

The Frank Suzuki Performance Technique Manual

PREAMBLE

This manual was originally written for the first edition of the DVD. Because the second edition of the DVD has a comprehensive voice over, this updated manual should be considered in terms of backgrounding. It outlines the content of the exercises in ways different from the DVD voice over bringing to the viewer information regarding the exercise from a different angle. As well, it also has a number of reference points that articulate many of the whys and wherefores..... the factors behind the origins and development of the FSPT, and is designed to encourage those who may like to develop their own versions of the exercises.

Welcome to the manual. By now you've watched the DVD and you will, no doubt, have a few questions and therefore ready to access points of clarification. Reading this manual while referring back to the footage will provide the viewer with practical instructions, advice regarding execution of the material, insights into and a deeper comprehension of the Frank Suzuki Performance Technique (FSPT).

We would like to stress here that although the exercises are vigorous and rigorous, they are designed to be able to be tackled by anybody regardless of age, gender, history, experience, facility, co-ordination or musicality.

Important Note

When teaching young students with still growing bodies, appropriate caution should be exercised especially with the more heavy impact exercises such as the Stomp.

You will note on the DVD the different ages of the actors. You will also find it of interest that their range of training experience spans from 18 months of training to 18 years! The level of starting fitness is not critical as the actor becomes 'fit' through amplifying their own personal facility, which can vary considerably from person to person, all the time sharing the experience with all the other actors present. All that's necessary is an adventurous and willing spirit!

Many of the FSPT exercises have been inspired directly by various forms of popular music but, due to copyright restrictions, they are here, on this DVD, accompanied by inspired original music by multi-instrumentalist, Ross Smith. Nevertheless, sourcing the original 'inspiration' music as noted on the DVD would definitely be beneficial for the teacher/reader. I will point these 'inspirations' out as I go and articulate the reasons why the music selected stimulated my imagination.

Having been associated with Tadashi Suzuki since 1991 we, of Ozfrank, have been analysing just what makes Suzuki's training so powerful, practical and creative. In order to interrogate the originals we embarked on a voyage of discovery which enabled us to explore and create

our own extensions to the exercises. If we had just simply copied the originals, we'd be parrots repeating by rote, and that would be reinforcing the mistaken nostrum that they are only Suzuki's personal exercises, thus obscuring their universal value.

One of the aims of the development of the FSPT is to make manifest the global appeal of the original Suzuki training and the FSPT's sequences are variations on the original themes devised by Tadashi Suzuki and show that the original can be adapted for different cultures and styles of theatre.

I express all this to encourage the reader to do likewise with this kit – absorb and practice the routines... but more importantly.....digest the ideas behind the exercises and eventually grow your own exercises based on the deep physical and vocal philosophy made available through the study of the FSPT.....with the twin provisos that your training should be continuously developing and evolving, and that the aim is to go deeper and deeper, not necessarily wider.

INTRODUCTION

This manual and the accompanying DVD are a joint document that outlines a complete actor training system, the Frank Suzuki Performance Technique (FSPT), developed in Brisbane, Australia, by John Nobbs, Jacqui Carroll and the members of OzFrank Theatre Matrix.

The FSPT prepares an actor for all aspects of any performance which is particularly applicable in a world where hyper-technology and over-consciousness have de-natured the emergent actor. The FSPT has evolved since 1992 as a regional variant of SMAT, which was originally developed by Suzuki to empower the actor within a very physical pre-cognitive experience. It is our belief that, whilst invented in Japan, it is a universal training system, suitable for any culture and any theatre aesthetic.

We are confident that the benefits of the development of the FSPT as a variant is that the original SMAT will no longer be seen as a Japanese style of acting. Any training enriched by its seminal principles can go much further than just making an actor and properly applied will create a rich palette from which performances can be created.

LET'S BEGIN

My name is John Nobbs and I am the principal designer of the Frank Suzuki Performance Technique. The DVD and this manual contain documentation of the FSPT exercises from basic to advanced. These are the building blocks we have developed for creating both the actor and the aesthetic, and, with this as the foundation, my wife Jacqui Carroll, Artistic Director of OzFrank Theatre, has directed all the OzFrank films and plays made since 1992.

I, along with the OzFrank actors, have developed these exercises as a variant of the SMAT, incorporating the fundamentals, whilst adding aspects that reflect our cultural history and where we live. I firmly believe that the SMAT, though invented in Japan, is a global 'classic' actor training system. In order to demonstrate its breadth, I have created exercises that also place in it an Australian context so that it is seen as genuinely universal and genuinely NOW. The exercises we have evolved are chosen for their ability to ***empower the body in empirical, pre-cognitive terms***, and the way they are executed is as crucial as the vocabulary. Pre-cognitive, because the cognitive part of the brain, what Jung calls the Conscious Mind,

locked, as it is, in habitual thinking patterns and attitudes does, actually, impede the learning process. True creativity originates from the Unconscious Mind and the purpose of any actor training is to *devolve the conscious mind from a dominant role into a subsidiary position to unfetter the unconscious and channel its creativity.*

Three short notes before we start:

- This is *learning from the inside*, rather than from outside, for the FSPT holds that performing knowledge is already encoded genetically in the body and training, particularly physical training, is needed for it to become manifest. Creativity is not made.... it is released!
- It must be emphasised that, although the FSPT is continuously evolving with exercises being added from time to time, we always return to the basic disciplines, because they build the core values. It is exciting and revelatory to do new versions, but this must be balanced by returning to the rudimentary sequences. This can be summed up as: go deeper not wider!
- Although this is training and not rehearsal, it is *training for performance*.... not just training the actor's interpretation, it is *training the actor's relationship and complicity with the audience*. Every exercise is meant to be witnessed, as though there is an audience present, so that the actors are constantly being prepared for the time when they can confidently take the stage in front of real spectators. Every exercise is 'performative'.

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DVD: Road Map

An introduction has been placed in the DVD at the beginning to demonstrate that the FSPT is not a movement training... rather it is about using movement to develop the voice. So as the video casts its eye over various examples, the commentary presents aspects of the vocal potentials...

SECTION 1: PREPARATION (COGNITO 360)

The preparatory exercise is our variant on a movement used by followers of the secular mystic Gurdjieff as a spiritual training task. It originally stems from a Whirling Dervish routine used as a preparation for their religious spinning and I have added elements which give moral power to the actor. I was drawn to this routine because its dervish antecedent is a religious ritual that is a multi dimensional physical routine yet without liturgical dogma.

One hand is feeling the centre of the body and the other, matching the forward leg, is stretching to the far horizon in the three major directions: forward, side and back, alternating first to the right hand side and then to the left. Each time the foot is extended and the hand placed on the centre of the body the actor, his head turning, and looking in the same direction as the arm and hand, says: "I KNOW" in a powerful and resonant manner to match the action. The actor should feel that both their voice and movement are occupying the entire space between their deep centre and their image horizon, and that the effect imperceptibly builds in intensity, over the duration of the music (up to 6 or 7 minutes).

Purpose:

The object is to 'touch' deep inside yourself and simultaneously reach towards the furthest limit of your imagination. One benefit this fosters in the actor is a sense that his voice and body occupy an apparent volume that is much greater than his bodily limits - what might be called 'three dimensional charisma'. Also, by going deep inside as well as far afield in the same moment, there is little or no distinction between his interiority and the world outside - his interior world has become externally manifest - one of the definitions of performance.

Important point

At OzFrank we believe that art contends with spiritual issues engaging with themes of mortality and memory, but minus problematic dogma and ideology and the simple 'Cognito 360' exercise is a good place to start.

SECTION 2: STOMP AND PRELUDE

The most emblematic exercise in the training is the Stomp and Prelude. It is a two stage routine with the first part very vigorous and the second contemplative.

Part 1: (The Stomp)

The first stage consists of a long and vigorous attempt by the actor to integrate himself more fully with the earth by repetitively embracing the ground with his whole being through continuous stomping, whilst moving slowly and freely throughout the stage space. This is done to music with a forceful 4/4 rhythm lasting up to three minutes. The actor stomps to each beat in the music, by raising each leg in turn, with foot parallel to the floor, and bringing it down forcefully to 'embrace' the ground with the whole foot at once. He stomps in such a way that he gradually travels forward, moving throughout the space in a freeform way as a type of 'journey'.

Whilst committing to each Stomp is crucial, the actor's perambulation about the space is an equally powerful sensory experience. All the elements of a 'journey' are important; the directions, proximities with other actors, the interpenetration of the space and especially the nature of the changes of direction. The sequence finishes at the back of the room with the actors stationary facing the back on the last note of the music.

During this first stage, the actor must give full importance to the 'moment' of each Stomp, as well as concentrating on keeping his centre steady while moving smoothly around the entire space in an improvised pattern that is empathetic to the space and the other actors.

An actor, in ANY speech/dance/song must occupy a duality, he must say the words.....dance the steps... sing the notes as written. As well, concurrent with that he must be on a journey: first as the character in the speech/dance/song and, in combination with that, as himself playing the character. This combination of emphasis on both the detail of the Stomp and the wider continuum of the journey throughout the space is an astute metaphorical reduction of the twin requirements of a performance into purely physical data.

I label the first of these requirements SELF DEFINITION and the second, THE ROLE and the conjoining of these two paradoxical foci, is the very essence of performance. Learning how to combine these paradoxical foci is made easier if approached in terms of the particle/wave theory that drives quantum mechanics (see Einsteinian Dialectic: Appendix 3). This implies the embrace of paradoxical opposites, rather than be caught trying to choose one or the other. The empowering of that paradigm lies at the heart of all the FSAK exercises, but it is at its most trenchant in the Stomp/Prelude.

Note

Special mention must be made of the changes of direction as the actor moves around the space, as they are equivalent to the axes in a speech, and must be well 'considered'. That is to say that there is no prescribed way the actor should do them, but that the actor should be very aware of 'how' he changes direction.

Transition

In the FSPT, the transition into the Prelude is generally a very quick turn to face the front, eyes shut, heels off the ground and the arms making a freeform gesture in a position known as a Statue. In this position the actors will say a prescribed speech together, before proceeding on the second stage - the Prelude.

Eyes Shut

Having the eyes closed when in a Statue after the Stomp is a both challenging and instructive Tool (See Appendix 2). When the eyes are suddenly shut during a Statue, the performer needs to be genuinely connected with the ground as she can no longer use the eyes as locators. Paradoxically, the actor can then become more self-connected, freer and eventually more daring. The 'eyes shut' becomes a form of mask which demands both a simplification and an extension of voice and gesture. It is one of our most important Tools and is used in many exercises.

Note

We have shown the Stomp with many of our objects (See Tools: Appendix 2) to demonstrate that **a**. there are many ways to do a Stomp and **b** different objects can offer added insights and feelings to the basic version.

Part 2: (The Prelude)

The second stage is a quiet meditative move forward to music of a very different temperament, generally elegiac classical or a contemporary ballad. It invokes in the actor a visceral reflection in response to the vigour and extremity of the Stomp. It is both physical and metaphysical - the actor 'listens' to his muscles, because they have been taken to extreme, and he also feels the new zone that he occupies because of that experience.

The music covers much the same duration in time as the Stomp (sometimes longer) and allows the actor the time to instinctively engage the primal, emotional and psychological implications of the melody, content and rhythm.

The purpose

From my experience of observing, teaching and doing the Stomp and Prelude, the four principle attributes that the actor directly obtains from it are:

1. Focus

The actor's experience of combining two paradoxical elements allows him to be 'in the moment' as well as to engage in an overarching journey. He creates a sense of being 'in the moment' by committing all his energy to each individual Stomp over the entire duration of the song, whilst simultaneously concentrating on the continuous journey of his progress throughout the space of the room and the time of the music.

As stated above, it is also a metaphorical reduction of the actor's engagement with a speech in a play. One must be 'in the moment' of every word whilst also being aware of the journey of the character, and combined with his own journey playing the role. Both must be constantly and continuously addressed to enable the actor to have meaning

2. Grounding

Probably the greatest problem an actor faces on stage is the issue of remaining grounded when inspired. Inspiration (especially emotional and psychological inspiration) tends to take an actor 'out of himself' or 'off the ground'. The ground is the principle surface that the actor can utilize as a lever for the projection of the body, voice and charisma. Therefore the engagement with the ground is vital, and is a combination of strength and sensitivity.

The Stomp is not simply banging the ground as a form of brutal endeavour. Concomitant with the vigorous contact is the feeling of the floor, and by extension, everything else both at the instant of impact as well as the reverberations that resonate out. Such sensitive connecting with the ground allows the actor the continuous affirmation of his linkage with the earth, and paradoxically, this simple act of grounding also opens up pathways for the imagination.

3. Self Definition

A single Stomp is the most powerful non-verbal way of saying: 'I am standing here, right on this spot - not just somewhere indefinably on the stage. I KNOW that I am here, and consequently 'I FEEL MYSELF TO BE HERE'.

4. Physical history

The Stomping sequence is very vigorous, discomfoting and lasts a seemingly infinite three minutes. It must be remembered that it is entirely self-administered and implants in the actors a great deal of energy that is apparent both to themselves and any observers. One function is to give the actor a form of 'physical history' or 'fictional memory' via the honest exertions of the body rather than the more ambiguous and deceptive prescriptions of the emotions.

Acting that is initiated from an emotional or psychological impulse can often be illusional and delusional. Whilst all acting must have emotional and psychological content, it must be securely based in a physical reality, otherwise it tends to chaos. It has often been said that the body 'does not lie' and this aphorism shows that attitudes and feelings that arise from, and are allied to, honest, straightforward physical experiences are truly genuine and instructive.

Important Notes

A fundamental misconception surrounding the Stomp is that it is a form of machismo drill mainly concerned with creating energy. It does generate energy, of course, but the real point is that the high energy level created by Stomping becomes a 'platform' for powerful, but psychologically safe experiences. The Stomp is not an end in itself - it is the vehicle that takes the actor to more profound experience! This point must be clearly understood for the safe, sustained practice of the FSPT.

This specific point about the purpose of the Stomp transcending the merely muscular can be amplified to articulate the larger philosophical concept that training is much more than calisthenics for fitness.

When one searches for the 'culture' of a football team, it becomes apparent that it is not so much the game, but the preparation for the game. For it is the use and style of the practise routines that determine the strategies and cohesion of the players and the game is the measure of their success.

In the same way a theatre company's training can not only develop the actors, but also determine the style and content of each production - in that sense: The Training is the Culture!

SECTION 3: BASIC No. 2

Part 1

The most basic exercise is Basic no. 2 moving either forwards or backwards. It is the first exercise that we generally do and it is also used as the basis of the Marches.

It starts with the feet together and legs half bent in parallel, facing the audience. On the first command, the right leg is swung forward and pulled back vigorously so that the upper leg ends up horizontal with the foot flexed so the sole of the foot is parallel to the floor. On the second command, the foot stomps into the ground next to the left foot. On the third command, the body advances forwards on the right foot to make a small lunge, leaving the left leg to straighten, with the left heel on the ground. All the body's weight should be on the front (right) foot. This 3 count sequence repeats progressively, continuing with the left leg, then right leg, etc.

Part 2 (5 count)

A slightly more advanced version is the 5 count, which adds a rise to tiptoes with both legs straight on the fourth count, with the weight moving back to between the feet. On the fifth count the body returns to the same position as the third count, and the sequence repeats as before.

Part 3

We are also showing footage of basic 2 (5 count) with:

- Sticks - to extend the body frame and give weight and length to the arms
- Count - the actors counting aloud reinforcing the connection between voice and body
- Silent Stomp - the actors having to provide their own brakes
- Staccato - arm position shifting on random outside stick command
- Arms on count 4 - the actors creating different arm positions on particular counts
- Slow Motion Arms - arms moving slowly and continuously.

Purpose

1. An actor must be grounded on stage, both while stationary, and more demandingly,

while moving. This grounded-ness must not be disturbed by anything he is doing - moving, speaking or while he is experiencing emotional/psychological inspirations. The second movement of Basic 2, the Stomp, is the most powerful way of grounding and the entire sequence trains the body to remain grounded while moving.

2. To control the way the centre moves on stage is one of the most important vectors of performing. If the actor's centre moves from side to side as he walks, he looks very 'daily' or mundane. This will cause the audience (subliminally) to regard him as very ordinary/domestic and lacking in charisma. The actor's inability to link grounded-ness and 'centre' will leave him unable to display the mythic demeanour to successfully play anything other than ordinary people (see important points). The integrity of the centre of the body aligning itself between the legs whilst in movement (in both front and side planes) is a fundamental aim of the FSPT.

3. The actor's voice must be supported by the centre of the body (the stomach region), and no physical movement or emotional/psychological experiences should de-stabilise it. The entire sequence should be done with great vigour, but be balanced by equal and opposite stabilising forces in the body and legs, so that the upper body is soft, strong and still - undisturbed by the action below.

Important points

We stress that the Stomp is not banging the ground, but embracing the floor with high energy – an essentially different concept. This is one of the most widely misinterpreted aspects of Suzuki training, and is chiefly responsible of its false reputation as masochistic, machismo samurai acting. Although this particular footage doesn't show it... We nearly always do a speech at the end of, or during any exercise to:

- Discourage the notion that some participants may think they are only doing movement training
- Affirm that the body's movement is a preparation for speaking,
- Speak to whatever 'moment' we have made,
- Show that the body's posture for moving well is also the best posture for speaking.

SECTION 4 STATUES

Standing Statues

This is an exercise whereby the actor starts crouched low to the ground with the feet spread apart and fully in contact with the floor. In response to a command, she rises with great speed onto her toes: the hands, arms, legs and body arrest to create a still image. Apart from rising onto the toes, the feet do not move from their original position. On a second command, the actor returns to the crouched position, which becomes the neutral stance between Statues. This sequence may be repeated for several minutes at great speed, at times with speeches in the still positions, on demand. Each Statue represents a unique sculpture and particular emphasis is placed on not repeating any of the positions.

Purpose

The Statues serve to explore three main themes:

1. With their speed and abruptness they awaken in the actor a form of 'animal' energy. This state contains and expresses a great deal of visceral shamanic power and stimulates within the actor reserves of great transformational energy.

2. The period of stillness at the top of the Statue becomes a form of 'reading', whereby the actor 'feels' the results and resonances of the position that she has made. This reading has both an internal and external manifestation, which by its speed of initiation and arrest, is essentially instinctive and non-intellectual.

3. Throughout history the static image or sculpture has been one of the most powerful embodiments of an idea, impulse or emotion. By its stillness, this embodiment has been compressed in time and space, creating a powerful memory that resonates through time and space. In much the same way, when an actor creates Statues, she creates a series of unique images, accumulating catalogue of physical information, which she can then draw on at any future time.

Sitting Statues

A more demanding version of these exercises is SITTING STATUES, where the actor 'grounds' through the buttocks while both arms and legs create positions in the air. This exercise places further demands on the centre of the body, where the stomach area must create and support the 'sculpture' whilst maintaining a stable platform for breathing, free from upper body tension.

Trajectory

In terms of the self teaching process of doing Statues, there are 4 distinct stages in the effect they are having on the actor, and by extension, their effect they have on the audience. They are:

1. **STILL:** Can you be still?
2. **FEEL:** Can you feel yourself in the Statue?
3. **EXPRESS:** Is the Statue a portrait of your poetic/imaginative impulse?
4. **RESPOND:** Can the Statue trigger in you a poetic/imaginative impulse?

Stage 1: Still

Can you be still?

For a beginner, just to learn to be still is a major achievement. For most of us, stillness in daily life is extremely rare. It is only in moments of great intensity and drama that we are genuinely motionless, transfixed. So actors first have to train themselves to recognise when they are being still and when they are not. Although difficult, it is a very simple goal, and easily objectified as actors can clearly know if they are/are not moving, first by observing their arms/legs, and later, by feel.

The simplicity is in itself very instructive, as it teaches actors that early straightforward goals are achievable despite vicissitudes. Once actors can be truly still, they are ready for Stage Two:

Stage 2: Feel

Can you feel yourself in the Statue?

We urge actors not just to hold a position when making a Statue, but to really feel the Statue they are making. This sounds obvious and axiomatic, but again, it is surprising how many actors will doggedly hold on to a position in such desperation of 'getting it right', that they are effectively locking out any possibility of feeling what they are doing. The FSPT has a simple solution for this by saying: "Don't stop doing everything you are doing but start to feel your arms, legs, body, etc. while holding that position!" Immediately the actors start to invoke that

suggestion, their Statue gains greater density and resonance - it has much more inside it than it would have if it were just holding a position. What is now occurring is that there is now the making (overt) and the feeling (covert) - the results of the making.

We also encourage the actors to consider that their stillness is not fixed, but feels as though it is increasing - that it is getting stiller..... and stiller..... Until actors can feel themselves in the Statues, they are unable to make creative use of those Statues they make. Once they can feel they can start to use the Statues imaginatively:

Stage 3: Express

Is the Statue a portrait of your poetic/imaginative impulse?

As an actor continually revisits the exercise over months or years, it graduates from competent craft to inventive instrument. The FSPT posits that the Statues should stem from a creative impulse, but we neither stipulate the source of the impulse, nor judge the verifiability of the resultant. What is important to us is the instinctive nature of the trigger and the visibility of the effect the impulse and Statues have on the actors. We talk in terms of the Statue being not just a position or pose, but a 'portrait' or 'sculpture' of a type of poetic impulse initiated by the actor's imagination.

The 4th stage is where the Statue sustains the actor, in ways both physical and metaphysical:

Stage 4: Respond

Can the Statue trigger in you a poetic/imaginative impulse?

This can only be explained by offering as an example the famous classical statue of the 'The Discus Thrower'. If you found yourself by chance originating a pose approximating the famous sculpture, you could recognise it and think... "Hey!" This reminds me of the man about to throw the discus....I'll follow it and see what happens!"

Then you would be following an impulse that originated instinctively and then said something back to you. In that sense the statue was self instructive, it was going beyond simply expressed statement to a higher level of psychological invigoration.

Important points

1. The fundamental mechanism of the FSPT is to, first of all, train the body and then use the body's muscular knowledge as a template for developing the voice. In the FSPT we have found that when the body is in a good, balanced posture when moving or still then that is also the best posture from which to speak. We find this symbiotic relationship between the physicality of the body and the voice to be very acute. So, we enjoin the actors, without moving a single muscle, to speak to the 'moment' and the position they have made. This fuses the muscles of the body with the vibrations of the voice, and goes some way to make for an actor whose sound and look is a complete match.

2. It is often felt that Suzuki training is good for power, focus and control but doesn't foster nuance, colour or chiaroscuro. It must be emphasized here that all FSPT exercises are designed to empower the voice and body of the actor in both practical skills and creative expression.

Craft

In sequences such as Statues, the skills are developed so that the actor learns to speak with

great flexibility, control and freedom in the inherently demanding positions. If an actor can speak in such Statues, then she is doubly empowered in more stock situations. Creatively, the actor explores the nuances and textures of the speeches, positions and movements as an adjunct to the skills. This is done as a parallel internal experience alongside the strictures. Once again, the residual memories of these experiences can then become an important reservoir for the creative life of the actor.

Rotations

Often at the end of a series of Statues, the actors will speak as they rotate a full turn, keeping the position intact, and timing the speech to end exactly back at the original position. The actor should feel that they are filling the space with their voice as they revolve through it. This helps to build what we call a 360 degree actor, with energy emitting from all parts of the body, not just the obvious direction of the front focus. Learning to time the speech to the turn is not just a stylised conceit, but another aspect of the instructive process, during which she learns to have a greater perception of herself in temporal and spatial terms.

Winding back to neutral

Recently, Jacqui has added a coda to many exercises, and that is to ask the actors to 'wind' their finishing position back to a neutral pose, slowly and deliberately over between 6 to 12 counts. The benefit for the actor is that the 'rewinding' imprints a deeper self - knowledge into the actor - she knows where she's been, where she's going and what it means to go back.

SECTION 5: MARCHES

This is Basic no. 2 done to music while moving across the floor. As well as doing this forwards and backwards in a single file or pairs, we also often do this in a connected line, using sticks to join the group together. As with all the other exercises, sticks can be used in many configurations, and (see Appendix 2: Tools) they are also interchangeable with any of the other objects.

Purpose

What is unique about the Suzuki acting methodology is that it is a personal training done in a true team format! Each actor pursues his personal 'individuation' inside the same structure and alongside the other actors.

Individuation

Individuation is a Jungian (Carl Gustav Jung, pioneer investigator of the mind and the unconscious) term that means personal growth as self discovery, that is particular to that person, and whose rate and quality of learning is dependent on temperament, character and experience.

Individuation against a communal landscape

Individuation means that the exercises are constructed so that each individual actor can learn at their own pace and in their own way, but, as well, be very aware of the other actors who are also undergoing their own experiences.

Given that everybody in the room is at a different stage in their creative growth, it is crucial that the 'language' be simple, so that there is only one level of exercise. This enables all the actors to work together and alongside each other regardless of calibre. Thus there are multiple levels of learning within the same exercise and each actor is surrounded by different

examples from which to also draw inspiration.

The 3 or 5 phase Marches very good example of this communal landscape, because it is derived from the clear technical demands of Basic 2, and performed to suitable music, which further links the actors. It is easy to understand that being aware of others as one goes on one's journey of discovery, makes an actor much more sensitive. What is surprisingly of greater benefit is the paradox that the awareness of others actually makes an actor even more uniquely defined, more aware of herself and therefore more interesting as a human being.

Important point

We use music which has a powerful dark component because actors, being shamans, must address both Apollonian and Dionysian elements. These are the two opposing psyche forces, the compounding of which are the materia for transformation. Apollo flies the flag for balance and stasis and Dionysius for discord and change. The philosophy behind the FSPT posits that the soul is only whetted by engaging darkness and the dialectic between dark and light is the crucible of shamanic performance. Goodness is the mantle, but the real fusional energy is provided by darkness.

SECTION 6: TENTEKETEN

Description

The standard version of Tenteketen consists of the actors walking as a line across the stage slowly with a small gait (50 mm space between the feet) and 'not quite straight' knees (this emphasises continuous speed with no hiatus or change of height). On a change in the music, the actors turn 180 degrees and return to the starting position.

Within the FSPT range of Tenteketens it can be seen that they cover a large variety of ways to travel across the stage. It has the largest number of versions in the FSPT, because there are many ways that actors can be inspired to 'mobilise' their transformation.

Requirements

1. The actors don't walk in time with the music nor in time with each other, they walk in their own gait THROUGH the music and in line WITH the others.
2. Each step is a form of silent affirmation: I am (John Nobbs) AND I'm here..... AND I know I'm hereAND I feel myself here. This affirmation begets charisma.
3. The sequence starts with a 12 count musical phrase during which the actor slightly bends the knees in preparation - you'll notice that this style of preparation occurs in many FSPT exercises as seen in the footage.
4. The crossing should be paced such that the actors reach the boundary of the space at a certain cue in the music- if they are early (as in the footage), they wait in stillness until the cue.
5. The actors turn 180 degrees with an 18 count change of music, then head back across the stage.
6. If there is a gesture at the 12 count preparation, or during the 18 count turn around, the timing should match the exact music phrase.

7. The actor should move in a way such that any observers should be watching the actor's centre/his whole body, not the feet or arm/hand gesture.

8. As the actors become more experienced, the positions and gestures evolve to be more abstract, extreme and challenging to sustain.

9. Changes of gesture should initially be physically transformative and as the actor acquires more skills, the body changes become templates for more sophisticated metaphysical transformations.

Purpose

1. The primary purpose is to train actors to move from their centre - it is not a leg and foot exercise! If it seems to observers that they are watching the entire body walking rather than just the feet or legs, then an actor is moving from his centre. All movement should initiate, AND be perceived to initiate, from the centre of the body. To strike an analogy, when any champion athlete such as tennis great, Roger Federer, is observed hitting the ball, it appears as though they are hitting with their centre, not just their arms - in fact the rest of their body seems to be a sympathetic response to their 'centre' hitting.

2. Another purpose is to increase the actor's self awareness as they move through time and space. The direct challenge of matching the temporal structure of the music to the dimensions of the space develops in the actor a type of charisma, an authority - they have become compelling to watch, because the audience sense that they have a certain 'knowledge'.

3. The third purpose is to train the actors to 'carry' a mental image/impulse and its physical portrait (a gesture) through time and space and to sustain it as they walk across the floor. The long term learning process unfolds similarly to the '4 stages' of Statues mentioned in the Section 3 (Statues) section above. Initial gestures should be small and simple. Gradually, as the actor becomes more equipped, the gestures should be more challenging and extreme, and those gestures should represent more elastic and ambitious imaginative impulses.

4. The gesture should in a sense, 'make itself'. This may seem abstruse and onanistic, so I will elucidate using the Overt and Covert approach that I introduced in my first book *Frankly Acting*. Overt means done or shown openly and Covert means not openly displayed, and I use these words to describe a change in approach that, when invoked makes experiences more valuable.

For our purposes this dualistic attitude to gesture can eventually be transposed to voice. It can be exemplified by the dictum: holding the stick/holding onto the stick. It is very simple but illuminating. For example, you have a stick that is not too light so that the actor can feel the weight, and you ask the actor to hold the stick with both hands. The actor is now, obviously, holding the stick! Next, while asking the actor to maintain the grip on the stick, you take its entire weight, so that the actor is now HOLDING ONTO the stick. Once you can tell that the actor is not taking the weight of the stick in any way, you ask the actor to do both - hold the stick AND hold on to the stick! The actor begins to look very different -much more compelling! This is due to what might be thought a simple, single task actually having two contrasted or opposed aspects - a duality. And for any action or feeling to be complete it should contain a balance of the two opposites. Another way of saying this is, the 'story' of the stick is complete, because it is being told from both sides.

Once actors grasp this creative idea of uniting the overt and the covert, we encourage them to actually focus more on the covert, because the overt will take care of itself! After all, the actor is already holding the stick, so all that needs to be done is to add the opposite sensation to complete the experience.

5. As a follow-on from the physical gesture 'making itself' □ the trajectory of the training is to develop in the actor the ability to channel deep inner impulses into gesture, and by extension, eventually into the voice. Using the 4 Statue phases (as in Section 3) the actor learns to make gestures that emanate from some deep inner (unconscious) impulse, which have greater integrity and are much more compelling than those 'prescribed' by conscious, rational decisions.

Important point

The Tenteketen is the exercise that most closely resembles movement patterns that would be seen on stage in productions, so it has the largest number of versions - probably at least twenty or more in the FSPT repertoire. They are continually being upgraded and re-combined to reflect the new ideas and nuances we would like to pursue. Here are some examples of Tenteketen variations that we have taken further:

Tenteketen: Pretzel

Whilst Tenteketen shares, with all other FSPT exercises the nostrum of individuation occurring within a communal landscape, the pretzel variant amplifies it even more. The Pretzel is a Tenteketen that moves forwards and backwards, with the actors starting at the back in a line with their arms, by their sides, touching the adjacent actors. They move forward, staying connected, and stop just before the standard change-over music. Using the same phrase as the standard Tenteketen first turn, the actors morph into another position, maintaining the touch (but not with the palms of the hands, and not moving the feet). As the music changes again, the actors maintain the new shape, stay connected and walk backwards. On a cue, the music ceases and the actors shut their eyes and lift their heels off the floor maintaining the architectural structure of their position and staying connected, while saying a speech. The benefits for the actor are:

- To maintain the contorted position is a challenge, and to keep it while moving even more so, but this is made easier by the connections with the adjacent actors - the delicacy of the touch becomes a monitoring device.
- The act of speaking in the contorted, raised, touching positions is empowering because the actors can feel their voices resonating through the physical connection.
- The actors become more physically and vocally aware because each individual actor's change in structure must be contiguous with the others, challenged and fortified further by collectively carrying it backwards and finally completed as a structure that has its own voice'.

Use of stillness in the FSPT

You'll notice how still the actors are at the end of the pretzel - almost as though the footage

has been stopped! In this training moments of stillness are very important:

1. They are moments of reflection where the actor can dwell on the effect the speech/movement is having on him AND the audience
2. They are not moments of emptiness where nothing is happening - the stillness is not an absence of movement or energy, so much as the neutral point where the forces are in stable equilibrium

For these reasons, this moment of holistic balance is when the audience has best access to engage the 'soul' of the actor.

Tenteketen: Vibrations

This is an exercise that adds more contemporary music and movement, amplifying the universality by making the context local and hip. It was inspired by the pop song *Shakin' all Over* by Normie Rowe and the Playboys, and the reason why, I think, is that there is a very powerful guitar 'riff' which seemed to me to be able to viscerally provoke a shaking movement in my body. As well its very clear musical structure of phases, phrases, verses and chorus was very easily replicated in movement patterns.

It starts as a standard Tenteketen with the actors holding sticks or brooms and crossing the floor in their channels and improvising their moving patterns. Upon the very elastic and vibrant guitar riff, they stand still and either vibrate their entire bodies OR they vibrate the stick/broom. If they are vibrating their bodies, the stick should be absolutely still, and vice versa. During the music break in the song, the actors either 'dance' the stick or 'dance' their bodies. If they are moving the stick, then their bodies should be stock still and vice versa. For example, if they start the 'body' dance sequence with the stick in the air, then the stick should remain geographically stationary (as though some other force is holding it!).

Note

You will notice when they hear the command 'Spasmodic!' as the music plays out, the actors distort their actions. This shakes their bodies into a primitive state of pre-cognitive grace, to break up the mundane patterns of ordinary human behaviour. Such devices encourage the actor to be more shamanic, more transformative. These training demands create an actor able to affect a more 'magical' performance that will more effectively engage the audience's collective unconscious.

The main purpose of this version is that the actors gain greater knowledge of their body's capabilities and the device is very simple! The actors, in attempting to vibrate one part of their body, whilst keeping another part very still, become very aware which parts of the body are moving and which are not, and they can very easily grasp this inside the activity. And as with other FSPT exercises there is no requisite to have particular skills, because being good at vibrating is unimportant - the benefits lie in the attempt to simultaneously perform opposite actions. It disallows deceptively ambivalent ideas such as talent or ability to 'move well', which can often stultify and constipate experiences for those less confident.

Tenteketen: Crepuscular/Rapa Nui

A further stage of the Pretzel, but which starts at the front, with the actors arrayed shoulder to shoulder. In the first section the line of actors walk backwards together, making small sparse facial twitches and hand gestures, accompanied by small animal noises like tiny mammals of

the forest (hence 'Crepuscular'). On reaching the back they turn 180 during the 'turning' music and transform into edificial god - like effigies (hence 'Rapa Nui' - Easter Island statues) making the appropriate gestures to the heavy chords in the second phase of the music.

When the music stops the actors speak 3 speeches, the first like Rapa Nui and second like Crepuscular animals. The third speech is a compound of the first two and should be spoken as the meeting point between them. By compound, I mean that the third voice is an instinctive, 'unconscious' amalgam of the other highly extreme vocal experiences. If metaphorically, mankind's proclivities lie between instinctive animal and the abstract divine, then our performative explorations should be a marriage of the two paradoxical opposites. All of the advanced FSPT exercises similarly engage the paradoxes that represent human experience.

Tenteketen: Across with Chairs

A standard Tenteketen but using chairs, both for sitting on or reclining as well as carrying them as props. Using chairs for their obvious uses as well as learning to carry them as though they were extensions of the actor's body, means that actors develop more holistic connections and also evolve more elastic, subtle and creative ways of using chairs other than just sitting on them.

Tenteketen: 5 Toes

This is a Tenteketen that fosters teamwork and articulates space in both a profound and a light-hearted way.

Inspiration Point:

Its invention came about in a very interesting way, as it was stimulated by the building of our training floor. Following leads by Suzuki, I was interested in training in exotic situations (especially outdoors), and this meant building a transportable floor that could be laid anywhere. I chose to make one out of panels of 19 mm formwork, and back it with rubber underneath to act as a cushion when it was laid over concrete. Adjustable in shape, it could be laid in many modes, depending on the space. Normally it ends up as 10.8 metre x 7.2 metre rectangle. It can be painted any colour and it has become a metaphor for the workspace as 'office', the place where all our 'culture' is made. This sense of 'culture office' is enhanced by its slightly raised height, which gives a feeling reminiscent of a judo mat- an idea that when you step on it, you are entering a special zone.

Once built, I began speculating on what sort of exercise might 'describe the space', and a number of years later I realised that the Aussie surf song *Hangin' Five* could be used to create time zones when the toes of the actor/surfer had to be over the edge of the front of the floor, or the back at separate times in the chorus.

Note

I use many instances of surf music in the FSPT, partly because it is onomatopoeic, partly western and partly modern. It is the only music I know since Debussy, Ravel or Britten, that attempts to paint a musical portrait of nature, however naive that might appear. In the version you are watching, the actors move forward and backward to and from the audience to the strains of the novelty surfing song. The song relates a day in the fun - filled life of a surfer, the title referring to the ability to have five toes of one foot hanging over the front edge of a surfboard. It is mainly a freeform improvisation only bounded by the actors having to hang five toes over the front line or back line of the stage at very particular moments in the music. In the case of the footage it is a plank of wood at the front and the foot on the back wall.

Halfway through there is a 'wipeout' section, a chaotic bridge that disrupts the flow. In this footage the actors, responding to an off camera suggestion, simulate a shark attack complete with blood curdling yells and paroxysms.

Note

The 'shark attack' command is an example of the way a director/trainer can add another layer of meaning and energy to any exercise, without destroying what already exists. It is made possible because the core structure of the FSPT sequences is very strong and can withstand suggestions and tweaking from the sidelines. It is a central tenet of the FSPT that it should contain paradoxical combinations of powerful stricture and intermittent whimsy. These aspects can and do crop up at any time in any exercise!

As the song plays out the actors end up at the front, with all ten toes, just over the edge, gently undulating in asymmetric rhythm with the fading melody. They maintain the undulations while saying a speech.

Purpose

1. All the actors are completely independent for most of the song, except for the actual instants when they 'hang' the five toes over the edge. They must not be earlier or later by one nanosecond. This means that while they are doing their 'own thing', they must also be highly aware of the nodes in the song, and pace themselves accordingly without pre-empting the moment.
2. Whilst the actors may be very disparate in their style and in the timing of their sequences between the 'toes' nodes, on the nodes they are incredibly together, which means that in a way they were always together even when they were separate.
3. The act of poking the toes over the edges of the space, at the nodes, physically describes the space, so the actors are portraying the 'space' in the song and the 'song' in the space.

Tenetekten: Off the Wall with teddy bears

One of the most colourful and affectionate routines in the FSPT is done to a very sweet old fashioned ballad.

Inspiration point:

It was inspired by the song *Rose Marie* by old time country warbler Slim Whitman. One day one of the actors came in to training and gave me a CD of Slim Whitman, and said: "Have a listen! Some of these are pretty cute".

One song, *Rose Marie* caught my ear with its plaintive tremulous melody and sweet but non saccharin delivery. Its soft, almost feminine texture makes it most suitable for the lighter side of FSPT improvisation.

It has a very useful 16 bar intro for initiating movement, and a delectable slide guitar solo particularly good for picking up teddys. Another aspect added itself when another actor gave me an old 45 version, which had a few scratches due to age. These became another inspiration point, as we added random twitching to the exercise to enhance the 'sepia' content..... This version begins with the actors facing the back wall. One hand must be

placed on the wall and both feet and the hand must remain still for the introduction to the song during which the face and body turn gradually to face fully front to be still on a certain chord just before the song proper starts.

(Meanwhile the Teddys, facing upstage, have been sitting patiently down the front in the corridor of their respective actor).

As the song proper starts, the actors start to focus on and move towards the teddys in a freeform improvisation and, on a certain guitar note, they must pick the teddys up, in whatever manner they feel. They then retreat back upstage to the spot on the wall where they first started, with the teddys facing the audience, to finish in a position similar to the start. After the music's over they say a speech three times in three different ways.

1. Standard way,
2. As if they were a teddy bear,
3. A compound of teddy and their first speech.

In this particular exercise the actors were asked to 'twitch' to add a further dynamic to the experience of a mythic quality that is present.

Purpose

We use the teddys as anthropomorphic identifiers because they are neither human or animal. They are the mythical beasts of childhood and the favourite pet of the collective unconscious. They are able to open up tremendous possibilities of empathy and simpatico with all the actors we've ever worked with, from sophisticated young Americans to Nepalese villagers! In the teddys' presence the conscious urges of the actors seem to fade and unconscious creative impulses come to the fore.

Tenteketen: Discombobulator

Inspiration point:

Discombobulator is a very extreme form of Tenteketen to which has been added an element of chaos that acts as an empowering irritant to the controlled walk.

Inspiration point:

I have had for many years in my record collection, an original rockabilly LP of the Johnny Burnett Trio. It has a particularly vibrant disjointed energy that sounds as though the band is bouncing around in a barely controlled chaos. In looking for a way to add some different levels to the

Tenteketen, I was listening to *The Train kept a' Rollin'* which is the bounciest, happiest, most disjointed song on the album. It always sounds to me as though the three boys in the band are in time with each other and also wildly away out on their own - a paradox. (Apparently the valves on the guitarist's amp were loose, which contributed somewhat) With its bright, manic energy, this music added a surprising zest to the FSPT.

In this version you are watching the actors do a free---form crossing of the space that incorporate two apparently contradictory nodes:

- the actors are trying to walk as in a normal tenteketen (slowly and smoothly with no height change, hiatus or disturbance)
- the actors are also, in the very same experience, allowing themselves to be buffeted by involuntary a-rhythmic spastic movements that go to prevent them from walking in a controlled fashion.

They proceed across the stage back and forth until a chord in the music stops them dead for a few bars. When they start up again, they continue the form, but facing the front. This is followed by continuing the movement pattern on the spot facing the front finishing the song in the same physical modality as before. When the song is completed they continue, without the music, the discombobulated movement as they speak.

Purpose

This exercise empowers the voices of the actors because it inverts what is normally expected as a disaffecting experience. By attempting to do a controlled TKTN while at the same time, making it extremely difficult for themselves by invoking physical chaos, the actors are entering a dialogue between facility and un-facility (it is another form of Einsteinian Dialectic, which I'll fully outline later). This is immensely empowering in muscular terms, and, when continued during a speech, also empowering for the voice.

Important point

We use music as a template for learning. By template, I mean that actors, by matching their actions to elements of the song, learn to copy those elements in the song, and by doing so, gradually acquire them for use outside the song. Those 'copy-able' elements include melody, rhythm, content and atmosphere. It is also wise to remember that songs, by their very nature, have two very distinct attributes to offer the actors:

a. *Inspiration*. Music can inspire a very powerful poetic impulse in the actor because the melody of a good song is poetry for the psyche, bypassing the brain and heart and connecting directly with the soul.

b. *Structure*. The other is that music has a very definable structure. Music is both an art and pure mathematics!

I chose the 'discombobulator' song because all three musicians seem to be at once in the song and at the same time separate from the song.

c. *Concordancy and Discordancy!* This is difficult to describe but quite apparent on listening and a refraction of the idea of 'holding/holding onto/the stick'. The actors can subsume their bodies into both those notions as they move to the music and when doing so, can learn to invoke Concord/Discord themselves outside the song for the future.

d. *The value of the stop*

A sudden stop, especially after chaotic movement, is a revelation both for the actors and the observer. It is a real knowledge point because in an instant all the disconnected energy becomes unified as it suddenly comes into stable equilibrium. All the energies are balanced by their equal and opposites. This stillness is surrounded by the transformed aura of pandemonium and the whole mind, body and soul of the actor is revealed, complete.

Note

As you can see from the footage the 2 actors are pretty puffed at the end. Many of the exercises use this cusp of exhaustion following the exercise as a place of higher impact learning. This must be judged astutely of course because it is not an aerobics class, but we have found that the body/voice learns most about itself when on the verge of collapse. This is as close as one can get to real mortal, moral and visceral experience - real knowledge. The temporary intimation of mortality imparts a moral imperative on the actor, which the actor (and the audience) can feel at a very visceral level.

To say a speech whilst continuing the movement motif under stress is very demanding and the multiplicity of the challenges is analogous to a sports training regimen where the practice is attempted at full demand so that the game (performance) can run its course in relatively calm instinctive mode.

Supposedly a very different milieu, theatre training can nevertheless profit by transposing

many of these precepts and the FSPT has incorporated quite a lot of them at different times.

SECTION 7: WALKS

Description

1. The Walks are a series of extreme gaits that challenge the centre of the body to move in a non domestic fashion.
2. They are done across the stage in both directions either square or on the diagonal, and forwards and backwards where applicable.
3. In all the Walks the body should be in the normal 'S-bend back' posture, with the centre of gravity in a direct vertical line from the head, through the thorax and hips down into the feet. This position should not be compromised or distorted by the vigorous actions of the legs and feet.
4. For all Walks the head should remain at the same height.
5. Excepting when the legs are lifted off the ground, the purpose is to keep the weight between the two feet at all times.
6. The basic arm position is with both arms hanging by the side - soft, but not sloppy, held but not rigid. The fists are softly closed, facing for and aft, with the thumbs covering the hole in the fist.
7. It is generally done Indian File, with 2 or 3 metres of space between each actor, but it can also be done in other configurations.
8. As the actors join in the line, they should imagine themselves, not as 'carriages' being pulled by the 'engine' of the leading actor but as separate 'engines' adding energy to the others.
9. Although the Walks obey the rhythm of the music the actors should not be just 'dancing' to the music, living off its history, rhythm and melody. They should, with their power and definition, be adding a visceral, sculptural energy - a 3D picture that 'embodies' the sound. In the FSPT we use 11 different gaits which are executed both forwards and backwards:

1. Stomp

Facing and moving across stage, identical to the Stomp phase of the Stomp/Prelude. In the footage of this particular Walk we have also added freeform arms. Freeform, as the name suggests, means that the actors can adopt any position as their instinct might dictate.

2. Turned in

Facing and moving across stage. Knees bent and turned in with heels on the floor, R toe behind and touching L heel. R foot (whilst remaining completely attached to the ground) describes a half circle to arrive so that the R heel is touching and in front of the L toe. Repeat with the left leg. (Can be surprisingly difficult anatomically if the actor has tight achilles tendons).

3. Turned out

Facing and moving across stage. Opposite of Pigeon Toe, where the legs are bent, heels on floor, but the legs are turned out with the R foot behind with the big toe touching the L heel. The R foot describes a half circle (whilst remaining completely attached to the ground) to arrive so it is in front of the L foot with the heel touching the L big toe. Repeat with left leg. This exercise is generally not as difficult as Pigeon Toe. In the footage of this particular Walk we have added staccato arms, which we have shown before in Section 2, '5 count'. Staccato arms means that as well as performing the lower body sequence in time, the actor must respond to random stick commands from without (the teacher or another actor hitting a stick on the floor) and make instinctive improvised arm changes accordingly....

4. Scallop

Facing front but moving sideways across stage. Legs bent, in parallel and with feet together. L leg and foot (whilst remaining completely attached to the ground) describe a shallow arc to finish in an open position slightly wider than the shoulders. R leg and foot describe a similar arc to arrive at the closed position next to the L foot. Repeat across stage then repeat in the other direction. This is the easiest gait and most suitable for beginners. In the footage of this particular Walk we have also added gestures. Gestures, in the context of the Walks in single file, refers to the situation where the actors make freeform positions which are rhythmically associated with specific movements, e.g. in these scallops they make an arm move every time their leg opens.

5. *Scallop on tiptoes*

More demanding version, done with the heels off the ground but with knees bent for the duration of the cross-over. The hands touching, in this instance, increases the sensitivity and feeling between the actors.

6. *Sawtooth*

This also faces front and moves across the space. Start with feet parallel and together. Moving to the left, the R leg rises very sharply, with the foot flexed, peaking so the knee is just above the hip line. It crosses in front of the L knee and places firmly on the ground, parallel and next to the left of the L foot, as close as possible and as far back as possible (very difficult). Then lift the L leg up just as sharply, passing immediately behind the R knee, so that it peaks above the hip line. It is then placed firmly on the ground in an open position immediately to the left of the R foot, and overlapping by half a foot. Proceed across the stage to the left and then repeat back the other way. It is quite a difficult sequence, placing great demands on the centreline in frontal and sideways dimensions.

7. *Walking Hammer*

This is based on Basic 1, which is too challenging for beginners, and which we only use for advanced students and OzFrank company actors. This too faces front and crosses the stage sideways. It starts with legs rotated outward, knees bent and heels together. Pick up the L leg, and stomp it into the ground to the left in a short lunge, leaving the R leg straight, with R foot on the ground. Next, pick up the R leg and stomp it to the basic starting position (legs turned out, feet bent and heels together). Repeat progressively to the left, and then re-cross the stage back to the right.

8. *High Stop*

This faces forward and moves across the space. Feet starting and remaining on tiptoe, with legs ALMOST straight. (The knees are bent just enough so the sequence doesn't look like stilt - walking). Walk across the space paying particular care to the stops with the weight placed evenly on both legs. The object, while staying totally in rhythm, is to move the leg as fast as possible between the stops on two legs, and remain still for as long as possible. It crosses the space forwards and on recrossing moves backwards.

9. *High fast*

The same as high stop, but with no hiatus, moving continuously and smoothly throughout, in time with the music with no height change.

10. *Shuffle*

Faces and moves across the space, legs in parallel and knees bent so that the heels are on the floor. Advance forward by shuffling the feet very quickly with the toes up (like snow skis). The shuffle of the feet is faster than the travel, so that it appears that the centre is gliding forward. When going backwards on the other side, the heels should be up (like the skis are on backwards).

11. *Cockroach*

Similar to the shuffle in execution, but the knees are completely bent so the buttocks are on the heels, arms out stretched with palms facing up. In order to be successful, the foot shuffles should be very small and fast. If the feet move too much it displaces the hips and balance is upset. It can be difficult for beginners if their leg muscles are undeveloped.

Purpose

The Walks are not so much leg exercises, but exercises where the legs test the body's locomotive stability. These muscular exercises are to build up core body strength in the pelvic girdle. (These are actually a set of muscles deep behind the stomach wall that control the turn out of the hips). Without developing strength in this area, it is difficult to have a strong voice. It is the same set of muscles on which classical ballet concentrates and any physical exercises for an actor should likewise empower this area.

Note

These are not steps we use in performance, but simplified training language which embeds muscle memory that is highly adaptable for later performance demands. Because the FSPT addresses the methodology of movement, rather than teaching steps, it imbues the actor with a working knowledge of how movement is achieved. That knowledge is highly portable and can be adapted to any style of theatre.

Additions

1. Speak a speech during a Walk
2. Speak a letter from the alphabet on each step/every second step
3. When the Walks are done to *Pushin Too Hard*, the words of the song are spoken along with the song as well
4. Arms: Freeform, staccato, gestures, slow motion, hands touching in line
5. Carry sticks, objects, props from the play, or trail fabrics behind
6. The Walks are one of the exercises we often do with partners
 - a. Actors physically connected
 - b. One actor with eyes shut and touching the other whose eyes are open
 - c. With mirrors - one actor watching the other, or a stationary object on the stage
7. At any moment during the Walks, the music can be stopped and a speech spoken. This ensures that:
 - a. All training movement is directed towards empowering speaking
 - b. The actor should be ready to speak at any time
 - c. The best posture for moving is identical to that for speaking.

Important points

1. As in the Stomp and Tenteketen the fundamental premise is that the actor should be grounded as he moves. To this end, in all the Walks where the foot is not raised off the floor, the idea is to 'plough' the floor - to drive the foot down into the floor as you are moving across it. This is Grounding while Moving - another good example of an FSPT Einsteinian Dialectic (more about which later).
2. We relinquish two Walks from the original SMAT: Crocodile and Bicycle. This is because they require innate anatomical facility and are really difficult to learn. These difficulties exclude some people from the experience, and the FSPT philosophy requires that all exercise vocabulary should be inclusive regardless of ability.
3. Because the Walks come on to, and leave the space, the actors can explore how to enter and exit, as though from behind an invisible curtain.
4. In all the exercises we use stillness as a 'knowledge point' and in the Walks it is used at the

end of a movement cycle, especially for beginners, to affirm the experience. As an example, when an actor is about to complete a crossing doing the Scallop, as he does the last movement before exiting the space, he stops for a few seconds (which is possible if the line is spaced enough apart) and, in that short time, the actor dwells on thoughts:

What was that? What did it mean for me? What do I take away?

This adds a gravitas to the training, because the actor is not 'ticking the box and moving on', but carrying the training from one exercise to the next.

SECTION 8: VODOO

Description

As the Marches are Basics to music, so Voodoo is Statues to music. The actors stand in a wide, stable stance, with the feet placed firmly on the ground and the feet do not move throughout the routine. On the 4th count of a 6 count phrase, the actor moves his centre comprehensively and abruptly, creating a compelling sculpture. This is maintained for the 5th, 6th, 1st, 2nd and 3rd musical counts before making another 'sculpture' on the 4th count, this continues to the end of the music.

Purpose

1. To encourage the body to move from the centre. Neophytes generally make poses using only their arms, and keep the trunk uninvolved and un--energised, making for superficial positions that are unconvincing. To be compelling, the actor must feel the impulse initiate from the body's centre, and that seismically shifts the trunk to a new place. The arms then become a response to the shift in the centre, rather like the 'flourish' that one sees after a tennis player has hit the ball. In order to reinforce this body centre impulse, the Statues can be also requested with either one or no arms, forcing the actor to simplify and concentrate the actions.
2. The stillness for the following 5 counts is a form of affirmation. It begins as a determination 'not to move or weaken'. As the actor gradually develops the ability to 'feel' each new position more it transforms into a gesture imbued with a special knowledge. Each new position is not so much an expression or statement, but an experience or 'feeling', and the more the actor feels the experience, the more self-defined and poetic he becomes.
3. To that end, each 'Voodoo Statue' should be unique, with no repetition.
4. The actor should use the darkness inside the slowed down music as an energy generator to create a poetic 'slam'.
5. For beginners the head should remain focussed towards the front, eye--level with the audience. As they become more experienced, they are encouraged to change their focus to match where their centre is pointing.

Important points

'Head Still' Focus:

At this point I'd like to clarify the Tool of 'head still' focus. We require that the actors' heads should be still and as a general rule frontally focused towards an imagined audience.

There are two reasons for this:

1. The audience finds it difficult to concentrate on anybody whose head is moving about especially when they are moving vigorously. It makes the viewer seasick, and as well they are unable read through the eyes into the soul of the actor (the eyes are the window to the soul!). They will instead focus on actors whose 'story' is engaging them.

2. Until he is experienced, if an actor is moving his head around too much, he cannot monitor what effect his action/speech is having on him.

So the still headed focus is not a fixed stare as could be supposed, but is instead a still point where the actor feels his experience in all its extensions. To illustrate my point in a sport which has very analogous sensitivity requirements: if one looks at pictures of champion sailors, you will find their heads are very still, not because they are staring at something up close or in the distance, but so they can feel their entire environment. Likewise for actors!

After the standard version we are showing the following in order:

1. With sounds - here we've used the sound ohhh!
2. Objects - here we've used the Chicken. Good silly midoff catch, Glenn!
3. Connected sticks in pairs- this can also be done with eyes shut
4. Speaking individual letters of the alphabet on the 4th count while making the Statue
5. 3 count slomo sticks- Slow motion movement for counts 1, 2 and 3
6. Moving off the spot on counts 1, 2 and 3 (includes circling)
7. Moving freely in the space with controlled timing on the 4th count
8. Double count version (Statues on counts 4 and 5) as in Wap Wap and using the feather dusters.
9. Badminton racquets
10. Feather dusters

Aussie style Voodoo

Many of the exercises such as Voodoo invented by Suzuki stem directly from his Japanese culture, and feature props such as Bokken (wooden Japanese swords). Whilst we do use these swords for their poetic mortal implications we are not Japanese and have incorporated equivalents that are more directly related to our western culture. For that reason, we often use more Western playthings in the form of Badminton Racquets and Feather Dusters. Beginners will use sticks, and as they become more advanced, they move on to the challenge of racquets and double count Voodoo. Double count Voodoo (Racquets): Wap Wap. When we do the double count Voodoo we generally use the Badminton racquets or feather dusters, and make a big move on the 4th count and another very quickly on the 5th count. This is more demanding as the required shift of the body's centre must happen twice in quick succession.

Note

You will note how close the actors are to each other due to the enclosed space required for the filming. You will have also noticed that the actors, although moving about the space freely in their own improvisations, are very aware of their fellow actors and that there are no collisions or conniptions. This is a product of the immense physical sensitivity that is inculcated by the FSPT. Much the same as the corporate sensitivity of a football team, it is a combination of repetition and routines. See also 'Matador'... for a more dangerous version.

Double count Voodoo (Dusters): Voodoo into Over and Over

When using feather dusters the actors will vibrate the dusters very lightly and quickly while the rest of the Statue remains very still. The delicate articulation of the extremities adds softness and prevents rigidities that inevitably creep in when actors are working at high energy levels. It is an extension of the 'finger wiggle' device we advise actors to 'test' their Statues for tension, for if the hands, arms and upper bodies are tense it is impossible to wiggle the feather dusters in a relaxed/soft way. Following Voodoo we often do an improvisation to a very different style of music to give the actors the experience of transposing the vigour and

definition into a softer, more nuanced dynamic. In this instance the second phase is called 'over and over' and it is inspired by The Tommy James' song *Crimson and Clover*.

Inspiration point:

Crimson and Clover is a very singular pop song which has a decay/attenuation/echo in its melody, lyric and performance - in all compartments! For that reason it is a very good template for creating movement and vocal facility that invokes one's shadow. Written in 1969, it has become a long distance cult classic with its elliptical lyrics, poetic fade, and confronting vibrato. It has such a coherent aesthetic, where every element reinforces all the others, and this produces a highly poetic prospect for 'copying' of 'templating'. I never fail to be transported to a profoundly imaginative zone whenever I listen to it, and its way of developing vocal agility by first copying the musical echo, the vibrato, is consonant with all the FSPT and Suzuki Training methodology.

The actors match their movements to each of the strong attenuations (echo) phrases that exist in the song, and 'carry' the physical memory until the next attenuation (decay). This may sound arduous or a bit 'try hard', but in fact it is quite easy as the song has such an engaging temperament. Halfway through the music changes character as the guitar break leads into a 'wriggle' section which the actors also match with their faces as much as their bodies.

At the end of the song the music plays out with the title words repeated with an electronic vibrato. The actors, speaking aloud, match the vibrato voice with a deliberate vibrato until the song finishes. They then say a speech twice; first with a deliberate vibrato, then a plain version without the vibrato, but containing its tacit memory. The difference is quite compelling as the second speech definitely has an audible frisson about it. Now, obvious vibrato is conventionally seen as not only unattractive, but also very detrimental to the voice of an actor. Quite the reverse in this case, as this is another of those 'embrace the enemy' invocations that populate the FSPT.

SECTION 9: MOVING STATUES

Moving Statues, as the name suggests is a compound exercise combining Tenteketen and Standing Statues. The original was devised by Suzuki and/or his company for a sequence in a play and thus is a good example of a performance feeding back into the training. This is the reverse of the oft held misconception that the training steps are supposed to be a language for performance.

It consists of a series of slow lunges across the space, interspersed by 3 explosive statues, the last one of which is maintained during the following slow lunges. The music is a piece of Gagaku (ancient Japanese court music), and is both highly austere and very primitive - a paradox! The lunges are cued to sets of four mini drum beats and the Statues are a response to sets of 3 irregular large bass drum notes. The Statues are done with instinctive and dramatic force, so that the actor doesn't quite know how they will end up, but must 'contain' the extremity of that highly charged moment that has been made. The challenge is then to 'carry' that moment horizontally across the space without any weakening. As the actors become more experienced, the stricture of the lunges is relaxed, and the movements to the 4 little beats turns into freeform.

We will generally say a speech in the last Statue gesture, as the music is turned off.

Purpose

The same as for Tenteketen and stationary Statues, but this time brought together as a compound experience. Use of the word 'compound' introduces a very important FSPT conceit - that compelling acting is not borne of adding, subtracting or substituting elements, but of

multiplying elements to express a composite psychological 'equation'. Two great film actors provide good examples of this below. One is Charles Laughton, the film actor that invented method acting, years before Lee Strasberg! He not only played the role, but played his attitude to the role! As he did both at the same time, they made an enriched 'compound' by 'multiplying' with each other. The other is Marlon Brando, method actor non pareil, who is the most 'watch-able' actor of all time. He is on record as saying that as messages went down his arms to his hands and fingers they were also changing and evolving. If one extrapolates that to the voice, then the voice would actually be changing as it left the body. It wouldn't be just a fixed message, but it would be still growing, even as it crossed the ether.

What made both of these actors so compelling, was the sense that you were watching them make something completely new - that you were watching them discover the words, almost after they had spoken them. And that was because the speech or action was still evolving after it had been delivered and Brando and Laughton were discovering them as much as the observer!

Both Brando and Laughton possessed instinctive processes that made them highly memorable and this is the stuff of legendary performance. But what they did was not magic, they used techniques, albeit instinctively. I have spent some years analysing their methods and am now able to divine what those processes represent and they aren't as difficult to invoke as they might seem, it just requires a creative shift in thinking patterns, a more complex attitude to movement and voice somewhat reminiscent of wave particle theory as invented by Einstein. (Later I'll talk about this Einsteinian dialectic and its application to acting).

Important Point

In the FSPT there is great store placed on the relationship between the actor and the four elements with which an actor shares the stage, sound, sight, time and space.

Sound

At the most immediate and obvious level, the actor's body should resonate with his own sounds, to be a 'sculptural portrait', a physical manifestation of his speech. This can take a long time to achieve and the learning process begins when he develops a more profound relationship with the sounds that surround him.

A good instance of this is the reaction to the commands. Many of the commands are done with a bamboo stick striking a wooden plate. To give an instance, in Statues the sound is the instigator. But the sound is much more than just a trigger. The FSPT encourages the actor not to just 'react' to the sound, like a threatening gunshot, but to hear the start and to finish the movement before the sound dies. By linking his action to the sound, the actor begins to connect the two and his statue eventually becomes a 'portrait' of the sound.

This methodology is very instructive and carries over into other exercises like Moving Statues, so that the explosive movements to the 3 big drum beats are depictions of the effect that the sound has on the actor. They become a 'sculpture of the sound' and such invocations round out the physical charisma of the actor.

Sight

'Sight' doesn't refer to the way an actor looks in a Statue, but instead alludes to whether the Statue has 'vision'. It asks the question: Does the Statue engage something or is it just a figurine with no 'eyes'? Each Statue should see something in its purview ---

Friend/Enemy..... God/

Devil.....or some such equivalent.

Time

In Section 4 on Statues I have already written on them being snapshots of time, an instant

frozen which paradoxically transcends time. Another conception of time on stage is that it has a spatial quality. Einstein showed that time is not an absolute, but a measurement like Length, Breadth and Depth. Given that, it is easier to consider that time has a thematic density or weight, which adds to the character of the space. The actor can consider that he is moving through time as though it has a density, a thickness.

Space

A Moving Statue occupies space, obviously, as it moves through it. However, an actor can go much further and carve space with the Statue. It doesn't just cut through space, but affects the space it's going through, altering the 'temperature' or 'barometric pressure', so the entire space feels different due to the Statue having moved through it. The actor should conceive that the space around the Statue is a statue as well. Like a 3D version of a cookie cutter, the dough left behind surrounding the cut-out has as much meaning as the cookie!

All of these accords with these 4 elements to add charisma to the actor's body, and by extension, when applied to the voice adds depth, frisson and timbre, which is difficult to describe but nevertheless palpable. Incorporating these 4 elements, sound, sight, time and space, also means that the actor is not alone on stage, figuratively speaking. He is the major component, and the focal point, but he is supported by the whole panoply of the setting he occupies. By thinking of them separately and collectively when he trains, he is building a supporting cosmology.

Note

You will have noticed the occasional mistakes, such as moving too early, or wobbling. These are part of the methodology of the FSPT, and show that the actors are not just performing by rote, making attractive forms that look good. Instead they are trying to make new positions that challenge themselves. This 'moral' ask or imperative is a defining characteristic that enables the FSPT to produce such 'live' actors. Of course too many errors are unproductive as well, so it is a balance. It also needs to be said that the teacher (in our case our director, Jacqui Carroll) should be prepared to interdict if there is a sense that intent or technique is lacking. This means that the actors are always operating on a high demand plateau, once again analogous to a successful sports team.

Basic Moving Statues into Pointing Song

In order to prevent Moving Statues from being stereotyped as archaic Japanese martial practice, the FSPT offers a local variant, as the second phase after the speech following the Gagaku. This improvisation is to a rock and roll song that has a very pronounced melodic rhythm and the actors create a movement motif (which may evolve during the song) to that musical leitmotif, providing that they do not just dance to it.

Inspiration point:

The inspiration for this phase was Chuck Berry's *Nadine* - a highly literate rock and roll ode about catching sight of a woman in a crowd. Lyric wise, it scans beautifully - not for nothing was CB known as the Poet Laureate of rock and roll. This literacy is hung on an elastic walking bass line that is very easy to dance to, and that is the whole point- We **don't dance** to it- we try to find movement motifs that are matching, but outside the insistent rhythm, and piggy back on that to 'find' a voice that has the same qualities. To mate it to the Gagaku, the actors make similar 'statues' as they acknowledge the chorus. In the version you are watching, the actors follow the general rhythm and from time to time (much like the Gagaku) make a Statue that points at something. Then they revert to their movement motif during the next verse and so forth....

After the music plays out, the actors continue the movement motif and say a speech. This

speech will overlay on top of the movement, like icing on a cake, creating a compound 'taste' akin to the Laughton/Brando mode.

Note

We also encourage that, where there is a song, the actors should 'speak along with the song's lyrics', matching the timing in a general but not specific sense. If it was just copying the song, it would have limited value. Instead it is designed to use the singer's voice as an inspirational landscape, where the actor builds his voice to match the power and interest of the singer's. For this reason the actor must have his own speaking voice 'inside' the singer's and its effectiveness comes from the actor's ability to speak the lyrics within the singer's broader time frame and for this reason it may sound slightly out of kilter with the song but will produce a personal performance of the words alongside the song.

SECTION 10: AGITEKETEN

Agiteketen is the first of a series of exercises that utilises the dialectic between control and chaos as a learning tool.

Description

The actors spread out on the floor, standing with their legs straight and apart, shoulder width, and planted firmly on the ground. Like Tenteketen there is a 12 count introduction, after which the actors, with their arms straight like knife blades, wave them around, making sure they are independent of each other both in terms of rhythm and space. At a change in the music, there is a dead stop until the music changes again and the frenetic arms resume until the music is turned off. During this entire frenetic flurry, the body and legs are still and firm despite the arms 'uncontrolled' movements. The actors speak a speech, either after the music and the arms have stopped, or while the arms are continuing.

Purpose

This exercise unlocks the empowering affect of the 'dialogue' between control and chaos. The act of waving the arms about spasmodically at great speed should disturb the actor, and weaken the body frame, destroying the strength and penetration of the voice. If however, the mind and body remains firm and clear, paradoxically this enables the charisma of the actor to emerge through the 'cloud' of chaos. The body, voice and spirit are actually strengthened by the experience.

Standard Agiteketen into Enka

After the first phase described above, we have second phase called Enka named after the Japanese ballad style of the same name. It has a similar function to the Prelude after the Stomp, except that this time there is a prop (often a piece of fabric) and specific cue points. It starts immediately after the arm waving speech and the actors instinctively respond to the highly charged creative calm that settles on the space as a response to the absence of chaotic sound and action.

They do a freeform improvisation to the gentle, sentimental song, and they have to make up their own 'story' as they cannot interpret the lyrics, which are Japanese. This means that they are inspired by the melody, without interference from the rational part of the brain. There are two separate moments where the actors pattern off the song, the first being to be absolutely still and copy the whistle when the singer does. Later at an instrumental break the actors do a 360 degree rotation with small Statues, after which they resume their improvisation. As in all the exercises upon completion of the song the actors speak 'to the song's moment'.

Important Point

Here I would like to discuss the focus we place on what Jung calls the Unconscious. I'm not interested in a deep discussion about what the Conscious and Unconscious really are, but instead for our purposes, the Unconscious can be code for creativity, and the Conscious can be code for the forces that stop it. In order to understand the meaning of Unconscious, think of words like Dreams, or Imagination, and for the Conscious: Rational and Critical. In the last few years especially, we have been using the training to research what frees up the soul to express creativity, and what inhibits it. One of the breakthrough moments came when I realised that songs such as Enka (sung in Japanese, incomprehensible to most actors) seemed to induce more compelling performances, and I began to realise that the rational, judging sectors of the brain were unable to participate/interfere and had been relegated to uninvolved (third person) observers.

In songs such as Enka, where there are no discernible facts, logic, story or description, the only impact is made by the melody and the rhythm, and in humans, the melody speaks to the 'soul' and the rhythm speaks to the 'animal'.

With such 'devices' as Enka, the actors are channelled into their unconscious imagination, which leads them to reveal a compelling inner world, indicated by the gestures they make. It turns out to be far more interesting than facile moves and expressions 'prescribed' by the conscious decisions of the actors.

I shall extrapolate no further, but for those interested, I delve a lot deeper in my second book, *A Devil Pokes The Actor*. (available through the OzFrank website and Amazon)

<www.OzFrank.com>

SECTION 11: SELFIE MIRRORS

We use small hand held mirrors to build 'memory' in the actors, and this has 4 main 'vectors':

The actors see what the audience sees, up close,
The actors monitor their facial mannerisms, tics, etc.
The actors have a sense of witnessing their actions,
The actors are talking to themselves.

When using mirrors, the sequence always finishes with the eyes shut, or mirror away....so that the actors can log the impressions of the above vectors and continue the feeling when the mirror is removed. The true importance lies in the permanence of that residual knowledge. For the purposes of the DVD we are showing our original break out exercise, first done in 1995. Inspired by Mr Suzuki's ability to refract and repudiate his own exercises, this was Frank's first differentiation from the SMAT.

Inspiration Point:

Inspired by the way Mr Suzuki could morph his exercises at will into extreme variants, I thought of *I Put a Spell on You* by Screaming Jay Hawkins. It's a song I had known for many years, when as a teenager, I was transfixed by its mordant transgressive moronic beauty. Hawkins had a commanding self derisive stage presence (I had seen him live) and came across as a preposterous cannibal that is reflected in the song, so I thought: 'Why not get the actors to sing and move with the song'. It established the precedent for the way we use much music as poetic and structural inspiration in the FSPT. In the version you are watching, the actors ride on the extremity of a primitive vocal line, disengaging from cognitive civility, and engage with their primal mythic centres using the mirrors as a point of focus and personal contact.

The three following speeches template their physical activity's visceral dynamic, imprinting in the actors a profound connection with their 'animal' selves.

The mirrors are used so that the actors witness their own self induced grotesqueries, and import that 2D imagery into their psyches, and homologate it as a physical 3D experience.

SECTION 12: SUPER ADVANCED

We are showing some short excerpts from a crop of current advanced FSPT exercises. All of them are combinations of 2 or more basics, and they are gradually being added to as the FSPT evolves.

The 'Bang Bang' Song

Bang Bang is done to an iconic 60's pop song called *Bang Bang*, and first recorded by Cher. With its several atmospheric sections, it is an easy song to physically and emotionally match by both absolute beginners and the very experienced. The actors speak in forceful freeform with the song and match the 'bang, bang' words with actions which have a 'stop and feel' intention to them. The 'feel' moments are paramount because one of the principle tenets of the FSPT is: 'What is my action/speech doing to me?'

Inspiration Point:

One day, when hearing *Bang Bang* by Cher, I was struck by the onomatopoeic nature of the lyrics with the reference to play shooting games amongst kids/adults, and I thought that might be a good way to connect voice and body actions for actors. The exercise you are watching is an outgrowth of that.

Hippy Hippy Shake

A more contemporary, ironic and chirpy version of Agiteketen is done to an absurd 60s pop song about a hip shaking dance. Inspiration point: As I was pondering about finding a parallel modern song to the Agiteketen, I remembered one of the all time great stupid sixties songs *Hippy Hippy Shake*. One of the premises of the arm waving is that there should be no hip movement to indicate that the body is surviving/prospering through the chaos of the arms, so I thought it would be neat use a song whose title is an inversion, an opposite of what is happening on stage as the actors are very definitely NOT moving their hips!

In it we do much the same movements with the same strictures as the standard Agiteketen, but in the time when we stand still in the Agiteketen, we instead drop to the cockroach position, do aeroplane arms, splutter our tongues, and roam about the floor to return to the original spot to resume the song. (Mr Suzuki saw the routine when he visited in 2007 and found the middle section particularly funny.....)

Important Points

1. It is ironic because..... What is the one body part in this exercise that does NOT shake?
2. It is also a good example of the dictum that one has to invent one's own style, in order to understand the original on which it is based. The invention of a variation closer to my culture enabled me to use the difference between it and the original to interrogate and divine the core attributes.

Traviata off the wall with teddys

This improvisation starts with the actors facing the back wall with one hand on it. As Verdi's *La Traviata Overture* plays the actors turn very slowly to the front, but the hand on the wall

and the two feet on the ground do not move. At a certain point in the music the actors then forward, at some stage transferring the focus from the audience to the bear, pick up the bear and return to starting position at the back wall. After the music finishes the actors say a speech 3 times:

First: the actors speak....quite straightforward

Second: Teddy speaks... speak any way they like as if their Teddy is speaking but stay together!Third: Join the two speeches. The third speech is an instinctive amalgam of the first two.

Using the teddys as thematic conscious filters, the teddy bear, due to its unique anthropomorphic potential, creates an unconscious/conscious cyclic dialogue within the actor. This is manifested in the third speech, which is the conjoining of the speeches coming from two parts of the brain, the conscious (plain speech) and the unconscious (teddy bear speech)

The Dialogue between the 'Eyes Shut' and the 'Eyes Open' actor

One of the most important Tools of the FSPT is the use of eyes shut during an exercise. This is extended when invoked in a partnership with another actor (or actors) who has their eyes open, and who leads the 'blind' actor using touch only. During the sequence the roles are swapped, sometimes many times in the course of the routine. This blind/seeing has a double edged learning advantage due to the rise in responsibility, the leader for his duty of care, and the follower for his being able to 'listen' to instructions, by being calmer, more centred and more grounded while moving with the eyes shut.

Something Else

Done to the song, *Something Else*, by another great rock and Roll stylist Eddie Cochran, and first invented at an FSPT workshop in Chicago, US of A. It's a combo of Tenteketen and joined at the hip Moving Statues....One actor has eyes shut and the other eyes open... On the refrain He/She/It's something else! the actors make an explosive statue whilst maintaining contact, and then carry the joined statue until the next refrain then reversing roles... it is quite a challenge to make a connected instinctive position, and travel it, and then speak while travelling it...

Iggy into Twilight

A two stage exercise with contrasting music of Iggy Pop (wicked) and The Platters (arcadian)...The terrific inverted guitar phrase to sets up a body knowledge for a delightful bout of melodic finger wiggle and arm waving....

Matador!

Inspired by an excerpt from Tadashi Suzuki's play 'Cyrano de Bergerac', this is a sequence using Bokken as poetic instruments of threat and violent grace. This exercise emphasises the moral import of the 'life and death' realm of deep theatre. Symbolic of what might occur in hand to hand combat with archaic technology, each actor is both the victor and the victim, the hunter and the hunted, combining both sides of the mortal story. The speech at the end is different in that it is individuated by each actor, but still keeping to the same notional rhythm as the others.

Note

You will have noticed that in certain exercises such as Matador, the actors at the end are breathless or sweating even though they are obviously skilled and experienced. This is

another important tenet of the FSPT, and shows that they are not cruising, but are working at or slightly beyond maximum capability. Apart from being the zone where major body knowledge is acquired, it has the added preparatory kick of readying the actors for the high levels of energy that percolate in and around a performance.

Kasai

Kasai is the most extreme in the range of 'chaos' exercises. It is done to the same Agiteketen music but, instead of starting from a static onstage position, the actors run on to their spot to commence a manic dance, in which their entire body (excepting the face) moves in a high speed crazed improvisation. The same stops and speeches ensue, but it is more demanding and one could calculate that if Agiteketen was 35% chaos, then Kasai would be 98%!

Inspiration

It comes directly from my experience performing with Suzuki in 1999. We were training, and doing Agiteketen, when Suzuki interrupted and said to do it like the Butoh performer (name of Akira Kasai!) we had seen the night before, who danced non stop like a crazed monkey for at least an hour. All the actors including me got up and cavorted as well we could... When I got back to Oz, I realised that he was happy to up-end any exercise to see what would happen....So I figured why not us?I then thought that this Kasai version would be good extension of the Agiteketen and so it proved....

Note

How still the head is! This enables us to watch it (without getting seasick), and the actor to self monitor....

Wap Wap (the shirt change kid)

To a dippy uber-pop song, a solo actor speaks one of their speeches from a play, interdicting themselves by intermittently striking Statues with badminton racquets and saying 'Wap...Wap'.... matching each strike and following with a few words from their selected speech. Each time they pause to say Wap Wap they continue the speech from the last point. This continues throughout the duration of the exercise. Half way through is a bridging section with slo-mo 'strike and moan' section after which the actor resumes his speech and continues to end of music.

After the song finishes, the actor speaks the speech in an improvised performance mode. By that I mean that the style of the speech should be very different from the usual mode, especially taking more time to explore the words more fully. We encourage the actors to say the speech in unconventional ways, to provoke new patterns and attitudes. As with many other situations, this joins the 'library' of experiences, to be drawn on instinctively at later times.

Note

Self-interdiction, by the actor, of voice and action interrupts the accepted logic and rationale of the speech and displaces predictable, conscious patterns, to create instinctive and compelling vocal work. In this footage the actor is rendering his 'Seven deadly sins' speech from the title role of Badengood in Jacqui Carroll's production of *Everyman: The Reckoning of Badengood*, whilst also attempting the demanding task of removing two t-shirts and replacing one while not losing hold of the racquets - which he has never done before!

Bacon Swipe

Inspiration Point:

The circumstances that invoked this exercise arose because Jacqui Carroll was developing a musical theatre piece for Ozfrank based on a cycle of songs by Nick Cave. One of the songs considered but not used was *Red Right Hand* a lyrical gothic rock song with melodic bells used extensively. I had been reading about Francis Bacon (English Modern painter) and needed a musical structure to develop an exercise that took actors to a pre-civilised state. Nick's biblical content with its dark undertones in *Red right Hand* was a spark that stimulated this Bacon swipe exercise.

Actors with mirror in hand proceed forward. On music cues in the verses, the actors 'swipe' their faces with their hand into highly deformed, extreme grimaces; holding said facial sculptures until the next cue. At the finish they say three speeches:

1st face in full contortion..... 2nd in half contortion.....3rd in neutral

The actors create their own state of primitive grace. Facial deformation brings uncognitive, pre-civilised knowledge. This is NOT pulling faces - the non etiquette face is made physically by the hand *swiping* the face, the actor witnesses and accepts his alien physiognomy (which is paradoxically self constructed) and talks to and from it. The 'bestial' memory of the first speech informs the second speech and becomes encoded in the neutral third speech.

Selfie Mirrors

This was our first big eccentric improvisation, done to the infamous original version of *I Put A Spell on You*...the exercise dates back to 1995, and it was inspired by Mr Suzuki's similar use of contrapuntal sound-scapes We perform it to one of the most animist R & B songs of all time... In this routine the actors match the dark but humorous animal energy, and immerse themselves in the song's bacchanalian melodramatic values....

We have found using selfie mirrors incredibly useful in building an actor's first and third person charismatic power.... when actors regard themselves in the mirror, there is an instructive sense of interplay inside themselves... not only are they involved in their improv, they are watching themselves do their improv... they are both first and third person, subject and object, participant and witness.....they become multi dimensional, and appear to be bigger than the space they occupy....that translates into charisma, big time!

With the grotesque exercises such as this or Swipe Card, the selfie mirror is especially interesting, as the actors may not recognise such alarming facial features... but they are their features, their own grotesquerie, a grotesque born of immersion in the Dionysian song, arrived at instinctively, from the inside....they have come to accept that they have a dark side which is valuable... they are not bad people, but they have found a place that allows that bad aspect.. and the training is an office, an office of the psyche....where such things can happen with no threat or recrimination.. and as the studio plus the training are the place which is used as the office of the psyche, these 'working hypotheses' can be left behind when the actor returns home....

As they say the speech the mirror becomes even more empowering... they are speaking to themselves, they are watching themselves speak to themselves, etc. etc. etc... the feed back loop builds... as they watch themselves from formerly inconceivable angles, they gain a strong three dimensional sense of who they are.. and having those feelings wash over them during a speech, will, no matter how long it takes, eventually have a profound effect on their persona, their acting, and their speaking....

SECTION 12: MORE SPEECH STUFF

Given how mis- appreciated Suzuki Training is, we felt it important to do a reiteration of the relationship between the FSPT and voice...Please keep in mind that what you are hearing is not a style of acting, but a training situation, equivalent to a swimmer doing laps, where the actors are encoding vocal experiences that they can draw on in rehearsal and performance.... When it is applied to voice, the isometric restraint of the brakes creates intensity as distinct from loudness....Loudness lacks the penetration and the gravitas of intensity.... You'll probably have noticed that we use 4 main levels of voice.... full.... quiet.... super quiet..... and whisper....

Full voice is the main learning phase because, as with the stomp or any sports training, extremity is the land of learning....

Quiet voice is like a decent stage voice, and to get there we don't turn the engine down from full voice so much as increase the brakes, which creates more definition....

Super quiet is the quietest the actors can speak, but not whispering...still using the vocal resonators, but with more brakes...

Whisper is as read ... and requires as much energy as full voice.....

We encourage the actors to arrive at their voice instinctively....ie without thinking too much.....

To that end the spontaneous demand for changes of level break up habits and predictability, and short circuits natural inclinations to speak *properly*...or *as they think teachers of acting expect them to sound!*

APPENDIX 1: SPEECHES

We currently use three Speeches that have slightly different functions:

1. Splendour
2. Tomorrow speech from Macbeth
3. The Stop Speech.

'Splendour'

This is the Menelaus speech from The Trojan Women by Euripides: 'Oh, splendour of sunburst breaking forth this day, whereon I lay my hands once more on Helen, my wife. And yet it is not, as men think, for the woman's sake I came to Troy. But against that guest proved treacherous, who like a robber carried the woman from my house.'

We speak it at four volume levels:

1. Full voice - the total commitment of every fibre of the actor's being to make the 'mostest' sound possible. (hear this 'voice' demonstrated after the following exercises: after Statues; after Stomp and before Prelude; Basic 2: 2nd speech after stick line coming forward)
2. Quiet voice - any version of a voice that can be heard clearly on a big stage (see Basic 2 first speech after stick line coming forward; after Crepuscular; first speech after Discombobulator; first 2 voices after Traviata)
2. Super Quiet voice - the quietest voice an actor can make, without descending to a whisper (see 2nd speech after Pretzel; after Vibrations; 2nd speech after discombobulator; after agiteketen with changes; after Pointing song)
3. Whisper (1st 2 voices after Traviata) The Jumbo Jet Epigram

All these volume levels have the same intensity, and that is achieved by invoking the Suzuki engine/brakes dictum. One of Suzuki's most pithy epigrams was to compare an actor's

delivery with a jumbo jet at the top of the runway, about to take off - engines on full.....
AND..... brakes on
full and this metaphor can be applied to all aspects of acting, from physical to metaphysical.

To complete the airline engine analogy - whilst the 'engine' of the actor provides the energy, it is the 'brakes' that converts the energy into power, by providing a reverse thrust which backs up against the 'engine', causing the energy to re-circulate inside the body gathering intensity before it is finally released. To that end, to go from Full to Quiet voice is not to turn the motor down, but to thematically increase the braking power. As well as speaking the Speech at any volume level at any time, there can be changes between the levels during the speech.

We also different styles of voice:

- Straight (after Stomp before Prelude, after Statues)
- Freeform ---any level references
- Crazy ---distorted, chaotic (see after Tenteketen: Crossing with chairs)
- Getting quieter ---gradually getting quieter (on command) (see 1st speech after Pretzel, after Prelude)
- Getting louder ---Gradually getting louder, (on command)
- Change ---instinctive freeform shift of level (see after Agiteketen (with super quiet)
- Together but separated ---this advanced mode means to not stray too far from the rhythm of the others, but to have personal interpretation (see after Matador)
- Like the song ---to have the 'style' of the song in your thinking as you say the speech (see after Cannibal)
- Laughing ---use laughter to interrupt a speech, to cut across patterns and to practice laughing (see after Out of Control)
- Combined voice ---an instinctive amalgam of two voices to produce one that lies in between the two (See after Traviata with Teddy)

Note

Within the Speeches the one constant is the collective rhythm. This is not a stylistic conceit or pattern, but necessary as the unifying parameter, without which group vocal work would lack cohesion.

Tomorrow speech from Shakespeare's Macbeth

'Tomorrow, and Tomorrow, and tomorrow, creeps in this petty pace from day to day to the last syllable of recorded time...And all our yesterdays have lighted fools the way to dusty death...

Out, out brief candle...Life's but a walking shadow, a poor player who struts and frets his hour upon the stage and then is heard no more...It is a tale told by an idiot, full of sound and fury, signifying nothing.'

One of the all time great bits of Shakespeare from his most popular play. it's very instructive as it requires good articulation and the breathing points we demand, make it a challenge...

The 'Stop' Speech

Another Speech we use was written by Antonin Artaud in one of his crazy/lucid moments:

'The fact that the world is not yet formed. Or that man has only a small idea of the world and wants it to go on for ever. This comes from the fact that man, one fine day stopped.....the

idea of the world.’

The crucial device in this speech is that when the actors say ‘stopped’ they immediately suspend all action (save breathing) in that instant and remain in 'suspended animation' for an indeterminate time. The cue to complete the rest of the line is given by one of the actors at random, whereupon the others join in. The teacher does not intervene, and it may take some minutes before an actor restarts the line. This stop/wait/start means that the actors as individuals and as a group must be:

- very alive
- ready to start again
- and the one who decides to speak first must make sure that the others can go with him.

This 'interrupted zone' is surprisingly successful at teaching the actors the ability to sustain a 'moment' for extended periods without blinking or flinching, and highlights as a matter of course the sensitivity derived from shared experience. The voice also becomes more defined in the wait and invariably emerges richer and more resonant.

Other Speeches

The actors in the Super Advanced exercises have developed enough skills to require more advanced challenges. Because they are also generally solo they say their own speeches from whatever repertoire may be current (see after Moving Statues, and Wap Wap)

Note

Any speech can be used, and as actors become more proficient, and the training becomes more directed towards a specific performance, the actors will be asked to explore speeches from their own repertoire.

The reason we have primary Speeches is to cut down the complexity of the tasks that confront the actor, whilst keeping the level of demand. And, like many other FSPT Tools, they are bridging experiences and eventually give way to the speeches that are used in the plays.

The Tree Analogy:

I have found that to relate the actor's body to a living tree to be a useful image:

1. the legs are the roots, going into the ground and giving and taking energy from it
2. from the hips to the shoulders is the trunk of the tree, where the bulk and the centre of strength lie.
3. the arms are the branches, the energy required to sustain them lessening as they extend from the centre.
4. the fingers are equivalent to leaves and since the leaves are almost air, so too should the fingers be gossamer light!

Breathing and Voice:

1. The fundamental core of the FSPT is that the Voice and Body be completely integrated, and be in a symbiotic relationship whereby one is supporting the other and vice versa. To that end, any speech must be able to be done in any position or movement, at any time.

2. For the purposes of training up a voice, the meaning of the speech is unimportant. Rather than words having literary or intellectual meaning, inside the exercises the words are much more like packets of energy, voice quanta as it were, emitted by the body, giving a physical presence to the words, as if the audience can not only hear them, but feel them.

3. **Breathing.** We stipulate that breathing should only occur at designated points in a speech. This is for reasons of discipline and control. The purpose of a speech in training is not to sound eloquent or be interpretive, but to embrace the vocal difficulties, most especially breath control. If actors allow themselves the 'break' of taking a breath at any time, they become victims of their own autonomic systems. It is analogous to putting one's foot down on the floor during a one legged Statue. It's called taking a holiday, resiling from the issue! It is much more instructive to continue the speech, even if you have run out of breath. This is because the discipline of maintaining the idea, regardless of the challenges, teaches the actor to be calmer, more focussed and centred, under the considerable pressure of not having any breath left. In our more extreme exercises such as Stomp, solo Wap Wap (shirt change kid), this can be a scary place to be, but all of us who've been through it can vouch that on the other side lies greater confidence and control. I might add here that in OzFrank rehearsals, Jacqui makes no mention of breath, but leaves it totally up to the instinctive discretion of each actor. I say this to show that the way we speak in training is not a 'style' that we use on stage but *an internal dynamic that is a constant reference point.*

4. Full voice is the zone where the most learning occurs, because:
- at full voice there is nothing between you and the experience - it is at its most empirical,
 - You are more likely to learn at a point of crisis,
 - if you can function calmly under duress, it has a multiplier affect in less stressful situations.

APPENDIX 2: TOOLS AND FORMATS

Apart from the Stomp, all the Tools can be used at any point in any of the exercises in the FSPT repertoire, and they are likewise interchangeable with one another.

1. Stomping:

The Stomp is the most emblematic, acute and practical Tool in the structure of Suzuki Training. It is the central source of knowledge that is the equivalent of the plie in Classical ballet and the Contraction in Martha Graham dance technique.

It is the most complete Tool for addressing the most problematic issue facing the actor: grounded-ness. Many acting approaches acknowledge the importance of grounding, but fail to provide such a practical, undeniable, almost idiot proof mechanism!

2. Eyes Shut:

When actors shut their eyes, they can no longer use their sense of sight to identify and locate themselves, they have to use their other organs to sense the space around them, especially the way their weight is distributed on the floor.

Another piquant note is that when the eyes are shut, actors cannot use their will power – their egos, to impress themselves on the audience or the stage - sense and respond to the audience and the stage.

3. Mirrors:

We use small hand held mirrors to build 'memory' in the actors, and this has 4 main 'vectors':

- The actors see what the audience sees, up close,
- The actors monitor their facial mannerisms, tics, etc,
- The actors have a sense of witnessing their actions,
- The actors are talking to themselves.

When using mirrors, the sequence always finishes with the eyes shut, or mirror away....so that

the actors can log the impressions of the above vectors and continue the feeling when the mirror is removed. The true importance lies in the permanence of that residual knowledge.

4. Sticks:

We use sticks because their weight and reach extend the actors' potential.

We have several sizes of stick, ranging from 500mm ones used in pairs, to 2100mm ones that require the actors to be very spatially aware when moving about the stage. The weight of the sticks encourages the actors to monitor stillness and control. They are cornerstone tool of the FSPT– see the 'holding the stick/holding onto the stick' maxim above.

5. Wiggling the fingers in any position:

In order to relieve tension that naturally accrues (especially in the upper body), we encourage the actors to lightly wiggle their fingers, no matter what the situation. It ablates the tension because it is impossible to wiggle the fingers if the upper body, arms and wrists are tense. The actors can be seen wiggling their fingers in the second part of *Iggy into Twilight*

6. Brooms:

We use brooms, especially for beginners, because, when in contact with the floor, they amplify the idea of the body's centre moving horizontally in space. When doing a Stomp or Tenteketen the actors sensing of the broom's caressing of the ground heightens their awareness of their movement across the floor. The broom also becomes an extension of the body, adding reach and charisma.

7. Teddy Bears:

We use Teddys to access the actor's personal unconscious and communicate to the audience's collective unconscious. Due to the bears' anthropomorphic attributes (they are neither human nor animal) all actors identify with them with uncritical innocence and that innocence releases

subtle imaginative impulses which can be cultivated in the residual memory for later stage use.

8. Boxes/Chairs:

We often use Boxes or Chairs as part of the Tenteketen, so that the actors learn to stand, sit and use them in many other ways. Such demands as taking an entire speech to sit down teaches the actors that these props are an extension of themselves and need attention in terms of how they accord with the actor's time and space. We also do extreme actions with chairs and boxes, like lying, or balancing on one leg, touching with the thumbs, etc. to encourage a more adventurous, expanded view of their dramatic possibilities.

9. Swords/Racquets:

The actors of Suzuki's company use bokken (Wooden Samurai swords) for their mortal affirmation. The Japanese sword is a very lyrical weapon, from its shape to the graceful curves it makes as it arcs through the air. A quite poetic mortality compared to the West's brutal, prosaic and practical gun.

Due to the inherent absurdity of 'dancing with a gun', we use the wooden swords for several reasons:

- to carry it is to have at your side an intimation of an ever present mortality
- the challenge of handling a simple, but substantial implement of danger
- to brandish one effectively is to demonstrate life and death commitment to the moment.
- using one in the space presupposes the act of killing, but in counterbalance is the potential to be killed. On stage we are all both the hunter and the hunted!

Suzuki once opined that he thought the only focus for the actor should be that he should be wholly aware of the way his 'centre' is moving across the stage at all times. This might appear a gross simplification, but in our experience if the actors' conscious minds are occupied with

such simple

concerns as the 'centre', they will then follow their unconscious pathways.

If so, they:

- are much more compelling to watch
- 'occupy' rather than 'present' experiences, which is far more enjoyable and actually easier to do.

Although we use the Bokken, we are not Japanese - the swords are not our culture! To find a moral equivalent for our situation was not easy, and we eventually alighted on badminton racquets, because they were cheap, gamey and a good size. Not quite as mortal, but very demanding as an extension of the body, either in the Voodoo or Wap Wap (shirt change kid).

FORMATS

What is unique about Suzuki Training is the use of Formats, de rigeur for sports and music, but entirely absent in most other acting approaches. In point of fact, for any endeavour to be called a 'method' or 'training system' it must be corralled by formats.

I'm not sure how Suzuki originally arrived at his Formats, how instinctive or deliberate it might have been, but the major thrust in our evolution of the FSPT has been broadening the scope and impact of the Formats.

By format I mean time/space structures that are undeniable. A good example is the basic FSPT Tenteketen. The actors prepare for 12 counts, and begin to cross the stage on the 13th count. They take the selected span of music to exactly cross the space, arriving at the other side just before the trumpet chorus starts. The trumpet chorus takes 18 counts, and the actors turn and transform in those 18, before setting off across the floor back to the starting position. In each of those phases there is a 4-way interpenetration:

Time/Space/Music/Actor

Because the actor knows his location in terms of time, space and music cues, he unites all three separate aspects into one composite audio and visual picture, for which his body is the linking fixative. There is a simplistic misconception that such situations stifle creativity because they have too many rules, but that would only be true if that was all the actor was considering at any one time.

The FSPT forestalls that criticism by advancing two different points of conjecture:

The balance of Unconscious and Conscious:

In truth, the deliberation of such time and space Formats are the purview of the analytical, critical (conscious) mind and we have found that when the conscious part of the brain is preoccupied in matching with the Formats, the imaginative (unconscious) mind is freed up to foster genuine creative experiences which also become compelling for the observer.

Paradox:

The other conjecture the FSPT proposes is that of encouraging actors to develop an attitude that engages paradox as a positive lever more appropriate to contemporary practice. This matches the thinking processes used by Einstein in his ground breaking work that formed the basis of modern scientific thinking. We call this process an Einsteinian dialectic. Training

based on Suzuki's methodology is the only training that embraces paradox and teaches the actor to simultaneously invoke and conjoin apparently contradictory notions such as the actor's sense of self, and the role the actor is playing. The relationship between the actor and the role is compound and complex and interdependent in the sense that both are crucial, and combine with one another to make the whole. This can be termed a Dialectic, and coming to terms with it is the dilemma the solution of which lies at the heart of our actor training!

APPENDIX 3:

Einsteinian Dialectic rather than Newtonian Reaction

One way to understand this idea of a dialectic is to see the shift as corresponding to the different attitude that Einstein brought to comprehending the science that begat the 20th Century. One doesn't have to understand or be interested in the science behind electromagnetism; only to transpose the creative thinking that Einstein brought to the problem.

While most actor preparations acknowledge the existence of the dialectic, only our Suzuki-related training appears to have constructed exercises that directly address it, and that is due to formats. These formats are the structures which develop in the actor the ability to perform with an Einsteinian body-brain, rather than the old fashioned Newtonian 'action and reaction'.

Einsteinian theatre:

Compound voice-and-movement that is transforming even as it leaves the body.

Newtonian theatre:

The type of acting where one actor says something and another reacts to it, much like hitting tennis balls back and forth over a net. Needless to say that Newtonian acting is a perpetuation of a 19th century performance aesthetic, and that the Einsteinian approaches more befit the 21st Century.

Here are some examples of the Einsteinian attitudes that populate the FSPT:

1. Cognito 360 ---(voice is simultaneously deep inside/on the far horizon),
2. Basic 2 ---(invoking pushing the floor down when rising and vice versa),
3. Stomp --- (each word/movement in the space/the journey of the artist and the role)
4. Hold the stick/be holding onto the stick (the thing and its opposite),
5. Sword work ---(be the Hunter and the Hunted),
6. Discombobulator ---(simultaneously doing a Tenteketen and its antithesis)
7. Speech after Vibrato ---(speak with vibrato in voice and then speak with the vibrato 'memory' but no actual vibrato).

These conjectures are the twin pillars of the FSPT. The development of all the exercises, whilst originating instinctively, has, as we have interrogated them, gravitated towards the practice of achieving those states.

For any readers, I urge that understanding these issues is paramount and to remember that the exercises are a means towards those ends ---they are not the ends in themselves.

The FSPT's sequences are primarily variations on the original themes devised by Tadashi Suzuki, and show that the original can be adapted for different cultures and styles of theatre. Once again I express all this to encourage the reader to do likewise with this document ---

practice and perfect the routines, by all means... but much more importantly.....digest the ideas behind the exercises and eventually

“GROW YOUR OWN!”, with the twin provisos that your training should be continuously developing and evolving, and that the aim is to go deeper and deeper, not necessarily wider. As we've said earlier: this is our culture... we hope it adds to yours!

EPILOGUE

In closing I'd like to make two more points:

Watching the training can be pretty scary. The moral power or intent is probably the most powerful characteristic that separates Suzuki based training from any other approach to developing actors, and many viewers can be daunted by the concept of attempting to emulate the actors on the DVD. By all means feel apprehensive, but remember that what you are looking at has been produced, made, by the FSPT! In the vast majority of cases the actors came with very little real skills ---what they brought into the training room was their spirit, a deep sense of personal exploration and a desire to make the most of their potential! *Whatever it takes!*

As mentioned, we have studied and been associated with Tadashi Suzuki since 1991 and over that time, we have been analysing just what makes his training so powerful, practical and idiot proof. We had to invent our own versions of his exercises in order to interrogate the originals. If we had only copied his exercises, we'd be parrots repeating by rote, and that would be reinforcing the mistaken nostrum that, being merely Suzuki's personal exercises, they have no real universal value.

THE END

Special thanks to Tadashi Suzuki, the creator of the Suzuki Method of Actor Training, for providing the starting point from which we continue to explore and develop FSPT and OzFrank Theatre Film.

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