



The shoulders, arms, hands, and fingers can undulate from the shoulder outward. The shoulders, arms, hands, and fingers can stretch up for something out of reach. They can push through the air, or punch, or claw. They can pull against one another. One hand can pull while the other pushes. The fingers can type, play the piano, tickle, or scratch. They can fly. And the arms, hands, and fingers can receive. They can open to the sunlight; they can accept the rain. They can reach out for help. They can hang in despair.

The chest can slide forward and back while remaining upright (be sure it is the chest that is working now, not the shoulders). It can slide right or left (try reaching with the arm and hand, pulling the chest to the side). The chest can circle by moving progressively in all four directions. And it can tilt forward and backward, left and right. Then the chest and arms can work together, or opposite one another. The arms, hands, and the chest can all reach upward, yearning for something beyond reach. The chest can shake, shimmy, or twist. It can inflate and deflate. It can collapse.

The back can push, lift, twist, or wriggle. The arms and back together can lift.

The pelvis can tilt forward or backward, or left or right. It can slide back and forth quickly or slowly. It can circle. It can move on its own or in relation to the arms. The pelvis can push suddenly or move smoothly. It can ride or bump or twist.

The whole upper body can undulate from the pelvis upward. It can lift a heavy weight from the floor to the sky. It can undulate from the head downward. It can shimmy, shake, tremble, whip, flail, undress, hug, enclose, or fly.

(To extend the *plastiques* down through the legs, you can continue to stand, but it can be helpful to sit or lie on the floor so that the legs are completely free to move.)

The knees can lift in each direction. They can circle clockwise and counterclockwise. They can push toward each other or pull away.

The ankles and feet can circle, rub, and kick. They can push forward or back. And they can shake, scratch, and caress.

Stand back up again.

The legs can walk, run, jump, and kick. (Try running in place.) And working with the eyes, the legs can run away from something behind you, or run toward something in front of you, jump up for something above you, or leap away from something below you.

THI

*Any time an actor
is acting his muscles,
disciplines. Every
must be expressing
to his own body.*

—Tadashi Suzuki
Little Theatre

*If during creation
personal lives,
fall.*

Now that you have
ical isolations, let
to the next, the
leading. To enter
any *plastique*, at
body to lead on to
your River does
impulse at all, just
that push you through
small body part.
one *plastique* for
and new details.
another.

Throughout the
them in the world
shoulder, see with
the shoulder. With
your eyes near
with your lips, and
eyes half-closed.



The Plastique Isolations (3.1)

The eyelids can open and close. They can open partway. One eye can open. One eye can wink. Both eyes can blink. The eyelids can flutter. They can be heavy and keep trying to close. They can snap open.

The eyes can move left or right or up or down. They can move quickly or slowly. They can circle. They can scan the horizon or focus close to the body. They can move below half-shut lids. They can race around, looking for something. They can stare blankly. They can be wide awake or tired. (Through all of the rest of the **plastiques**, the eyes stay engaged. Where and how they focus can change the quality of every other isolation.)

The muscles of **the face and the mouth** can move in every direction possible. Groups of muscles can work together or opposite one another.

The head and neck. The head can slide forward or back or left or right while remaining upright. It can tilt left or right or forward or back. And it can roll around. It can also turn left and right. It can move quickly or slowly. It can shake or wobble or nod or twist.

The shoulders. One shoulder can move up, down, forward, or back. Then it can move in any combination of these directions. It can move in circles, connecting each direction, and the circles can be in either direction and in different rhythms. The movements can be smooth or broken, sudden or gradual. Then there is the other shoulder. And there are the two shoulders together: both forward, both backward, one forward while the other goes back, one suddenly up while the other moves slowly down, circles in the same direction, circles in opposite directions, and so forth.

Each elbow can move out from the body or in toward it. It can move left or right. It can pull backward or reach forward. Each elbow can circle clockwise or counterclockwise. It can rock left and right. The elbows can move together; they can press toward each other or stretch away from each other. They can fly, or swing or pound or dig or caress.

The wrists can lift or circle. They can move left or right, in staccato or in gentle movements. They can pull away from each other with tension or with ease. They can move up and down in a constant rhythm. They can push away from the body or slide in toward it.

The hands and fingers can claw, punch, twist, or caress. They can close as if to grab suddenly, or grasp finger by finger. They can undulate: wrist, palm, first knuckle, second, third. They can push, pull, lift, tickle, or poke.

up, forward, down, back. It in jerks; it can tremble or shrug.

A lift of the shoulders is a lift is no longer simply an external key to an image question like, an emotional question like, a scenic question like, "Who

is itself an emotive gesture, for instance, you become that shrug: "I don't know," is the shrug itself.

reices plastiques, the Plastiques, I stand in front of the ion themselves somewhere e. I explain that I will go to toe and that they should . "The first time you do the them begin as just a series the movement possibilities ork, keep checking in with while you work the move- ou can allow those things to particular isolation. As I following my own associa- ecisely what I do, but use inspiration."

o knows this work lead you at is certainly preferable to rds off the page. If not, try ve person can read the de-