

# CBSI 'The Process' Verbiage & Terminology

## VERBINOLOGY LIST

"Those who understand language understand the life of that language." ~ Coach Banks

These are professional industry standard terms, with the exception of terms exclusive to CBSI.	
Term	Meaning
1st Position	Physical place where you begin your scene.
2nd Position, 3rd Position ...	Physical places you hit or land after 1st position.
4th Wall Soliloquy <sup>CBSI</sup>	Speaking freely as the character (first person singular) to the camera (audience) explaining the Who, What and Where of the scene.
90/10 % <sup>CBSI</sup>	The ideal percentage of your eye contact during cold reading: 90% on the other character or casting person - 10% on the page.
Action	Your cue to begin.
Action (From Action, To Action, On Action)	Not just <i>beginning</i> when cued, but coming from the character's <i>before</i> moment. [ <i>Before Moment</i> ]
Activated	Kicking into gear all that you're in control of, turning on, fully charged, & fully functioning!
<i>After</i> Moment ( <i>Before</i> Moment)	Continued life of the character <i>after</i> he/she exits/ends the scene. Life continues on.
Amino Acids of Story <sup>CBSI</sup>	Information that answers Who, What, & Where?
Answering the Phone Before it Rings	Reacting prematurely.
Artist Adventure (Creative Adventure) AA Mtng	Specific, creative time to further explore and nurture your inner Creative Artist/Genius.
Aside	A line of dialogue delivered that is heard by the audience but not necessarily audible to, or intended for, the other character(s) in the scene.
Baby Oil <sup>CBSI</sup> (Compression)	On-Camera movements for the actor should be restricted- like moving in a vat of baby oil.
Back To One	Move back to your starting blocking position.
<i>Before</i> Moment ( <i>After</i> Moment)	Life of the character <i>before</i> the scene begins.
Beat(s)	Small pauses or moments.
Beat (Moment) Before Your First Line	Not jumping straight into a line read on action, but taking a moment to <i>take-in</i> who you're talking to.
Behavior vs. Performance	Acting for Film, <i>Behavior (compressed)</i> -- Acting for Theater, <i>Performance (presented)</i>
Birds in Flight <sup>CBSI</sup>	Coach Banks' book on The Inner Artist - Living in the Zone. [See also <i>Following The Follower</i> ]
Black Lines (vs. White Lines) <sup>CBSI</sup>	The writer's written text on the page - what the character actually speaks out loud.
Blocking	Your placement, as well as movement, in the scene.

Term	Meaning
Bring In Your Office <sup>CBSI</sup>	Your own personal, created, professional workspace that's established and owned- the (Zone) you take with you into any/every room.
Burning Calories <sup>CBSI</sup>	The <i>engaged</i> actor; fully committed in the present moment. Activated in the now. Focused and On! <i>Operating</i> actively <i>naturally</i> burns more calories.
Call Back (1st, 2nd...)	Being asked to audition an additional time.
Care Level (Perceived Value) <sup>CBSI</sup>	Perceived Value - What <i>anything</i> means to you. What you care about. That which you consider important. Care produces NRG!
Character Work	<i>Everything</i> you do to create believable characters.
Character Mapping <sup>CBSI</sup>	[See Mapping]
Charm	Curiously unclassifiable characteristics of certain subatomic particles activated within the person. Your inner twinkle. (Magic!)
Chemistry	The Energy, Personality and Attitude of the actor -- individually and produced when working with others.
Choices	The <i>WHY</i> which MOTIVATES your REASON.
Cold Reading	Performing a scene that has been looked over but not memorized or analyzed with script in hand. [See <i>Line Lifting</i> ]
Comfort Zone	The state of being that is challenged by the Survivalist. The Survivalist always seeks to live in what is most comfortable and least challenging. The Artist, or the <i>Creative Genius</i> , seeks to work outside what is <i>known</i> or <i>comfortable</i> to them. Working <i>inside</i> your comfort zone stunts growth.
Compression	Compressed power - the inversion of external volume/energy to the internal, causing an increase in pressure. Think the mute on the end of a trumpet. [See <i>Hydraulic</i> ]
Copy (Sides)	Select pages of the script. Your scene(s).
Craft	Honed skills & abilities resulting in being able to do something well; bringing written words to life through a believable character.
Creative Adventure	Specific, creative time to further explore and nurture your inner Creative Artist/Genius.
Creative Genius (Artist) vs. Survivalist <sup>CBSI</sup>	The <i>artistic</i> part of Y-O-U. Your passion. Your creative self. Your inner Artist.
Creative Tundra <sup>CBSI</sup>	CBSI! A safe haven where you get to freely create without limits or judgment! Explore freely.
Cross-Wiring <sup>CBSI</sup>	When your face is representing something very different from your thoughts/emotions.
Crunching a Moment <sup>CBSI</sup>	Compression... with attitude!

Term	Meaning
Crunching the Dialogue <sup>CBSI</sup>	Compression with attitude while speaking!
CU	The “Close Up” shot - It’s all on you.
Cue to Cue	Blocking the scene while line reading.
Default	What you’re used to and fall back on. A personal habit that needs to be dropped because it’s not part of the character, it’s part of you, the actor. (i.e. a <i>default smile</i> -- you smile through everything).
Default Smile	Always <i>smiling</i> in your scene work, regardless of the needed emotional moment of the character.
Dialed In	Locked and loaded; fired up and ready to go; activated focus!
Down Center Stage	The actor’s strongest point in the staging area, normally closest to audience/camera, farthest from the back wall or far corners.
ECU	Extreme Close Up - The most difficult shot for an actor to master in on-camera acting. Nearly the entire frame is being inhabited by the actor's face. or in some cases, just their eyes. An actor's life as the character must be so detailed that the audience fully believes every moment the character is having and never catches the actor “ <i>acting</i> ”. This shot is typically used to portray an extremely heightened emotional state -there can’t be any extraneous movements in this shot.
Ellipsis	(…) Three dots somewhere in the line of dialog indicating a beat, pause, moment, or a cut-off.
Emotional Leaks <sup>CBSI</sup>	When the air seeps around the words, as opposed to integrating with, and driving, the words forward. (i.e. Gasping).
Emotionally Written Line <sup>CBSI</sup>	Lines where the writer is asking the character to express themselves emotionally. It’s written as the desired emotion, however the actor must <i>own the line</i> , making it their own emotional truth.
Energy (NRG)	Strengthening of the actor’s ‘ <i>dynamic</i> ’ by increasing the care level. [See <i>Care Level</i> ]
Energy Vampire	Someone who robs another person’s energy by taking (sucking) and not giving back.
Fill the Frame	Showing up completely; bringing the full life of the character; carrying the moment completely.
Flat-Lining <sup>CBSI</sup>	When a word or phrase is used without the appropriate accompanying emotion. Dead read.
Follow the Follower (Birds in Flight <sup>CBSI</sup> )	To allow; to be lost in the moment of the scene without trying to control yourself, or your scene partner, or the scene. “ <i>I’m following you, following me, following you.</i> ” In the Zone! [See <i>Birds in Flight</i> ]

Term	Meaning
Gray Zone, (The Abyss) <sup>CBSI</sup>	The pit or abyss an actor will fall into which exists between poor cold reading and incomplete memorization.
Given Circumstances	[See <i>Writer's Intent</i> ]
Green Glow <sup>CBSI</sup> (Sweet Spot)	The “magic” place of scene work when the ZONE is fully activated. (The moment directly following a magnificent sunset... Puff!)
Head - Being in your Head (Judging)	Caught in judgements or thoughts (as the actor) as opposed to being in the life/moment of the character.
Here & Now (The Now)	Being fully present. Living in the moment.
Hope and Chance <sup>CBSI</sup>	What most untrained actors operate out of when they enter show business prematurely & untrained. Also referred to as an agent (Hope) and a manager (Chance). Dreaming without preparing.
Humanity of the Character	The fully human qualities and characteristics that make a character believable and interesting.
Hydraulic (Baby Oil) or (Liquid Lead) <sup>CBSI</sup>	Moving with resistance; compression.
In Point/Out Point	The mark of the beginning or end of acting exercises to better separate creative work from real life.
Ice Cold Read	Performing a scene that's not been looked over at all. Used for training purposes only. This level of scene work is colder than a cold read.
In The Tupperware (Vacuum Seal) <sup>CBSI</sup>	Creating the vacuous experience; a dynamic of the Zone; the “magic place” when air leaves the room.
Instrument	The corporeal vehicle of the actor - heart, mind, body, soul, spirit & emotions. YOU!
Integrity	True, honest, internal consistency. x
Intention (Want, Need, Motivation)	Purpose, plan, want, need -- knowing what you're after (out to accomplish) in each moment of the scene. What's compelling or motivating you.
Judging (In your head)	Getting in your head, the survivalist judging the character.
Ledge, The <sup>CBSI</sup>	The invisible threshold an actor crosses when the person they <i>are</i> in everyday (real) life (values, morals, beliefs, desires, attitudes, etc.), is suspended -- and the actor fully adopts the aforementioned traits of their <i>character</i> . Entering the world of playing & creating - the Creative Space.
Ledge Protocol (CBSI Studio Term) <sup>CBSI</sup>	The thing you do before entering your scene work that triggers your subconscious to believe that what <i>isn't</i> real actually <i>is</i> real! 12” of separation.

Term	Meaning
Line Lifting (Cold Reading)	When you cold read, you must split your attention between your scene partner 90% and your copy 10%; 90% of your attention is on your partner and 10% of your attention is on your copy. (See <i>Studio Resources</i> for the CBSI Line Lifting Sheet.)
Liquid-Lead (Hydraulic) <sup>CBSI</sup>	(Physical resistance) Imagery used to increase the actor's execution of compression; moving with resistance as if your veins were filled with liquid-lead; non-jarring. Take the camera with you!
Love Level <sup>CBSI</sup>	How much love (care) you allow into the emotional mix of the moment; keeping your life force (heart) activated in every scene. (Intimacy).
Lying (Acting)	Living out the <i>imagined reality</i> of the character in their life situations. Understanding enough of the character and story to not get caught acting!
Mapping (Character) <sup>CBSI</sup>	<i>Digital Mapping</i> is defined as, "the process by which a collection of data is compiled and formatted into a <i>virtual image</i> ." Character Mapping is when we build the life of our characters so complete, it's as if we've inserted a program that replaces <i>our</i> characteristics for the life and world of our created character... thus, changing our <i>virtual image</i> .
Memorized	Level of scene work in which you have learned all of your lines. At this level you have not <i>completely</i> analyzed the scene, but you have moved on from a cold read. You know your lines (and scene)!
Moments	A seemingly <i>magical</i> occurrence that naturally takes place due to the fertile environment of being <i>in the moment</i> . Moments happen anywhere. When you "Enter The Zone," it's one big, beautiful moment.
Motivation	What drives the character - Intention, Want, Need.
Motivation of the Integrity of the Character (The Character's Integrity) <sup>CBSI</sup>	<i>Remaining true</i> to the integral nature of the character - I <i>am</i> who the character <i>is</i> .
Nano Moments <sup>CBSI</sup>	The intricate moments beneath, in between, and all around <i>the moments</i> . Subtle.
On The Bus <sup>CBSI</sup>	Suspending your audience's' disbelief right away so that they're taking your character's journey right along with you from the start.
On The Ready (Treading Water)	Doing something while doing nothing - activated poise, especially when 'standing' in front of an industry professional. (Actors don't wait.)
Own it!	When you work the character, scene and moments until it all becomes your own (without thought or regard). It all <i>just is</i> !
Now (The Now)	Being fully present - living in the moment.

Term	Meaning
Packing (Stuffing) Nouns	Filling all nouns significant to your character with personal meaning.
Paddling <sup>CBSI</sup>	Missing eye contact with your scene partner by spending too much time in the copy and not having enough eye contact with them, while they do the same to you. A complete missing of connection.
Perceived Value	What each individual/character considers valuable.
Performance Zone <sup>CBSI</sup>	The <i>Metaphoric</i> place where you live (perform) at your ultimate highest and best level. Activated Zone.
Power Breathing	Deep breathing that strengthens your lungs & diaphragm, while empowering and expanding your ability to better control your instrument.
Pre-Story	Events that have taken place prior to the scene at hand.
Professional Intimacy <sup>CBSI</sup>	<i>Into-me-see</i> - intimate emotional work done as the character <i>in</i> the scene, not to be confused with real life emotions. (i.e. In-Character <i>romance</i> or <i>hatred</i> .)
Ratchet Technique <sup>CBSI</sup>	Training and disciplining the eyes to move on and off of the script through <i>Line Lifting</i> . When perfecting this technique, you should not lose your place on the page...ever! No need for 'cheat markers' such as your thumb or highlighting -- working 90/10*
Ready to Shoot (R2S) <sup>CBSI</sup>	When a scene has been worked out through script analysis and character development, you are now ready to <i>show your stuff</i> , acting as if you were on a live set.
Referential Call Back	A word or phrase initially used in a scene that is then used again (called back) <i>further</i> into the scene. Extra attention should be placed on the delivery of the <i>descriptor</i> of the <i>called back</i> word or phrase so as not to <i>flat-line</i> .
Rehearsal	The time taken with the scene and scene partner(s) (actors) before the scene goes live, or in the days / weeks leading up to it; scene study/character development. This should by no means supercede the work done when cameras roll. [See <i>Scaffolding</i> ]
Repetition Exercises (Meisner Technique)	Connecting with (the eyes of) a fellow actor while repeating extemporaneous lines of dialogue. This is meant to help you to get out of your head, connect better with emotional truth, and become more <i>in tune</i> with the other actor.
Right Angles <sup>CBSI</sup>	When the delivery of a <i>moment</i> or line of dialogue instantly shifts in a completely different direction. Often a precise comedic mechanism. →↑

Term	Meaning
Scaffolding <sup>CBSI</sup>	All the work/construction/preparation you do to develop your character and scene work. This work should not be seen or get in the way of being present during the performance. You do the work -- leave it, then go . (Building Scaffolding)
Scene Study 1 (SS I )	The first level of script analysis and character work.
Scene Study 2, 3, 4... (SS II, III, IV... )	Taking the work further and further; developing inner <i>intention</i> work; bringing the scene and character to life in a more interesting and believable way.
Script	The written story.
Script Analysis	The process of breaking down the beats of the scene. Discovering the intent(s) for the character. [See <i>Who, What, Where</i> ]. Thorough understanding of subtext. Your interpretation of the copy must align with writer's intent [See <i>Writer's Intent</i> ]
Segregated (Integrated)	An actor choice that hasn't been fully integrated with the rest of the character. It's <i>added on</i> instead of becoming <i>a part of</i> .
Segregated Line Read (Integrated)	A line delivery (or part of the line) that hasn't been fully integrated with the rest of the dialogue. It's <i>choppy</i> and <i>has spaces</i> instead of <i>flowing strongly</i> .
Selling Features <sup>CBSI</sup>	The best aspects of <i>you</i> . Your marketability, uniqueness, likeability, edginess. Your own "cool features" and qualities that draw fans.
Sides (Copy)	Select pages of the script. Your scene(s).
Significant Nouns ( <i>Stuffing</i> Significant Nouns)	Any person, place or thing the character has a history/relationship <i>with</i> , or a connection <i>to</i> .
Speed Bump	Places in the dialogue that need smoothing out until the words flow more <i>mellifluously</i> . (Look it up!)
Step Skipping	Taking shortcuts with your development/career.
Subtext (Undercurrents) (White Lines) (Sub Story)	The thoughts/feelings/attitudes of the character that live underneath the words.
Sub Story (Undercurrents) (White Lines) (Subtext)	The UNSPOKEN story beneath the lines. (a.k.a., subtext). Everything the character might be thinking, feeling, or dealing with without <i>actually</i> verbalizing.
Stuffing (Packing) Significant Nouns/ Loading Moments <sup>CBSI</sup>	Tearing apart the scene, isolating each significant noun/moment, and knowing exactly what meaning it has to your character. Personalizing them!
Survivalist vs. Creative Genius (Artist) <sup>CBSI</sup>	The functional part of you - the <i>you</i> who processes through life, navigating life's situations for basic function and survival. Normal life.
Sustain, The	Holding (running out) the (last) emotional moment.

Term	Meaning
Synergy	Two or more actor dynamics coming together to produce a third dynamic. <i>The Scene!</i>
Tableau (Tab-Low)	Actively doing <i>nothing</i> in a scene -- silent, motionless, but not frozen.
Take-offs & Landings	Having control over your instrument in order to prevent the audio from being disrupted during a take. When an actor lifts their hands/arms (a.k.a. a take-off) they cannot release (a.k.a. land) their arms heavily, causing a slapping sound. This is a sound editor's worst nightmare.
Taking the Camera with You	Moving with compressed resistance in slower film time; not whipping or jumping around.
Talking Heads Scene	Lines spoken with little to no action.
Throw Away	A line delivered in passing without emphasis.
Top-Heavy <sup>CBSI</sup>	An actor who believes they're more skilled in the craft of acting than they really are. Inflated resume.
Transformation Tunnel <sup>CBSI</sup>	The entrance into the Creative Tundra (studio) where you leave your Survivalist behind and activate your Creative (Genius) Artist. (Walk thru Car Wash)
Treading Water (On The Ready)	Doing something while doing nothing. Activated poise especially when 'standing' in front of an industry professional. (Actors don't wait.)
Turning Corners <sup>CBSI</sup>	Taking specific moments/words/parts of lines and making them your own by <i>bending</i> the written line to make it work better for a more natural read.
Type Casting	Being cast due to your easily recognized characteristics- type and/or niche.
Undercurrents <sup>CBSI</sup> (Subtext) (White Lines)	Subtextual moments, feelings, or thoughts which help to <i>fill out</i> the full meaning of the line.
Underdeveloped Emotions <sup>CBSI</sup>	Not allowing the emotion of the moment to live itself out fully, commonly resulting from the actor not connecting deep enough with their character's level of emotional intimacy -- which, in many cases, <i>may not</i> even be developed yet.
Upstaging (Your Fellow Actor)	Positioning yourself in relation to the other actor in a way that causes them to turn their back on the camera or audience, giving you the majority of attention.
White Lines (Undercurrents, Subtext, Sub Story) <sup>CBSI</sup>	The UNSPOKEN dialogue, also known as <i>subtext</i> . Everything the character might be feeling and/or thinking without actually voicing it.
Who, What, Where (Amino Acids <sup>CBSI</sup> )	The primary building blocks of all scene work. [See <i>Cold Reading Prep Sheet</i> ]



<b>Term</b>	<b>Meaning</b>
Writer's Intent <sup>CBSI</sup>	What the writer has intended with/for the story, the moments and the characters; given circumstances.
Zone, The	That "special place," different than the rest, where you can do no wrong! Everything just <i>works</i> ... effortlessly, brilliantly & magically!
<b><i>Those who understand language understand the life of that language. ~ Coach Banks</i></b>	