

even
tion
War
resp
the
this

basic ques-
an Actor's
m-up can
ouched on;
ss through

Outline for an Actor's Warm-Up (1.5)

1. What is my relationship to the space? Do I have safe space in which to work?
2. Do I need centering? Can I bring my mind to my body? Can I bring my body to my mind?
3. How do I feel today? Am I carrying around emotions or images I need to spend some time dealing with?
4. What does my body need? Do I have tensions I need to relax? Do I have muscles I need to awaken?
5. How is my overall energy level today?
6. What does my voice need today? Are my voice and body connected?
7. What is my relationship to the other actors, and what needs do I have in relationship to them?
8. What is my relationship to the group?
9. Are all emotions and image worlds available to me?
10. Are all rhythms and tempos available?
11. Are there particular tasks or problems I need to spend time on today? Do I need to concentrate on scene preparation or character work?

In addition to these particular questions, there are some overall concepts to keep in mind as you build your warm-up:

- **Trajectory.** A warm-up is a voyage from a condition you find yourself in at this moment of your day to a condition you want to be in when you enter your acting work. So you need to be aware of where you're coming from and what you're getting ready to do. The question, "What am I warming-up for?" is always important. If you are entering physical acting work, you should probably do something aerobic and some stretches before the work. If you will be working on a scene, there may be images or character traits that you need to practice

before entering the work. You also need to take account of how much time you have so that you can be sure to cover each thing you need to.

- **Checking in.** To get what you want, you have to let yourself know what it is that you need. And, since your needs may change during the warm-up, you have to keep checking in with yourself to notice the changes.

- **Additive process.** Once you've got one part of you warm and connected, be careful not to lose touch with it as you move on to another part of the body. (This applies especially to the lower body, which tends to go back to sleep while we work with our upper body or on our voices.)

- **Putting everything in.** Warming up is about making connections. As you become aware of parts of yourself (thoughts, emotions, judgments, and so forth) that seem to sit outside the work, you can use your warm-up to capture and recycle that energy.

- **Looking for variation.** If you find yourself "stuck" in one rhythm or mood or kind of imagery, spend some time in another mode.

WORK CLOTHES

When an actor puts on shoes, the movements of his feet are limited. Stamping, sliding, walking pigeon-toed, walking bowlegged—all of these are virtually denied him.

—Tadashi Suzuki, *The Way of Acting*

Before we leave the question of warm-ups, there is one more technical problem for you to think about: work clothes. On the face of it, the issue seems a simple one: **Since this work is physical, you need to wear clothes that don't get in your way. Because some of the work is strenuous, you should have layers of clothing that you can remove or put back on if you get too hot or too cold. Since you must communicate with your body, your clothing should not hide it. Since you need to express things with your face, your hair should stay out of the way, and since you will be in contact with others' bodies, you must free yourself of any jewelry that might be dangerous.** That's it, basically.

When I worked with Grotowski, he insisted that all the men