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IMAGINATION  
LEADING QUESTIONS

## IMAGINATION:

The imagination, before it is developed, inclines to be very lazy and very dull. We have to awaken it, by making definite will efforts go get from it pictures which will help our work on the character, help us to hear sounds, etc. For this aim we have a principle which we call leading questions. Try to apply these leading questions to awaken your imagination.

Imagination and intellect or abstract thinking:

When we are trying to imagine with our intellect only, it is as if we were thinking abstractly, thinking with words. Real thinking is without words - it is the process of living, and doing, and receiving. Intellectual or abstract thinking is like writing words and speaking sentences. If we are imagining in that way, it is wrong.

Another way is to do in our imagination, with full activity. The results will be that you will be moving with your imagination. When your body receives your imagination so that it begins to move, somehow it means that you are really imagining, both by looking at the picture and by creating the picture at the same time.

We have to imagine by doing with our whole being - this is the actor's imagination. To imagine with the help of

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our body - this is the right way. Don't keep your body quiet, or strain your head. Our imagination depends very much on our body. The more we develop our body the more alive will be the imagination, and the more the imagination will be able to move our body for the process of imagining.

After real imagination you will be somehow worn out. After a long performance you may be worn out as a human being, but you will not be worn out spiritually. We have to act, the word itself indicates it, but only with our bodies and never with our heads. The heart is the real actor, and the face is like a fine mirror. If there is something in the body, then the face will radiate beauty, but if we start in the opposite way, it will die. If the actor has awakened his body, and he is ready with his whole being, then the face will find its own way to express. The head is the critic and the body is the actor. Eurhythm is a classical means of developing the body. It will give nothing to the tennis player, but if we appeal to our artistic soul, Eurhythm is the straightest way, the deepest way.

#### LEADING QUESTIONS:

Try to ask the image of Don QuiXote, for instance, what kind of hands he has. Look at the image and try to see the hands, how they move, what color they are, how the image moves his arms in this or that moment. Put definite questions

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before your image, and try to get definite answers. This will awaken your imagination, and give you the ability to be exact.

Everyone has images, whether he is an artist or not, but this is an undeveloped state of imagination. But we must have these images so clear and so elaborated and so under our own will, that when we ask how the hands appear, for instance, we get the answer immediately, and are able to fix it in our imagination and then incorporate it.

Appeal to these leading questions. Try to put leading questions before the image. First they will make the image exact. Then make the effort to see the psychology of the image. The inner and outer life of it.

Tasks for Assistants:

Prepare three leading questions for each sketch. Those which will be most helpful for the actors, and most creative for the whole sketch. For example: What is the first impression that the audience gets when the curtain goes up?

The imagination can be awakened by the actor, or by the director. There may be a protest on your part, but overcome it and see in your imagination what the director gives you. Everything can be done if the imagination is awakened. Then you will agree because through your imagination you have found out why. Try to re-imagine under the direction

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of the director. Accept it through your artistic activity when the director gives it to you, then re-imagine it. Combine the reality of the director's suggestions with your imagination. We must reach the point in imagination where we can accept, with our whole being, suggestions of the director.

We must become masters both of the imagination and of the reality of the situation, by on the one hand developing the imagination and following what it dictates, and on the other hand by meeting the reality in incorporation. To be flexible enough to discard the imagination, and to accept the reality and improvise on it. From the first stage to the last we need the imagination - active imagination which has to solve many problems up to the point where inspiration will come.