

After all, where does it reach? It is like this.

MIME art will die under rubble, supposing acting attains pure play. The theatrical company expects a nice writer, they say that a poor writer will lead to failure. Though regrettable, A language described it and established it. The performance script is called <WORK> as it is.

There is a method of changing this.

1. All other art in connection with theater is abolished for 30 years. If a stage setting is lost, it will come to show the motion which has creativity instead.
2. All the level differences on the stage are abolished for the first 10 years. A mount, stairs, a terrace, a balcony etc. For example, since players meet at the same height, an actor has to show the height difference in imagination through another method. Next, actual height is permitted on condition that more difficult creativity is used.
3. It forbids uttering vocally for the first 20 years. After it is finished, They can only cry, which does not become a language for the next five years. Actors are permitted speaking only with spontaneous words for the next 5 years.
4. After the time of this strategy finishes, a fixing term will start. A work is constituted in this way.
  - A. Performance - a script is prepared as a fundamental work.
  - B. Actors perform an original performance through MIME. Next, they utter vocally which does not clarify anything, and they make an original text by improvisationally following it.
  - C. In order to make the script in the language which was chosen without adding a word to it, invite a writer.
  - D. Again, Although different art is taken in, actors themselves decide on the details. When actors become landlords, they will employ dancers, singers, musicians, etc. as required for joint work. If it becomes so, it may have to be written on the poster as follows. "The scenario by assistance"

Is this a true cure sure enough? There is no guarantee which true play relieves the crisis of art through this process.

There is no guarantee in planning something. It needs an intention and creativity.

Theater needs the experience of not using a dominant hand at once!

「マイムの言葉-思考する身体」 Etienne Docroux 1998年 ブリュック  
p.46-47 わたしの考える演劇とは 1931.

