

fast." I allow the work to continue for a few minutes, and then we switch groups.

After everyone has tried the Pushing Exercise, I have them try their *plastique* Rivers again: "This time," I caution, "remember how the Pushing Exercise worked for you. If an impulse moves your body, either allow it to happen to you or fight back, but in either case, allow your eyes to search for what is happening. If at other times there is no clear impulse, simply jump-start your process by initiating a *plastique* on purpose. But even as you do so, immediately treat that movement *as if* it had been initiated from outside. Look to see who or what is doing that *to* you and let yourself react."

The Pushing Exercise (3.2)

Two people can do this exercise. There need not be a group.

1. The group is divided into two halves. Half of the group stands at the side of the room. They will act as coaches. The other half stands evenly distributed in the room. These people will be the receivers. The receivers close their eyes.

2. Those of you with your eyes closed, take a moment to get used to being there, sensing your body, relaxing with your eyes closed.

3. Now the coaches begin to move among the receivers, periodically giving them "impulses." A coach might lift a receiver's arm and let it fall, or gently touch the neck, or push a shoulder. A coach might move one foot, or blow air on a hand, or turn the whole body. It is important that the coaches give the receivers time to recover after each impulse.

4. Those with your eyes closed, your job is just to receive the touch, not to do anything. If someone lifts your arm, let him do the lifting, and when he lets it go, just let it fall back into place. If someone leans your head or your body over, let the movement happen, and then just come back to center. If you need to move your legs to keep your balance, do so just enough to recover. Try not to add or subtract anything from the touch you receive. If you are tickled and a laugh happens, just let it happen—don't try to stifle the laugh or to avoid the tickle. Just keep letting yourself observe what happens to your body and to your inner life as you receive things.

5. The next step is for the coaches to do less and less, to allow the intervals between the touches to become longer and longer. As the coaches do less, the receivers should begin to allow things to "happen" as if from "invisible" impulses.

6. One way to "allow" such things to happen is, right after receiving an actual touch, let exactly the same thing happen to you again, while your body "remembers" what it was like. If nothing seems to "happen," it is all right to "invent" impulses, but, most important, even if you "make it up," as soon as it is happening, treat it just as you would all the "real" surprises: let it move you. Receive the touch.

7. **Those impulses that are initiated by coaches on the outside, are, ultimately, no different from those that are initiated by "invisible partners." And those impulses that are initiated by "invisible partners" are no different from those that are initiated by conscious decision.** They are all movements received from the outside and reacted to from within.

8. As the receivers begin to move more and more on their own, the role of the coaches changes. The receivers may now be moving around the room with their eyes closed, so the coaches, who are no longer giving impulses, must guard the receivers to make sure they do not bump into another actor or a wall.

9. Now, receivers, allow the impulses to come thicker and faster. Even as your body is recovering from one movement, let the next one begin.

10. And now, try to open your eyes, and "see" who or what is doing that to you. If when you open your eyes, the impulses seem to disappear, close your eyes again for a moment, let some big things "happen" to you, and then try opening your eyes again. And when you open your eyes again, really use them to look at what is happening.

IMAGE WALKS

A child can look at a floating twig and see a great ocean liner, and he doesn't have to deny the existence of the twig to do so. He simply transforms his interpretation of what he is seeing. Yet when student actors are asked to visualize a scene, they invariably close their eyes or stare blankly into space, as if the things they might really see around them hindered their ability to pretend. They have lost the