be of a single scripted play or of any specific dramatic moment.

There is much for the actor to learn from studying the difference between a novice and a master chess player. In examining the novice first, imagine a game where player A moves their center pawn two squares. Without much knowledge to go on, the novice makes an impulsive choice and moves their center pawn two squares forward in direct confrontation. Is this move wrong? No! It follows the rules, but it's weak in that it is not setting up a plan, nor were other options considered.

This is much like a novice actor focusing only on the present acting beat and not taking into consideration what drove them to their choice (their history), and how it will inspire the next acting beat, thus making the simplest obvious choice (a cliche). A fundamental saying in Margolis Method is that "every acting beat must not only justify itself, but must justify and inspire the next beat." Therefore, any move on the chessboard should be meant to intentionally provoke (inspire) a specific wanted outcome from the other player. In a play, when the desired outcome from the other character is achieved, the provoking character got what it wanted. However, if this character did not consider carefully enough other potential outcomes, the affected character could have an unexpected reaction while still adhering to its character's limitations and not only take the scene in an unexpected direction, but throw the novice actor off their game.

Clearly, what distinguishes the master chess player from the novice is their ability to not only see a plethora of options, but their potential outcomes as well. The greatest masters of both chess and theatre can also envision a multitude of moves (beats) into the future. In a scene, every time a character is provoked, no matter the emotional content of this provocation, the actor must consider all the options that exist for their character within the limitations of what makes this character who they are. For just like in chess, if every piece could make every move there would be no conflict and therefore no game—if every character could have every reaction there would be no play.

Margolis Method and This Workbook - Everything is Interconnected
While this Workbook only serves as an introduction to the overall Margolis Method, the exercises included do cover a wide spectrum of concepts. What they all share is a philosophy fundamental to Margolis Method—acting is a tangible art form with guiding principles and concrete skills. Each of the exercises can be practiced and over time have a profound affect on an actor's craft.

At the core of Margolis Method is the idea that every concept or principle of acting lives within every exercise and that everything is interconnected. The complex craft of acting is multifaceted like a diamond. We can focus on a singular facet or skill set within an exercise, and yet by shifting the diamond, we can explore the same exercise from many perspectives. The specific facet we are looking at within an exercises prioritizes a particular focus. This cohesive integration makes every exercise multi-layered. Therefore, categorizing exercises in a formal way can be difficult, for the simple fact that every exercise could be placed in every category.

From the day we are born, we are inundated with an overwhelming amount of stimulation and information that confronts us in an unstructured, non-linear fashion. Sights, sounds, smells, and sensations bombard and threaten to debilitate us, yet through our intrinsic need and cognitive ability, we are able to make order out of chaos. By trial and error, we learn about consequence. By connecting the dots, we organize the environment around us and find pattern. This process of critical analysis and synthesis of new experiences ensure that we learn in the deepest and most profound of ways.

Margolis Method harnesses this natural, non-linear pedagogy in order to most effectively inspire the student to actively participate in the learning process. Students hone their ability to organize and process multiple layers of information, empowering them to become more sophisticated artists. Though the Method defies linear construction, the workbook has been laid out to organically guide an actor through fundamental principles of actor training which build in sophistication. It is important to remember that due to the depth and breadth of the Method, concepts and principles explored later in the workbook can (and should!) be applied to earlier exercises for even deeper layers of research.

Margolis Method Online Learning
The ▶ icon signifies that this material can be seen as a video lesson on the Margolis Method Online Learning website.

The Margolis Method Online Learning Program brings the work to life through a class experience brought directly to your screen. The Program offers a variety of powerful learning tools such as skill-building actor warm-ups, breakdowns of daily exercises, entire classes that build from scholarly exercises into dramatic improvisations, and vocabulary discussion lessons and demonstrations.

Unit 2: Manifesting Emotional and Psychological States of Being

"Dension" not Tension
Fill and Empty
We have discussed the concept of actor training being more about creating actors than teaching one how to act. Without a sophisticated acting instrument, students of the art form can intellectually understand concepts but have no true way to manifest or own these concepts. Actors, like athletes, dancers and musicians, have skill sets unique to their craft. An important skill that is specific to actors is the ability to fill the muscles with emotion. We call this density and use the phrase "dension not tension" as a humorous way to remember its significance.

Without a sophisticated acting instrument, actors may intellectually *understand* concepts but have no true way to *manifest* them. Untrained actors will *show* an emotion as opposed to *be* an emotion. One major reason for this is the tendency to tense the muscles instead of allowing emotion to inhabit and fill the muscles. Emoting with tension tends to work the larger, outer muscle groups only and doesn't enliven or stimulate the smaller, deeper muscles close to the actor's core. Tension of the outer muscles causes the shoulders to rise, jaw and neck to stiffen and gravity to cease from flowing through the actor. Relying on these outer muscle groups, makes it impossible to access the deeper muscles, which offer more precise and heightened creative stimulation as well as allow the actor to manifest a more sophisticated, organic performance for the audience. These outcomes of tension draw focus away from the "character" and shift it to the "actor." It is difficult for an audience to emotionally connect with an actor who is exerting excessive effort. The actor instrument must be capable of embodying the heaviest, densest emotions while remaining fluid and mobile. Thus we say "minimum effort for maximum dramatic results."

The actor instrument must be capable of embodying the heaviest, densest emotions while remaining fluid and mobile. By engaging their muscles in this manner, actors will more easily stimulate their imaginations and ultimately make more creative choices. Daily practice enables the actor to muscularly manifest their visceral impulses in the physical realm by imbuing them with such expressive qualities as weight, solidity and a relationship to gravity.

Characters are always in transition from one state of being to another and therefore, are never empty. What they can be is "full of emptiness," meaning they are full of the emotional state of empty. Working in this manner keeps the actor's instrument enlivened and imagination stimulated. All part of the daily practice that builds actors.

Unit 2 Chapter 3: Inhabiting Emotional Transformation

Transitioning Between Emotions

In our complex lives, we juggle multiple emotions. Only in extreme circumstances, such as the loss of a loved one, do we embody the purity of emotion. Therefore, the actor must practice the ability to manifest pure states of being, or else they can only indicate with a superficial interpretation. At the same time, it this layering of emotions that truly expresses the complexity of human existence.

For the actor to just feel something is self-expression. Owning, articulating, and shaping these subtle combinations of emotions as well as their pure states is the skill set of the actor. This skill set empowers the actor to manifest a range of expressive, emotional possibilities that otherwise go untapped.

Using a simple concept of a "1 to 10" scale can be extremely helpful when trying to control the building or loss of a character's emotional state. This can also help actors from always playing a character at the same level of emotion (for example, always being at 9 of anger). Since we know that energy must flow in at least two directions we can also apply the 1 to 10 scale to transitions from one emotional state to another. As a character builds a new emotion they are also losing their past emotional state. As an example, think of the actor as a vessel full of water that represents an emotional state of joy at "10." Now imagine oil slowly being poured into this full vessel. The oil represents a new emotional state of trepidation. As the oil/trepidation flows in, it forces water/joy out, causing the actor to gradually transition from one emotional state to another. With just a few drops of oil, the new emotion of trepidation may be at "1" while the old emotion of joy may be at "9." Tracking the combination of these emotions opens up a new palette of subtle emotional states for the actor to explore by holding onto bits of history from a past emotion while transitioning to a new one. As the oil continues to enter the vessel and increase the new emotional state, the water empties and decreases the original emotion.

What is so strong about this simple analogy is that it clearly makes an acting transition tangible. It allows the actor to practice living through the gaining of one state and the losing of

another and gives the audience the opportunity to experience this transformation live onstage. Importantly, this practice allows the actor to experience a multiplicity of subtle emotional states created by holding onto bits of history from a past emotion while transitioning to a new one.

SOLO RESEARCH: In and Out of the Chair with Hope and Despair

Stage Picture: Start standing neutral in front a chair.

Objective: To track by speaking and muscularly manifesting the exchange between two emotions and to live through every single detail of that transformation.

Theatrical Device: A *1 to 10 Scale* between *Hope and Despair* that motors a character *in and out of a chair.*

Scholarly Text: "I am still 9 of Hope but 1 of Despair"
"I am still 8 of Hope but 2 of Despair"
… text changes at 5 to "still 5 of Hope **and** 5 of Despair"
… text changes to "I am 6 of Despair but still 4 of Hope"
to "I am 10 of hope!"
Reverse the text.

Instructions:
Phase I   From a neutral standing position, allow a feeling of hope to consume the character and mold their form. Say "I am 10 of Hope." Allow a feeling of despair to slowly build inside the character. When the feeling has built enough to physically manifest change in the character's form, say "I am still 9 of Hope but 1 of Despair." As the feeling of despair grows and the feeling of hope diminishes, allow it to motor the involuntary character down into the chair and simultaneously track both emotions by using the Scale in the following manner: "I am still 8 of Hope but 2 of Despair; I am still 7 of Hope but 3 of Despair…" *Remember to acknowledge the Brechtian Moment when the character is feeling both 5 of hope **and** 5 of despair.*

When despair has reached its greatest muscular and emotional intensity and hope is merely a memory, say "I am 10 of Despair!" As the character is living in that pure state of despair, create a vulnerability that allows the seed of hope to enter in. As hope builds and begins to mold the form and send the the character up and out of the chair, say "I am still 9 of Despair but 1 of Hope." Continue along the Scale until the character says "I am 10 of Hope."

Continue this research exploring different shades of hope and despair.

Notes: This research is an opportunity for the actor to practice dosing out the muscular transformation with the emotional transformation. Actors too often jump directly to "10" without passing through all the subtle states of being. This steals emotional stimulation from the actor as well as feels like indication to the audience. Living through the Scale allow us to practice *being* as opposed to *showing*.

Notice how the language changes from "but" to "and" at 5 of each emotion to express the dramatic state of two equal forces in conflict. Also make note that the order of emotions reverses after 5 and 5 to start with the emotion with the greatest impact.

Phase II   **Reverse Emotional States**
Reverse the emotional states so that despair motors the character up out of the chair and hope motors the character down into the chair.

Phase III   **Explore New States of Being**
Replace hope and despair with new states of being each time the character rises or returns to the chair.

Presentation: Any one of these phases could be performed as an open improvisation or as a scripted performance.

SOLO IMPROVISATION: Abstract Meditation in Chair

Stage Picture: Actor sitting in a chair center stage, with hands on thighs.

Objective: To embody a character who is thinking (meditating), as well poetically manifesting the thoughts themselves.

Theatrical Device: Establishing clear *motors* and creating, *single phrases* and *phrases with commas*. To trace pure trajectories and say exactly where the energy is and what it is doing.

Scholarly Text: "Say where the energy is and where it is traveling.

Example: "I draw a narrow, dense energy up from my navel to my breastbone where it suspends and transitions to mold me into a spiral to the back as it passes through my chest, neck and head."

Instructions:
Phase I   **Single Motor, Single Phrase**
Manifest voluntary and involuntary dramatic energy with detailed and highly specific trajectories that have a single motor and no commas.

It is possible to get out of the chair but this is not an improvisation about traveling through space.

Phase II   **Phrases with Single Comma**
Alternate between a simple phrase and a complex phrase with a comma.

Phase III   **Open Grammatical Structure**
The pattern of simple and complex phrases is now open, and phrases with more than one comma are allowed.

Phase IV   **Poetic Text**
Release the scholarly text, and replace with a poetic description of how the energy makes the character feel. Do not offer emotional labels such as "I feel angry or I feel sad," but inspire the audience to feel what the character is feeling by describing the qualities and sensations of the energy.

Example text: "I feel a vibrating nervosity creeping up me like vines trying to choke out my lifeforce," or, "I feel as though the sun itself is inside my chest shooting out rays of warmth and light."

Presentation: Any one of these phases could be performed as an open improvisation or as a scripted performance.

NOTES

Unit 2 Chapter 4:
The Direction of
Emotional Inspiration

The Natural Qualities of Ascending and Descending Energy
The direction energy/emotion flows through a character inherently carries dramatic stimulus with it—both for the actor and the audience. Energy that rises against gravity will naturally be perceived as more voluntary since it takes effort to make it ascend. In contrast, energy that descends more easily supports an involuntary emotional state. This does not mean the opposite isn't possible, it means that the actor can take advantage of these natural qualities and needs to be purposeful when working in opposition to them.

As an example, imagine two characters are facing each other and one of them is going to leave. If the departing character starts to turn away from their pelvis, with energy continuing to ascend toward their head, we feel the character is being involuntarily pulled away. If the departing character starts by turning away their head, we feel they have made a cognizant and voluntary choice to leave.

The following exercises and improvisation structures explore not only the direction of emotional energy, but how the context in which we experience it changes our perception and, ultimately, the story being told.

High Demeanor, Low Demeanor
In the specific creative limitation of this exercise, the actor is asked to manifest, interpret and contextualize how high or low the focus of energy/emotion is in the character's body. The actor is challenged to control the audience's focus to not only where the emotion lives but where it has come from, since the history of the emotional journey is key to the story.

For example, an actor may choose to manifest an energy/emotion in the head in a manner that inspires the character to say "My demeanor is as high as it can be and I feel I am having the biggest breakthrough of my life," then their energy slips down to the waist inspiring the

character to say "My demeanor has become kind of low and I'm not feeling as sure as I was a moment ago." These circumstances tell a story where the energy dropping to the waist inspired a feeling of loss of confidence. In another moment, the actor manifests energy down into the floor and the character says "My demeanor is really, really low, and I'm feeling as if my life is stuck in the mud." They then voluntarily choose to lift the energy to their waist and say "You know what, my demeanor is definitely higher and I'm feeling like I'm ready to take a chance." In both examples the emotional center ended at the waist. In the first scenario, the waist represented a "kind of low" place emotionally because of the history of what the character had just been experiencing, while in the second example, the upward direction of emotion to the waist inspired a "kind of high" place and thus a completely different state of being and demeanor.

Exercise: Up the Straw ▶️
This exercise and the following Dig and Swallow exercise ask the question "What would you understand if the curtain rose now?" What is interesting is that this question is asked after the action has taken place. In this way, we are focusing attention on the character's state of being and how the actor is embodying the history of an action.

What is important to make note of is that while in both the Up the Straw and Dig and Swallow exercises the character is vertical after the main action, the audience would perceive the character as being in a completely different emotional circumstance.
1. Hover Stance.
2. Envision the core as a straw and draw the breath up it. As the breath passes through the elements, it molds the character into a vertical stance. The resistance of the mass to the upward energy will cause the legs to straighten. *Feel at the end of the idea how the energy is suspended above the whalespout and how the character has just conformed and moved in the same direction as the energy*.
3. Allow the breath to flow back down through the whalespout and each of the elements. The weight of the breath will mold the body back to its starting position. *It's important that the character first absorbs the movement of energy with supportive resistance before it gives in.*
Repeat.

Exercise: Dig and Swallow ▶️
1. Hover Stance.
2. Digging[1] with the whalespout, swallow[2] the breath down the core, allowing the downward flow to mold the actor into the vertical tube. *Take a moment to feel that even though the character has risen to vertical, its state of being is grounded and down into the floor*, and how that is different from when the energy was suspended above.
3. Allow the breath to rise back up through the core causing each element to return back to starting position.
Repeat.

> **Note:** If the curtain came up at the end of each idea, the audience should be able to see two very different states of being even though the character ends the same way

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[1] An action in which a *motor* scoops down to go up, taking connecting *elements* through the same trajectory.
[2] The pushing of breath from the *whalespout* down the *core* through the action of a *dig*.

standing vertically in both. The shape may be the same, but since the intention and journey is different, the form/outcome will be different.

Variation: Exploring the Journey of Ascending and Descending
Using the Up the Straw and Dig and Swallow Exercises as an inspiration, release the scholarly set-up of starting from Hover Stance and allow the energy to come to rest within different elements. It is possible to have several beats in the same direction.

For example: An energy could rise from the pelvis and stop at the chest, then rise to the head before dropping back to the pelvis.

BUILDING STORIES
Using the basic principles of the Foundation Exercise, release the scholarly setup of starting from hover stance and draw energy up or let it fall down through the actor. Create dramatic packets of any length by using the basic principles of the Foundation Exercise, drawing energy up or letting it fall down through the actor. Speak your script out loud, allowing the conditions of the character to influence the quality of the voice. Be sure to allow one packet to end before starting a new one. Feel free to expand upon the scholarly text and explore greater specificity of language describing how high or low the energy/demeanor is.

> Example Script:
> "My demeanor is as low is it can be. My demeanor is a little less low. My demeanor is kind of high. My demeanor is… very very low." (end of packet)
> "My demeanor is pretty high. My demeanor is a little less high. My demeanor is pretty low." (end of packet)

> Scholarly Text:
> "My demeanor is [very/kind of/a little] [high/low]."

Variation: Adding the Text "And I Feel…"
Create dramatic packets as above, adding the text "and I feel…" at the end of every beat, with a poetic description of the character's emotional state. Try using language that is specific as opposed to general. For example "I feel happy," is very broad, but "I feel like I'm lighter than air," embodies and inspires both the audience and character to feel greater specificity and sophistication of "happiness."

> Scholarly Text:
> "My demeanor is [very/kind of/a little] [high/low], and I feel [description of character's feelings]."

Everything Has a Context
In the same way we make sense of the world around us by making comparisons "today is colder than yesterday," "this costs more than it did last year" for example,) an acting beat that is presented out of context cannot be fully felt by an audience. Therefore, in order to relate to how happy or sad a character may be at any given moment, we need to know what this character's neutral state of being is. As we've discussed, in the physical realm we perceive neutral as having perfect geometry such as something being absolutely vertical or horizontal.

This is why everyone wants to straighten a picture hanging crooked on the wall; we can feel that in the context of what we know as neutral, the picture is not hanging straight.

In a character, this neutral is what we understand to be the manner in which they generally present themselves to the world. We may understand one character's neutral to be short tempered while another's is laid back or indifferent. By knowing a character's neutral, we can then access their emotional responses to different stimuli, and how they have changed based on who they are relating to and their changing circumstances.

This brings us back to the importance of history in storytelling. History starts from the very first time we introduce a character to an audience, for it is from this moment that all future emotional outcomes will be judged throughout the play. Too often, actors portray their characters as only in the present, playing just the emotion the character is feeling at the moment, but not within the context of how they felt earlier and may feel later. The actor must always track how their character has responded to other characters or circumstances in the past and inspire the audience to think about how this character is repeating or changing their behavior in the moment.

In a duo interaction, the audience needs to be able to engage with three stories: that of each the two individual actors as well as the story that develops between them. In other words, each actor must justify their individual character's emotional journey as well as recognize and manifest the resulting dynamic of their relationship. Of course, this is multiplied when more than two characters are interacting.

DUO IMPROVISATION: High Demeanor, Low Demeanor
The following improvisation structure is a perfect opportunity to focus on the relative history of not only each of the character's emotional life, but of their relationship as well.

Stage Picture: Actor A and Actor B stand side by side a foot or so apart.

Objective: To create indirect or direct relationships based on the relative conditions of the characters' high or low demeanors and stage picture.

Theatrical Device: The degree of how high or low a character's energy/demeanor is and the actor's interpretation of these conditions.

Scholarly Text: Causal Character Example - "My demeanor is [very/kind of/a little] [high/low]."
Responding Character Example - "Which inspires my demeanor to be [very/kind of/a little] [high/low]."

Instructions:
Phase I **Three-Beat Packets In Place - The A-B-A / B-A-B Structure**
Create packets with indirect relationships consisting of three beats while remaining fixed in place. Actor A initiates, Actor B absorbs and responds with the intention of inspiring a response from Actor A.

Actor A will then absorb and end the packet with their inspired response. Actor B will start the next packet.

Phase II

Direct Relationship Traveling in the Hallway
The characters will now face each other approximately 8 feet apart and from there can increase or decrease the space between them.

Phase III

Three-Beat Packets Using Space - Breaking the Hallway
The scholarly limitation of the hallway is now released, allowing the characters to travel and seek new spatial and direct or indirect relationships.

Phase IV

Open Packets and Open Structure
Release the A-B-A / B-A-B structure and explore open packets. A packet could even consist of one beat if a character expresses without creating the need for a response. For example, a character could say "My demeanor is very very low," in a manner that just expresses they have given up and don't want anything from the other character. Or, the same text said and manifested with a different intention could draw the other character into the action by making them feel concerned.

<u>Presentation:</u>

Any one of these phases could be performed as an open improvisation or as a scripted performance.

NOTES

Actor Prep: Exercises for Daily Practice

What is Actor Prep?

Margolis Method is built on the belief that all of theatre lives within a single breath. Yes, something so tiny, something we do approximately 23,040 times a day without even thinking about it. Yet breath is the sustainer of all life, and every principle of theatre applies to every breath. Each breath has a beginning, middle, and an end and must not only be justified, but must inspire the next breath. One must use minimum effort for maximum outcome, and any change of conditions will invariably change the quality of a breath.

Our daily lives are too complex to give much thought to our breath, or even our purest emotions. We are pulled in several directions all the time, and multitasking has become a factor of modern life. This often means stuffing some emotions into boxes hidden deep inside ourselves, and only skimming the surface of how we truly feel. As a result, we have become a society of generalists, competent at many things but lacking highly polished skills and specificity. This sense of knowing a little about a lot has had a huge influence on actor training, particularly in the United States.

Actor Preps are little scripts that allow the actor to focus on the lost skill of seeking specificity. On the surface, Actor Prep exercises seem simple and "easy" to accomplish, but nothing could be further from the truth. For the most difficult of all things is to be simple, pure and honest. Each Actor Prep asks this of the actor: to tell a particular story as simply, purely and honestly as possible. For this reason, Actor Preps can be practiced to reach for deeper and deeper layers of refinement. The act of working toward the goal of specificity is in itself the greatest of actor training.

As every exercise is in itself a fully fleshed out moment of theatre that encompasses the concepts and skills of every other exercise, remembering the metaphor of the diamond (page 8) helps to clarify how to get to the core of a particular focus. While a diamond may be made up of many facets, we can practice how to focus our attention on just one. In doing so we can discover details otherwise missed. But even in moment of this singular focus, the rest of the diamond still exists. And in this way, the Actor Prep exercises have been divided in a manner that gives focus to a specific facet of the story being told. One can shift the diamond and explore the same exercise with a multiplicity of other focuses.

It goes without saying that to truly receive maximum outcome from these exercises, the actor must connect physically, intellectually and emotionally. Actor Preps cannot be "done" as if in an exercise class, they must be "performed" with the actor justifying every action. Dramaturgy is so inherent in these exercises that each of them could be built on to become the focal point of a class or a rehearsal.

While there are countless exercises not included here, and a plethora not yet created or discovered, the exercises selected for this workbook give a well rounded sense of the ways in which we can, through daily practice, reshape and hone the actor's instrument.

Actor Prep: Exercises for Daily Practice
Table of Contents

Glossary

Terms	Definitions
Absorb ▶	The physical manifestation of receiving information or an impulse.
Across the Shelf ▶	A *transport* where the tailbone travels parallel to the floor
Action-oriented	Focusing on the end result of a moment without first planting a *seed*.
Ascending Energy ▶	An energy that flows upward, and strongly lends itself to expressing *involuntary* actions/emotions.
Ball Bearing ▶	The smallest, most internal pivot point that connects the *elements*, allowing them to freely move up, around and over.
Barrel	The actor's torso as it exists in three dimensional volume around the *core*.
Base	The pelvis and the legs.
Beat	A physically manifested idea or intention as stimulated by a single impulse.
Being Molded	A change of a character's *shape* driven by an internal *motor*.
Box	The flat external casing of an *element* or combination of *elements*.
Brechtian Moment ▶	The precise moment an actor establishes for the audience that more than one choice is possible.
Cake ▶	Making all aspects of an acting beat inseparable, so that any one element cannot be extracted.
Cardinal Directions ▶	Forward, Back, Left and Right as dictated by the direction of pelvis.
Cause	An impulse that elicits an *effect*.
Center	Bringing hands/energy/breath etc. to center refers to the middle of the core from clavicle to tailbone, around the navel.
Center Meridian ▶	The simple, straight line that can be drawn through the actor, expressing a character's gravity in relation to actual vertical gravity.
Circle (Comma) ▶	A type of *comma* used to continue the trajectory of an energy in the same plane.
Classic Curve	The combination of inclined *elements* where the angle connecting each element is 45°.

Terms	Definitions
Closed (Core)	The state of the core such that it is resistant to giving or receiving a dramatic impulse, yet strengthening the character's ability to express in the outside/external world. A closed core must still express energy in two directions, maintaining the possibility of transformation.
Comma ▶	1) An internal suspension that allows the actor to connect multiple planes in space to make a single idea. 2) Creates a suspended *transition* that suggests the possibility multiple outcomes. 3) "*Pendulums*," "*Loops*," "*Circles*," "*Pegs*," and "*Brechtian Moments*" are all examples of commas.
Conditions	The physical manifestation of the character's *state of being* and any *limitations* the character is relating to.
Conforming ▶	Energy initiated by the actor traveling in the same direction as the character.
Contrasting ▶	Energy initiated by the actor traveling in the opposite direction of the character.
Core	The dynamic pipeline that runs between the whalespout and the tailbone through which energy/breath/emotion travel.
Counter-movement	The subtle, preparatory shift of weight in the opposite direction of the intended outcome of an action. This shift in opposition—even if it's infinitesimal—creates the necessary momentum for the actor to accomplish the action.
Creative State	The balanced merging of the muscular, emotional and intellectual.
Demeanor	The the subtlest physical expression of the actor's *state of being*.
Density ▶	The sum of energy/emotion filling the muscles.
Depth Hallway	1) Inter-spatial: The hallway that runs perpendicular to a fixed forward (from Upstage to Downstage). 2) Inner-corporal: The front/back *limitation* as determined by the actors forward.
Descending Energy ▶	An energy that flows downward, strongly lending itself to the expression of a *voluntary* actions/emotions.
Diagonal	A 45° hallway relating to the floor.
Dig	An action in which a *motor* scoops down to go up, taking connecting *elements* through the same trajectory.
Dorothy Syndrome ▶	*Self-motivating* by seeking stimulus from something other than what the actual circumstances are inspiring.
Dosing Out ▶	The transformation of a *form* and/or *state of being* in relationship to space and time.

Terms	Definitions
Dumping	Inadvertently releasing energy in an unintended direction.
Dramatic Gesture ▶	A gesture that is imbued with the details of intention, character traits and states of being while still respecting the history of its scholarly foundation.
Dramatic Hallway	Using space in a poetic manner that expresses a change in time, place, or dramatic circumstances (to "walk the hallway").
Dramatic Packets ▶	The smallest grouping of ideas that introduce, explore, and resolve a dramatic conflict or situation. The expression of beginning, middle and end.
Effect	The specific chosen yet justified response to a given *cause*.
Elastics and Springs	1) The enlivening of the negative space between characters, a character and an object, or a character and a fixed point, by creating dramatic tension through stretching or compressing. 2) Inner-corporeally creating dramatic tension through the stretching or compressing of the muscles in opposition. 3) All *elastics* and *springs* manifest energy in two directions and grow in *density* over the course of the action.
Element	The basic building blocks of the actor's physical architecture. Head, neck, chest, waist, and pelvis are all *elements*.
Ensemble	Actors taking on individual qualities to collectively create a common story.
Eyes of the Pelvis	The *hallway* that runs perpendicular to the plane of the pelvis, metaphorically where the pelvis would be "looking."
Fixed Point	A stationary location to which a character expresses a change of spatial relationship (i.e. approaches, recoils, encircles…).
Flying ▶	1) *Transporting* from the *flying position* with no lateral shift of weight. 2) Any *transport* motored through the suspended core.
Form	*Shape* that embodies a particular quality of energy.
Grounding	Expressing the character's weight (in place or traveling) by sending energy down through the core, facilitating the ability to send out energy in any direction.
Group Packet	The arc of a story told by the combination of two or more packets. In a Group Packet, the last beat of a packet must clearly end that singular packet but inspire and create the need for another packet or the story would not feel complete.
Guiding the Energy ▶	Suggesting specificity to an energy already in motion.
Hallway	1) A pathway connecting characters or a character to a destination. 2) A *limitation* wherein a character can only express itself constrained within a specific plane.

Terms	Definitions
Harmonize	To only embody energy in one direction.
Hinge	The location where the leg inserts into the pelvic sockets.
History	The actor's physical embodiment of the culmination of previous acting *beats*.
Horizontal Disc	The disc running perpendicular to the *core*.
In-Order-To	The relaxed preparatory action to support a stronger outcome.
Inner Monologue	The skill of crafting inner stimulation.
Inside/ Internal / Private World	The emotional, psychological, spiritual world of the character.
Involuntary	An action or emotion that is the *effect* of a *causal* impulse.
Journalist Voice	A voice that is disconnected from a character's visceral state of being and simply describes the "what" of an action.
Lateral Hallway	1) Inter-spatial: A *hallway* that runs parallel to a fixed forward (from Stage Left to Stage Right). 2) Inner-corporal: The left/right *limitation* determined by the character's forward.
Leg of History	The leg that traces back to a character's point of origin.
Limitation	A restriction the actor sets to express or explore an idea.
Lines of Force	The direction of energy running perpendicular to or in the tube of the actor.
Loop (Comma) ▶	A type of *comma* used to change the trajectory and plane of an energy.
Mass	The actor's *core* and the *barrel* as a single unit.
Motor	The driving force that compels the physical manifestation of an idea.
Muscular Contagion ▶	The inadvertent expression throughout the body of the same dramatic idea.
Muscular Grammar	The physical manifestation of literary structural components necessary to emotively communicate by giving separation, emphasis and shape to storytelling
Oblique	A diagonal through three-dimensional space that can exist on all planes.
Open (Core)	The state of the core such that is ready to give or receive a dramatic impulse, bringing the audience's focus to the inside/internal world.
Open Structure	The phase in an improvisation where the limitations of how many beats are in a *packet* and which actor can initiate are released.

Terms	Definitions
Orphaned Moment	A moment that exists only in the present without a connection to its history or future.
Outside/ External/Public World	The social, political, public world the character interacts with.
Paris/NY	The use of demeanor and stage picture to inspire an audience to see and experience the connection between characters who metaphorically are not in the same space.
Peel	Motoring from a point which pulls off of a *line of force*, causing *elements* below to follow in progression with *supportive resistance*.
Pendulum ▶	The manifestation of dramatic timing where the actor is accountable by being true to the physics of the *pendulum*.
Perfect Curve	The equal sum of inclination of all *elements* on a single plane.
Poetic Voice	A voice that embodies a character's state of being and expresses deeper levels of emotional expression
Precipice	The precarious point of dynamic possibility when the actor's tailbone is just past the ball or heel of the foot depending on the direction of travel.
Pressing into the Flats	Unintentionally pressing energy into the outer muscles, cutting off the flow of energy through the core, thus creating shape rather than form.
Primary	Emphasizing for the audience a specific aspect of a complex idea.
Secret	The aspect of the actor's technique that services, supports, and strengthens the audience's perception of a public moment.
Pump	A quick series of repetitions of an action that are smaller in size than the original action. For example, a full crunch involves pressing down on the navel to support the maximum lift of the bust (chest, neck and head) and a return of the chest to the floor. A pump uses the same navel motor but the chest only relaxes back the minimum distance necessary to re-engage the causal effort.
Receiving Leg ▶	The leg that willingly accepts the actor's weight.
Re-Engage	Setting ideal *conditions* to perform a specific task in the suspension of momentum at the end of a previous action.
Re-Establish(ment)	One or more *elements* lining up with the *center meridian* of another.
Rolling	1) When momentum overpowers the actor. 2) When the grammar necessary to distinguish ideas is missing.
Root Changes	The change of an actor's *base*.

Terms	Definitions
Scholarly Gesture	The simplest geometric form of a gesture that relates to a classical *line of force.*
Scholarly Text	Words or phrases used in an exercise that help the actor verbally acknowledge what they are physically manifesting.
Script	The muscular embodiment of a repeatable series of acting *beats*.
Seed	The earliest, smallest manifestation of an idea.
Self-motivated	An action that is neither justified nor inspired by preceding *beat(s)*.
Shakespeare	The ability to tell a plethora of human stories with limited devices.
Shape	The external design of the actor's body as separate from the intention or energy that created it.
Shift	The subtle displacement of weight within a preparation.
Similars	Characters expressing shared *conditions* and circumstances at the same time.
Slideshow	Being action-oriented and overlooking the transitional journey between beats or actions.
Spice	An added option or device meant to be used sparingly to highlight moments of dramatic contrast or importance.
Staple	The confirmation of a point of departure created through compression.
State of Being	The sum of the actor's expression of the character's *conditions*, *limitations* and intentions.
Steal	The ability to analyze and adopt the principles that make a successful theatrical moment.
Strongpoint	1) A manifestation of strength expressed at the moment that effort meets its greatest resistance. 2) "Early," "middle," and "late" *strongpoint* refer to where a *strongpoint* occurs within a fixed trajectory or finite spatial relationship.
Supplementary Inclination	The over-inclination of any element in any plane when it is inadvertently compensating for the lack of inclination in another element.
Supportive Resistance ▶	Manifesting enough opposition to empower the idea or intention of another character in order to create a clear sense of will and avoid *harmonizing* with the *causal* energy.
Suspenders	The muscles in the torso that shorten from two directions toward center or lengthen in two directions away from center, exactly like when suspenders are adjusted.
Swallow	The pushing of breath from the *whalespout* down the *core* through the action of a *dig*.

Terms	Definitions
Ta-ah	The acknowledgment of a *strongpoint* before overcoming a resistance.
Theatre of the Gods	Theatre with no conflict that is the result of focusing only on the "what" of a situation and being action-oriented.
Transition	The transformational bridge connecting two acting *beats.*
Transport	The transfer of the *vertical plummet*, the smallest of which occurs from the heel to the ball of the foot and the greatest of which occurs from the *precipice* of one foot to the *precipice* of the other.
Tube	The three dimensional cylinder of space that surrounds a character and follows its center meridian.
Two Hearts	The ability to be a vulnerable and in-the-moment viewer while also remaining analytical as to how and why you are being affected.
Unisemble	Sharing all the *conditions* and attributes of one character. Two or more actors embodying a common *state of being*.
Vertical Disc	The disc running parallel to the actor's *center meridian*.
Vertical Plummet	The expression of actual gravity as it relates to the actor in space.
Vessel	The fillable space of the entire actor, *barrel*, *base* and extremities.
Voluntary	An action or an emotion that manifests its own *causal* impulse.
Vulnerability	1) The act of being honest to the physics of a moment so the actor can be held accountable to the audience. 2) Setting *conditions* of emotional, psychological, or physical susceptibility within a character in response to a *causal* impulse.
Whalespout	The point at the top of the actor's head that can open and close to both receive and release energy through and from the *core*.
Working Curve	The minimum engagement of the core that molds the torso into the strongest condition to work effectively.
Working Leg ▶	The motoring leg of a *transport* or effort.
X-Factor	The primary qualities that remain consistent within a character or situation at the time a major change is about to take place.

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