ENERGY MATRIX

You exist in physical form only because the atoms in your body are vibrating and creating energy. Since your true essence is energy, your energy field makes up the essence of who you are. Therefore, all things that alter your energy field become very important to identify who you are, and then can help create your reality. Energy is the way you interface with the universe around you, and therefore, it is the way which you create. All things that enter your field alter you in some way. Your field is altered with every thought that enters your head, every person that you encounter, and every experience that you have had. You cannot hide. In some way, every experience you have had becomes who you are. In fact, you are really the sum of all of your experiences, and that is what you refer to as your own personality. Every room you walk into you bring in your energy field. Any denial of any experience weakens your soul. The opposite of war is creation. Therefore, the opposite of creation is war. If you are not allowing your energy field to fully resonate, you are at war with yourself. And therefore, your human perceptions of who you are, are weak instead of strong, are suspicious and false as opposed to being an actor… which means to live out loud.

-- John Coppola

The "matrix" work is simply defined as a series of techniques intended to ground or center the actor by placing him in relationship to as many things – the space, other actors, props, history, the text itself – as possible. This grounding is reinforced by work on scale, which is defined as an assocation with issues and circumstances beyond those that are merely personal. This sense of scale, not relatied to size or volume necessarliy, helps the actor to raise the stakes, to make everything he/she does more important, but without overacting or relying on self-indulgent emotional acrobatics. Add to this an awareness of narrative – storytelling, that is – and a rverence for language as a tool for telling that story, and the picture is pretty much complete.

-- Taken from The Actor's Book of Classical Scenes