

PSYCHOLOGICAL GESTURE
IMAGINATION AND INCORPORATION
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THE CREATIVE IMAGINATION

Michael Angelo

PSYCHOLOGICAL GESTURE:

The directors must realize that confusion in the scenes comes very often from vague or weak psychological gestures. When the gesture is weak you begin to confuse it with imagination, mise en scène, etc. You must understand that the psychological gesture is something which cannot be compared to the mise en scène or other things, because it is a basic thing which includes everything - atmosphere, movement, objective, mise en scène, speech, - everything. The other things are not able to include everything, only the psychological gesture is able to include, incorporate, and express everything - the whole idea. Therefore, as directors and actors the more exact you will be with the psychological gesture, the more results you will get.

There are two things which will help you to get the psychological gesture in better and clearer form: 1. You must imagine each psychological gesture as a composition of some streams or invisible currents, bigger than your body - unless the gesture is a special one for confining you. The idea must be that, for you as directors and actors, the stream or current is so clear that you will always be able to look at these invisible streams, and in accordance with

then you will be able to build your movement. Then you will always get a very clear conception of the psychological gesture. If you are doing the gesture one hundred percent then you will be able to "sing" the rhythm inside. Current and tune - if these are done completely then you have the clearest form of the psychological gesture. Then you will not confuse it with other things, because it is the mainspring of the actor's psychology.

Don Quixote: (Director's exercises:)

Through the help of music and the imagination create the atmosphere in which you can move. Create the atmosphere through action and sound. Imagine a group sitting together when Sancho comes in. His objective is to get their attention, while their objective is to "take in". Imagine that Don Quixote is mounting a spiral, being pushed up by the others - they push him up with amusement and down with anger. Incorporation of characters - going down the steps say, "trouble", and going up the steps say, "to bed".
IMAGINATION AND INCORPORATION:

Criticism:

It is better to take some time for creating the atmosphere. The director must be sure that the atmosphere is there before going on. He must not assume that the atmosphere is there until he is sure of it. He must tell his actors how they must create the atmosphere, whether by the imagination, or by sound, or by color, etc. The director must tell his

actors clearly what the action is. He must give them a very clear task and tell them how to do it. For instance, he must give them a very clear objective. He must say to his cast, I want you to do this, and the way to do it is that. The director must tell his cast whether they are to do the action through imagination or through the objective.

There are two ways for the actor - to imagine what his character is doing and then incorporate it, or without any imagination ask him to find out what it is he is doing, and then he is quite free. The reason we are so pedantic is that the clearer you give the starting point to your actors, the more creative they will become. If they are vague at the beginning, they will lose heart very soon.

(Director's exercise:)

Create the atmosphere through your imagination. You have been given an action and with these conditions you must explore the possibilities of what you have been given.

Criticism:

What was the action? Was it the mise en scène? The director must know clearly and definitely which is mise en scène and which is action. Your cast has begun to act because none of them has got an objective, therefore the actor cannot reach his desire, his objective. If you give mise en scène and objective together, you must clearly state that this is the mise en scène, and this is the objective.

The director and the cast must know exactly what they are doing. For instance, if it was the objective then it was wrong from the feeling of truth. If it was action and objective, then it must be corrected immediately by the feeling of truth. If you allow such mistakes to grow you will get such bad results that your actors will not be able to correct them later. If you give them mise en scène, the actors must find the justification for it and explore it as a situation. If you give vague problems you will not know yourself how to correct them. The director must not take the work too much in general. He must know exactly what he is doing, and how to correct it. In this way he will escape many mistakes which will grow into very bad things later on.

We are trying, by abstract thoughts, to make concrete things in our bodies. This means that we must think with the whole body, and we can really think about everything in the world with our whole bodies. To be a real idealist means to use each part of your body, your being, for your idealism. "I am an artist with a special direction towards the world. In that way I can help the social life. I am. My head is erect upon my shoulders because I am. I am because I can give. My head is erect, my neck is firmly on my shoulders, my body is beautiful, every part of my body radiates the knowledge that I am because I have something to give, something which I have achieved because of my special approach as an

actor. Because of this I have a specialists approach to life, a special professional attitude. My arms, my legs, my fingers can think." Let us do the Actor's March with these feelings.

THE CLIMAX:

The Golden Steed:

The climax is a very complicated thing. Many things are coming together and it is necessary to bring many different things together to achieve a climax, which is very individual each time. We will come to the understanding of climaxes gradually. Each climax is the increasing of some powers and qualities. The climax is the tension of some powers. If there are two climaxes it means that in order to form the transition between the two, one climax must lose its power and the other must gain its power.

The first climax is in the sphere of the Copper atmosphere, from the moment the crowd says, "Look!" and climbs up. The tempo will help you. Tempo is absolutely necessary. By changing your speech, by staccato and legato, by justifying your work you will be giving your audience a ladder up which they can climb. Your justification must mask everything for your audience. Justification is the surface which you have to show your audience. You can pause as long as you like, as long as you are able to justify it, but the technical construction must be kept all the time. If something is wrong you do not need to change the technical construction very often, you only need to find the right

justification because everything can be justified, only you must find it.

In the theatre today actors and directors are not able to build a construction under the surface, and therefore they are terrified of any pause. They are not able to build a construction and cover it with justification. The theatre of the future will be able to show a wonder of tempos, justifications, etc.

We will call "Look!" an accent. This accent is our springboard for the whole climax. In the pause, or silence, the first climax is broken. There are climaxes, main climaxes, auxiliary climaxes, then there are accents and minor accents and last of all points.

CONCENTRATION:

The more free you are in your body the more you will be able to sense your other body or being. If you can reach this you will never be tired, and your body will be relaxed. The usual kind of concentration is to do it with the brain, but the highest form and the necessary type of concentration for us, as actors, is to concentrate without using the brain.

You must realize that you have an invisible body which is much bigger than your own body (which is like a corpse). This invisible body is your power, and with this power you are able to concentrate. You must be "as if" asleep to all other sounds but the one on which you are

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concentrating - not deaf to the sounds, but "as if" asleep.

If you really love someone, for instance, this is ~~real concentration and you are never tired. The love is done~~ with the invisible part of you and it will never tire you. If you have a child, he is always with you in your consciousness - you are concentrated on your child. You do this not with your physical means, but with the higher means which are awakened.

THE CREATIVE IMAGINATION:

If we get the ability to concentrate without using our brain, this is a much higher quality of imagination. Our creative imagination will be much more productive. Only our physical parts, such as the brain, heart and body can be tired, but if we are able to do without them we will never be tired and this is the real way for an artist - to create and not be tired.

If we consider the tremendous activity of Michael Angelo, for instance. If he had used his physical activity only he would have died from his work, but he was creating with this "something" around him. Naturally part of this activity touched his physical brain and body. He begged for rest because he could not live with the fire which God had given him.

Everyone has much more ability than he thinks, but we have so many distractions that our genius is not able to come through. Such simple things as concentration, without using our physical bodies, is a step towards being a genius.

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It is the path to be a genius. The more the invisible part of us is growing and enlarging - as before death many people begin to say and do wonderful things, as if genius comes and they are in touch with this invisible being. We only need to diminish things which are disturbing us. The better our bodies are, the more harmonious they are, the less these obstacles will disturb us. This means that our spirit wishes to be a genius....