

IMAGINING THE PLAY  
INCORPORATING IMAGES  
ATMOSPHERE \

## IMAGINING THE PLAY:

Continuation of Shdanoff Play: [The Possessed]:

I would like to add something to my attempt to explain what we are actually doing. We can say that we are trying to use our imagination in this particular way, and if we are able to see some pictures, images, feelings, make-up, costumes, movements, etc., then we must not force ourselves to express them at once, because this could be a mistake which could lead us to the triangle (see diagram), which it too early. We would be knocking on the content before we are really ready to do this. Therefore, we must avoid any attempt to express at once. Being in the big circle of imagination (see diagram), we need only to touch certain things and we will get not only the finest approach to the work, but we will at the same time get the pleasure. At the moment when we try to force ourselves it is, first of all, torturing, and, second, it will kill all the nuances which we are chasing after.

## INCORPORATING IMAGES:

This is one side of the picture, but I have very often seen the other side. When actors become "as if" very fine, "as if" anticipating very fine things, but they freeze and are not able to incorporate their fine feelings to any

extent. This is another danger which we must avoid, to be too fine and immovable as actors, or to be too aggressive in attempting to incorporate everything which we can only anticipate. Between these two extremes we must find the right line of imagination which moves just a little our voice, our being, etc. Of course, this is the question of experience, but we must know that we are aiming at it.

Let us continue with the same scene. We shall try to touch the text, the words, living absolutely in the world of our imagination - imagining everything we want to, but being very aware of the moment when it seems we are imagining but actually we are not. You must know quite concretely what you are seeing; the room, the feelings, the lamp. You must make absolutely sure that you see these things in your imagination, or nothing. You must be very conscious that we are imagining something definite, and to this everything will be added.

#### ATMOSPHERE:

As the director, I now ask you to be very conscious of the atmosphere. It is my right as director to give you some special problem. By speaking the words you are responsible for the atmosphere, by imagining something, you are responsible for the atmosphere, etc. In this scene, the atmosphere of the dim room, late at night, Nicholas cannot find the possibility to reach the mother's soul, and she cannot

reach him either. Heavy atmosphere - crisis.

Now I will add another task. The author and I will give you some sentences, and you must imagine the movements and position of your character quite freely and incorporate them. For example, where do you think Nicholas is at the moment the curtain goes up? See it in your imagination and then incorporate the position and speak the sentence.

With regard to the content which we have spoken about. You can see that even at the end of the second attempt to go through the text, the content begins to be there, without especially clinging to it.

The more our bodies are developed, the more suggestions they will give us. The suggestions go into our subconscious and, in time, they will give certain results. Accumulate all these things and let your subconscious be fed, and it will grow gradually. Try not to forget your whole body, because we are trying now to find the best positions.