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## IMPROVISATION

IMPROVISATIONS, which serve for a better understanding of the reality of character, circumstances, time and place, emotions, and the possibilities of varied action, can be of tremendous value. They can even bear fruit in the creation of the physical and verbal life of an entire play (not conceived by a playwright), as exemplified so beautifully in the Story Theater of Paul Sills.

Improvisational techniques could fill a separate book. I will only enumerate those techniques which are useful to the actor in a written play in the chapter entitled, "The Rehearsal." I'm sure we agree that acting is the response to an assumption by doing something to somebody at a given place and time in order to bring about human behavior which can be seen and heard by an audience. Therefore, the value of improvisational exercises away from concrete sequences of the play to find spontaneous actions and emotions must become obvious.

Improvisations of a kind are continuously taking place, whether we are creatively testing the text by reading it, or are on our feet opening up an imaginative playground. Every-

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thing and anything can be improvised, and some of the findings will be of service for a given play. We should be guided by the game of make-believe which we played so well when we were children.

Avoid general ad-libbing, set up time and place and objectives and who you are. Surprise each other as partners. Don't paraphrase. Use the magic "If" in endless variations, and you might come up with gold.