

*COMPLETING THE CIRCLE:
CONSIDERATIONS FOR THE COMMUNITY OF MUSIC*

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To imagine, to have images, to have thoughts and muse. There is no question that a musician feels when they play. I don't argue that at all. It's just that it is private, it's all private, it's very private. I'm feeling, I'm deeply feeling. I can see that. I don't feel anything, but I am glad you do! (All laugh)

What I am talking about today is communication basically, but it's about creating that Circle, finding ways to do that, to reconnect emotionally, from player to player, players to conductors, players and conductors to the score, to the composition itself, to re-establish their emotional connection to that, and for everybody to re-establish their connection with the audience, which, after all, is our responsibility.

And to make that our responsibility for musicians, that it is not sufficient for them to wander around onto the stage in orchestral venues, and pay no attention to their entrance, to the audience, to, at the end of the piece, hardly able to even take a bow, they have no real relationship of the gift they are giving and the gift they are getting, a two-way street of conversation between them and the audience. And that changes their lives. And I am talking about musicians in their 50s and 60s, who are finally finding what they always hoped this would be, and had not found it to be that for all these years, in their successful careers.

The connection between musician and conductor, which is a great mystery, there had never been a dialogue about it, they never talked about it. It was just one of those hidden things behind everything. So, bringing things into the light is not always a pleasant experience. Sometimes it forces you to face things, with musicians and conductors both.

So, the first thing we need to do is to consider what the act of communication is, we have to start someplace. And we start there by realizing that the primary communicator is not verbal, it is physical, which makes it perfect for conductors, because it is all gestural. But we tend to talk it to death. For years, I have tried to get conductors to stop talking, just be quiet, tell them what you want in gesture. If this

gesture doesn't do it (Bud gestures as a conductor), then try this, do something else physically, because physical is what we do.

Do you know that in order for us to be moved emotionally, we have to be moved physically? We have to have a kinesthetic response in order to set off the line to emotion. Do you know that we actually inhale stimulus? Somebody says something to you or gives something to you, we actually inhale it (Bud makes inhaling sound), we take it in, that is a physical action, and we express what that is in word or music or gesture or sound. WE INHALE STIMULUS, WE EXHALE RESPONSE. It is such a simple concept, but so often, nerves, nervousness, fear, lack of comfort with each other, stops that process. And, instead of inhaling it, we think about it.

I am going to start with a concept which to me is the seed of all of this, and, if you have other things to do today, just stay for that, that's the most important thing I have to say and I am going to say it to you right at the beginning here.

Here is what I want you to do with each other, those seated at the table with you, I just want you to turn your whole body and head, and just look at the people, and make contact. Just turn your whole body, that's it, now look at another person, give a little wave, good, very nice. Okay. Now do this for me. Turn nothing but your head (Bud laughs softly). Isn't that different. It's not better or worse, you are welcome to make a judgment on it right away, but it's not necessarily better, but it certainly is different. This (Bud turns only his head to the right) is not this (Bud turns his head and torso).

Sirkelen Sluttes: Pages 95-98; Completing the Circle: Pages 126-130

I want you to think about this. EVERY MOVEMENT YOU MAKE IS A GESTURE. IT IS A GESTURE. NOT JUST A MOVEMENT. IT IS A GESTURE. IF YOU SHRUG YOUR SHOULDERS OR TURN YOUR TORSO OR SCRATCH YOUR HEAD, THAT IS A GESTURE. AND EVERY GESTURE YOU MAKE, WHEN YOU ARE WORKING WITH MUSIC, SHOULD BE DOING SOMETHING TO ENCOURAGE THE ATMOSPHERE WITHIN THE FRAMEWORK OF THE MUSIC. IF IT ISN'T, IT DOESN'T BELONG.

With instrumentalists, that means, and this changed everything, that the very act of bringing your instrument up to play has to be in the atmosphere of the piece about to be played. Because if it isn't, it's already set the audience off in the wrong direction. When you see a whole violin section, all with their violins, with a sense of what is coming, what the chord is going to be, what the note is, what the message is emotionally, it's overwhelming, it is as good as listening to music. I mean, you are already (Bud inhales), you breathe that in as an audience, and then, when the music starts, it all makes perfect sense.

EVERY MOVEMENT YOU MAKE IS A GESTURE, AND EVERY GESTURE SHOULD SUPPORT THAT MUSIC THAT YOU ARE PLAYING OR ARE ABOUT TO PLAY.

So, we go back to this (gestures to torso), and there is a gesture in mime that is called The Review, and this is what it is – (Bud's head only turns slowly from left to right) – isn't that awful (All laugh) – it's just terrible – The Review. And yet, I will bet money that each of you in here has used that, and if you are conducting, and some student plays a clinker or sings a clinker, you do (and Bud makes quick turn of head as in The Review). (All laugh). That's all you have to do. And how different from doing this (Bud turns whole torso, not just head).

There are moments when this is what we need to do (Bud does The Review), because this is the message you want to give. And you don't have to say anything, that is the whole message. If you want to give a different message, then you can do that (Bud turns whole torso). It's that simple. But we are unconscious about it.

Do you know what I like about all these things that we are talking about, these things I am going to give you this morning, is that it is observable in life. You can see this in life. That's where we get it from. We did not make it up. It's not just about the Arts. It is what people do. People do this all the time. You want to get into trouble? You're busy. We are always busy. You're busy at your papers, and

your partner says, “Can I talk to you for a second?” And you go, (Bud lifts head only, no turn to partner), “Sure, what?” “Yeah, what, what do you need?” (All laugh) Now you are in trouble! And you didn’t know why. And they didn’t know why. They just know that you were paying attention to them only with your head, not with your heart.

Sirkelen Sluttes: Pages 90-92; Completing the Circle: Pages 119-122

And what we do in the Arts is a thing of the heart, not a thing of the head. And in life, that is what we want from each other. We want attention to be paid. Attention with what? With the Torso (Bud puts hand on his torso). Etienne Decroux, the great French mime who taught Marcel Marceau, said that, “Hands lie, faces lie, words confuse at least, but the torso will always tell you the truth.” The torso, from neck to groin, that is where the truth lies. They tell you that in football. Don’t look at their eyes, look at their torso. They teach it in sports. You want to see what someone is going to do, don’t watch this (Bud gestures to his face), this is full of lies, the torso will tell you the truth.

You can get into trouble with this. In deep trouble. The next time you go to the airport, you take someone to the airport, and they leave you, and when they say goodbye, do they do this, and they go, “Goodbye, I love you” (Bud turns torso away, air kissing, torso turned towards path to airplane, waving to person), or do they go, “Goodbye, Bye” (backing away from person as Bud says goodbye, torso turned to person). What is the difference? What are you leaving, what are you taking, (Bud gestures to torso, gestures to path to plane), what are you leaving, what are you taking, and how long do you leave it?

I started doing this, and then students caught me. I would be walking down the hallway, and they would go, “Bud, can I talk to you.” And I would go, “Absolutely, I would love to see you.” (torso not turned to student, but in direction of where Bud is going). “Absolutely! Yes!” (All laugh) “There is nothing I would wish to do more than to talk to you!” We do it unconsciously. But, as artists, we can’t be unconscious. We have to really think what we are doing, because we are trying to create something together, and that subtle level of communication of the physical, that supports everything else that we do, needs to be there. And if it is not there, we hide it, we push it

away, because it is terrifying. This is terrifying (Bud has arms outstretched with palms upward). I hate the word. The word “Vulnerable.” We are always being told that we are not being vulnerable. “You’re not vulnerable.” “But I am trying!” (All laugh)

But vulnerability is physiological, it is not psychological. This is vulnerable (Bud gestures with arms out and palms outstretched and upward). This is not (Bud puts hands clasped together in front of torso). We spend most of our lives, hiding, all for good reasons. And yet, onstage, in performance, we cannot hide. We hide in life because, to be open, to be vulnerable, is to be vulnerable. You can get hurt. And you do.

But in performance, we have no choice. In front of strangers, we have to give everything we are (Bud gestures with arms outstretched), and we have to teach our students who to do that, and to teach them, in that, in that act of performance, they are still protected. Because what happens when you give this, is that the audience takes it into themselves, and it is all about them suddenly, they are not thinking about you. They are playing their own lives out.

Do you know why we come to the concert hall? I am talking about people who are not musicians. I come to the concert hall in the same way I come to the theatre, that in the dark, with strangers, I can be led into the cathartic moment of experience and feeling that I cannot face in my daily life. I just can’t do it. But in the safety of the concert hall, in the safety of the arena in the theatre, I can. I can feel and experience the great tragedies, the depth of feeling and emotion, the great pieces of canons of music that we deal with, I can be led to feeling I cannot have in my life, but that I desperately need. That’s our responsibility to our audience, to give them that, and in order to give them that, you have to give everything of yourself. Everything. Everything.

There is an issue in music, currently, I am sure you will understand this, better than me, in which the focus is all on “perfection.” Now, at least with the orchestras, they make multiple recordings and create an overall recording of a performance that never happened. Oh, we

can appreciate the perfection, absolutely, but we have lost something along the way. We've lost feeling, we've lost humanity, because we have lost imperfection.

We are not perfect. A concert shouldn't be exactly the same one night as it is the next night. It shouldn't be the same. Your audience is different. The people we are speaking to are different. The energy back and forth is different. Our relationship to the composition is slightly different. We've come to it from a different day, from a different set of circumstances in our own lives. Of course it will be different. Might be better. At least it will be different.

So, the Torso, that's number one. Can't you finally feel that – this is vulnerable (Bud has palms turned out to audience) – this is not (Bud has palms turned inward to self). That is so obvious, isn't it! Orchestral conductors are always doing this (Bud places arms upward, with palms turned toward self). Decroux said, "This is a blow" (Bud has curved hand that moves away from torso as if to hit). In the martial arts, it is a blow, it is a block. (Bud moves curved hand up and down).

Decroux just said this is impolite. Decroux said - well, he is French and a little kookoo (All laugh), "You must never give a flower to a woman like this" (and Bud's hand extends out in the "blow" move holding flower). "You must give it to her like this" (Bud's whole body moves and bows, with open torso and extended hands, palms outward, offering flower). (All laugh) But it is different, isn't it (Bud demonstrates the two moves again). This, versus this.

I was giving a lecture some years ago, when a woman in the second row made a sound, kind of a squeak, and I said, "I am sorry. What is the matter?" And she said, "Oh, my God, I just realized something." And I said, "What, what, what!" And she said, "I realized that when a man threatens you, he threatens like this (Bud pulls right arm past torso and up to left shoulder, with hand curved), and when a woman threatens, it is like this (Bud swings right arm up in the air, entire torso visible). I said, "I am not touching this!" (All laugh) "I am not touching this!" But it is true, isn't it. Did you ever see a man caress a woman

with the back of his hand, as opposed to this (Bud makes caress, using his palm). Is one better than the other? I don't know, it's up for you to decide. But, it's different.

When you ask an ensemble to play for you, do you ask them like this (Bud has arms and hands open to ensemble) or do you ask them like this (Bud has his arms crooked at the elbow, palms turned in). Is this (Bud has palms turned in) a part of your gestural pattern? Should it be? Can you do something different? (Bud puts palms out to ensemble) Or something else (Bud reaches out to ensemble with right hand). Can you do something that encourages YOU to stay open, that doesn't give you an excuse to close down, and give something unconsciously open to your ensemble, by the simple act of opening that, and be vulnerable. And be in danger. Because, they can hurt you, you know that, particularly if you are vulnerable to them, but you have no choice, if you ever want them to be vulnerable in their performance, in their art.

The other element that we need to continue to push into the education of musicians is the Creation of Imagination. We sort of systematically drive that away from them. Marcel Marceau once said to me, "What difference does it make whether or not I cry? What matters is whether they cry." What difference does it make if I cry. "Of course," he said "I cry, when we first start working on the piece, we make discoveries, it is all very emotional, then yes, I cry, but then it is my job to find what will make them understand what I discovered. Because if they go away without crying, I have lost."

I was standing backstage with him, here in Chicago, and he comes onstage, and he is extremely upset, and I go up to him and ask him what is the matter, and he goes, "There are – he had a little tiny voice – there are 8 people in row G that are not with me." There are 8 people in row G that are not with me. It is a 1500-seat house! What do you care that there are 8 people in row G? How do you even know? He came back one or two pieces later, and goes, "I got them!" (All laugh) To this young artist, that was one of the great lessons, that was a lesson, you know, you heard some voice up there, going: "Did you get that? Did you hear that one?" But it does matter that there

are 8 people in row G that aren't with you, and it is your job to go out and get them.

But when we lose connections, we lose connections. We lose torsos, we operate with our head, even our gestures, we don't know where they come from, they are never connected to - to the torso. They come from someplace else. We've lost that? How did we lose that?

Part of the reason that we are losing it in music is because there is nothing in the curriculum to support this. You know, in Acting, that's all we do. You know, actors don't like going in a closet, and doing monologues, it is not something that they enjoy. It's all about getting ready to do it in front of an audience! In front of somebody, somebody on the street even. Decroux used to go out on the street in Paris and grab people and bring them into the basement, and say, "Will you watch this? What do you see? Okay, thank you; goodbye!"

So, can we do that? Can we put that into the curriculum somehow? Is there some way to offset the sense related to those god-awful rehearsal rooms, that all of you in music have used, I know, those windowless little places, with a big piano in it, with hardly any room to breathe, if there is any air in there to breathe. And you spend hours in there, in the most excruciating perfection of drill. And then, you walk onto a stage to perform. I am sorry. We are going to get the rehearsal room, because that's the environment you see.

Can you teach musicians to use their imaginations in those rehearsal rooms? To always play outward to the mountains, to the audiences that aren't there, can they expand in the space of the architecture that they are actually in, to something that they're going to be in, which in the concert hall, is limitless? Can they be taught to do that? Yes. Is there time to do it? Yes, there is, there is, in your curriculums, there is.

We took a group of young musicians, for one week, one week, and taught them all of this, and then they went on back to their normal curriculums. One week. It took the Norwegian Chamber Orchestra a weekend of intense workshop in the very thing we are doing today, to

come to these realizations, and to change the way they played. One weekend. There is time, if you think about it creatively, there is time.

Sirkelen Sluttes: Pages 92-93; Completing the Circle: Pages 122-123

Torso. Number one. First thing. Don't lose it. You know this picture of DaVinci, man in the circle, the Vitruvian Man. One of the most vulnerable images ever created, the wrists turned out in the circle - vulnerable, the inner thighs are open and turned open, the pelvis is open, the viscera and the torso are open, even the head is up and the neck is open. It's so arresting. It's just the picture of a man standing in a circle. Because it's so vulnerable.

You know, you can tell - this is the last thing about Torso, there's much more, but we can do that again another day – you can tell, when you talk to somebody, how much they really are taking in what you say, by how much they are responding physically? So if you give an idea to somebody and they go, “Yeah, ok, I get that. That is really good.” (Bud is nodding his head only). No movement above here (Bud refers to chin area). And, if it is a little more interesting, they say, “Oh, yeah, okay, I'll think about that” (now Bud's whole head is moving up and down). But, if it is truly astonishing to them, they inhale it into their torsos. And you can see it. You can tell more about a relationship from half a block away, just watching torsos.

Next time you are at the airport, watch people saying goodbye to each other. And see what you see. And try not to make judgments on it. This isn't about making a judgment. This is about trying to understand what we do and how what we need to do as artists can go forward.

Sirkelen Sluttes: Pages 75-78; Completing the Circle: Pages 100-104

GRAVITY: THE STAND

Okay. Would you mind standing? It would be nice if your feet are about shoulder-width apart, so that you are not standing on an unstable base, and you are not straddled on it. And be sure you are in that position. And the other thing that would be good is if you put the weight just slightly forward on the balls of your feet, just to take a little of the weight off your heel, but also to push you forward a little.

And then, as you stand there, to realize that, what you are doing is an act of defiance against a gigantic force – Gravity.

Sirkelen Sluttes: Pages 93-94; Completing the Circle: Pages 124-125
(Explains the Hinges of the Torso – need to know for Statue creation)

And, I am here to tell you that the older you get, the more powerful that becomes (All laugh). But, just to stand up, and if you stand even more upright and you just lift the torso a little bit. Everything else is relaxed. You just lift the torso; the Native Americans call this “the smile.” This is called “the smile.” Everything else is relaxed. It is not as if we are standing at attention. It is just pulling the torso up a little bit. That is it. I can see the difference. And the energy that comes off of that is so astonishing.

You know where I just saw this – is on the Tony Awards – did you see that? The Marjory Stoneman Douglas group singing, just standing there, they just stood there. But you know, as they stood there, from everything that has happened to them, it was all there, in them. They didn’t make big drama about it. They just stood there with it, they stood in defiance of what had happened to them and what was still happening to them, and sang their amazing song. And it brought people to their knees. It was that feeling. Good.

(Not referenced in books, developed after books were written)

SITTING EXERCISES

Sit down for a second. I am going to try to sit too, so you can see me. We spend a lot of your time sitting in music. This is something I learned in Qi Gong, having nothing to do with music. Qi Gong is a wonderful study of breathing and meditation, it is the thing that happened before Tai Chi. It is really quite an astonishing form if you can find somebody. If you can find an elderly Chinese person to study with, there are a lot of people now, they are teaching Qi Gong, you’re like, I don’t think so, they are 18 years old and they have a degree in Qi Gong, I don’t think so! (All laugh).

Anyway, this is one of the things my teacher, my sensei, was teaching. And, he said, when you sit like this, if you will just take all the energy, in the most relaxed way, they refer to this energy as “Chi,”

and you send it down through your legs, and at the point of contact with the ground, it's right in the center of your arch, you just send it down, it is as if your arches are sort of lightly gripping the floor. It changes the way you are sitting.

They call it the Power Sit, as opposed to just letting go of it (Bud relaxes back into his chair). And this is the form in which most people play music, instead of at least giving ourselves that little extra. That little extra. The other nice thing that you can do with your students, I am a big supporter of it, you need to get people to exercise more before they do what they do. They need to warm up physically, and not just musically, but physically, to warm up.

This is one I love. And again, it is as we are sitting. And again, it is from Qi Gong. It is called "Watching the Ants," which requires Imagination, which is good. So all you do, your hands are on your knees, you just look over to your right or your left, and there is a little parade of ants, that's it, it's a little parade of ants moving out, way out around from you, reaching with your body, watch them, and they go all the way over to the other side, and then behind you. And then they turn around and come back, for no reason, who knows why, they are ants, and they go all the way around to the other side. And you just reach out with your whole body, it is a wonderful stretch. And, it's not just the stretch, it gives you something else. It is really fun to play with. It is really nice, because you are really pushing it (Bud touches his torso).

And the other thing you can do here, of course, is – if you take your left hand and put it up against your right shoulder, you can just pull across (Bud is pulling across his torso), that's it, so you can feel the push. And then, the other side. And then, for turning, keeping your buttocks where they are, just turning your shoulder all the way to the left, keeping your spine straight, just stretch, and then around to the other side.

Okay. There are lots of things like that you can do in a chair, and it takes maybe 2 minutes. And it makes a big difference. It actually makes a big difference in tone, what you get from it, whether you are

playing an instrument or singing. It makes a huge difference to have them just do a little warm-up, just a little bit, something that tells them they can't just get up from their day and start doing their Art, but there needs to be some sort of transition.

Sirkelen Sluttes: Pages 98-101; Completing the Circle: Pages 130-134

PROJECTION

Come to your feet again, if you would. Same stance, weight forward. There is an element which is in communication, it is in performance, it is in us, which is our ability to own space, our ability to claim the space that we are in. And there are a lot words for people who have that naturally, and they are awful words, they are words like: charisma. Did you ever get that one? "Oh, that person has such charisma." Oh, and you don't have charisma, or no one is saying that you do? And you are really upset internally? Like, "Well, how do I get that? Why did he get it and I didn't?" People will say, "I can't take my eyes off that person onstage." Really. "What about me?" The interesting thing is that it can be learned, in just a few moments, and so we are going to do that now.

So, just to start with, pick a spot on the wall, up near the ceiling, and with whichever arm you are comfortable with, just raise your arm and gesture towards it. Good. And bring your arm down. And again, and down. And then the other arm, so you don't get lopsided. And, look at that same spot, and again, just keep doing it, that's it. You can also gesture without a full gesture, just a gesture towards it, and then back down. That's it. Just keep doing it. Good. Now. Think that this action, which now primarily is going from our heads to our shoulders to our arms, that the action actually, really, the gesture, starts here, just below your belly button (Bud puts hand below his belt buckle).

This is where the Impulse comes. You are just going to raise your arm to that spot, but the impulse is going to be here (Bud puts hand below belt buckle). And, if you look at somebody from the side, what you will see is the impulse, it makes a little movement in the body, as the gesture travels up the body and out the shoulder and into the arm and the hand. And, when it comes back, it returns. So now, it is not

just this (Bud moves arm quickly up and down), it's that (Bud shows gesture as it begins with the impulse from below his belt buckle).

Can you try that? You have to Imagine now, that it starts here (Bud places hand below belt buckle), and when you are ready, just that little impulse, let it, feel it, travel right up your body, that's it, and then, back down. Good. And again, just repeat that several times, and then, with the other hand. And the tendency now is to get sort of dramatic (Bud makes very slow gesture up) and so, just change the dynamic a little bit, so it can be fast, it can be very slow, it can be thoughtful, it can be very quick and light, that's it.

But it starts here, make sure that the impulse starts here (Bud places hand below belt buckle). That's it. Try both hands, that's it, make sure the impulse is here, make sure the impulse starts here (Bud puts hand below belt buckle), feel it come up your body, feel it come up your body. Make sure you are doing that.

By the way, everything we are doing, you can teach tomorrow, you can teach tomorrow, you just have to own it and teach it, and it is yours, and don't talk about me, don't give me credit for anything, just teach it. That is the number one thing you can do for me. I am trying to give this all away.

So, these are simple concepts. If you try teaching it, you will own it immediately, and you will add to it. Okay? So, don't, don't hesitate to do that. Okay. Here we are again. Impulse, and back (Bud gestures with both hands). Now, to make sure the impulse is there, interrupt the gesture, so the impulse happens. And then stop the gesture, so it returns. And there should still be this movement in the torso, in the body, and then a return, so you make sure you are not just doing this (Bud quickly waves both arms up and down). Again, just for yourselves, one hand and then the other, both hands, that's it. That's it. You are doing great. That's it. And then, let it go. Good. Now. Just for the heck of it, try doing the gesture without the impulse (All laugh). Got it? Understand?

This means nothing (Bud pulls arm up and down). This means everything (Bud makes gesture with impulse). This (Bud moves arm up and down) is connected to nothing. It is a Disconnected Gesture. And a gesture disconnected from its source, from the locus, from the place where it starts, which is in here, from the torso, is a lie. It is not true. You have worked for, you have seen conductors, from whom (Bud conducts to a beat, no connection), this is what you are getting. Maybe tempo, but not much else. You are not getting this (Bud makes a connected gesture).

Have you ever watched Carlos Kleiber? One of the great orchestral conductors? He has some dvds out, he has passed away. Just amazing, no score in front of him, lets the orchestra go when they don't need him, then just comes, just comes right a little ahead, he is always just a little ahead of finding where to go, orchestras went nuts for the man.

And it was very painful for him to conduct, we find out. Because he was feeling so much, there was so much out there, it was painful to do, but it was so astonishing to listen to what he created. Same thing. This is an easy way to do it (Bud conducts in disconnected gestures), put our head down in the score, wave our arms around, just like John Paynter used to say, "Put your head down in the score and wave your arms, and they'll play!" (All laugh) But it is true. Instead of actually making a commitment for what you want, coming from here (Bud points to torso, near his heart).

Sirkelen Sluttes: Pages 101-104; Completing the Circle: Pages 134-138

SENDING YOURSELF BEYOND YOURSELF

All right. So now, just looking around, with your eyes, and find a spot, just with your eyes, and then let it come back. And add this to your gesture, and we will go back to the eyes, that with the gesture coming out, there is also – energy, which you can, if you need to imagine it, you can imagine it to be anything you want, as air or particles or liquid or whatever, or just as energy, that also starts from here (Bud places hand below belt buckle), just below your belly button, and with the gesture, it comes up through your body, out through your arm, and when the gesture is complete, the energy continues out your hand,

until you make contact with the spot, physical contact, with energy flowing out your hand.

And then the energy returns and the gesture and the hand both return. Okay. Can you try that for me? Imagine (Bud points to his head). Here we go. Energy (Bud's other hand is below belt buckle to signal place for impulse to begin), coming up and out, and when the gesture stops, the energy continues and touches, and then back, and down.

Do you know this moment in life? This is where this is from. WE EXTEND OURSELVES BEYOND OURSELVES. And we should be doing that in our Art. But we do it in life. We extend ourselves beyond ourselves. You are trying to convince somebody of something, it is not just the gesture, it is something you are sending all the way to them. A child runs out in front of a car a half a block away, what do we do? Stop! (Bud raises his voice, no gesture) Stop!! (Bud is louder, gesture half up) Stop!!! (Bud shouts in loud voice, arm extended in connected gesture, body moved forward).

We send something beyond ourselves. Did you ever go to a football game and there is somebody 20 rows down that you want to see and their back is to you, and you go, "Turn around, turn around, turn around" and sometimes, not often, but sometimes, they turn around.

Did you ever send yourselves through the phone? (Bud mimes phone, speaking earnestly, using finger to point at phone as he talks) "Listen, no listen, listen." (All laugh). Whoosh! We are sending energy. It is the same thing. To send yourself beyond yourself (Bud makes connected gesture with arm). Once more, with the gesture, out, doesn't even have to be a whole gesture. It takes a lot of endurance to do this. Take your gesture back and down.

Do you know what I am saying? It takes a lot of endurance to do this. We found that with musicians. It takes endurance to build up to performance, because, in performance, you can't ever not do it, but in order to not do it in performance, you have to do it in rehearsal. People are like, "Uh, I'll save it for performance." Doesn't work. It takes endurance to do this. It takes effort to do it. And you don't

always get the thing you want. But you have to keep asking for it, or it doesn't come to you. Good. Once more.

Your eyes now. Looking around until you find an interesting spot, and the same thing, just send the energy, from the center of your body, up through your torso, out through your eyes, no gesture with your arms, until you make contact. And then pull it back into your eyes, and back down. The difference between just looking at something and examining something. Can you do that again? You have to relax.

The difference between just seeing it and seeing it (Bud gestures to show just looking and examining). And back. Ever at a social event? And you see somebody across the room that you're really interested in. So, you are looking around, just looking, looks pretty good. Whoa! (All laugh) You can see people do that all the time, they send energy beyond themselves. My God, if we do that at a freshman mixer, can we not do it when we are onstage, with the music that we are creating, can we not send that out.

Image. Good. Now just standing there, same thing you just did with your sight. Now let the energy come up through your body, and now out the pores of your body, until you are extending yourself to all the space of this room, behind you, above you, in front of you. That's it. Nice and relaxed. You can move around a little bit, still extending to the whole space, you can sit down if you want to, stand up, but keep that going, keep filling the space with yourself, even when you sit, that's it. Try not to make it dramatic. Try to make it a normal move. Do something ordinary, like scratch your mouth, or scratch your head, that's it. That every gesture echoes through the entire room. That's it. You can sit down. And let it go.

Hmmm. What's that about? That's what we refer to as "charisma." "Stage presence." When we feel good, we extend ourselves. When it's a pretty day, when it's a sunny, beautiful, cool, lovely day (Bud extends his arms up), we extend. When it's a rainy, like in Chicago, (All laugh), when it's a cloudy, windy day, our projection just pulls inside ourselves (Bud gestures with arms curling down to his sides).

We extend ourselves when we feel good. Get a new haircut, get a new set of clothes, you are projecting all the time, “Look at me, see what I got, I bought this, ooh-hoo.” (All laugh) And when we are not feeling good about ourselves, if we’re tired, or it’s too early in the morning, all of that disappears.

And the simple answer to this is we don’t create just when we feel good. We have to create at 7:30 tonight. We are on a schedule. I’m sorry, I don’t care what is going on in your life, you have to feel good about yourself, you have to project yourself on the appointed hour, regardless of how you personally feel. That is a huge lesson to learn.

That’s a lesson of selflessness, not selfishness, but selflessness. It doesn’t matter how you feel, you need to go out there and do it for them, because they got up, they got in their cars, and they came to see what you have. And so, we owe it to them to give everything to them. So, recognizing yourselves, this whole sense of projection, the whole sense that we do that when we feel good.

This is another one we do which is really funny, you can watch people do this one. There is a mirror here (Bud gestures out before him). So, here we come, we are walking along, (Bud ambles along, stooped shoulders, stops at mirror, stands tall and straight), says, “Oh, I look pretty good,” (Bud turns and leaves, and ambles along again with stooped shoulders). (All laugh) I swear to you we do it. You can watch people do it.

If you can see it, if you cannot judge it, if you can make it a part of your understanding of our unique imperfections as human beings, then you can bring it to your Art. And your Art will suddenly be alive, not just a perfection of note, but the enormity of feeling and idea, the capacity to move audiences. Or you can just play nice notes.

It is the same with singing, of course it is. It’s exactly the same. I saw again, just so we have some commonality here, you can see it on YouTube now, from the Tony Awards, there were three performances from the Tony Awards that just astonished me. One

was the Marjory Stoneman Douglas, this choir of high school students, which was amazing, it brought tears to your eyes.

And there was Bruce Springsteen, who just walked out, made some chords on the piano, talked of remembering his childhood, in New Jersey, and then sang out of that, with no, with a perfect transition between the story and the song, sang “My Hometown,” and it brought the audience to their knees, it brought all of us to tears, as with the Stoneman Douglas piece.

And then there was a most amazing performance, from “The Band’s Visit.” It was other-worldly. There was this singer, who created such images, that it was just astonishing, you just went right with her, and the person listening to her was equally as good, though he said nothing and he sang nothing, he just listened with tears in his eyes. This show has been on Broadway, it has been running, he knows what is coming, how can he have tears in his eyes? But, because of the way he listened, we had tears in our eyes, for the loss, for these two cultures, listening to each other, maybe for the first time. It was just an astonishing moment. It is what we do. It is what you do. And you need to do it every time you do it. Every time.

Sirkelen Sluttes: Pages104-106; Completing the Circle: Pages 138-139

RESISTANCE

Okay. We have just 10 more minutes, so let’s do a little something called Resistance. Resistance is a crucial part of drama. Resistance is one force against another. This is not resistance (Bud holds up his right hand in a fist). This is tension. This is Resistance (Bud’s right arm moves from his torso slowly across his body and back again, as a conductor might do as a gesture to musicians). Resistance is creating one force to push against another, it is not just tension.

Resistance happens in the Rest in music, from my standpoint, because it is caught between two forces, they arrive from someplace and it hasn’t quite decided where to go next but it is on its way, and it just vibrates. The Rest is always, for me, because of Mime, it is a silence. It vibrates. We don’t know where it is going to go. It came from someplace and it is going to go somewhere, and in that little

transition, is the whole life of the piece. The resistance of air through a horn, the resistance of air through the lung and out through the throat, the resistance of that, the passage and push of air. In Life, you need to see it now, in order to make the concept yours.

We have resistant moments all the time. You have to make that phone call, you have to make that phone call. I know you don't want to make that phone call, but you're going to make it. The phone is over there, and you are over here. And you have to go make that phone call. You have to make the phone call. And when you move to the phone, there is resistance. (Bud makes slow turn and hand outstretches towards phone). It is resistant. We don't just walk over to the phone (Bud mimes quickly picking up a phone). There is something that goes on, something in our being, something in our gesture, something in our feeling, that creates Resistance. Okay, stand up again, please.

Sirkelen Sluttes: Pages 106-108; Completing the Circle: Pages 140-142

SHAPES IN SPACE

Feet hip-width apart. Weight forward. All I am going to ask you to do is to move, first your arm, right arm or left arm, doesn't matter, and you are to imagine that the air around you has a consistency, it is not so heavy that you can't move through it, but in order to move, you need to support the move with the rest of the body, because there is a force pushing. So, you have to push from here (Bud places hand on torso), just like if you are pushing a heavy object. And, as you move your arm (Bud moves his right arm up slowly), it is going to leave a shape behind in space (Bud indicates space where arm has moved from).

It is just an abstraction, you are not trying to create a form, your hand can be relaxed, your fingers can be together or apart, it can be a fist, just Resistant motion. Then add the other arm, keep creating that space behind the action, and leave a Shape in Space. Good. And you start to make the rest of the body involved, we don't have the space in here, but if you do this with students, you can get them to bend their knees, they can start to move, and if they move their torsos, they leave a Shape in Space. Good. Good.

Now, come back to neutral. Beautiful. Do this for me. Just take one step forward, leave a Shape behind you. Just an easy step, but leave a Shape. That's it. Take a step backward, and leave the Shape in front of you. Turn and look at something in the room, leave a Shape. Just relaxed motions, relaxed actions. That's it. Go back to your chairs and sit down, leaving Shapes behind you as you move. That's it. Hard to stop doing it once you start doing it. Good.

Sirkelen Sluttes: Pages 142-144; Completing the Circle: Pages 142-143

THE ARREST & THE SCULPTURE

Now, I am going to point at someone and I am going to ask you to Freeze (Bud points at someone). Freeze. Don't look at me. Just Freeze where you are. The rest of you can kind of turn and look over here. All I want her to do is to think of herself now as a Sculpture. If you came across this in a museum, you'd be astonished. Yes. Beautiful. Freeze (Bud points at someone else). Look at this.

If you can, when you do this with students, have them all come around like they are in a museum, I mean, the look in his eyes, is astonishing, as a Sculpture. Amazing. Freeze (Bud points at someone else). Oh, look at that. Isn't that amazing, unbelievable. As a Sculpture. Everybody, relax. Just stop where you are, as a Sculpture. Beautiful. I wish you could see what I am seeing. That's it. All these different thoughts, all these different ideas. Relax. Okay.

What is that about? You see how beautiful people are when they are Sculptures? Okay, everybody. You have to be really honest now. I'll do it with you. If there is anybody here who's absolutely satisfied with themselves physically, have everything where you want to be, in exactly the right proportions, raise your hand. (All laugh). That's it. Got it? What does that mean?

We are a mass of insecurities. And do you know where we bring that with us? On stage. We are always trying to hide those things we don't like. If you can get a group of young people to grab this concept, to be Sculptures, for once in their lives to be beautiful, to be examined and not to be caring about that, to have a whole class

come up around them and look, and simply stand there, in the power of the Sculpture. It is life-changing. It doesn't mean that you can't gain weight or lose weight, you can't grow more hair, I've tried, never mind (All laugh). It doesn't mean you can't bring change.

It just means that wherever you are, whatever you are, whoever you are, that's what we want. We don't want your perfection. We want your Humanity, we want the mewling, crying, laughing, ecstatic human being that you are.

I used to go to conducting clinics, and you'd watch, these are people who are teaching, and they would go up for their conducting stint, and you had been talking to them, they are wonderful people, and suddenly, as a conductor, they would like this arrogant, it was like: "Who are you?" And the minute the clinician would go, "All right, stop," they would return, immediately, to this wonderful human being (All laugh), who is imperfect, afraid, scared, whatever, but imperfect, and that was the person that the ensemble would say, "Oh please, you conduct us. Let the other person leave the room. You are the one we want to conduct us."

It's hard to be imperfect in public. It's hard to be it in private. It's hard to have Silence. Isn't it interesting that, in the opening of relationships, we just chatter on, about anything, stupid, the weather, "Oh, my God, I am talking about the weather," and you just keep going (All laugh). And, it isn't until years later, in a relationship, that you allow Silence, because you know, the turn of the head, the cast of an eye, gives you everything you need. A touch. You need to think about that curiosity. We need to think about that when we conduct. Or when we play. Stop talking. Conduct. Don't tell them your stories. Get them to imagine their stories.

It's the same in Acting, that's how I know this, it's not because I am criticizing you, we do the same thing. I am fond of telling stories to my acting class. "Uh, let me tell you about the time I was working stock in Springfield, Illinois ... You see what I mean?" The whole class would go, "Yes, yes" (Bud nods head and all laugh). And then they play or they act for you, and it is exactly the same. Your story

hasn't changed a thing. Instead, ask them to think about their story, not to have to say it, because if they have to verbalize it, it'll kill it.

They are not poets, they can't possibly express verbally what they are feeling, but they can feel. You can get a 20-year-old to do a Hedda Gabler that will knock your socks off, if everybody stops talking, and allows that young woman to make the connection she has, with the issues that Hedda is facing, and never talk about it, just make the connection. So, Silence is a big issue.

It's almost time. I am just going to leave you with a quote. This is my favorite quote, from Robert Edmond Jones, who was a great scene designer who changed scene design for the world stage, just changed it completely, and most of all, he was a visionary for the arts, and at a lecture in Harvard in the 50s, he said these words:

"I think of a tale by Olaf Stapledon, "Last and First Men." It begins in the manner of the science fiction romances one reads in "Astounding Stories," but then it grows and grows and it ends in speculations almost too vast to comprehend. Mr. Stapledon traces the progress of mankind through eons of triumph and despair. At last, untold billions of years hence, when the universe is darkening down to its final end: a great teacher sums up the meaning of human life. 'It was like a melody,' he says.

That is our story. We are here for a little while between mystery and mystery. We live for a little time on this earth that is so fair. Could we, here, protean as we are; could we sense for a brief moment the melody of our being? And having sensed it could we impart it to our fellow men? Follow this dream into the light. The road is long but the rewards at the end are greater than you know. Take with you as you go the words of Plato:

'For those who have once set foot upon the upward pilgrimage do not go down again to darkness and to journey beneath the earth, but they live in light, always.'"

Godspeed to you all...