

system', 'capitalism', 'globalisation', etc., but a real person, well known to the protagonist, a person through whom those oppressions emerge. Facing him stands totally neutral the blank character who has no idea what the protagonist is thinking. The game begins when the Joker says: 'Only the eyes.' From that point on, the protagonist must start impersonating his oppressor and thinking intensely all his oppressor's thoughts, expressing all his feelings, but . . . only through his eyes. The blank characters will understand and feel something. After a short time, the Joker will say 'The eyes and the whole face', allowing the protagonist to express himself also through his face. Then, 'Eyes, face and arms' followed by 'The whole body, on the spot' and 'The whole body anywhere in the space', which allows the protagonist to move around. And 'The voice, but no words' and finally 'Dialogue' when both start expressing their thoughts and feelings through all the languages at their disposal. Through these various stages, the blank characters slowly perceive who the protagonist/oppressor is, where they are, and the relationship between them – and they can express that on the same level as the protagonists: through the eyes, the face, arms, etc. At the end, the blank character must speak first and say what he got from the protagonist and at what point.

No one is ever mistaken in this game: if I understand Priest instead of Father it is because in my protagonist's delivery of his father, he has shown me some priestly characteristics that exist in that character.

V THE MEMORY OF THE SENSES

If I bang my hand, I feel the impact. If I remember banging my hand yesterday, I can awaken in myself an analogous sensation. This series helps us to reconnect memory, emotion and imagination when rehearsing a scene or preparing a future action.

Reconnecting memory, emotion and imagination

1 Memory: remembering yesterday

The actors must be sitting quietly on chairs, completely relaxed. They must slowly move each part of their body in succession, concentrating solely on that part, in isolation. Eyes closed.

Then the Joker starts encouraging them to recall everything that happened the previous evening, before they went to bed. Each detail must be accompanied by

bodily sensations – taste, smell, tactile sensations, shapes, colours, outlines, depth, sounds, tone, tunes, noise, etc. The actor must make a special effort to remember his bodily sensations and try to re-experience them. To make the operation easier, he should repeat the movement of the relevant part of his body; if he is thinking about something he's eaten, he moves his mouth, lips, tongue. If he is thinking about a shower he's taken, he moves his body, the skin which was in contact with the water; if he is thinking about a walk he took, he moves the muscles of his legs, his feet.

After this, the Joker continues the probing, now pushing the actors to recall what happened to them that morning. How did they wake up? With an alarm clock? Did someone wake them? The sound of the alarm, the person's voice – what were these things like? They are asked to give the most minutely detailed description of the face of the first person they saw. All the details of the room they slept in, of the room they breakfasted in.

Then, the means of transport they used. Their travelling companions? Underground, bus, car? The sound of the door closing, etc. Always searching for the details, the most minute details of the bodily impressions, and always with the small movements of the relevant part of the body, which must accompany the memory.

Finally, their arrival in the room they are in. Whom did they see first? Which voice did they hear first? A sensory description of the room, with as much detail as possible. Now – where are they? Next to whom? How is everyone else dressed? What objects are there in the room?

Open your eyes. Compare.

2 Memory and emotion: remembering a day in the past

This is the same exercise, but perhaps nothing important happened the day before or that morning. So each person must have by their side a *co-pilot* to whom they recount a day in their past (last week or twenty years ago) when something really important happened, something which made a profound impression on them, the memory of which provokes emotion, even today.

Each participant must have a co-pilot; people's experiences are not the same – as the co-pilot listens he is at the same time creating another image in his mind. The co-pilot should help the person to link the memory to the sensations, by asking lots of questions related to sensory details. The co-pilot is not a voyeur; he should use the exercise to try to create the same event in his own imagination,

with the same details, the same emotion, the same sensations – which will be different, of course, because they will be his own.

3 Memory and emotion and imagination

The same system – with the help of the co-pilot you try to remember something which really happened. You try to reawaken the emotions and sensations you felt at the time, but this time the co-pilot (who must be a genuine co-pilot, co-feeling the same sensations and sharing the same images) now has the right to introduce various elements which were not in the original version: extra characters, additional events. And the actor-protagonist must introduce these new elements into his imaginary world.

Thus both protagonist and co-pilot are participants in the creation of a story, not reality, part fiction, but moving in its totality, evocative of powerful images and sensations.

With practice, the fictional elements introduced by the co-pilot can become subtler and further removed from the reality, even to the point of surrealism. But people should set out from the probable and the possible to arrive at the improbable and impossible, which can still generate emotions and awaken sensations.

Remembering an actual oppression

exercise. This time the co-pilot may only suggest possible actions which will eventually lead to the breaking of the oppression being related. It is up to the protagonist herself, in her imagination, to break the oppression, even if she is following the co-pilot's suggestions.

Rehearsal on the stage of the imagination

Everything you have done in imagination must immediately be played on stage. With other actors help, the protagonist and the co-pilot play director, and you try to physically everything that has been played in the imagination. You use the same objects, you try to repeat the same phrases, etc.