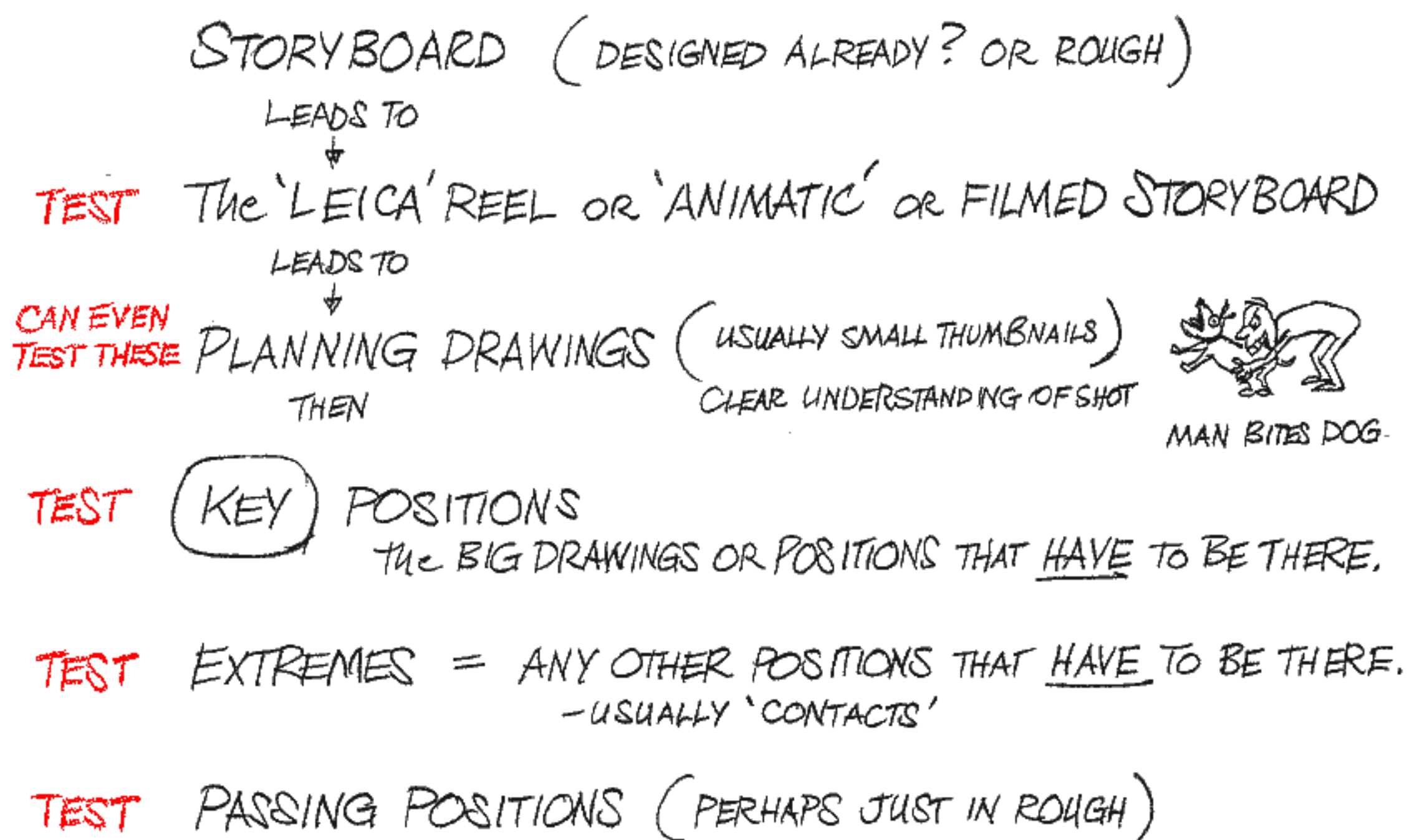


AND IN CONCLUSION: *the REVIEW*

The PROCEDURE

TO MAKE The SOUP:

PLANNING
STRUCTURE



SPONTANEOUS
FLOW

and WE CAN
KEEP ON TESTING.

DO SEVERAL STRAIGHT AHEAD RUNS -

The PRIMARY THING

The SECONDARY THING

The THIRD THING

The FOURTH THING

ANY OTHER BITS-LIKE DRAPERY

HAIR

FAT

TAILS etc.

The INGREDIENTS

AND TO DO THIS WE'RE USING:

GOOD KEYS FOR CLARITY

WEIGHT = 'CHANGE' and ANTICIPATION.

TO GET FLEXIBILITY:

WE'RE USING OVERLAPPING ACTION (DELAYING THINGS and MOVING THINGS IN PARTS)
and WE'RE USING SUCCESSIVE BREAKING OF JOINTS

ACCENTS - HEAD, BODY, HANDS, FEET
(GET THERE EARLY)

STAGGER VIBRATIONS

COMPRESSION and DISTENTION (SQUASH and STRETCH)

DIFFERENT WALKS and RUNS = WE'RE STRESSING the DIFFERENCE
BETWEEN THINGS and PEOPLE.

'INVENTED' MOVES THAT CAN'T HAPPEN IN THE REAL WORLD
BUT WE MAKE LOOK BELIEVABLE.

FOR DIALOGUE WE'RE PROGRESSING IT SOMEWHERE.

WE'RE USING ALL THESE THINGS BROADLY OR VERY SUBTLY.

ALL THIS IS THE ANATOMY TO ENABLE US TO GIVE THE PERFORMANCE,
SUSTAIN IT and MAKE IT COMPULSIVE VIEWING.

AND ONCE IT'S ALL ABSORBED INTO THE BLOODSTREAM -
TO FREE US TO EXPRESS!

'THE PLAY'S THE THING.'

Start with the things that you know and the things that are unknown will be revealed to you.

Rembrandt, 1606–1669

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