

THE INTERCULTURAL AND PSYCHOPHYSICAL ACTING
PEDAGOGY OF PHILLIP ZARRILLI

By: Lori Lee Wallace

B.F.A., University of Arizona, 2004

M.F.A., University of Exeter, 2006

A thesis submitted to the Faculty of the Graduate School of the University of
Colorado in partial fulfillment of the requirement for the degree of Doctor of
Philosophy Department of Theatre and Dance

2012

This thesis entitled:

The Intercultural and Psychophysical Acting Pedagogy of Phillip Zarrilli

Written by Lori Lee Wallace

Has been approved for the Department of Theatre and Dance

Dr. Beth Osnes

Dr. Cecilia Pang

Date _____

*The final copy of this thesis has been examined by the signatories, and we
Find that both the content and the form meet acceptable presentation standards
Of work in the above mentioned discipline.*

Wallace, Lori Lee

The Intercultural and Psychophysical Pedagogy of Phillip Zarrilli

Thesis directed by Assistant Professor Beth Osnes

Abstract

Phillip Zarrilli is a theatre teacher and polymath of subjects such as martial arts, *yoga*, philosophy, religion, and more. His teaching pedagogy incorporates the Asian disciplines of *kalaripayattu*, *hatha yoga*, and *t'ai chi ch'uan*. He is currently influenced by the Japanese dance performance style *butoh*. His studies of these disciplines have taken place in Kerala, India, the United States and the United Kingdom.

Zarrilli's pedagogy would be best labeled as "psychophysical" based on his own assertions and when bearing in mind the traditions he considers most personally influential, all of which have intercultural elements, both Western and Asian. The teachers who exemplify this, who he names as important to the formation of his own teaching work, are Constantin Stanislavski, Jerzy Grotowski, Eugenio Barba, A.C. Scott, and Michael Chekhov. All have different and overlapping qualities that inform Zarrilli's own work, which adopts and adapts intercultural psychophysical techniques (mind and body integration in pre-performative training and in performance) while being unique to Zarrilli himself.

This study seeks to answer the questions of Zarrilli's personal origins, his pedagogy, how his teaching influences his students, and about his legacy based on his artistic progeny and how actively his students use Zarrilli's core principles in their own instruction. In answering these questions, interviews, personal observation, and literature will be analyzed. The subjects of these analyses will be: the disciplines of Asian origin relevant to Zarrilli's pedagogy; the teaching influences chosen based on Zarrilli's frequent mention in both his writings and in interviews;

Zarrilli's personal development from university to his present international teaching, directing, writing, and other work; his past and current projects and achievements; and what his work means today. All the evidence gathered will provide answers to the legacy of psychophysical acting from an intercultural perspective as it resonates with Phillip Zarrilli past and present.

DEDICATION

To my mother, my father, and my sister.

ACKNOWLEDGEMENTS

I would like to acknowledge some of the people who helped to make this dissertation possible.

First and foremost, I would like to acknowledge Phillip Zarrilli, who inspired this project. Thank you for being a true pioneer of acting pedagogy.

I am thankful for my adviser, Beth Osnes.
Your patience helped me to complete this project.

My utmost gratitude goes to my friend and mentor, Cecilia Pang.
I would not be here without your friendship and support.

I am extremely grateful to have such an extraordinary committee: Lynn Nichols, Barbara Dilley and Bruce Bergner.
Thank you for your patience and kindness.

I want to thank Sarah Hayes, my best friend.
You wiped away the tears a hundred times. It's my turn now.

Last, but most importantly, I would like to thank God.
Through the endless prayers of my friends, my family, and myself, you carried me through to the end.

TABLE OF CONTENTS

CHAPTERS

I.	INTRODUCTION	1
	- Introduction to Study	1
	- Psychophysical Acting: Meanings and Interpretations	7
	- Methods	9
	- Need for Study	11
	- Review of Data	12
	<i>Who is Phillip Zarrilli?</i>	13
	<i>What are his Training Methods?</i>	19
	Yoga	19
	T'ai Chi	20
	Kalarippayattu	21
	Butoh	22
	<i>Who are his influences and how have they shaped his psychophysical training methods?</i>	24
	Constantin Stanislavski	25
	Jerzy Grotowski	28
	Eugenio Barba	28
	A.C. Scott	29
	Michael Chekhov	30

<i>Have his methods been useful to his students?</i>	31
<i>Summary of Data Review</i>	32
<i>Dilution</i>	32
II. PHILLIP ZARRILLI AND PSYCHOPHYSICAL TRAINING	34
- Phillip Zarrilli: An Overview	34
- Zarrilli's Training Technique	35
- Early Years and Western Education	35
- Call to India	39
- Development of Pedagogy	42
- Zarrilli as Theatre Artist	49
- Publications and Awards	52
- The Legacy of Phillip Zarrilli	54
- Conclusion	56
III. ZARRILLI'S PSYCHOPHYSICAL PERFORMER TRAINING INFLUENCES	58
- Chosen Influences: Who and Why	58
- Zarrilli's Indian Teachers	59
- Interculturalism and Psychophysical Pedagogy	61
- Constantin Stanislavski: Father of Psychophysical Actor Training	65
<i>Stanislavski's Early Forays Into Psychophysical Pedagogy</i>	67
<i>Russia and Asia: Intercultural Considerations</i>	71
<i>Zarrilli's Commentary on Stanislavski Translations</i>	73

<i>Stanislavski: Concluding Thoughts</i>	76
- Jerzy Grotowski: Zarrilli's Primary Inspiration	77
<i>Introduction to Yoga</i>	78
<i>Grotowski and Zarrilli: Comparisons in Training</i>	80
<i>Sacred Space in Poor Theatre</i>	82
<i>Grotowski's Statement of Principles</i>	84
- Eugenio Barba: Theatre Anthropologist	85
<i>Intercultural Approach</i>	89
<i>Barba's Four Spectators</i>	90
<i>Barba and Zarrilli: A Comparison</i>	92
- A.C. "Scotty" Scott: Phillip Zarrilli's Mentor	93
<i>Scott as Bridge-Builder</i>	96
<i>The American Acting Paradigm</i>	99
<i>A.C. Scott: Concluding Thoughts</i>	102
- Michael Chekhov: Phillip Zarrilli's Current Inspiration	103
<i>Chekhov as Actor</i>	104
<i>The Psychophysical Gesture</i>	105
<i>Chekhov, Zarrilli, and Imagination</i>	106
- Conclusion	107
IV. THE DISCIPLINES OF PHILLIP ZARRILLI'S PSYCHOPHYSICAL TRAINING	111
- Introduction	111

- Daily Training	117
- Breath	118
- Yoga	121
- T'ai Chi Ch'uan	127
- Kalaripayattu	132
- Butoh	140
- Structured Improvisations	147
- Zarrilli's Intercultural Performer Training Class: a Students Perspective	148
- Conclusion	153
V. CONCLUSION	156
- Summary	156
- Findings	159
<i>Who is Phillip Zarrilli?</i>	159
<i>What are His Training Methods?</i>	160
<i>Who Are His Influences and How Have They Shaped His Psychophysical Training Methods?</i>	161
<i>Have His Methods Been Useful to His Students?</i>	163
- Ethics of Apprppriation	164
- Limitations	172
- Suggestions for Future Research	174
BIBLIOGRAPHY	176

APPENDIX	185
- Questionnaires	186

CHAPTER ONE: INTRODUCTION

Introduction to Study

Psychophysical actor training is a method of instructing performers in order to fully develop the relationship between the mind and the body. It was first explored by Russian actor, director and teacher, Constantin Stanislavski (1863-1938); and later developed by directors and teachers including Jerzy Grotowski, Eugenio Barba, A. C. Scott, and Michael Chekhov. Though there are several artists who have explored psychophysical training, this dissertation is focused on the pedagogy of the accomplished teacher, philosopher, coach, actor, director, writer, scholar, and polymath Phillip Zarrilli. Zarrilli has developed a truly unique approach to psychophysical actor training. He has developed his own perspective on how to enhance presence in theatre performance. Throughout his career, he has melded a series of exercises that teach focus, discipline, groundedness, the shedding of ego, and above all, awareness.

Zarrilli's influence in the world of psychophysical actor training is vast. He has taught his unique method all over the world. His training takes various forms from workshops to ongoing classes in his own Kalari studio in Wales, as well as at several universities. He is also an academic, having written extensively in such books as When the Body Becomes All Eyes, Psychophysical Acting: An Intercultural Approach after Stanislavski, and Asian Martial Arts in Acting Training. He also served as the editor for the book, Acting (Re)Considered, a compilation of essays dedicated to psychophysical training. This dissertation will serve as the first text to compile all of the available information on Phillip Zarrilli, written from an outsider's perspective. Although one can gather information about Zarrilli's psychophysical technique from

his written books, information from other sources is limited. This dissertation makes his history, influences and practice available to a broader audience.

I chose Phillip Zarrilli as the subject of this study because I trained with him in England in 2005, and that training led me to ask questions to which I found no answers. I recall that the work was very difficult. I also recall that by the conclusion of training—when I performed as Edgar in *King Lear*—I felt more present and engaged onstage than I had ever been. Of all my stage performances that were ever filmed, this is the only one that I enjoy watching and want to study repeatedly. For this reason, I have long pondered what it was about Zarrilli’s pedagogy that caused that shift in my acting – that energy, presence, and aliveness.

Phillip Zarrilli’s gift lies in his ability to find a synthesis between Western pedagogy and Asian arts and principles in building a holistic, energetic craft of “pre-performative” training that is intercultural. His predecessors, exploring psychophysical actor training also adapted particular Asian fundamentals, interpreted through distinct Western lenses (Zarrilli, Psychophysical 100-12; Creely, “Method(ology);” Zarrilli student questionnaires; Zarrilli, Interview 6 Feb, 2012).

His work unites a cultural and practical Western acting background with psychophysical practices found in indigenous of parts of Asia; particularly Kerala, India. His pedagogy reflects his origins in Western cultural environments as they merge with non-Western modes of training (Zarrilli, Interview, 6. Feb). Zarrilli incorporates three Asian art forms to infuse his pedagogy: *yoga*, *t’ai chi*, and *kalarippayattu*. *Yoga* is a discipline formed in India, which incorporates meditation and breath control using specific body postures. *T’ai chi* is a Chinese martial art that uses slow and fluid movements that give the practitioner focus and discipline. *Kalarippayattu* is an Indian martial art form that developed in Kerala (Zarrilli, Psychophysical).

Zarrilli characterizes himself as “cosmopolitan,” a philosophical ideologue of the acting world, airily treading—but with feet well grounded—on the ancient-but-arable terrain of many other Asian arts. He seeks to allow the growth of what an actor lacks as well as draw forth what is dormant present, using his own pedagogical ideas to bring awareness of the bodymind (lack of division between the cognitive and the physical) connection to his acting students (Zarrilli, Interview 6 Feb.).

What is certain is his penchant for traveling through myriad socio-cultural milieus, as he soaks up what they have to offer the actor, and emerging with a creative palette; each hue distinct, yet intermixed. His approach, he asserts, creates a “pathway within the individual to have discoveries” while maintaining that he “doesn’t teach anyone anything.” He is a humble facilitator and not a formalist, and expounds on what he refers to as “structured improvisations” (qtd. in Creely, “Method[ology]” 217).

In other words, he is creating a structure for the actor to organize herself around, yet allowing freedoms that exemplify Western acting approaches. According to Zarrilli, and his mentor, psychophysical teacher A.C. Scott, traditional Western actor training involves an element of casualness and energy squandering. These traits can be a detriment to the actor. Zarrilli, however, sees value in the unifying complements of non-constraint within strict methodology (Creely, “Method[ology]” 217; Zarrilli, Psychophysical 99).

This Western “casualism” and other habits antithetical to psychophysical achievement can be supposed a conceptual and experiential hurdle for a Western actor. Zarrilli’s methods challenge these habits, which can be a Western perceptual trap (Creely, “Method(ology)” 220; Zarrilli, Psychophysical 49).

This study's scope is focused on Phillip Zarrilli's influences of elements of the East and teachers of the West in a psychophysical context, and the intercultural training method that results from Zarrilli's Western interpretation. Influences, practices, students, and protégés connected to his work will be investigated in this study. Most of the inclusions, particularly the Western teachers, have been chosen not only based on frequent and consistent mention in his writing, but also because of his direct remarks regarding influence given in our personal interviews. This dissertation concerns teachers and students who give and receive interculturally flavored psychophysical education in a Western cultural setting.

There are five Western teachers of influence included in this study: Constantin Stanislavski, Jerzy Grotowski, Eugenio Barba, A.C. Scott and Michael Chekhov. These five teachers were chosen based on their relevance to Zarrilli's acting pedagogy. Zarrilli's relationship to each of the five chosen Western teachers of influence compose an overlapping mosaic of psychophysical acting philosophy. These patterns inform the mosaicism of Zarrilli's pedagogy. Adding to the mosaic are his Indian teachers, which include: Gurukkal Govindankutty Nayar, C. Mohammed Sherif, Sreejayan Gurukkal, Mohamedunni Gurukkal, Raju Asan, Chandran Gurukkal, and Dhayanidhi. These respected Indian teachers are also discussed because they helped to form the unique pedagogy of Phillip Zarrilli; however, one of the limitations in this study is that the Eastern teachers are not given a large presence in this work. This is not out of a sense of Western cultural centrality, but to serve the aims of this particular dissertation, which predominately concerns teachers and students who are part of the world of theatre arts.

Constantin Stanislavski (1863-1938), a Russian actor, director, teacher, and founder of the Moscow Art Theatre, appreciated and applied Indian *yoga* in some of his trainings. He used poses and breathwork during his rehearsals for the play, *A Month in the Country* and had

assistants teach *yoga* in the way he understood it, based on books by noted *yogi*, William Walker Atkinson. Despite this, his “System” remained Western in the view of the acting world (Zarrilli, Psychophysical 14). Zarrilli appreciates Stanislavski’s drive to solve acting problems by drawing in *yoga* in a psychophysical and spiritual sense (Zarrilli, Psychophysical 4, 8). Zarrilli, like Stanislavski, has a spiritual bent, having studied theology and philosophy (Zarrilli, Interview 24 Feb.).

Jerzy Grotowski (1933-1999), a Polish director, teacher, and founder of the experimental “Theatre Laboratory,” had experiences in, and curiosity about, India. Zarrilli was also led to India to study as a theatre neophyte and as a student of religion and spiritualism. Zarrilli had political leanings, especially concerning the Vietnam War, and Grotowski expressed his own feelings about politics in his productions. Grotowski’s attraction to spirituality mirrors Zarrilli’s as Zarrilli studied theology for many years (Zarrilli, Psychophysical 4; Zarrilli, Interview 24 Feb.).

Zarrilli is attracted to Eugenio Barba’s (1936-present) intercultural exploration that aims to be scientific as well as artistic, and the latter’s well-conceived and original pedagogy (Zarrilli, Psychophysical 4). Barba is an Italian born director, teacher, academic, and founder of the theatre company, the Odin Teatret. Barba’s influence on performance anthropology and intercultural study is similar to Zarrilli’s. However, his teachings are not distinctly Asian-rooted, and his physical exercises are not formally Asian-derived (Turner, Barba 6). Zarrilli’s pedagogy, with its modes and structure, has shadings of Barba, but is his personal innovation. Zarrilli teaches all over the world and blends performance genres in his productions, as does Barba, but Zarrilli teaches more specific and repetitive routines (Zarrilli, Psychophysical 192).

A.C. Scott (1909-1985) was an academic, teacher, and director from England who founded the Asian/Experimental Program in Madison, Wisconsin. He was the most undiluted and unapologetically Asian-centric of the pedagogues and the most direct mentor of Zarrilli. His innovation differed from the rest; he brought Asian theatre to the United States with little syncretism of approach. Scott was Zarrilli's mentor and taught him *t'ai chi*, which he uses to this day, and Zarrilli admires Scott's intercultural ambitions for theatre (Zarrilli, Psychophysical 415-416). Scott favored Chinese and Japanese theatre and movement; while Zarrilli does as well, teaching three forms to Scott's one. Zarrilli also appreciates Western influences and claims to embrace much of Asian work as a pragmatist. He feels Asian psychophysical orientation is simply needed for an actor to perform well (Zarrilli, Psychophysical 85).

Michael Chekhov (1891-1955) was a Russian actor, teacher and author. Chekhov had a curiosity and interest in *yoga* and Hinduism, which flavored his pedagogy. He was also influenced by the spiritual theories of Rudolf Steiner, an Austrian philosopher who wrote on meditation and *yoga*. Chekhov inspires Zarrilli at present because of Chekhov's work with embodied imagination, which Zarrilli uses as a cornerstone of his teaching.

All of these teachers similarly employed breath to draw in life-energy, attentiveness, and bodymind awareness. For these primary reasons, these specific teachers will be investigated in this dissertation. Further exploration about each teacher's influence on Zarrilli will be detailed in the third chapter (Zarrilli, Interview, 6 Feb.; Zarrilli, Interview, 24 Feb.).

Renowned academics, such as, Richard Schechner and James Brandon have written extensively on Asian theatre forms; however, it must be said that the scope of the Eastern-Western dichotomy must by necessity be limited in this dissertation. There are many types of theatre, pedagogies, and movements in both areas. Zarrilli rightly observes that there is

multiculturalism and interculturalism in the West just as there is in the East; urbanites in Beijing may have more in common with New Yorkers than a Chinese villager (Zarrilli, Interview, 6 Feb.). Zarrilli does not distill cultures in such a simplistic way, and this study is not attempting to suggest that cultures should or can be grouped together. The Asian forms referenced are simply influences on the teachers included, and no assumption of a universal “Asianness” is intended.

Psychophysical Acting: Meanings and Interpretations

Before moving forward, it is important to define *psychophysical* as a term on its own and as an approach and pedagogy in acting. Zarrilli, in his writing and in an interview, associates the psychophysical with the theory of “bodymind,” the operative inextricability of emotion, soul, and all aspects of the corporeal. Psychophysical is a term that is known to have been used in acting pedagogy beginning with Constantin Stanislavski. The term is exemplified in the Asian training arts featured in this study.

Phillip Zarrilli defined the word psychophysical in the following way:

It’s just a compound term. The problem is, in English, because of binaries in our philosophical history and in our linguistic use of terminology, none of the terms that are available make complete sense on their own. We need a ‘double-barrel’ word or expression to capture the necessity of having a full engagement in what we’re doing. I sometimes use ... in my writing, the term ‘bodymind.’ To me it’s the same thing; another compound expression that tries to point to the lack of this division between the cognitive and the physical. And by cognitive, I mean the deployment of our awareness as a cognitive basis. It’s the use of our perceptual fields, whether that’s sensory, tactile, visual, proprioceptive; any of our sensory capabilities.... It’s the use of all those capabilities with a full engagement of our attentiveness and our energy. (Zarrilli, Interview 6 Feb.)

Psychophysics is defined in the Oxford English Dictionary as “the branch of psychology that deals with the relationships between physical stimuli and mental phenomena.” While psychophysical acting pedagogy does not, by all written evidence researched for this study, define itself as rooted in the science of psychology per se, it was inspired and derived from the

theories and philosophies of well-educated non-actors such as Théodule Ribot before being appropriated by the teachers analyzed in this project (Zarrilli, Interview 24 Feb.). The dualities that flow into harmonious union, as are espoused in much of yogic philosophy and practice, in the Taoist *yin* and *yang* principle, and in *t'ai chi* present themselves—in psychophysical acting praxis, physical nature, and in abstractions—as paragons and representations of the principles in the pedagogy (Zarrilli, Interview 24 Feb.).

To summarize and support the reflections above, it is helpful to define what psychophysical acting *is not*. It is not casual: there is little Western haphazardness of approach, and it does not divide the body from the mind or the bodymind from its surroundings. Ideally, thought process is shucked and the “doer” is the “done;” the “dancer dances but is danced by the dance” (Zarrilli, *Psychophysical* 46, 83; Zarrilli, *Acting (Re)considered* 86).

Arguable examples of acting pedagogies that are not strictly psychophysical include the work of Sanford Meisner and Lee Strasberg. The work of these teachers excludes the physical element of psychophysical to an extent. Thoughts and ideas are focal.

In the interest of further defining what counters the psychophysical pedagogies of acting, it can be observed that while the word *psychophysical* itself suggests a duality, it is a conception of oneness. Actors can easily get caught up in the text of a script, then consider movement, causing an awkwardness and disengagement within that duality. In psychophysical acting, the words are usually secondary to the effortless and without-thought concern of movement and emotion.

Psychophysical does not identify as a dialectal paradigm but a holistic, monistic one. While there may be a perceived dualism (or more) in the actor’s relationship to her audience, to her cast-mate(s), or in some other respect, the objective of the pedagogies of Zarrilli and his

peers (living and dead) is an energetic melding and mutuality in a stillness that is fully electric.

There is total engagement without thought. There is vibration as well as silence. There is no *or*.

Zarrilli presents the problem of dualistic thinking for Western actors:

Acting is either too easily over-intellectualized or becomes overly subjective. This is due to our compartmentalization of mind, body, and emotion, it is commonplace to assume that mind is an absolute organ or category separate from the body or our feelings and emotions [...] to separate mental processes from the body and our feeling/emotional world or vice versa, is highly problematic from the perspective of understanding acting process. (Zarrilli, Psychophysical 76)

This plainly expresses what psychophysical acting must be in contrast, and how psychophysical training as an immersive process slowly dismantles the reflexive compartmentalizing of the self (and by extension, all else). In challenging the Western approaches, influenced by many external factors such as cultural norms, Zarrilli attempts to shatter physical and metaphysical paradigms that are a lifetime in the making. Therein lies the fascination with, and inclusion of, certain Asian philosophies by the teachers in this study. Psychophysical sees the body and the mind as indivisible, as two parts of one whole, but when conditioned by immersion in practice, the actor becomes an instrument of effortless engagement with all that is, and psychophysical training becomes about much more than just psychophysiology. These ideas are, at present, culturally outside most Western thought, but to a trainer like Zarrilli, they just makes good sense for an actor seeking to solve problems in his work (Zarrilli, Interview 6 Feb.; Zarrilli, Interview 24 Feb.).

Methods

Phillip Zarrilli was interviewed on two separate dates. The first interview was held as data was being gathered and possible outcomes were beginning to form. The second was held when the data had been analyzed and I was able to get a perspective on further questions that needed to be asked of him.

I distributed two sets of questionnaires. The first round was titled, “Questionnaire for former students of Phillip Zarrilli.” This questionnaire was distributed to over thirty former students. The questionnaire sought to answer, in part, the research question: Have his methods been effective and influential to others? There was a limitation in this part of the data gathering as confidentially prevented me from getting into contact with former students of Zarrilli from where he taught at the University of Exeter. This complication required me to get into contact with former students through Zarrilli himself. This created a bias, for although the students were instructed to respond directly to me, the students were chosen by Zarrilli.

The second round of questionnaires was titled, “Questionnaires for Psychophysical Artists.” This was distributed to twenty professional artists who use psychophysical techniques in their work. This questionnaire sought to help define what psychophysical work is and how those who are currently working are using it.

My direct personal observation of footage of classes taught by Zarrilli also provided insight in answering the research questions. As I have had extensive education and experience in theatre arts, having taken acting classes for twenty years (1985-2006), with six of those years (2000–2006) devoted to the techniques of Constantin Stanislavski and Michael Chekhov, I am well suited to observation of this type.

The observations in this study was not limited to the above. I personally am a former student of Zarrilli’s, having taken his “Intercultural Performer Training” class at the University of Exeter in 2005. As I have trained with Phillip Zarrilli personally, direct experience as a psychophysical practitioner was applied in the acting laboratory environment, as well as my experiences in non-psychophysical training.

Written documentation was used extensively in this study, which will be elaborated on further in the Data Review section. The literature examined includes: several published books written by Phillip Zarrilli; scholarly articles and books about all the modalities of movement and performance; ethnographies of performance and performance ethnographies (there is a distinction between the two) (Atkinson, “Performing”); autobiographical and biographical accounts of particular psychophysical acting teachers; articles and book excerpts about other psychophysical teachers from students and peers. There is a great deal of information to be gleaned from these writings and that information will be a significant portion of the project methodology.

The above methodologies will serve as conduits for conceptual synthesis and data analysis. To clarify, the methods will yield a *gestalt* of data that will, it is hoped, provide findings that will answer the research questions. Conclusions can then be made that will be of value to those wanting to understand the work of Zarrilli.

I will examine each element of the gathered data in order to answer the research questions. My personal interviews and analysis of the above six types of written documentation will attempt to answer the question, “Who is Phillip Zarrilli?” Also gleaned from the interviews and documentation will be the answer to the question, “Who are his influences and how have they helped develop his psychophysical training methods? My direct personal experience combined with questionnaires that were distributed to former students of Zarrilli will attempt to answer the question, “Have Zarrilli’s methods been effective and influential to others?”

Need for Study

In seeking other studies exploring Asian-infused psychophysical and intercultural acting pedagogy, I found few studies that closely parallel the scope of this study, due to the inclusion of

the particular teachers and the movement modalities I have chosen to include as focal. Other studies were not found that include Phillip Zarrilli as inheritor of intercultural psychophysical pedagogy in the tradition of the other teachers (Stanislavski, Grotowski, Barba, Scott and Chekhov) examined in this dissertation. The often-overlooked intercultural and psychophysical aspects of the other teachers' work give this analysis more potency.

This study could open communication in the theatre community, increase understanding of Zarrilli and his pedagogy (as well as those of his ilk), and increase understanding of Stanislavski and his creative descendants in the psychophysical acting realm. The results could also encourage actors to seek alternatives in deepening and/or changing the course of their studies, could educate many on the pedagogical connections of East and West in theatre and the psychophysical, could teach many about how culture impacts theatre and pedagogy (and vice versa), and could help evolve and expand the current understanding of interculturalism in theatre to make it a more efficacious presence. Furthermore, widespread attention could be paid to Zarrilli as a true theatre pioneer as well as a master theatre syncretist with a strong artistic lineage.

Review of Data

In the following section, I will provide a review of the data gathered for this dissertation. My expectation is that this review of data will, in part, illustrate why this is an important study in the field of theatre. By nature of the dissertation's limitations, I have excluded many worthy areas and people of study. An example is the art form of *kathakali*. This Indian dance drama has been an inspiration to Zarrilli as well as other teachers discussed; however, as it is not used by Zarrilli in the classroom, I have chosen to exclude it as one of the disciplines that are discussed at length. Antonin Artaud is a theatre director and theorist, whose work has inspired Zarrilli's own

directing style; however, as Artaud is predominately a theorist and not a teacher, I have chosen to exclude his work from this study.

My hope, ultimately, is that this dissertation will serve as a model for further explorations into the world of psychophysical theatre. I have organized my data into four groups, based on the four research questions present in this study. The research questions that were posed include: Who is Phillip Zarrilli? What are his training methods? Who are his influences and how have they shaped his psychophysical training methods? Finally, have his methods been useful to his students? In this section, I will provide synopses of the key literature used to answer the research questions.

Perhaps most importantly, I intend to provide comparisons and limitations of the literature to create a synthesis. As there are several research questions rather than one, my approach will be to synthesize ideas from sources relied upon for the discrete questions.

Who is Phillip Zarrilli?

As this question overarches the others, it may be observed by the reader that what is reviewed in this section can be applied to some of the other research questions. As this “kick-off” question is indeed about Zarrilli as a whole person, it is difficult to avoid such overlap of ideas relating to the other questions, nor is it necessarily desirable to circumnavigate. The research questions are intended to be braided into one analysis, much like Zarrilli’s abstract chiasmic/braided conception of his work, and much like I have composed the structure of this dissertation in reflection of that chiasma. Overlap will be continual and necessarily so.

Several insights about Zarrilli were gleaned from the two Skype interviews that I had with him on the 6th of February 2012 and the 24th of February, 2012. We spoke for over two hours and he offered detailed answers to my questions about his life, work and pedagogy. His

responses helped to add color to the empty spaces regarding his life that is not available in other written works. I will regard the interviews, having been transcribed, as part of the data.

A key element making this dissertation unique is its offering of information about Zarrilli not found in books or articles (written by himself or others). For example, I was curious about his upbringing. Was there something about his childhood that informed his career pursuits? How did a boy raised in the Midwest with no exposure to Asian forms find himself running a Kalari studio in Wales and traveling the world, studying and training psychophysical performance techniques? While asking him about his life, interesting subject matter arose that I had not anticipated. For example, Zarrilli actively protested the Vietnam War. His primary political inspiration was Martin Luther King, Jr. As this study is about interculturalism, and interculturalism has inherently political elements, I expected politics to be a factor in this dissertation, but I did not encounter much about politics in Zarrilli's own writing – at least not about himself. These conversations provided insight, which helped to form connections with some of his more political mentors, and an understanding of how some of his work injects political elements in a way that he prefers.

Another path that I took in gathering data to answer this question was an ongoing e-mail exchange between Zarrilli and myself. During these e-mails, Zarrilli provided me with many answers to my questions about his life. In an e-mail entitled, "Bio," Zarrilli outlined the basic chapters of his life. This was the e-mail that I read where I discovered that his mother was a singer. This is an interesting fact, for I was curious about artistic family members. A detailed outline of his biography and his *curriculum vitae* were incredibly helpful to reference. The *curriculum vitae* that he sent had his teaching experience, directing experience, publications, awards, artistic residencies and current projects. This detailed information is also not available in

its entirety through books or articles that I gathered as supporting data. His website provided some background, and Liu's article about A.C. Scott lauded Zarrilli for receiving an award for his work as the author of Psychophysical Acting—which, for reasons I was not able to establish, Zarrilli excluded on his otherwise lengthy *curriculum vitae* (Zarrilli, "Phillip Zarrilli;" Liu, 420).

A third useful e-mail was entitled "Follow-Up." This e-mail detailed former students of Zarrilli who are currently teaching his singularly innovative techniques. I searched for teachers of Zarrilli's work, but only discovered the work of two former students, who I attempted to contact, but was able to do so. These correspondences with Zarrilli helped me to formulate conclusions about the legacy of his work.

Zarrilli's books were key elements of literature in attempting to answer the question of who he is. Zarrilli's When the Body Becomes All Eyes details his experiences in India while he was learning *kalaripayattu*, the Indian martial art form which acts as one of the prevalent disciplines of his pedagogy. This book is predominately focused on studying the art form and is more monographic ethnography than biography or memoir; however, it does hold some biographical information on Zarrilli's travels to Kerala, India to study *kalaripayattu*. This book gives incredible first hand experience of what it was like for an American man training in the art form alongside his fellow students (who were boys no older than eight or nine years old). He was humbled and frustrated during the experience, but eventually was able to discover an awareness that he knew that he could bring in to his own pedagogy. He refers to these experiences in his book, Psychophysical Acting: An Intercultural Approach After Stanislavski (42) as well as in our second interview (Zarrilli, Interview 24 Feb. 2012).

Zarrilli's Psychophysical Acting is the text that is used most throughout this study. Again, the predominant subject matter is not about Zarrilli himself, but rather what he teaches

and how he teaches it. These aspects are detailed, with the attached DVD-ROM as a supplement providing more insight into what and how, but little else. The book touches on influences that have shaped psychophysical acting; all of the influential teachers in this study are named in the book.

The reasons this study provides information that Zarrilli's Psychophysical Acting cannot are as follows: this study includes responses to questionnaires from former students of Zarrilli's; two interviews of him that are very recent and very illuminating (i.e., provide a great deal of information not found in his writing); a bio that provides considerable autobiographical information that his books do not provide; and a *curriculum vitae*, which shows many of his achievements that are not detailed in other sources, at least as a whole. There is a synthesis developed among his influences and among his chosen disciplines, and a synthesis in how they relate to him. These syntheses could not be formed simply from reading his book Psychophysical Acting or other works by Zarrilli. Much useful and indispensable data used in the study was acquired by researching outside of Zarrilli's work and by interviewing him. The influences and disciplines were only just touched on in his books with few superlatives. One example is his discussion about *butoh* and how it further defines his pedagogy. This subject is only touched on in the Psychophysical Acting; however, it is fully developed through our discussions during our interviews, which give a sense of who Zarrilli is as a creator. Writers including Siyuan Liu provided insight into Zarrilli (such as, Zarrilli's book award for Psychophysical Acting, which Zarrilli does not mention in his own numerous sources). Regarding Zarrilli and intercultural psychophysical acting, the gathering and analysis of myriad data, all of which are used to compose the study, is the reason synthesis has occurred that gives the study strength and contributes to theatre scholarship.

Other key elements that this text provides are insights to his work as a director and writer. To gain a comprehensive understanding of Zarrilli, it is important to keep all facets of his career in mind. For example, he is the author of numerous texts; he is the artistic director for the Llanarth Group, a theatre company, located in Wales, that performs intercultural performances all over the world; and he has his own Kalari studio in Wales: the Tyn-n-Parc studio, where he teaches his unique method. This dissertation is focused on his pedagogy, but in order for the reader to understand how he arrived at teaching his unique method, it is useful to first understand who he is as a person.

Zarrilli's book entitled, Asian Martial Arts in Actor Training, is focused on his pedagogy, but holds elements of biographical information. Apart from our direct correspondence, what he relates in his written work suggests a detachment between himself personally (his history and philosophy) and why he teaches as he does. It is not made clear why this is by himself or his associates, but it is not especially surprising; few books by the other teachers featured were very autobiographical in nature. Whether he sought to emulate them—or whether such works are best left with detachment—is not known to me. He revealed much in our fruitful exchanges, but I acquired little sense of why he shares less of himself in his writing than in personal contact such as ours.

Zarrilli's own website, "phillipzarrilli.com" provided information on his training, his studio in Wales, the Llanarth group's future productions, and videos of the training. This website was incredibly helpful while investigating his current pedagogy and artistic endeavors in a succinct and quite holistic way. The site was also useful for providing an arc of his current career, and less so for delving into his professional history; even so, one unfamiliar with Zarrilli could get a sense of how active and accomplished he is by viewing the website. While his

website is indeed informative, it does not provide the information that is contained in this dissertation. This study details Zarrilli's personal background, his influences and detailed descriptions of the disciplines that he incorporates in his training.

In sum, when comparing the sources used in answering the first research question, I observed that Zarrilli tends to be focused much more on the *work* in his books and articles. His presence exists in his writings, as he describes his experiences as a student, however, the humility that he displayed in our interactions sometimes is implicitly expressed in his books by the absence of a personal voice. That is admittedly my interpretation, as are all the insights I impart in this review.

Edwin Creely, in his article, "Method(ology), pedagogy and praxis: a phenomenology of the pre-performative training regime of Phillip Zarrilli" focuses on the "phenomenological" aspects of Zarrilli's pedagogy, drawing in Zarrilli's use of metaphor rather than prosaic, grounded descriptions to encourage optimal breathing. The "cornerstones" he maintains that Zarrilli has constructed support Zarrilli's own assertions about preparing the actor for performance. Such a process, somewhat mirroring Creely's findings, is explained at length in Psychophysical Acting. As such, I was able to conclude that Creely, despite only observing Zarrilli's instruction over the course of several days, interviewing Zarrilli only briefly, and not participating in the exercises was still able to understand Zarrilli well enough to make conclusions similar to what Zarrilli describes philosophically about his whole approach in Psychophysical Acting. From my own experience, Zarrilli's gives consistently illuminating interviews. This article was a key factor in my research as it was the only source that I found that discusses the pedagogy of Zarrilli, which is not written by Zarrilli himself.

What are His Training Methods?

Phillip Zarrilli incorporates breath, *yoga*, *t'ai chi* and *kalarippayattu* as daily practice in the studio. He also lectures on *butoh* and invites colleague, Fran Barbe, to give workshops on *butoh* during various semesters. To get an in-depth perspective on each of the disciplines, I sought out several books and articles on each subject. I had some familiarity due to my own training with him and with Barbe, and the journals that I kept of this period provided useful data that I would have possibly otherwise forgotten. Obviously, though, there was much more information to collect to best answer this research question.

Psychophysical Acting: An Intercultural Approach After Stanislavski provides detailed information on each discipline and how Zarrilli uses them is in his book. This book is fundamentally important to this dissertation; each form is discussed in detail as to how it informs his pedagogy. As stated in the previous section, this book describes his physical training in detail, along does the attached DVD-ROM. What this dissertation does is view Zarrilli's own writings as a *part* of the study. Other authors, and detailed accounts given by former students, including myself are also analyzed in order to create a comprehensive study on Zarrilli's training methods.

Yoga

Yoga is an Indian discipline that uses breath control combined with various postures in order to achieve relaxation and awareness. William Walker Atkinson's The Hindu-Yogi Science of Breath is a useful text for referencing breath and its connection to *yoga*. Zarrilli does not use this text; however, Atkinson, also known as Ramacharaka (1862-1932), was Stanislavski's main source of information on *yoga*. Although this book was written many years ago and is asserted by Zarrilli in Psychophysical Acting to be unreliable, the text provided unique insight to

Stanislavski. It also discusses the history of *yoga*, as well as the science of breath (*prana*). This is essential for this study as Zarrilli begins and ends each class session with breathwork, and considers it foundational. Atkinson discusses the biology of breath, describing what is happening inside of our bodies as we breathe. These biological facts are important for understanding breathwork.

Annie Wood Besant's An Introduction to Yoga also provided insight in her chapters on the science and history of *yoga*. Those discussions provided the data that is most relevant to this study. Other important sections detail words that are new to someone who has not practiced *yoga*. Sections that were less useful were the metaphysical pontifications such as, "The Meaning of the Universe." Besant's text has interesting exercises included as well.

These texts, along with various websites dedicated to the practice of *yoga*, provided a solid base from which to draw information on the practice. While reviewing the literature and other data, I sense that *yoga* is just a means to an end in psychophysical acting and it is less essential to understand the nuts and bolts of it for the purpose of this study. That is, understanding *yoga* as Besant or Atkinson would wish will not answer the research questions asked in this study. Zarrilli sees these forms as tools and is quite specific about how he teaches them in his space. No book about *yoga* can provide the understanding that participation or Zarrilli's insights about psychophysical acting preparation will.

T'ai Chi

The above statement is also relevant to *t'ai chi*. *T'ai chi*, sometimes called *t'ai chi chuan*, is an ancient Chinese martial art form that is used to develop both physical and emotional well-being. Breathing exercises are combined with a series of flowing movements. The series of movements are believed to improve awareness, strength, and coordination. There are several

different styles of *t'ai chi*, including: *Chen, Hao, Wu, Sun* and *Yang*. Zarrilli uses the *Wu* style, which has dozens of hybridizations and versions, making gathering data difficult. Zarrilli's Psychophysical Acting: an intercultural approach after Stanislavski and Asian Martial Arts in Actor Training were both relevant resources in researching the *wu* style of *t'ai chi*.

The Essence of T'ai Chi by Waysun Liao offers an understanding of some of the basic principles of the discipline. Liao provides clear explanations of examples of *t'ai chi* and the benefits that a practitioner can receive; however, this text, along with many sources that I found seemed to generalize the martial art form and did not make it clear what style or form the author was discussing. Master Lam Kam-Chuen's Step-By-Step T'ai Chi is an example of the aforementioned generalizing. The interesting part of this book is that it provides exact descriptions of eighteen various exercises that the reader can attempt to practice, but there are more than eighteen movements in *t'ai chi*. While this book was helpful for viewing images, I do not think that it would be sufficient for a student to actually learn the discipline. After practicing *t'ai chi* with Zarrilli, it is difficult to imagine how any student can learn this martial art from a book alone. Liang Sho-Yu's Tai Chi Chuan was very useful in detailing the philosophy behind *t'ai chi*. His writing shares some elements and vocabulary with Zarrilli's texts. Sho-Yu also provides several interesting figures. Many of these books went into detail about the philosophy of *yin* and *yang*, which I discuss in this dissertation. Websites were also used to obtain images and basic descriptions of the exercises.

Kalarippayattu

Kalarippayattu is an Indian martial art form that developed in the southern state of Kerala. It has been written about by Zarrilli in much detail in both Psychophysical Acting: an intercultural approach after Stanislavski; Asian Martial Arts in Actor Training; and When the

Body Becomes All Eyes. The latter of the three texts provides the most useful descriptions of the discipline with useful pictures and Zarrilli's own account of learning *kalaripayattu* in India.

Patrick Denaud's Kalaripayat was published just two years prior to Zarrilli's When The Body Becomes All Eyes, and so it remains as the first book written in English on the martial art. Denaud is a journalist and his passion for the discipline is articulated in the pages. He is interested in keeping the form alive and relevant. This book provides historical information on *kalaripayattu*.

When I was gathering data for *kalaripayattu*, I was interested in speaking with someone who is currently practicing the martial art in India. I discovered a practitioner named Dil Sagar, who is a teacher of the discipline in Kerala. He has won numerous championships and awards as a practitioner of *kalaripayattu*. I contacted him through information given on his website (kalariwithsagar.com) and he kindly responded to me immediately. Our conversations, taking place through e-mail exchanges, provided me with key information and insight. What was fundamental to this study about the art form was that I discovered someone who is practicing currently in India who is not directly involved with Zarrilli and his work. I find that having data collected from such sources is necessary to broaden the analysis. Sagar provided me images of himself in the various postures of *kalaripayattu*, which are included in the *kalaripayattu* section in the disciplines chapter.

Butoh

Butoh is an avant-garde contemporary Japanese performance art form. There is an abundance of information written on the art form. Sondra Horton Fraleigh's Dancing Into Darkness: Butoh, Zen and Japan, provided the most useful data for this dissertation. Not only did it outline specifics on the art form, it was also an evocative and well-written work. She was able

to communicate things about the depth and radiance of *butoh* that matched Zarrilli's brief but telling views of the form, which he shared briefly in Psychophysical Acting and discussed with enthusiasm in both our interviews.

Toshiharu Kasai provided two helpful articles on the art of *butoh*: "A Note on Butoh Body," and "Perception in Butoh Dance," which he wrote with Katie Parsons. Kasai effectively describes *butoh*, which, I discovered, is rather a difficult task. It was also helpful that Kasai placed emphasis on interculturalism, as it is one of the key elements in this dissertation. This revealed more of an intercultural side to Zarrilli than was already apparent, based on Kasai's observations. Fraleigh, it should be added, also writes at length about this aspect of *butoh*.

I had the benefit of speaking with two *butoh* practitioners, Sharoni Stern Siegel and Jennifer Hicks. I interviewed both of them on their practice and I was able to hear a different perspective from each practitioner about how they define *butoh* and how they feel that the study of the art of *butoh* can benefit acting pedagogy. Both artists are residents of the same city as myself and I was introduced by mutual friends. Jennifer Hicks studied extensively with Zarrilli favorite, Fran Barbe in England.

Again, Zarrilli's Psychophysical Acting: an intercultural approach after Stanislavski also discusses *butoh* at length and provides answers on how this form has found its way into Zarrilli's practice. Zarrilli refers to Fran Barbe's work as a *butoh* teacher in both this book and in our second interview, but does not mention interculturalism in the context of Barbe or of his own interest in *butoh*. Again, I had to draw an inference about his interest in the intercultural aspect, based on what the data provides rather than direct statements on his part. I believe the literature and other data supports an abiding interculturalism in his work, and through this preponderance I was able to conclude his interest in *butoh* had a probable element of interculturalism.

Who are his influences and how have they shaped his psychophysical training methods?

Zarrilli mentions several influences that have shaped his pedagogy, including Zarrilli's *kalaripayattu* teachers, Gurukkal Govindankutty Nayar, C. Mohammed Sherif, Sreejayan Gurukkal, Mohamedunni Gurukkal, and Raju Asan; and his *hatha yoga* teachers, Chandran Gurukkal and Dhayanidhi, who taught Zarrilli for several years in India. Zarrilli admires these teachers and his unique pedagogy would not have developed without their instruction, therefore, I will include a section on his Indian teachers. The fact that the Western teachers are studied at length through the course of this dissertation, as opposed to his Eastern teachers, is not intended to show preference for teachers in the West. Zarrilli would not be who he is today if not for the instruction of his Indian teachers; however, as this dissertation is focused on the predominant *psychophysical theatre practitioners* who have inspired his pedagogy, those are the teachers who will be discussed at length. These teachers include: Constantin Stanislavski, Jerzy Grotowski, Eugenio Barba, A.C. Scott, and Michael Chekhov.

Before summarizing the data that focuses on the teachers themselves, it is important to examine the data that addresses how they have influenced Zarrilli specifically. The Skype interviews that I had with Zarrilli were important factors because those were when he listed the chosen men specifically and how their work affected his own. Also his book, Psychophysical Acting, speaks of each of these teachers at length, but only slightly hints at how their own work influenced his. That is another reason this dissertation serves to be a unique study of the pedagogy of Zarrilli. Each Western teacher and his relationship with Zarrilli is detailed at length in this study. It can be inferred that they influenced him based on the level of inclusion in this book as well as in his work Acting (Re)Considered, but our interviews shed the most light on how he was directly served by their pedagogies in forming his own. He seems to have the easiest

time-sharing himself with some effusiveness in the interviews while “sticking to business” in his writing. There seems to be a compartmental aspect to this variance in expression, one for which I am grateful when analyzing the pieces gathered as data. Again, it is evident that literature alone would have been insufficient in proper data-gathering.

Constantin Stanislavski

Constantin Stanislavski’s own book My Life in Art (1924) provides thorough biographical information but little mention of his own coined term “psycho-physical” or the principles behind it. One year after he published this text, he wrote the three books on his psychophysical method, which include: An Actor Prepares, Building a Character, and Creating a Role. His system is intended to integrate the thoughts of the mind with the actions of the body. According to Bella Merlin, in her book, Konstantin Stanislavsky, Stanislavski intended the first two works to be published together as one large volume, however, American publishers insisted that it be divided into two different texts. This, according to Merlin, proved to be an unfortunate decision, as many students only read the first of the trilogy, An Actor Prepares, leaving the other two unexplored (Merlin, Konstantin Stanislavsky 40).

In An Actor Prepares (1936), the voice of Stanislavski is portrayed through the voices of two characters: Tortsov (the director) and Kostya (the central student). Tortsov teaches Kostya and his classmates various acting techniques, including: action, awareness, concentration, and the inner creative state, among others. In this way, the semi-autobiographical work becomes a textbook for the actor. This first of the three books was written for the actor to explore inner truths.

Building a Character is focused on the actor's physicality. Tortsov teaches Kostya and his classmates to explore subjects including: plasticity in motion; restraint and control; diction; rhythm; and singing. The second part of the trilogy is focused on the actor's body and voice.

Stanislavski's third volume, Creating a Role, uses three different plays in order to show how an actor can approach the demands of a role. The plays are: William Shakespeare's *Othello*, Alexander Griboyedov's *Woe from Wit*, and Nikolai Gogol's *The Inspector General*. Using these plays, Stanislavski takes the actor through the entire process: from the first reading of the play to the performance. Physicality is explored in terms of gestures and sounds, and emotion is explored through teaching the actor to search within her own memories to connect with her character's situation.

Sharon Marie Carnicke's Stanislavsky in Focus: An Acting Master for the Twenty-First Century illustrates the work of Stanislavski as a shift in the practice of the art of acting. Her book details the specifics of Stanislavski's methods and it also provides a comprehensive glossary, which was key in identifying the terms often used when describing Stanislavski's work. Zarrilli cites this text often in Psychophysical Acting, especially as it concerns poor translations of Stanislavski's ideas, Soviet censorship of the more non-material aspects of Stanislavski's System, and frank criticism (Zarrilli's, not Carnicke's) concerning his acquisition of information about *yoga*.

Richard Brestoff refers to Stanislavski as "the most important figure in the history of acting" in his book The Great Acting Teachers and Their Methods. Brestoff writes in an accessible -- and often humorous manner: "Will [Stanislavski's] brilliance blind us, or worse, will his brilliance make us see ourselves as hopeless phonies?" This humor creates an inviting

text and Brestoff thoroughly takes us through the Stanislavski's method in a way that is easy to comprehend.

Bella Merlin's book, Beyond Stanislavsky: The Psychophysical Approach to Actor Training, discusses Stanislavski's System in a way that makes it relevant for a modern student. Merlin trained at the Moscow Art Theatre and so had the unique opportunity to study Stanislavski's methods where they were formed. Zarrilli cites Merlin often in Psychophysical Acting and must therefore consider her a proper source.

Jerzy Grotowski

Richard Brestoff writes at length about Jerzy Grotowski in The Great Acting Teachers and Their Methods. His writing makes the journey of Grotowski wonderfully accessible:

Grotowski began to ask himself what theatre really was. What, he wondered, was essential to its production? His answer was simple; space, actors and spectators. That was all. Theater could be performed without scenery, without props, without orchestras, without make-up, without lighting, even without a stage... This stripped down theater, he called Poor Theater." (155)

Grotowski's own book, Towards a Poor Theatre, is essential for this study because that was the book that Zarrilli credits as being his primary inspiration in the early stages of his career. This text discusses Grotowski's own perceptions of what theatre is. He felt that focus should be taken away from the spectacle of theatre and readjusted so that the event was about the relationship between the performers and the audience. The only things that Grotowski felt were necessary for a performance were performers, audience, and a space.

Richard Thomas provided a clear explanation of how Grotowski applied his unique techniques to train actors in his book, At Work with Grotowski on Physical Actions. A useful element is that Thomas also provides a bridge between the work of Stanislavski and the work of Grotowski. This book is unique because Thomas gives his own account of learning Grotowski's

methods. He includes both frustrations and triumphs, which provided useful and enjoyable information.

Stephen Wangh, unlike Thomas, did not inherit Grotowski's teaching mantle, but he was valuable to the study. His book An Acrobat of the Heart was based on how he used Grotowski's work in his own pedagogy and direction. Wangh's thoughtful meditations and well-written accounts rounded out the Grotowski research. In addition, he is one of my most illustrious "Psychophysical Questionnaire" respondents and for that, I am very grateful. He provided unique perceptions about Grotowski and psychophysical acting that would have otherwise have been unknown to me.

Eugenio Barba

Jane Turner's Eugenio Barba was an important text for this dissertation as it provided biographical information on Barba, including: his life experiences, the development of his theatre company, the Odin Teatret, and his thoughts on the anthropology of theatre. This book is useful for both academic and practical use. It contains comprehensive acting exercises, developed by Barba that can be experimented with as an actor or acting teacher. While Barba was also inspired by Asian techniques, his training is unique from the other teachers discussed in this study.

Numerous sources were studied for the section on Barba. There are insights on Barba from Zarrilli's viewpoint in several sources, and two articles that were written by Barba including, "Four Spectators" and "An Amulet made of Memory" (the latter from Zarrilli's compilation Acting (Re)Considered).

Barba's article, "Four Spectators," is a piece of unique literature. Barba's conception of the "four spectators" is novel. He states that an actor cannot assume that each spectator in the

theatre will have the same experience. It is useful to examine various kinds of experiences occurring during a performance. He identifies the following “Four Spectators:”

1. The child who perceived the actions literally;
2. The spectator who thinks s/he doesn't understand but who, in spite of her/himself, dances;
3. The director's alter ego;
4. The fourth spectator who sees *through* the performance as if it did not belong to the world of the ephemeral and of fiction. (99)

In another article by Barba, “An Amulet Made of Memory: The Significance of Exercises in the Actor's Dramaturgy,” he addresses the artist as scholar. This is a significant dichotomy for a dissertation focused on Phillip Zarrilli, who embodies “the artist as scholar.” In this article, Barba articulated how to apply theory to practice and vice-versa. I found this to be helpful not only in my analysis of Barba, but also in my own journey – as an actor and director who is pursuing a Ph.D. in theatre studies. It helped me understand how a deeply learned man such as Zarrilli can admire a man like Barba as a fellow scholar. That sense of camaraderie among scholars-as-artists and vice versa has apparently been mutual: Barba wrote the foreword to Zarrilli's Psychophysical Acting.

Barba's A Dictionary of Theatre Anthropology: The Secret Art of the Performer discusses the craft of acting as an art. This book discusses balance, opposition and energy, text and the actor's body. In the 270 pages of this book, there are over 600 images, which compliment the text as a dictionary.

A.C. Scott

A.C. Scott proved to be the most interesting influential teacher to research because while he is known to have written extensively in theatre academia, with books including The Kabuki Theatre of Japan and The Classical Theatre of China, many do not know of his work as a director and acting teacher. This dissertation will illuminate Scott as an influential theatrical practitioner.

Zarrilli provides two brief but informative accounts of the work of Scott in Psychophysical Acting and Acting Re(Considered). The latter book touches on Scott's personal views and history. The most useful piece of literature that I was able to discover which provided a detailed account on the life and work of Scott is in the article, "A.C. Scott," by Siyuan Liu. This article not only provides essential biographical information, it also details Scott's practical work both as a teacher and a director. Also useful are the photos included in the article: one of Scott teaching *t'ai chi* and one of Scott directing.

Michael Chekhov

Michael Chekhov's work is extremely popular in acting classrooms at present and his book, To the Actor, is a "must have" for many actors. It illustrates many exciting and engaging exercises. He expanded on the work of Stanislavski and made imagination a focal point, something Zarrilli remarks upon about Chekhov in Psychophysical Acting and in our second interview.

As with Stanislavski and Grotowski, Brestoff has a section on Michael Chekhov in his engaging book, The Great Acting Teachers and Their Methods. Brestoff provides some biographical information on Chekhov and gives his own examples of some of Chekhov's exercises, going into great detail about a principle that is arguably Chekhov's most famous exercise: The Psychological Gesture.

Richard Soloman's article, "Michael Chekhov and his Approach to Acting in Contemporary Performance Training," provides useful information about the resurgence of interest in the work of Chekhov that has taken place over the last decade. He also discusses Stanislavski as a teacher to Chekhov and the philosophies of Théodule Ribot, whose work inspired Chekhov. The article also contains lengthy discussions about imagination and the

Psychological Gesture. Soloman discusses Chekhov's most pivotal influence, Rudolf Steiner, the theorist of Anthroposophy, a view of self that completely changed the course of Chekhov's career.

One of Zarrilli's colleagues at the University of Exeter, Jerri Daboo, responded to an e-mail that I sent her about her work with Zarrilli. She included an article that she had written titled, "Michael Chekhov and the embodied imagination: Higher self and non-self" (*Studies in Theatre and Performance Volume 27 Number 3*, 2007). In it, she "examines a psychophysical approach to the imagination." She discusses various exercises of Chekhov's in incredible detail. She also highlights the influence of Rudolph Steiner as well as Buddhism as a philosophical practice.

Zarrilli presented very animated ideas about Chekhov's "radiance" of pedagogy in our second interview. He refers to the radiating quality in Psychophysical Acting as well. The interview better expressed how he currently is most influenced by Chekhov and finds philosophical parallels between Chekhov and *butoh* about which he is most excited by at this juncture in his creative development. The two interviews that I had with Zarrilli enriched this study beyond the available literature.

Have his methods been useful to his students?

In an attempt to gather data to answer this question, I distributed a questionnaire to over thirty former students of Zarrilli's. As discussed previously, having attempted to contact former students through the University of Exeter, I faced privacy issues and learned that only Zarrilli himself would be able to contact his former students. Zarrilli delivered my questionnaires with instructions to send the responses to my own e-mail address. Only a third responded, but they all echoed one another in a resounding "yes" in answering this question. Also, some of the students

who responded to the questionnaire discussed how their own teaching approaches have been enhanced by adding Zarrilli's unique pedagogy.

Another avenue that I took was to seek out who was teaching his technique at various universities. I was able to discover, through correspondence with Zarrilli, many teachers who are currently teaching his work all over the world, including Austria, Korea and Madrid. The teachers that I found will be discussed in the section focused on the legacy of Zarrilli's work.

Jerri Daboo, published another useful article, "To learn through the body: teaching Asian forms of training and performance in higher education." It discusses how Zarrilli's teaching technique gives students what she refers to as "deeper learning," as opposed to "surface learning." This demonstrates to me that an associate of Zarrilli considers the latter a consummate instructor, and considers this truth worthy of inclusion in her own published essay.

Summary of Data Review

What the literature provides, along with the other data, is a collage. Certain pieces help confirm aspects of Zarrilli's pedagogy, such as its efficacy and its legacy; others confirm what his practice sessions include and why. Some give personal background, and others explain the lives of teachers and the foundations of the disciplines.

It should be said that research *was* undertaken in this process on Artaud, on *kathakali*, and more. I believe that the decision made that it is best to exclude these elements for the sake of the study was a wise one.

Dilution

As this dissertation will illustrate, the Asian forms used by the Western teachers in this study have shown to be effective in acting pedagogy. What can be inferred from the research gathered is that Zarrilli and other teachers included do not show a desire to be criticized for the natural dilution that would occur in using Asian modalities. They have had to work on making

their approaches more intercultural and less Asian-centric. Just as importantly, they have to communicate this to prevent criticism for appropriating disciplines that are not of their cultures of origin. Zarrilli is emphatic in his writing and interviews about his approach being intercultural and “cosmopolitan” rather than *strictly* Asian because he is conscious that he needs to bring more to his pedagogy than just an Asian approach that has necessarily been diluted. The use of East/West theory in the content of the dissertation demonstrably reflects the fact that it is the well-supported argument for why the pedagogy is strong and unique despite the dilution. Zarrilli discusses dilution during our first interview:

My work is very intercultural because I try to pay attention to the fact that I teach all these things that have their sources in other cultures; but I am not Indian, I do not live there nor did I grow up there. I teach many places throughout the world and I am a Westerner and so part of that is recognizing first of all that as a Western teacher, I want to have a pedagogy that is addressing the issues and the context where I teach, which is in a cosmopolitan context. I am not a traditional teacher. I am not in India teaching village children and a few westerners who might happen by. I am teaching people from all over the world who want to be actors and dancers and so I am going to do a process of translation into this other context so that the underlying elements and principals of those traditional trainings are accessible to the people I work with. That is true whether I am working with someone from the U.S. or if I am in Singapore working there because people in Asian cultures today, on the whole, don't have a village experience. If they are in the cities and in an acting school, they are probably very urbane - urban, cosmopolitan people who have an education that has been influenced by Western education. So, the issues surrounding interculturalism are very tricky. I continue to think about them and try to write about them and try to work with them. (6 Feb. 2012)

Interculturalism is a form of dilution and yet it is also a creation of new expression that changes the original elements. That is the relevance of my explanations of the use of Asian arts and disciplines, as well as their de-emphasis as Zarrilli’s pedagogy’s primary identity. A number of other writers in the research, such as James Harbeck, Sondra Horton Fraleigh, Eugenio Barba and Zarrilli himself, also mention or expound on interculturalism in Eastern and Western art and pedagogy with similar conclusions. They each emphasize that both acknowledgement and de-emphasis of Asian elements is essential.

CHAPTER TWO

PHILLIP ZARRILLI AND PSYCHOPHYSICAL TRAINING

Zarrilli opens a space before and behind theatrical work – training, rehearsals, and performance. It is a vast space of awareness and imagination which allows both the eager beginner and the exceptional practitioner to feel they are a part of a history, to identify themselves with a system of thought, and to hover between truth and shared necessity.
(Eugenio Barba)

Phillip Zarrilli: An Overview

Phillip Zarrilli has produced an astonishing body of work in his lifetime, and has been honored for his merits in doing so. He has, over the decades, acquired scholarships, fellowships, and grants to pursue his love of religion, philosophy, theatre, ethnography, martial arts, and more. All of these achievements and drives have fed his unique and interculturally stamped psychophysical pedagogy.

Zarrilli is a pedagogue, director, writer, performer, philosopher, editor, and all-around creative force with a tremendous amount of well-channeled energy from a seemingly endless source. As this dissertation will illuminate, his multiple occupations overlap and inform one another, as they infuse a great deal of flavor into his primary work as a trainer of actors.

He was born in Covington, Kentucky in 1947 and was raised in a culturally middle-American environment. He went from Midwestern boy to student of philosophy and religion, then seminarian to activist/existentialist, to poet and short filmmaker, theatre performer and director, martial artist and *yogi*, ethnographer and writer, playwright and teacher. This litany of occupations does not sufficiently cover all that he has accomplished during his lifetime. What is left to uncover is how these roles have served his psychophysical training approach, which is intercultural yet Western and stoutly pragmatic. This background has given him the ability to train actors in a unique way, which this dissertation seeks to highlight.

Zarrilli's Training Technique

Phillip Zarrilli's training process uses a psychophysical approach to stimulate a performer's bodymind (lack of division between the cognitive and the physical). Focus is given to the examination of how the performer will find, stimulate, develop, recognize and utilize focus, discipline, and awareness. Zarrilli's pedagogy began its development in 1976. It incorporates Asian martial and meditation arts disciplines to engage the bodymind. He uses psychophysical exercises from *yoga*, *t'ai chi*, and *kalarippayattu*. Through the use of exercises from these disciplines, the performer is able to engage her bodymind actively, as she develops focus, discipline, and a connection to the earth. After practicing the method for a time, the performer will be able to allow his or her body to "become all eyes," a term that comes from a Malayalam folk expression. Zarrilli uses this term often as it emphasizes complete awareness and engagement in performance (Zarrilli, "Phillip Zarrilli"). The disciplines have been transformed using practical actor training language, which allows for an understanding of how the principles which derive from these traditional disciplines can become helpful for the modern performer, for while these disciplines are traditional, Zarrilli's training is modern (Zarrilli, "Phillip Zarrilli").

Early Years and Western Education

An interest in the stage, and an attendant talent for it, may have been in Zarrilli's genetic code. His mother sang in nightclubs and on the radio before she married. His father worked for Firestone (Zarrilli, "Bio"). He spent most of his upbringing in Akron, Ohio, where he graduated from high school. When he attended college, an abiding interest in philosophy and religion emerged, and he received a degree from Ohio University in Philosophy at the age of twenty-two. During this time, Troy Orgon, a professor specializing in Hindu Philosophy, Aristotle, and logic,

took notice of Zarrilli's extraordinary qualities and selected him as a "special student," tutoring and advising Zarrilli throughout his university education (Zarrilli, "Bio").

Zarrilli did not, however, consider theatre as a path at that time. Both world religions and world philosophies held his interest. He was more a philosopher than a theologian but was, in his own words, "fascinated" by religion, adding that, like philosophy, it concerned "...questions about how we live and why we do things the way we do as human beings" (Zarrilli, Interview 24 Feb.).

He was then accepted by DePaul University in Chicago for their Ph.D. program in Continental Philosophy, but he decided on another direction, choosing McCormick Theological Seminary for his further edification. It was also a Chicago institution, and he received a Rockefeller Grant for a "Trial Year" as a seminarian. He chose this path at his mentor Orgon's behest. His trial year extended to two years, and he earned a M.Div. degree in 1971 (Zarrilli, "Bio").

His burgeoning sense of moral conviction during his time at seminary led him to be vehemently against the Vietnam War, and he engaged in activism. Interestingly, he began to be intrigued by the performing arts concurrent to his time of activism. This time in his life was a high point of his youth and changed him on a fundamental level. He recalls this period fondly:

When I got to seminary, it was incredibly exciting intellectually, socially, and politically because at that time the church was incredibly politically active. The mainstream Protestant denominations had really radical theology along with the Catholics. My idols were Martin Luther King and William Sloan Coffin, a chaplain at Yale University. He was the main person, really helping to activate the anti-Vietnam War movement... (Zarrilli, "Bio")

He characterizes that time as a time of action, not just thought, which was a real augmentation of his philosophical, contemplative training and predisposition. Philosophers Albert Camus and Jean-Paul Sartre also influenced him. They were a natural extension of his

sense of community involvement and radicalism, being existentialists, as referenced by Jeremy Stangroom and James Garvey in their book, The Great Philosophers (144). It was a philosophy of action, and often atheism, which opened Zarrilli to a new pathway of thought. This existential sensibility fed his future psychophysical, full-body-and-mind pedagogical approach (Zarrilli, Interview 24 Feb.).

As these two existential figures (Camus and Sartre) as well as others of their ilk were playwrights and writers, Zarrilli began to be interested in theatre as “a process of communication...also of experience.” He saw theatre as a “vehicle” where “philosophy, religion, and theatre could meet, in that vortex between thought, and deep experience for both the performers and the audience and attempts to figure out how and why we live the way we do” (Zarrilli, Interview 24 Feb.).

His academic and professional life, as a result of this insight, took a divergent path. By 1978, he was given the Bernadette Orme Smith Award for General Excellence, and used those funds for his M.A./Ph.D. studies at the University of Minnesota Theatre and Drama Department, which he completed in 1979. He was a budding poet and a filmmaker during his graduate studies, and his plans as a seminarian were abandoned in this transition. His philosophical leanings were simply fortified through more artistic means. His activism in seminary led to a sort of activism through performance (Zarrilli, “Bio”).

As a graduate student in Minnesota, he fully embraced opportunities to act and direct productively in the Minneapolis area. He was an exceptionally driven achiever during his time there. Examples of his energies include his work as Assistant Coordinator of Performing Arts at the Walker Arts Center, and Acting Head as well as Artistic Director of the Touring Companies at Theatre of Involvement. The latter two positions, near the University of Wisconsin at

Madison, would lead him to opportunities to direct and act in a variety of plays and theatre styles ranging from Shakespearean to Brechtian, allowing him, as Zarrilli recalls, “to exercise creativity and to try things out” (Zarrilli, Interview 24 Feb.).

During his time in Madison, he became the protégé of A.C. Scott, the director and founder of the Asian/Experimental Theatre program, which became active in 1964. Zarrilli was invited to instruct there as he had been studying *kalaripayattu* in India and was discovering ways to infuse it into his own pedagogy. Zarrilli describes the Asian/Experimental program as, “the nucleus of a newly established International Theatre Program, in its turn the result of an increased concentration on International Studies within the university as a whole (Zarrilli, Psychophysical 215). He took tutorials from Scott, and upon being hired by the university as an instructor, was trained in *t'ai chi* by his new mentor for a full year. He then, in 1979, took the helm of the Asian/Experimental Theatre Program (Zarrilli, Interview 24 Feb.; Zarrilli, Interview 6 Feb.; Zarrilli, Acting (Re)Considered 355).

Zarrilli is quite different from Scott, who was rather well versed firsthand in certain Chinese and Japanese theatre genres. Scott’s background perfectly intersected with Zarrilli’s considering non-Western philosophies and religions as well as Western existential beliefs and growing interest in such playwrights and interculturally-rooted psychophysical approaches. Zarrilli inherited the program when Scott retired, honored the tradition of rooting the practice in *t'ai chi*, but was given the freedom to, as he relates, “formulate my own teaching methodology.” This occurred alternately with ongoing training in India, which he began in 1976 as a Fulbright scholar and which allowed him to expand on Scott’s intercultural and bodymind-based pedagogy (Zarrilli, Interview 24 Feb.).

This portion of Zarrilli's life was critical in the formulation of his worldview and love of intercultural, transcultural, and crosscultural theatre, performance and training. His pancultural view of the world, and how that served as a metaphor for his psychophysical, holistic *gestalt* teaching was seeded in seminary and began to bloom as a multi-gifted figure in performing arts. His time in India in particular bridged his early life with the teacher and artist he was to become (Zarrilli, Interview 24 Feb.).

Zarrilli moved to the United Kingdom in 1998. He had long desired to move out of the United States and his work had been gaining significant interest in the U.K. and other parts of Europe. He had received several invitations to come and teach his work at the Centre for Performance Research in Wales. After completing two residencies, he decided that he wanted to find a home and a studio to practice his work in Wales. He purchased his new property in 1999 and in the summer of 2000, he opened the Tyn-n-Parc Kalari Studio. The studio attempts to recreate the *kalarippayattu* learning experience that Zarrilli experienced while he was in India. It is the first proper *kalari* studio outside of India. It has an earth floor with under-floor heating (Zarrilli, "Phillip Zarrilli").

Call to India

Wandering reestablishes the original harmony which once existed between man and the universe (Anatole France).

Adding to Zarrilli's growing collection of scholarships, grants, and awards for distinguishing himself academically was a Fulbright scholarship he received in 1976 to pursue his work as a director of theatre. He received this scholarship between receiving his Master's degree and Ph.D. (1979). He made a spirited choice—what he refers to as a “why not?”—and used the funds to study *kathakali* in the Kerala region of India, with his wife and children in tow.

This period of his life was a revelatory process for Zarrilli, for during this time, he began to focus on theatre pedagogy in the interest of resolving acting problems in (primarily) Western students (Zarrilli, Interview 24 Feb.; Zarrilli, “*Curriculum Vitae*,” Zarrilli, *Psychophysical* 24).

Zarrilli relates, in his introduction in *The Routledge Reader in Politics and Performance*, that he has “conducted ethnographic research on traditional and contemporary modes of cultural performance since 1976 [in Kerala],” primarily *kathakali*. This would suggest that his time of study there had an extraordinary depth and complexity. His work had already begun to concern ethnography of culture and performance as well as *kathakali*, but what came to the fore was *kathakali*’s attendant martial art *kalaripayattu*. The latter is one of the three physical training disciplines that Zarrilli has long employed. Zarrilli again distinguished himself by being the first Westerner invited to train in this martial art, which has very entrenched, rarefied, and ancient cultural roots (de Gay and Goodman 222; Zarrilli, *When the Body* 18; Zarrilli, “*Curriculum Vitae*”). His training began in 1976 under the teacher, Gurukkal Govindankutty Nayar of the CVN Kalari, Thiruvananthapuram. Between 1976 and 1993, he visited Kerala, India to train over the course of seven years. Each trip that he took there, he devoted his time to train intensively in *kalaripayattu*. In 1988, Gurukkal Govindankutty Nayar presented Zarrilli with the traditional pitham (stool) representing mastery (Zarrilli, “Phillip Zarrilli”).

Zarrilli’s training in India continued intermittently until 1993. He lived there for extended periods until 1989, and as recently as 2003 interviewed *kathakali* actors there. His humble origins as an inept beginner in an overwhelming, hot, and demanding eight-hour-a-day practice have gradually evolved into master-level pedagogy. He observes that he went from a state of “attacking” the exercises, to, after years, being “able more consistently to enter a state of readiness and awareness” (Zarrilli, *Psychophysical* 23, 24). In the mid-eighties, he incorporated

hatha yoga into actor training, which is now a part of his pedagogy, alongside *t'ai chi* and *kalaripayattu* (Zarrilli, Interview 24 Feb.).

Zarrilli apart from many of his teaching influences, as a result of this daring plunge, is that he is the receiver of firsthand training within the cultures of origin. Scott learned *t'ai chi* in China, however, the other Western teachers in this study did not share this firsthand learning. Stanislavski's knowledge of *yoga*, both practical and esoteric, was limited to books. Any transmission to Chekhov was exceptionally diluted, despite Chekhov's interest in Hinduism. Furthermore, Barba and Grotowski visited India separately and had the privilege of witnessing *kathakali* as a transcultural experience—they being Western spectators of an other-cultural performance genre within its sociocultural milieu—but they never trained in that culture, in any form. Zarrilli boasts teachers both Kerali and Western, a rare distinction.

Zarrilli trained for years in India in numerous disciplines: *kalaripayattu*, *yoga*, and *kathakali*. The later is described by Zarrilli as “being-doing” and which relies upon and mirrors *kalaripayattu* principles in training. *Kathakali*, which receded in his practice when he was invited to train in *kalaripayattu*, has since been a subject of ethnography for Zarrilli more than of practice.¹ He uses the three disciplines in his own way, but with little deviation from traditional form, not because of a sense of cultural favoritism but because he sees no cause to change forms that work for actors. Despite this, he is also influenced by Western teachers and their intercultural approaches to psychophysical training. India gave him a cosmopolitan lens with which to view the world, to view acting, and to understand that “Asianness” and

¹ In 2011, Zarrilli published the essay “Psychophysical Approaches and Practices in India: Embodying Processes of ‘Being-Doing,’” in which he interviewed *kathakali* performers in Kerala and discussed the yogic and *pranic* elements of the theatre genre. This research took place from 1976 until 2003; in 2003 he conducted extensive interviews (*Cambridge University Press* Aug. 2011).

“Westernness” cannot be reduced simply. He is a natural descendent of the teachers that he favors, and has contributed a great deal to psychophysical actor training, forming a pedagogical *gestalt* that began in India (Zarrilli, Interview 6. Feb.; Zarrilli, Interview 24 Feb.).

Development of Pedagogy

Zarrilli’s years in India and as director of the Asian/Experimental Theatre Program in Madison, Wisconsin laid the groundwork for the formation of his psychophysical pedagogy. He spent several years working out what he wanted to bring to his pedagogy in the late seventies into the eighties as he ran the program in Madison and lived for extended periods in Kerala, receiving training. He used the *t’ai chi* training that he had learned from A.C. Scott, along with the *kalarippayattu* and *yoga* training that he was receiving in India to create his unique pedagogy. As he recalls, upon acquiring his own studio space in Madison:

That is where I was able to formulate my own teaching methodology while I continued to go back to India every two or three years for more advanced training myself. When I started out on my teaching, it was not nearly as good as it was by the time I moved back to the U.K. [in 1998]. I would be a fool to think it was. I hadn’t figured out exactly how to articulate and translate the elements and principles of these traditional systems, [in a way that] made it easily accessible to contemporary performers. (Zarrilli, Interview 24 Feb.)

From 1980, when he officially replaced A.C. Scott as director of the Asian/Experimental Theatre Program, until he moved to the U.K. in 1998, he worked on crafting a psychophysical pedagogy that was anchored in Asian discipline. He was aware that having certain Asian ideologies incorporated into his work in a very marked way could invite criticism. He notes in

Acting (Re)Considered:

My own search for ‘useful’ techniques that first took me to India, and which led to a ‘transformation,’ to a certain degree follows the now-classic pattern of the Westerner traveling to the East for ‘enlightenment’ – a pattern which I have critiqued elsewhere. The difference lies in my reflexive attention to the problems and ideology of the encounter. Also, I firmly believe that a similar experience and result to those described

here might just as well have occurred for me had I gone to France and studied Corporeal Mime in 1976-1977 instead of going to India. (356)

What Zarrilli states is that his pedagogy involves being pragmatic, and that he teaches like a Westerner with an intercultural toolbox. Of the question of Asianness in psychophysical pedagogy he states:

Asian thought is very, very useful because there is no body/mind duality in certain Asian philosophical traditions. In the West, we do have this unfortunate legacy in Cartesian dualism and it is something that is so ingrained in Anglo-American culture that in the way that we think...act...are inculturated that makes it very difficult to get over it. If somebody wants to be a dualist, I don't [care] at a personal level, but if you want to be an actor it's not going to help you. It is a pragmatic issue. If you are inside your head all the time trying to act, you can't act. It's very simple. To me, these are professional considerations. (Zarrilli, Interview 24 Feb.)

If there was any remaining doubt about his non-valorization of Asian performance culture, he remarks that *kathakali* performers “are as prone to undiscipline as Americans” (Zarrilli, qtd. in Acting (Re)Considered 356). In 1993, he attended a series of three *kathakali* plays. The first, *Nala Caritam*, had Zarrilli's former teacher, M. P. Sankaran Namboodiri, performing as one of the counter-leading roles. Zarrilli noted that while the critics praised Namboodiri, they chided his co-star, Kalamandalam Gopi Asan (who was a renowned master actor) for “overacting” and as a result, appearing undisciplined. Namboodiri possessed the “total engagement” that *kathakali* performers are known for, and which Zarrilli seeks to develop in his students. Zarrilli describes the third play of the day, *Kiratam*, as being, “a disaster.” The actors in this play were younger, and Zarrilli evokes American descriptions of acting problems to describe their work: “never ‘in the moment,’ anticipating beats, overacting, and playing to the gallery.” He even described two performers as being “frenzied” and “out of control” (Zarrilli, Acting [Re]considered 356).

With this lack of prejudice in mind, Zarrilli has developed a pedagogy that is responsive to the split in consciousness between mind and body that sometimes exists in many actors. Zarrilli, as a worldly traveler who teaches actors of many cultures (from Korean to Spanish), seeks to bring an “intuitive awareness necessary for performance,” what he has described as the body becoming “all eyes.” His belief is that personal background is beside the point and developing awareness is essential to performance of any type, no matter who you are (Zarrilli, Interview 6 Feb.; Zarrilli, Interview 24 Feb.).

In Zarrilli’s view, teachers such as Stanislavski and Grotowski have tried to solve the same acting problems that he has identified, and they arrived at similar conclusions about the efficacy of Asian modalities, without consciously seeking to teach in an intercultural way. He does not necessarily have a bias in favor of Asian-derived disciplines, but sees potential in these disciplines to remove blocks in performance. Zarrilli allows actors to challenge themselves at the level that they are capable of. He seeks to make the acting process healthy and accessible, “providing a pathway” to solving these problems for each performer individually (Zarrilli, Interview 24 Feb.).

Zarrilli’s approach can be broken down a number of ways. To provide a comprehensive sense of his training process, Edwin Creely’s “ethno-phenomenological approach” offers a clear analysis of Zarrilli’s training. Creely’s “cornerstones of... practice” are as follows (Creely, “Method[ology] 214): The first is breath, which Zarrilli uses in the beginning of his work to bring an “optimal state of awareness” without introducing “layers of spirituality or mysticism” (214). It is possible, in considering this statement, that Zarrilli divorces his own ideology from the work to ensure that it is accessible, and not alienating or dogmatic in a religious sense. This is unstated by Zarrilli in interviews and writing but is a plausible explanation for the separation of

his *métier* (metaphysics) from his psychophysical praxis. This separation reflects a cultural sensitivity and a pragmatic agenda.

In seeking this optimal state, Zarrilli freely uses metaphors such as “clearing fog” and “flowing water”(Zarrilli, qtd. in Creely 220). His aim is to bring an image that encourages attentiveness (clearing) and “interiority to exteriority” in energy cultivation of the self (*ki* or *prana*). The opening and closing breathwork in his daily training draws the student to a state of grounded awareness through conscious attention to breath (Creely 220).

The second cornerstone is attentiveness. As breath brings attention, he tries to open up “other embodied awareness through the senses” (Creely 221). As Zarrilli explains,

Attentiveness has to do with a more specific kind of focal awareness but focal could mean aural: I could be attentive with my ears or being attentive with my fingers. Sometimes I might use one more than the other, so when I’m using something that’s, you know, about that sensual feeling of it, the contact of the foot of the floor as it’s moving, I’ll use awareness. Sometimes I’ll say when we’re working with the front to back focus in the course to take a specific examples, and I’ll say ‘focus through the point ahead’ – you’re being attentive to the point ahead – but you’re also aware of the point behind. So there’s a kind of attentiveness and an awareness that are both happening at the same time. (qtd. in Creely 221)

Creely’s interpretation is that this cornerstone concerns “awareness in consciousness, attended strategically by intentionality” (221).

The third cornerstone is imaging/metaphor. Zarrilli employs the use of metaphors and imagery in order to, “facilitate movement between interiority and exteriority and to conceptualize his thinking about such processes” (Creely 221). As Zarrilli states, “I work a lot with the imagination and I give people a lot of images to work with and I am working with that inner-vibratory quality” (Zarrilli, Interview 24 Feb.).

The fourth set is touch, otherness, and correction. Zarrilli uses human touch to correct his students, a practice that is common in many Asian forms. Zarrilli states that teachers should not

be overly cautious about using touch when correcting students who are being instructed in movement work. He views this self-consciousness as, “Political correctness gone mad” (qtd. in Creely 222). Zarrilli’s classroom is a place of respect and dedication to the work (Creely 222). Creely refers to these corrections as “co-corporeality,” reporting these actions as “embodied experience” for both Zarrilli and his students (Creely 222). Creely adds that it “evokes a trope in the sense that Zarrilli becomes sculptor” (Creely 222). Zarrilli characterizes his work by asserting that the true relationship is the “interactive process between the performer and whatever it is they are learning, where the potential to unlock something might happen.” In other words, he views himself as a conduit to discovery and a provider of tools that an actor may find useful or not (Creely 222).

The fifth cornerstone is repetition. Zarrilli’s students are asked to repeat the exercises of the disciplines. Within each discipline is a tight structure that is repeated. Within each of those structures is a layering of detailed work. As the students are asked to repeat each exercise, then the surface learning of the discipline resides and an allowance for something within emerges. Creely characterizes this component of study as “a conduit through which exteriority and interiority can be co-joined,” and “a practice to bring attentiveness and a sense of corporate unification” (Creely 223). Grotowski favored a set practice to uncoil the process of *via negativa* (the removal of obstacles). In Zarrilli’s case, Creely’s metaphor is evocative and reminiscent of Grotowski’s desires: “It was as if the self as actor was emerging in the vivisection of repetition with correction” (Creely 223).

Ultimately, what Zarrilli seeks is helping his students tap into a “very immediate present,” where awareness and attentiveness can be located (short term) and a more long-term objective of an “optimal state of readiness,” a centeredness and availability that can only be

accessed sustainably through long-term practice. That is, practicing the three disciplines of his work: *yoga*, *t'ai chi* and *kalaripayattu*, in relation to performance. Continuing practice of these disciplines is necessary for ultimate awareness in performance, as withdrawn may cause that awareness to waver and is often not accessible. For this reason, Zarrilli's training is to be practiced in a continual loop to acquire and retain the freedom an actor experiences in that fluidly available state of readiness.

Zarrilli describes six "psychodynamic elements and/or principles common to psychophysical systems of training" that define the accomplished practitioner:

1. Awakening energy: through attentive breathing, which can circulate and make available inner energy;
2. Attunement: through psychophysical exercise, attuning body into a *gestalt* (whole); body and mind are mutually attuned, achieving a "psychophysical state beyond dualism;"
3. Heightening awareness: perception inward and outward simultaneously operating;
4. Attending to: with heightened awareness, the ability to focus on specific tasks with care;
5. "Doing and being done²: at optimal virtuosic levels of performance, one does the action/task while simultaneously being done by the action/task. The actor plays the acting score but is simultaneously played by the score;"
6. Inhabiting dual/multiple consciousness: open perceptual awareness during specific tasking; one can be aware of audience, shifts in environment, while primary focus is unwavering, and adjustments can be made accordingly in the midst of the primary attentiveness. (Zarrilli, Psychophysical 83)

The "I can" that Zarrilli speaks of elsewhere is the "gestalt" that is made evident by the acquiring of these abilities. His pedagogy provides the key to acquiring this optimal state, and it is the work of a diligent master (Zarrilli, Psychophysical 83).

His students tend to be responsive to his approach in the way he intends. Victor Ramirez Ladron de Guevara, a lecturer at the University of Plymouth, is a student of Zarrilli's who continues to work with him nearly every summer after his initial study in 1999-2000. In his

² This principle is rather esoteric, and as such, difficult to explain. It is perhaps more understandable to a seasoned pupil. Because of its quality among the list, it will appear in quotations to emphasize that it is accounted exactly as Zarrilli has written.

response to the questionnaire that I gave to past students of Zarrilli's, he stated that the phrases "letting things happen" and "fluid and effortless" have been "particularly illuminating." He not only considers Zarrilli's techniques to have shaped his performing identity, but he uses the techniques with his own students in "sometimes [prolonged] detail... sometimes in a fragmented and sporadic form." Victor addresses the intercultural implications in his psychophysical training and how Zarrilli reconciles this dynamic:

Zarrilli's work has the ability to make concrete a wide range of phenomena that may appear as metaphysical to most Westerners. Yet, they are not presented as a series of recipes or instructions, which may commodify them. They are entrance points, avenues of exploration. (Ramirez Ladron de Guevara, "Questionnaire for Former Students of Zarrilli")

It is useful to examine some observations of another former Zarrilli student, Laura Dannequin, who remarks that his training "prepares the actor's bodymind to embody what he refers to as 'psychophysical states.'" Laura, a dancer who has taken Zarrilli's initial training and many workshops since, has continued to practice the work in order to retain and refine this embodied state. She uses *yoga* in her teaching, and states that *t'ai chi* taught her that "there is always more to discover within" herself. *Kalaripayattu* has taught her to "recycle energy," and act with power but "without pushing, anticipating, or straining." This viewpoint further supports the argument that Zarrilli's psychophysical pedagogy is well-honed and effective (Dannequin, "Questionnaire for Former Students of Zarrilli").

Another avenue to travel in gaining understanding Zarrilli's teaching, is a consideration of Zarrilli's own views of the pedagogy. Zarrilli's summary of the pre-performative phases of practice is as follows:

It begins by focusing on the development of the contemporary actor's interiority, i.e., how the actor might discover, awaken, shape, understand, and deploy 'energy,' awareness, focus/concentration, and feeling to the 'matter' of performance—the

impulses, structure, contours, and texture of the tasks or actions that constitute a specific performance score. (www.phillipzarrilli.com)

Zarrilli describes the daily exercises of *t'ai chi*, *yoga*, and *kalaripayattu* as “activation through breath in movement” and an awakening of energy through the body and of concentration. His goal in this pre-performative work is to lead students to an optimal level in a performance environment with themselves, their partners, and the audience (www.phillipzarrilli.com).

Through rigorous practice of the three cornerstone disciplines, Zarrilli details the basic principles that he seeks for each of his students, including: breathwork; working through the body; using metaphors for practice; spatial awareness; focus and concentration; and dynamic energy (Zarrilli. “Phillip Zarrilli”).

In his classroom, students are expected to be focused and concentrated. He details a list of reminders that he continually gives to his students in Psychophysical Acting:

1. Remain concentrated. Do not ‘space out.’
2. Do not force trying to discover something in what you are doing. What you need will come out of the *specificity* of your ‘relationship to the exercise.’
3. Do not try so hard in an attempt to find focus that you lose focus in your attempt.
4. Be patient. This is a *long-term* process, where you might find yourself bored or frustrated with the repetition of the exercises. Do not expect immediate results.
5. Work with it and in time, discoveries will be made.
6. This work is for you (the student). You must become your own teacher. (Zarrilli. Psychophysical Acting 188).

To summarize, Phillip Zarrilli has adapted three predominant Asian practices in order to form his own pedagogy: *yoga*, *t'ai chi*, and *kalaripayattu*. Through repetition of the exercises in each discipline, “an intuitive awareness necessary for performance,” and a sense of freedom are cultivated (Zarrilli, “Phillip Zarrilli”).

Zarrilli as Theatre Artist

This study's central focus is on Phillip Zarrilli's psychophysical and intercultural pedagogy. Even so, his love of theatre and the creative choices he makes therein are reflections of his philosophies of teaching, life, the human condition, and art. As he often casts his students in productions, applies his approaches to directing, and cross-pollinates in other ways, it is certainly wise to include some background on his life in theatre. Another salient observation made in researching for this chapter is that many of Zarrilli's theatre projects explore themes of interculturalism whether in the use of actors or in the text or style. Theatrical production is another vehicle for him to explore themes in a way that he does not explore in his training. His theatrical background (predominately as a director) is extensive. I will focus on his theatre work as it most closely relates to his pedagogy, starting with the present day (Zarrilli, Interview 24 Feb.).

Currently, he is the Artistic Director of the Llanarth Group, which he founded in 2000 in Wales, where he also runs his Tyn-y-Parc C.V.N. Kalari/Studio. According to Zarrilli's website, the objective of Llanarth is to stage performances where, "Each production brings together a specific group of collaborators relevant to the aesthetic of a specific project" (phillipzarrilli.com). The productions range from "issue-based character dramas...to devised/co-created new work...to cutting-edge socio-political dramas" (Zarrilli, "*Curriculum Vitae*"). Most significantly, Llanarth is, according to description, dedicated to "long-term/in-depth exploration of psychophysical principles of acting and performance aesthetics, East and West, past and present" (Zarrilli, "*Curriculum Vitae*").

He has long had an attraction to the work of Irish playwright, Samuel Beckett (1906-1989), and in the March 2012 directed Beckett's *Play* in Cork, Ireland with his company. His

psychophysical approach of maintaining inner fire while containing it externally fits well, in his view, with Beckett's "exacting scores." Since 1994, Zarrilli has made a "long-term commitment" to approaching Beckett works from a psychophysical dimension. Zarrilli has found this both challenging and rewarding (Zarrilli, *Curriculum Vitae*; Zarrilli, *Psychophysical* 124; Zarrilli, Interview 6 Feb.).

In July of 2012, he will again bring Beckett—and Llanarth—to the *Beckett Project* at the **Malta Arts Festival**. This will include psychophysical training and several performances mixing Beckett "shorts" with *Happy Days* performed twice. Zarrilli has directed Beckett's plays in some capacity for no fewer than eight events. Within these eight, there have been festivals and projects, which have involved dozens of performances (Zarrilli, *Curriculum vitae*).

He has enjoyed working with American playwright Katie O'Reilly on numerous collaborations since 2002. In recent years they have co-created *The Echo Chamber* (2012), and *Told by the Wind* (2009-2001), and he has staged her work as well. Zarrilli's book, *Psychophysical Acting* is dedicated to O'Reilly.

He is the creator or co-creator of numerous productions including *Corporealities 2: sweet, dry, bitter, plaintive* (2011). As an intercultural figure, he has adapted plays from India; performed one of playwright, Sarah Kane's pieces (*4:48 Psychosis*) in Korea; and been involved with many other cross-cultural projects staged in such locations as Singapore, Austria, Mumbai, Estonia, and Portugal (Zarrilli, *Curriculum vitae*).

He is a frequent artist-in-residence (usually at universities) as well, directing and training eight countries in the last two years; including Norway, the Netherlands, Portugal, and Singapore. He works with actors of varying backgrounds in myriad settings, encountering a cultural *mélange* in many of those settings with not only the environment as it meets the chosen

work, the actors as they intersect with often-foreign text and characters, the actors themselves forming a small “United Nations” within one production space, and Zarrilli as he approaches the text, environment, and actors. Simply stated, Zarrilli’s work is intercultural on various levels (Zarrilli, *Curriculum vitae*).

Additional playwrights whose work he enjoys directing and adapting are, Martin Crimp, Jean Genet, and Ota Shogo. The plays he has directed from these playwrights are featured as “production case studies” as stated in his book Psychophysical Acting: An Intercultural Approach After Stanislavski. In Zarrilli’s own words, the direction he provides is related to the actor’s performance score, which “is shaped by the aesthetic logic of the text and the production per se as it evolves in rehearsals” (113).

Zarrilli’s theatre work extends into dramaturgy and adaptations as well. In his career since 1976, he has written and adapted nine works. He distinguishes himself by adapting work from India such as *The Flowering Tree* (Toronto), a traditional folktale; *The Dance of the Drunken Monk* (U.K.), a seventh-century Sanskrit farce; and adaptations of Indian poetry and folk ballads (Zarrilli, “*Curriculum vitae*”).

What is most striking in evaluating Zarrilli’s contribution to theatre is that he is a man of great focused energy who has harnessed a synthesis between his philosophical beliefs, his intercultural cosmopolitanism, and his psychophysical approach to performance. He has discovered a way to share his discoveries with the world in a multi-dimensional way.

Publications and Awards

There is a selection of academic artists who contribute to the field of theatre, both as practitioners and as scholarly authors. Some popular authors who contribute to the area of theatre and Asian culture, both practically and academically, are: Richard Schechner, A.C. Scott, James

Brandon and Phillip Zarrilli. One peer with whom he is associated, based on contribution to the area of intercultural theatre, is Richard Schechner. Schechner accompanied him to India in the seventies. When I have spoken about this study to my peers in theatre academia, very few people are aware of Zarrilli's practical contributions. They recall him only as a writer and editor, unaware of his pedagogy or directing. This dissertation seeks to remedy that issue.

Zarrilli's most recent contribution to theatre scholarship and teaching is a Routledge book that he co-authored entitled Theatre Histories: An Introduction. This is a commonly-used textbook in theatre history courses at universities. His book Psychophysical Acting, about his pedagogy and its many roots—often used as a source in this study—has the distinction of being awarded the 2010 Association for Theatre in Higher Education (ATHE) Award for Outstanding Book (Zarrilli, *Curriculum vitae*).

Zarrilli's Acting (Re)Considered (2002), with a cover photograph of actor Willem Dafoe in performance, contains a comprehensive set of essays from influences such as Eugenio Barba and many others. The book concerns psychophysical and intercultural theatre from social and historical reference points, emotion, process, and performance. It is an accomplished work by any measure, and well-reviewed. In *The Drama Review*, James Peck refers to the book as “an exciting cross section of contemporary writing about acting... immensely valuable... and a model of critical acumen” (qtd. in Zarrilli, Acting, (Re)Considered back cover).

His monograph on *kalaripayattu*, When the Body Becomes All Eyes, is the product of decades of study. He has also translated original Indian work, edited several books on the subjects of Asian theatre and martial arts; and written numerous peer-reviewed essays. Despite his continual workload, his writing output continues at a steady pace, and in the past year, three essays have gone to press (Zarrilli, “*Curriculum vitae*”).

The Legacy of Phillip Zarrilli

One of the methods used in this study in order to judge the effectiveness of Zarrilli's pedagogy was to distribute a questionnaire to former students of his. I created the questionnaire and Zarrilli distributed it to over thirty former students, along with my contact information, so that they could respond directly to me. A third of these students responded. They provided insight into why they feel that his training is effective. They are numerous examples of students who also apply his principles as teachers, such as the aforementioned Victor Ramirez Ladron De Guevara, Jeungsook Yoo, and Rebecca Loukes. In a sense, they are part of Zarrilli's legacy—as are any students who use his methods in performing and practice—but he has protégés who assist him in workshops and train extensively in his methodology as educators. As I am unable to locate every Zarrilli student who teaches some degree of what he or she has learned from him, this section will focus strictly on those who Zarrilli himself names as part of his creative lineage.

Soledad Garre-Rubio trained with Zarrilli at Exeter University, where she completed her M.A. Since then, she returns to Wales often to receive further training. She has brought her synthesis of Zarrilli's psychophysical training method to the Royal School of Drama in Madrid—the major actor training program in Madrid, Spain, where she resides (Zarrilli, "Follow-up").

Soogi Kim has the distinction of being the first Korean to receive her M.F.A. in acting in the United States from the University of Wisconsin at Madison (where Zarrilli taught from 1979-1998). While there, she studied intensively with Zarrilli for three years. She now teaches Zarrilli's methods in Seoul, Korea as a movement teacher for the Korean National University of the Arts (KNUA). She later became Head of Acting. Zarrilli's approach has now been implemented by Kim as part of the core curriculum of actor training at KNUA (Zarrilli, "Follow-up").

Jeungsook Yoo has also assisted Zarrilli. Like Kim, Yoo is Korean. She studied with Zarrilli while working on her M.A. and Ph.D. in Theatre at Exeter. Eventually she began to assist him, and has done so internationally at various venues that have hosted him for the last five years. As the new Course Leader for the World Performance B.A. at East 15 Acting School in the U.K., she teaches Zarrilli's psychophysical training as part of the core program (Zarrilli, "Follow-up").

Klaus Seewald attended a Zarrilli training workshop in Utrecht, Netherlands in the late 1990s. He and others in his company, the Theatre Asou of Graz, Austria, subsequently trained with Zarrilli extensively and used his pedagogy as the basis for the performances of their company. Zarrilli directed these performances, which included *Speaking Stones* and *An Evening of Plays by Samuel Beckett*. Seewald runs classes for adults and children in Graz. He has also trained in India at the CVN Kalari Nadakav, where Zarrilli first trained. Seewald often assists Zarrilli during the latter's international residencies (Zarrilli, "Follow-up").

Additionally, Dr. Rebecca Loukes, who has assisted Zarrilli at Exeter for some time, has taken over the teaching of Zarrilli's Intercultural Psychophysical Actor Training program as part of the M.A. Theatre Practice Program and B.A. degree program at the University of Exeter (Zarrilli, "Follow-up").

Zarrilli also teaches at the Intercultural Theatre Institute in Singapore, which brings together Western and Asian modes of actor training in a contemporary intercultural setting. In this three-year intensive program, Zarrilli's approach becomes an integral part of their training. In addition to traveling to Singapore, Zarrilli travels to locales such as Norway, Portugal, Hong Kong and Tai-Pei to teach former students and conduct workshops on actor training (Zarrilli, "Follow-up").

What is clear is that Zarrilli has a drive to transmit what he knows to a dedicated population of actors and teachers, often meeting them where they are as well as inviting them in to his own work studio in Tyn-n-Parc. His pedagogy is spreading due to abiding interest from students and his own willingness to share, and that interest has reached artists in places all over the world. His practice, in this sense, is truly intercultural and accessible, and it is likely to survive through the work of his many protégés. While he is not, as he claims, “precious or protective about people doing things my way,” he does believe he has done useful work and due to sharing the gift of his own knowledge and his time, it appears that Zarrilli’s pedagogical legacy is secure (Zarrilli, Interview 24 Feb.).

Conclusion

This chapter has focused on answering, in part, two of the research questions: Who is Phillip Zarrilli? Have his methods been useful to his students? Zarrilli is a figure who is in constant progressive movement. From his early days at Midwestern universities he has achieved much and set himself apart as a scholar and activist, philosopher, teacher, author, performer, director, and more. His curiosity is also in evidence, as he seeks to teach as many as he can who seek to learn.

What is evident in reviewing the life and work of Zarrilli is that he has a great deal of creative energy at his disposal, which makes him productive and which he uses positively. He is also very generous and passionate about his knowledge and what he wants to transmit to the acting community and his audiences.

As a coach, he applies what he considers effective for actors with less concern for the overt intercultural aspects, but draws in his natural love of interculturalism by traveling the world at a pace that appears tireless. He brings his pedagogy and direction to students and audiences in

numerous countries in Asia, Europe, and North America. His interculturalism also comes forth in his choices as an author of ethnographies and accounts of Indian disciplines.

He has taken an interest in what Asian modalities offer the actor, applying his respect for the forms and the root cultures into a quite faithful synthesis while drawing his Westernness into the approach. As a respectful and considerate man he also seeks to be accessible to his students in his approach, which is non-dogmatic and expects much while offering guidance at every level.

Zarrilli is a man of humility who offers himself to a work that he feels is greater than himself. In that sense, his work is a higher spiritual calling and he has answered the call. The students that teach his work are growing in numbers, and his generosity extends to his hopes for what they do as individuals to succeed. He is “excited that they are bringing something of them[selves] to [the] practice” (Zarrilli, Interview 24 Feb.).

CHAPTER THREE:
 PHILLIP ZARRILLI'S PSYCHOPHYSICAL PERFORMER TRAINING
 INFLUENCES

It is now incumbent on us, the teachers, to find ways to train the whole organism and not the artificially separated skills of voice, body, and mind (Benedetti 467).

Chosen Influences: Who and Why

Zarrilli's fusion of originality and adaptation in his work is a direct result of how he has been influenced by the innovative artists whose work inspired the development of Zarrilli's own pedagogy. There are many teachers who apply *yoga*, breath, martial arts, and dance to performer training, but the adaptations of different psychophysical systems are still the products of innovation and imagination such that no two are quite alike. It can be assumed that there are elements of originality as well as influence on Zarrilli from the teachers examined in this chapter. The sections in this chapter detail Zarrilli's influential teachers; giving a brief history on each, their discoveries with psychophysical work, and how their psychophysical approaches have influenced the pedagogy of Phillip Zarrilli.

The teachers detailed at length in this chapter are Zarrilli's most esteemed Western teaching influences, based on the degree of acknowledgement Zarrilli gives them in his writings, as well as the acknowledgement that he gave them during our interviews. The teachers are: Constantin Stanislavski, Jerzy Grotowski, Eugenio Barba, A.C. Scott and Michael Chekhov. Their merits and transformative effect on Phillip Zarrilli, which both diverge and overlap, must be scrutinized to understand the meaning of psychophysical pedagogy and to provide a supportive argument in favor of the value of Zarrilli's work.

This group of teachers adopted (or adapted) unmistakably Asian elements of

psychophysical pedagogy tempered with Western influences. These intercultural pedagogies, distilled by Zarrilli through his creative filter, emerge in Zarrilli's unique pedagogy.

The order in which the pedagogies will be discussed is not entirely chronological. It is based on how and when each teacher influenced Zarrilli, as well as how and when they influenced one another. Constantin Stanislavski is credited with being the “father of psychophysical theatre” and will therefore be discussed first. His section is given more weight because each of the following Western teachers were inspired by the work of Stanislavski. Jerzy Grotowski's section follows Stanislavski's because he served as the primary inspiration for Zarrilli's development as a director and teacher. Eugenio Barba is the third teacher examined because Barba worked extensively with Grotowski. The fourth section is focused on the work of A.C. Scott, who was Phillip Zarrilli's direct mentor. Michael Chekhov was a pupil of Stanislavski's, and is the second oldest of the teachers, having passed in 1955. However, his work is regarded by Zarrilli as a key *present* inspiration at this point in his own career (Zarrilli, Interview 6 Feb. 2012). For this reason, Michael Chekhov is the last of the teachers studied in this chapter and his section is given less weight than the others as his work did not shape the pedagogy of Zarrilli.

Zarrilli's Indian Teachers

It is important to note that esteemed master teachers, such as Zarrilli's *kalaripayattu* teachers, Gurukkal Govindankutty Nayar, C. Mohammed Sherif, Sreejayan Gurukkal, Mohamedunni Gurukkal, and Raju Asan; and his *hatha yoga* teachers, Chandran Gurukkal and Dhayanidhi, taught Zarrilli for several years in India. Zarrilli reveres these teachers and his unique pedagogy would not have developed without their instruction. This study is conspicuously attentive to Zarrilli's *Psychophysical Western theatre* influences, however, to

exclude the Indian teachers whose influence helped to form his pedagogy would not be sensible, and so a section detailing the influence of these revered teachers is included at this point in the study.

In 1976, Zarrilli was awarded a Fulbright award to travel to India. His intention was to study the dance drama *kathakali* of Kerala, India. In the book, Theatre in India, Balwant Gargi defines *Kathakali* as, “A pantomimic dance-drama. It is a perfect blend of dancing, acting, singing and instrumental music, with a highly complicated gesture language and a hypnotic beauty of colour and movement” (63). Zarrilli attended the Kerala Kalamandalam School for six months, training for eight hours each day under M.P. Sankaran Namboodiri. After that, he spent three months studying *kalarippayattu* under Gurukkal Govindankutty Nayar at the CVN Kalari Thiruvananthapuram. *Kalarippayattu* is a martial art that is comprised of breathing exercises, poses, jumps and kicks that are exerted in combinations. Advanced students are given weapons, including: staffs, spears, swords and shields (Zarrilli, Psychophysical 67-68).

Through observation of the work used by both his *kathakali* and his *kalarippayattu* teachers, Zarrilli began to notice the focus and power that his teachers embodied through practice of these disciplines. Gurukkal Govindankutty Nayar exuded a presence of “readiness” that Zarrilli wanted to understand (Zarrilli, Psychophysical 23-25). Zarrilli returned to train with Govindankutty Nayar in 1980, 1983, 1985, 1988, 1989, 1993, 1995, and 1998, however Govindankutty Nayar granted Zarrilli permission to begin teaching what he was learning early in his training: in 1977 (Zarrilli, Psychophysical 221).

At the Kerala *Kalarippayattu* Academy, Kunnur in 1989, Zarrilli studied with C. Mohammed Sherif and Sreejayan Gurukkal. It was that same year that he began to train in *yoga*

with Chandran Gurukkal of Azhicode, Kannur District. In 1993, Zarrilli furthered his *yoga* training with Dhayanidhi in Thiruvananthapuram (Zarrilli, Psychophysical 222).

Eventually through years of studying *kalaripayattu* under Gurukkal Govindankutty Nayar, C. Mohammed Sherif, Sreejayan Gurukkal, Mohamedunni Gurukkal, and Raju Asan; as well as *hatha yoga* from Chandran Gurukkal and Dhayanidhi, Zarrilli was able to “weave together a complimentary set of psychophysical disciplines” that shaped his pedagogy (Zarrilli, Psychophysical 23-25).

Interculturalism and Psychophysical Pedagogy

In attempting to bring a pedagogical unity to Eastern/Western interculturalism—without suggesting a skewed attribution in favor of the Asian forms of influence—the teachers in this chapter did not abandon their cultural Westernness. Quite simply, they applied certain Asian philosophical paradigms to address problems for actors that Western pedagogy, as a whole, does not resolve (Zarrilli, Interview 24 Feb.). Gautam Dasgupta, a professor of Theatre at Skidmore College, expands on the attraction to certain Asian artistic and training elements with the following queries:

...why [have] so many artists in the West, particularly in the last few decades ... drawn upon [Asian] themes and myths to spur their own creativity? Is it because, in all honesty, they do see the world as an organic whole, or is there implicit in their cross-fertilizing instincts a recognition in their own paucity of ideas? (qtd. in Harbeck, “The Transcendent Function of Interculturalism” 10).

I will now examine how interculturalism has flavored the psychophysical techniques of each of the teachers discussed in this study. Constantin Stanislavski sought to find a pedagogy that did not repeat what had previously been taught to generation after generation of actors in Russia. In doing so, he looked to the East at *yoga* and its principles of breath and movement. At the time, the East intrigued many Russians, so it is possible that general fascination intersected

with his search in a way that bore unexpected fruit and set intercultural psychophysical acting in motion (Zarrilli, Psychophysical 220).

That Stanislavski was attracted to the more spiritual and transcendent aspects of *yoga* is not in question, based on the data, but it is more difficult to be certain if he perceived a superiority to Western metaphysical paradigms in incorporating *asanas* (Various *yoga* postures) and *prana-vayu* (deep awareness of the breath) into his training exercises. He did not abandon his Western-rooted System, but, as Sharon Carnicke maintains in her book Stanislavsky in Focus, he held the belief that “great acting activates a mind-body-spirit continuum” that led to “his consequent inclusion of exercises from *Yoga* in the System” (Carnicke 3). He pulled into his System what conformed to his views of that continuum. An Asian discipline that did not have its match in the West satisfied what his training required. That he has maintained in the annals of theatre a reputation as a Western pedagogue and not a *yogi* (a person who practices *yoga*) indicates sufficiently that although intercultural elements to his teaching have often been overlooked, he did not allow Asian influence to overshadow his methods (which will be discussed later in this chapter). Furthermore, at no point in his career did he delve into Asian theatre genres in staging performances or as stylistic training (Zarrilli, Psychophysical 220).

Jerzy Grotowski traveled to central Asia in 1970 and was intrigued by, “the training techniques of [Asian] theatre - specifically the *Peking Opera*, Indian *Kathakali*, and Japanese *No* theatre” (Grotowski, Poor Theatre 45). Although his physical and breathing exercises had similarities to *yoga* practice, he never labeled his physical training regimen as intercultural. Grotowski’s artistic influences were primarily Western. He enjoyed fusing Asian influences with his Western sensibility, and he did have a curiosity about the spiritual aspects of Hinduism (as he did with Catholicism to an extent). It seems, however, that he did not ascribe any traits of

superiority to cultural, spiritual, or artistic Asian elements (Zarrilli, Psychophysical 20; Brestoff 20).

Eugenio Barba considered himself a theatre anthropologist, and he sought to find common ground rather than differences in performance across cultures. He was influenced greatly during 1963 by a trip that he took to India, where he encountered and was especially taken with *kathakali*. Barba's travels influenced his desire to create relationships across cultures through his creative discoveries, but his interculturalism was not limited to exploring Asian theatre and training. There is multiculturalism among Westerners as well, which he explored with his travels and his attendance at the Warsaw Theatre School in Poland, which had an international assemblage of performers who spoke various languages and came from different backgrounds. This made it an intercultural and crosscultural experience for all they performed with and for (Turner 3; Barker 19). It is likely that his experiences as a foreigner in his youth and the jarring culture clashes he endured as an immigrant inform his pedagogy far more than a fondness for Asian culture and performance.

A.C. Scott, of all the pedagogues, could be most characterized as one who showed a preference for particular theatre, training, and acting modes of Asia. He started his Asian/Experimental Theatre Program in Madison, Wisconsin in the interest of interculturalism for its own sake. He was not a cultural borrower, but more aptly a cultural purist who did not deviate in his training except in the sense that as an English-born man, he had ingrained Western cultural tics that decades in another culture could easily eliminate. In that sense, his teaching was intercultural and cross-cultural, but in spirit his appreciation for his preferred Asian theatre forms and for *t'ai chi* were uncompromising (Zarrilli, Acting (Re)Considered 185, 196, 335).

Michael Chekhov was peripherally influenced by *yoga* through Stanislavski, but was later artistically invigorated by the powerful ideas of psychologist Rudolph Steiner. Richard Soloman states in “Michael Chekhov and his Approach to Acting in Contemporary Performance Training,” that Stanislavski employed *yoga* techniques while Chekhov was under his tutelage, and his pupil was responsive, but did not adopt *yoga* in his pedagogy in an overt sense (7). Zarrilli includes Chekhov’s work as among those with intercultural elements in the East-West sense, but Chekhov’s work with Steiner’s Western-rooted Anthroposophy provided the foundation for his pedagogy of the imagination (Zarrilli, Psychophysical 8).

What most teachers in this chapter have in common, and what Zarrilli writes of at length, is the sense of cultivating wholeness rather than dualism. This is attractive to an acting teacher who seeks to cultivate bodymind integration in performance. Not only is an internal and external connection sought for the individual, but also a connection between the individual and the world that he or she exists within. A harmony and wholeness in this sense is what is perceived to be lacking in the Western philosophical paradigm, which for centuries has been governed by the Cartesian sense of a body that must be governed by the mind as separate entities that were often in conflict. A Western actor who spends too much time intellectualizing a role or who fails to adequately use her body as an emotional instrument —because she cannot consciously conceive of the body and mind as one—is at a disadvantage. A Taoist or *yogic* view, exemplified by art forms rooted in the same cultures, can help a Westerner reframe his or her dualistic thinking into one more suited to psychophysical performance (Zarrilli, Psychophysical 18, 73; Zarrilli, Interview 6 Feb; Zarrilli, Interview 24 Feb).

Carl Jung concurred with that sense of holism when he stated that

Since there is only *one* Earth and *one* mankind, East and West cannot rend humanity into two different halves. Psychic reality still exists in its original oneness, and awaits man’s

advance to a level of consciousness where he no longer believes in the one part and denies the other, but recognizes both as constituent elements of one psyche. (qtd. in Harbeck 10)

The way in which each artist has influenced Zarrilli, and been influential to one another, brings into relief one specific artistic mapping of Western pedagogy with Asian attributes. To better define, all the different artistic topographies demand different approaches of exploration. For this reason, some sections may be longer, address different elements of their background and approaches. However, the *gestalt* of each teacher's pedagogy will, as a whole, become coherent when Zarrilli's holistic pedagogy is analyzed.

Constantin Stanislavski: Father of Psychophysical Actor Training

This section will examine Constantin Stanislavski's life, work, and his influence on Phillip Zarrilli. Zarrilli often cites Stanislavski as the pioneer of psychophysical acting. His award-winning book Psychophysical Acting, is subtitled, An Intercultural Approach after Stanislavski. Zarrilli maintains that Stanislavski "attempt[s] to problem-solve the relationship between the 'psycho' and 'physical' elements of acting" (Zarrilli, Psychophysical 13).

Stanislavski describes the actor's optimal state of awareness in My Life in Art: "[he] reacts not only on his sight and hearing, but on all the rest of his senses. It embraces his mind, his will, his emotions, his body, his memory and his imagination" (465). Earlier in the text, he states that "in every physical action... there is a concealed inner action..." (228).

This problem solving is something that engages Zarrilli in resolving issues and refining his own pedagogy. By extension, Zarrilli respects the work of peer Bella Merlin, whose own book is entitled Beyond Stanislavski: The Psychophysical Approach to Actor Training. He lauds Merlin for the "active analysis" she applies to her Stanislavski training, which he views as true to Stanislavski's pedagogy in his advanced years (Zarrilli, Interview 24 Feb.).

Sharon Carnicke, in her book, Stanislavski in Focus, examines the often-overlooked aspects of Stanislavski's pedagogy in a way that draws parallels to future innovations leading to Zarrilli:

His belief that great acting activates a mind-body-spirit continuum and his consequent inclusion of exercises from *Yoga* in the System. The recent use of Eastern practices in contemporary U.S. actor training programs and current research on cognitive science resonate with this line of thought in the System. (Carnicke 3)

What is Stanislavski's "System?" It is the culmination of Stanislavski's life work, as Eugenio Barba states:

Theatrical pedagogy as an expression of creativity is, in the uncertain and exhausting experience of Stanislavsky's studios, a theatrical culture. The System, which will later be used to found theatre schools, is imparted to us through Stanislavsky's books, conceived of as a kind of didactic work that uses the technique, if not the form, of the novel in order to safeguard the vitality of the experience to be communicated. (Barba, A Dictionary 25)

Stanislavski was born in 1863 to a wealthy family in Russia. He spent the majority of his life dedicated to creating a useful acting pedagogy that continues to be widely used today.

Stanislavski's system is a set of techniques used to train actors to draw realistic emotions to their performances. His System began with the concept of emotional memory for which an actor focuses on her own memories to portray her character's emotions onstage. During the years 1934–1938, this technique developed to a method of physical actions in which emotions are formed through the use of actions. This second technique is referred to as Stanislavski's System (Brestoff 21-58). Stanislavski died before he considered his System fully developed and as Richard Brestoff articulates, "[that] remains for many, the most tantalizing part of his work" (Brestoff 58).

While Zarrilli never trained in the Stanislavski System (Zarrilli, "Suggestions"), it is unsurprising that he addresses Stanislavski in conversation and writing, figuratively "tipping his hat" to the late master for employing the use of *yoga* in actor training in the West. Zarrilli favors

Chekhov's use of imagination over Stanislavski's tapping into memory, but values the connection of teacher and student and the artistic endowment of both masters (Zarrilli, "Suggested Changes").

In the scope of this study, Stanislavski's psychophysical exploration—and its attendant relationship to his long-term attraction to *yoga*—is what will receive principle attention. This exploration has been declared instrumental in the refinement of his "Method of Physical Actions." He was, as a result of his attempts to assuage his curiosity, among the first known acting teachers of the West whose pedagogy is believed to have been influenced by interculturalism (Zarrilli, *Psychophysical* 13, 220; Wegner 85-89).

Stanislavski's Early Forays Into Psychophysical Pedagogy

Like Zarrilli, Stanislavski sought to integrate influences both from the East and the West in order to create something useful in the development of his System. The ongoing creative trial-and-error, for Stanislavski, began to be solidified by a burgeoning insight into the psychophysical. This started to become pronounced in 1900. The reason for this transition is widely reported to have been the influence of Théodule Ribot's book, The Psychology of the Emotions, read by Stanislavski at the turn of the century, the year of its first Russian translation (Zarrilli, *Psychophysical* 13; Brestoff 52; Wegner 85).

Sharon Carnicke provides this insight:

If, as Ribot teaches, emotion cannot exist without motion however subliminal, and if, as *Yoga* professes, the mental and physical exist as an indivisible whole, then, Stanislavsky reasons, neither can emotional content be torn from its physical embodiment. (186)

Ribot had well-developed views, related to the subject matter of the book's title, that opposed the late philosopher René Descartes' pre-Enlightenment belief in the separation of body and mind. According to Carnicke, Stanislavski "owned six of Ribot's books, read them

voraciously and filled them with marginal notes” (155). Ribot stated that, “the memory of all life’s experiences are recorded in the nervous system” (qtd. in Brestoff 52). This brought Stanislavski to the realization that sense memory was a way for an actor to use past personal, emotional events to draw emotional truth to a character portrayed (Brestoff 52). Stanislavski, with this, created a practical synthesis that adapted Ribot’s abstractions and, according to Bella Merlin in her book, Beyond Stanislavsky, he gradually devised a physical and sensory training that,

While sound[ing] esoteric, is [not] in reality. Psychophysical training is one in which body and psyche, outer expression and inner sensation, are integrated and inter-dependent. The brain inspires the emotions, which then prompt the body into action and expression...the body arouses the imagination, which then activates the emotions...the emotions stir the brain to tell the body to work. (4)

While Ribot’s theorizing helped shape Stanislavski’s pedagogy with the consideration of memory “storage,” it also advanced psychophysical principles as a whole (Zarrilli, Psychophysical 14). This demonstrates the intimate connection between what is most commonly understood about Stanislavski’s System, and the monism of bodymind awareness. Ribot, according to Sharon Carnicke, believed that the mind and body were one, that there was no emotion without the actions and sensations of the body (14).

In Stanislavski’s own reflections from his autobiography, he marked 1906 as a time of his “discovery of the ‘creative mood’ through ‘psychophysical exercises’” (Stanislavski 348). While performing in *Uncle Vanya* in Hamburg, Germany, Stanislavski became aware of his mind wandering and desired a technique to enable focus. With his rough understanding of *yoga* he began engaging his students in exercises that combined concentration and movement, what A.L. Fovizki called the “teachings of [Asian] metaphysics, his followers [striving] to visualize the elusive ‘ego’” (Zarrilli, Psychophysical 20; Wegner 85).

His attraction to *yoga* as a connection to this discovery led him to bewilder his students for some years with esoteric language and expression. However, the studio's work with *prana* (life force) as a source of energy for the actor has continued to be applied in psychophysical training by all of the teachers in this chapter (Zarrilli, *Psychophysical* 20; Wegner 86). 1906 was a transformative year in the development of Stanislavski's psychophysical pedagogy. In that year, intellectually afire by the theories of Ribot, and needing to creatively regroup and reevaluate his approach, a forty-three-year-old Stanislavski sought refuge in Finland in order to discover a useful approach to teach the art of acting. He had spent over two decades in the theatre world and still felt flummoxed. Eventually, in contemplation, he had an epiphany: the best actors move without tension. Brestoff recounts this epiphany: "Obviously, these actors place a great value on relaxation" (Brestoff 27).

For three years Stanislavski ruminated on how to develop an aliveness and freshness in performance within that state of relaxation. It is reported that in this fearless process, his acting work declined in quality. Eventually, during rehearsals in 1909 for his production of the play, *A Month in the Country* by Ivan Turgenev, he began to use *breathwork* and *yoga* movements to release that tension while cultivating a sense of controlled relaxation. He finally felt that a true gateway to inspiration in performance had been opened (Brestoff 28).

R. Andrew White states in his preface for "Stanislavsky and Ramacharaka: The Influence of *Yoga* and Turn-of-the-Century Occultism on the System" that Stanislavski, starting in 1906, drew "notions...from Eastern mysticism in general and *Yoga* in particular" and that these took root in his System. Despite the emphasis, historically, on Stanislavski's more psychological principles, White contends that Stanislavski enfolded into his System "specific *Yogic* exercises in order to help actors transcend the limitations of the physical senses and tap into higher levels of

creative consciousness.” White adds in Zarrilli’s Psychophysical Acting that Stanislavski’s work cannot be well understood “without knowledge of the intersections between his system and *Yoga*” (qtd. in Zarrilli, Psychophysical 13, 220).

Unfortunately, due to limited access to *yoga* on a practical and scholarly level, Stanislavski was dependent on books to acquire an imperfect understanding (Zarrilli, Psychophysical 13, 220). On his bookshelf, for example, were books by *Yogi* Ramacharaka. This “lawyer-turned-metaphysician,” formerly named William Walker Atkinson, had secondhand knowledge himself (Zarrilli, Psychophysical 13, 220). Helena Roerich elaborates that Atkinson’s yogic wisdom was a “diluted version,” and the fact that Atkinson’s works that were read by Stanislavski were imperfect Russian translations, did not help matters (Zarrilli, Psychophysical 13, 220). Even so, Stanislavski understood principles of breathwork (*prana-vayu*) enough to begin applying the physical practice (Zarrilli, Psychophysical 13, 220).

In his own way, Stanislavski was methodical and analytical. He sometimes agonized over how to create the best, most original and innovative pedagogy and direction. He sought an original approach that did not simply mimic the teacher before, and stumbled along the way. Richard Brestoff, in his book The Great Acting Teachers and Their Methods, asserts bluntly that “[Stanislavski], at first, did almost everything wrong” (18). His abhorrence of imitation in theatre training and tradition is what made him a theatre iconoclast as he resolutely refined his System (Zarrilli, Psychophysical 13, 221; Brestoff 21).

Therefore, in consideration of Stanislavski’s struggles and attempts, and the worth he accorded “discipline...concentration and focus” (Zarrilli, Psychophysical 220; Brestoff 22.), not to mention stillness—qualities uniformly valued in the pedagogies of this study—it may become more apparent to the reader that Stanislavski’s sometimes seismic transitions and attempted

approaches were instrumental in setting in motion the processes that have unfolded over the last century. These processes lead to Zarrilli and are bridged by the other teachers of influence in this chapter. In reflecting on the qualities *yogis* seek to acquire, such as those above, it is likely that despite his flawed knowledge of *yoga*, he understood well enough what the practice would spark in his actors.

Stanislavski saw a psychophysical-mystical holism in *yoga* that he wanted to meld into his pedagogy. Carnicke includes in her book a critical remark made by Jonathan Pitches, author of Science and the Stanislavsky Tradition, regarding Stanislavski's attempted use of *yoga* in the rehearsals for *A Month in the Country*. Pitches reports that there existed “an uncomfortable fusion of Western proto-psychology and Eastern mysticism. It is illustrative of Stanislavsky's eclecticism that he appropriated two divergent schools of thought without compunction” (qtd. in Carnicke 220).

Russia and Asia: Intercultural Considerations

Stanislavski was apparently drawn to what he felt were mystical and spiritual practices of a monistic nature—from certain regions of East Asia (his belief)—as a guiding force in his psychophysical pedagogy. The irony was, according to Carnicke, a use of language by Stanislavski that deferred to dialectical thinking; she keenly maintains that,

...however much Stanislavsky tries, he never fully escapes Western dualism. He is bound, as is Ribot, to a language that contains within it deeply dualistic assumptions, deeply dualistic assumptions....creat[ing] an almost endless series of oppositional concepts: inner/outer, emotion memory/muscle memory, mind/body...etc...[H]e unwittingly betrays Cartesian elements of his thinking (181).

Carnicke appears to contradict this assessment, however, with this observation:

Russian offers Stanislavsky an easier entrée into monistic thinking than French allows Ribot or English Strasberg. Not only does the noun, *chuvstva*, apply equally to the five physical “senses” and to emotional “feelings,” but its verb, “chuvstvovat,” is remarkably extensive in its possible meanings: “to feel,” “to have sensation,” “to be aware of,” “to understand.” As Martin Kurtén, a Finnish actor who has translated Stanislavsky for Scandinavia, exclaims, “This is sensational: a verb which can mean anything from ‘feel’ to ‘understand’ [...]!” (168).

To summarize this point, she blames English translation for the loss of this subtly shaded sentiment (168-9). The books that most American students have read of Stanislavski’s include: *An Actor Prepares*, *Building a Character* and *Creating a Role*. The most popular translation of the former two books are Elizabeth Hapgood’s translations.

Stanislavski was a pioneer but he was also a product of the practical limitations of his culture and time. He, as with some of the other Zarrilli influences, did not actually consider himself a teacher in an Eastern vein, but simply found *yoga* influential and *prana* useful. In fact, according to Sharon Carnicke—who suggests that increasing Soviet censorship may have caused Stanislavski to be prudent in his effusions—he was dismissive of *prana*, suggesting in correspondences that it was something that was part of his “actors’ jargon” in the form of the less abstract synonym “radiation,” in which an actor silently communicates her objectives to her castmates by “radiating” those thoughts through eye-contact (99).

What is interesting, then, and understandable from a geographic standpoint, is that Russian language has a great deal of monistic terminology, which places it closer to much of East Asian sensibility than what is generally known to be Western. The implications of this are great: Stanislavski operated with a schismatic vision based on the two worlds he inhabited. It is possible that he otherwise would not have been so pulled to *yoga*. Simon Murray and John Keefe, in their book, *Physical Theatres: A Critical Introduction*, perceive of “Russia’s geographical and cultural heterogeneity and location – proximity on its Eastern borders with

India and China...” as affording a Russian, such as Stanislavski, a closer look at such practices as *yoga* than his more western-based European counterparts (Keefe and Murray 193).

As briefly mentioned early in this section, the beckoning from of all levels of Russian culture attracted to such otherness—and the way it resonated with Stanislavski in his art—may have sowed the seeds of an intercultural suffusion in psychophysical pedagogy in the West. This is difficult to verify, but not to be discounted, based on the volume of assertions detailed here (Zarrilli, *Psychophysical* 220). What can be added, is the sense, as Zarrilli has maintained, in which interculturalism can be found within Western approaches, i.e., Stanislavski’s distinctly Russian interaction with Indian modalities (Zarrilli, Interview, 6 Feb.).

In considering interculturalism on a certain level, in this case West-to-West (Russian to English), it is understandable that tenets and their true aims were lost in translation and interpreted through an unavoidable and impenetrable cultural filter. Carnicke concludes the following:

In the United States, conditioned by a Freudian-based, individually oriented ethos, actors privileged the psychological techniques of Stanislavsky's System over those of the physical. The Method, as it known in New York, defined itself primarily through this one aspect of the multi-variant, holistic System. Thus, the transmission of Stanislavsky's ideas to the US, their linguistic and cultural translation, and their transformation by the Method created a pervasive veil of assumptions through which we in the West commonly view Stanislavsky. While this filter has illuminated some of the System's premises (most notably those that involve psychological realism), it has also obscured others (such as those drawn from Symbolism, Formalism, and *Yoga*). (7)

Zarrilli’s Commentary on Stanislavski Translations

Zarrilli has been able to unearth an abundance of information about Stanislavski, despite some thorny issues, which he has not been hesitant to criticize. One example is Stanislavski’s American translator Elizabeth Hapgood, whose transmissions Zarrilli finds “highly problematic” and in conflict with such authors as theatre experts Jean Benedetti and Sharon Marie Carnicke

(Zarrilli, Interview 24 Feb.; Zarrilli, Psychophysical 18; Carnicke i, 5). Zarrilli reports that Hapgood mistranslated Stanislavski's Building a Character and Creating a Role. Hapgood translated what were thought to be nuanced Stanislavski accounts in more technical language; this caused the omission of esotericisms that are necessary for understanding Stanislavski's legacy as a problem-solving mosaicist in the creative abstract. Zarrilli who applies the term "embody" liberally in writing of his own goals, is a part of this legacy. He claims that term as one specific example of what Hapgood fails to convey in her work. Often, the rich poetry and nuance of the Russian language found a failed partner in its English counterpart (Zarrilli, Psychophysical 15, 60-61, 221; Zarrilli, Acting (Re)considered 90). Zarrilli further emphasizes in his introduction of Acting (Re)Considered that pressure from the then-new Soviet regime and translation "problems" did not spare Stanislavski's artistic message. Zarrilli refers in Psychophysical Acting to the deeply entrenched sense of Stanislavski's harsh pedagogy as it is commonly perceived. During our second interview, he recalls one imperious and egocentric former colleague "engaging in this kind of manipulative bullshit that happens so often with certain kinds of...very badly taught American versions of Stanislavski, where you try to break the students or something." He also shares in our interviews that, "I do not think Stanislavski taught his work in such a manipulative way. I have great respect for Stanislavski" (Zarrilli, Interview 24 Feb.).

Stanislavski was the prototypical psychophysical trainer with approaches bastardized and misunderstood. Indeed, the aforementioned nuances of his System as a psychophysical construct are often dismissed, as are the less-authoritarian accounts of his teaching style. The American interpretation of Stanislavski's System, emphasizing the psychological over the physical—even embracing Freud, whose psychoanalysis Carnicke believes was not adapted by Stanislavski

whatsoever—have arguably caused facets of his work to be subsumed, neglected, or unknown (Zarrilli, Interview 24 Feb.; Zarrilli, Psychophysical 15; Carnicke, 155).

Simon Murray and John Keefe concur in their book, Physical Theatres: A Critical Introduction, with mention of the “narrowly psychological interpretations of Stanislavski’s system within American universities” (Keefe and Murray 142). Zarrilli’s agreement of this, paired with his professed admiration of Stanislavski adherents who employ gentle psychophysical approaches, such as Bella Merlin, supports his belief in the presence of Stanislavski in the firmament of psychophysical experimental theatre. Zarrilli is a part of this group, based on his own level of experimentation, compatible influences, and the integration of approaches that he has both sought and happened upon. In these respects, he is a creative heir of Stanislavski (Zarrilli, Psychophysical 18; Zarrilli, Interview 24 Feb.).

The restricted interpretations in American versions of the Stanislavski System are a partial result of Soviet censorship of any ideas that were not materialistic in a Marxist sense. Another culprit, for good or ill, is what Carnicke observes about the proliferation of the System: “like a game of telephone, in which whispered information gets distorted as it passes from one person to another, oral transmission surely transformed the master's unique ideas” (71). This gives force to the idea that while the attempt is not made consciously in Zarrilli to valorize Asian culture and its attendant theatre and movement forms, it is not difficult to make the leap between the almost destructive forces of the Western Cartesian dialectic and acting problems for Westerners. Zarrilli’s natural observation of “this unfortunate legacy”... “so ingrained in Anglo-American culture in the way that we think, the way that we act, the way we are inculturated” helps one understand why he claims that teachers from Stanislavski to Chekhov, Grotowski to Barba, and so on, rely on Asian psychophysical techniques and orientations to inform their work

while not dominating their pedagogies (Zarrilli, Psychophysical 8,18; Zarrilli, Interview 24 Feb.).

Stanislavski: Concluding Thoughts

Zarrilli and Stanislavski share experimental and innovative artistic pursuit as part of their makeup, but serve as examples of how their sociocultural orientations influence where their vision can go. Stanislavski's limitations on that score have given Zarrilli and others in psychophysical theatre much room to further innovate without restriction and with myriad options and opportunities for growth in experimentation. That Stanislavski was able to influence Zarrilli to seek "truth" in art within such confines is a testament to his artistic resonance (Zarrilli, Acting [Re]Considered 178).

Michael Chekhov had to flee Russia to escape Soviet arrest due to the perceived brazenness of his expression, and Grotowski's creativity found a way to flower amid the repressive policies of Poland. That Zarrilli's presence as a psychophysical actor in a free society would not be the same without these men is a testament to the power of art and its call, one that must be answered regardless of impingement (Zarrilli, Psychophysical 8, 13, 220; Turner, 4).

It is important to be mindful of another factor possibly at play in Stanislavski's experimentation: the creative revolution stemming from (or defining) the cultural zeitgeist of that era. Some products of this were Pablo Picasso's Cubism; Igor Stravinsky's aural earthquakes; Albert Einstein's theories; Charles Darwin's breakthroughs that forever altered our sense of nature; Sigmund Freud, Ivan Pavlov, and Carl Jung's uncharted journeys into the human psyche; and Karl Marx's polemics. The time was ripe for change. It is likely that Stanislavski was sensitive to that and wanted to be a participant. Stanislavski's creative pursuits lasted over forty years, until his death, as the waves of revolution continued ebbing and flowing (Brestoff 68-9).

Carnicke offers this thought, as a testament to Stanislavski's artistic courage, integrity, and humility, qualities that Zarrilli possesses:

Stanislavsky had never envisioned his System as complete. He suggested no final answers, only various experiments. As he cautioned, "There is no System. There is only nature. My life-long concern has been how to get ever closer to what is called 'the System,' that is, to get ever closer to the nature of creativity'. He had progressed through many stages in his quest. He explored the power of imagination and fantasy ('magic if'); he studied *Yoga* (relaxation, visualization, communication by means of rays of energy); he looked into the psychology of emotion (Affective Memory) and behaviorism (the Method of Physical Actions); he asked how the actor could better work with the play's text (Active Analysis). (66)

While many of these terms are beyond the scope of this study, what can be extracted from her words and his is that experimentation is the fuel of artistic advancement, and that the fusion of experimental elements is not to be assumed disharmonious. Zarrilli's pedagogy exemplifies this, based on his assertions of himself and Stanislavski, and based on my own experiences with the work of both masters. What can be gathered from the use of the term "master" to describe Stanislavski is the knowledge that masters can still grow and discover. Zarrilli embodies this as well.

Jerzy Grotowski: Zarrilli's Primary Inspiration

This section will examine Jerzy Grotowski's life, work, beliefs, relevant influences, and his influence on Phillip Zarrilli. Grotowski trained in the Stanislavski method and became a psychophysical director and teacher, who, in turn, was such an inspiration to Zarrilli, that his ideas led Zarrilli to his training in India—a decision that changed his life's ambition. During an interview, Zarrilli discussed his artistic influences and inspirations:

My primary inspiration in the very, very early stages was the writing of Grotowski. I think Towards a Poor Theater is such a formative book in trying to search for alternatives to a more embodied psychophysical engagement in the acting process that comes out of the Stanislavski tradition doesn't break with it, but really attempts to have a more integrated approach in some way. Grotowski has his own way of going about it and I have my own. I believe he was looking for certain kind of alternative approach that would allow the actor to get to a fascinating, in-depth encounter with the substance of

what they are doing with their craft and with their own personal engagement that would get beyond some of the problems with some forms of acting. I have never studied with Grotowski, I never met him, but his writing has been very influential. Grotowski, later in his life, talked about the martial arts being one possible source of a model for training actors. He did not use them himself but he talked about that. It is in the appendix that Grotowski wrote in the book by Thomas Richards, At Work With The Actor. It is a very fascinating essay and I cite it very often because he points to martial arts as a potential source with really good teachers as the kind of thing he was trying to do in his own work and I think that is quite significant. (Zarrilli, Interview 6 Feb.)

Jerzy Grotowski was born in Poland in 1933, graduated with a degree in acting in Krakow, and studied directing in Moscow as a young man. His techniques were fundamentally based on Constantin Stanislavski's pedagogy. As a result, he is largely regarded as an artist trained in Stanislavski's tradition (Carnicke 10). As with Stanislavski and Michael Chekhov, he had to produce theatre within the confines of an oppressive political regime that censored all but traditional and non-political text. In that setting, he influenced Eugenio Barba to create his own liberated pedagogy and art that challenged the "dominant ideas of the time" (Turner 5).

As he became a fixture in the theatre over decades, he founded a studio in Poland as his "Theatre Laboratory." Opened in 1959, it attracted an international coterie of students interested in his unique pedagogy. In 1982, he moved from Poland to the United States and taught at Columbia University and the University of California at Irvine (de Gay and Goodman 19; Grotowski, Towards Back Cover).

Introduction to Yoga

Grotowski was known to have been influenced by *yoga*. In Psychophysical Acting, Zarrilli states that the former "practically and theoretically drew on *yoga* and Hindu philosophy" (20). Some of Grotowski's exercises that are described in Towards a Poor Theatre are similar to *yoga* exercises. For example, "the cat exercise," which mimics "the cobra" and "downward facing dog" poses in *yoga*, is intended to "make the vertebral column supple" (Grotowski,

Towards 186). However, Grotowski was also critical of *yoga* as a training tool. In Stephen Wangh's *An Acrobat of the Heart: Inspired by the Work of Jerzy Grotowski*, Lisa Wolford (author of the book, *Grotowski's Objective Drama Research*), describes Grotowski's "stream-of-consciousness" warm-up:

... the *asanas* are fluid and transformative, never freezing into fixed positions, facilitating the practitioner's active attention to flow and requiring constant movement of the spinal column. In *yoga*, by contrast, positions are fixed and held, with the goal of bringing the practitioner to a passive state and halting various physical processes. Grotowski found that the goals of the *hatha yoga* exercises were counterproductive to the Laboratory Theatre's work, as the state they produced was antithetical to the receptivity and dynamic attention necessary for the actor. (11)

Wangh found *yoga* to be problematic in his own training, recalling that when his touring theatre group decades back warmed up with *asana* work, his experience was of an inner "express-train monologue" that interfered with his concentration. He was then reminded of his previous training with Grotowski and how his bodymind awareness was developed. In his attempts to practice *yoga* in the form Grotowski eschewed, he desired a return to the master teacher's "method of warming up [the] body and [the] mind together, as if they were one entity, not two" (Wangh, *An Acrobat* 7-8). In the "Psychophysical Questionnaire," Wangh was asked if he thinks that movement triggers emotion, and whether psychophysical practices can help locate that internal. He responded, as a teacher and director who mainly uses Grotowski methods, that these practices work "...not exactly internally." The emotion one feels when working is simultaneously internal and external. Grotowski was very keen on actors working with what they "receive" (Wangh, "Psychophysical Questionnaire").

It is possible that Grotowski's exposure to *yoga*—or what he was aware of—was limited to discrete poses. However, *yoga* is now commonly experienced in *vinyasa* form; *vinyasa*, according to the Oxford Dictionary, is "a method of *yoga* in which ... movements form a

flowing sequence in coordination with the breath.” It can be inferred that Zarrilli has long agreed with Grotowski about the flaws in *non-vinyasa* work. He says in his book, Psychophysical Acting, that *yoga* can “lead to introversion and an overly subjective introspection,” thus providing some insight into why he leads with a Grotowski-like flow (Zarrilli, Psychophysical 86). It is interesting that Grotowski adopted his version of *vinyasa* unknowingly. This can be assumed due to the absence of the term in any of his writings or teachings. Grotowski’s exposure in India was relatively limited and the practice of *yoga* was rather arcane in the Western world until the last couple of decades (Zarrilli, Interview 6 Feb.).

Grotowski and Zarrilli: Comparisons in Training

The stream-of-consciousness aspect of Grotowski’s warm-up makes an interesting comparison to Zarrilli’s instruction. Based on Wangh’s present interpretation of Grotowski’s warm-up technique, there exists a directive to allow one’s mind to wander while physically warming up. This becomes a “double task,” which transitions into changes in movements (“outer activity”) to match events in your thinking (“inner state”). A new activity is always engaged in with each change, and the physical response then changes to correspond to the type of thinking; whether nervous, excited, calm, or frenetic, for example. This is done for several minutes, and an observation of changes from beginning to end and from typical warm-ups ends the exercise (Wangh, An Acrobat 18).

In warming up, Zarrilli emphasizes breathing and imagery to prevent the mind from wandering. A visual metaphor brings the mind to a place away from distracting thought processes. He acknowledges that such distraction can occur regardless and instructs his students to “acknowledge [such thoughts] then bring your attention and focus back to following [the breath]” (Zarrilli, Psychophysical 25-6).

Both Wangh—who claims to teach the “essence” of Grotowski’s physical work—and Zarrilli use the Japanese martial art *aikido* in the early portion of the daily training process for breath and voice work. Wangh seeks to aid in building concentration by allowing errant thoughts to be part of the physical exercises as “creative inspirations” (Wangh, *An Acrobat* 19) and Zarrilli by using imagery with the physical exertion to develop “mental engagement” and “taming the mind” (Zarrilli, *Psychophysical* 27-8).

Regarding such training intensity, Zarrilli remarked in our second interview that while Grotowski was a prominent influence on his pedagogy, he grouped Grotowski’s training methods with “other forms of very hard Polish work,” and in that context is “not interested in breaking people down or in pushing people beyond their limits” (Zarrilli, Interview 24 Feb.). Countering this, Grotowski’s work directly inspired him to study the “anthropology, history, and sociology of India” due to what he knew about Grotowski’s interest in *kalarippayattu* and *kathakali* theatre from the Kerala region. Zarrilli’s work differed greatly from Grotowski in the sense that Zarrilli has spent years mastering the former art and being immersed in the culture of Kerala through direct contact and sporadic residency (Schechner 6).

The common threads of Grotowski’s principles and Zarrilli’s pedagogy include: seeking union of the body and mind, instead of intellectualizing; seeking freedom in the body as separate and opposing entities of ourselves; and allowing students to discover what works for them experientially. Both Grotowski and Zarrilli provided structure that allowed for freedom to experiment and initiate *via negative* (the removal of obstacles).

Sacred Space in Poor Theatre

Grotowski was an avowed atheist, but spoke of the “sacredness” of the space in which training took place and “poor theatre” was performed. “Purification” and “religiomystic[ism]” are two descriptions of the goals of Grotowski’s theatre, according to Oscar G. Brockett and Robert R. Findlay (Segreda 1). In Grotowski’s journey to central Asia in his early twenties, and later to India and China in the early 70s he was, according to Richard Schechner and much like Zarrilli, “attracted by Eastern philosophies, by the spiritual life” (Schechner 6). Schechner also refers to Grotowski’s theatre as “part of a fundamentally spiritual process” (Schechner 6), which mirrors Zarrilli’s journey as a seminarian (Zarrilli, Interview 24 Feb.).

Aligning with this tenet was his view of art as having a higher moral purpose: according to Rick Segreda, in his article, “Jerzy Grotowski and Antonin Artaud: Between Heaven and Hell,” this amounted to, “sharpening his audience’s awareness of what is truly right or wrong.” Segreda adds that while not religious, he was a moral idealist who sought to “dramatize moral conflicts” onstage. As an idealist he was not a cynic, however; he believed in the astute moral discernment of his spectators. He also explored Catholic themes that lingered in his consciousness from his upbringing, the “notion of self-denial” exemplified by the austere “poor theatre” production values (Segreda 2).

Zarrilli, like Grotowski, seeks to instill a sense of hallowedness in his training space. His remarkably broad background in theology, religion, and philosophy from both the East and West inform his work, but not overtly. This is a man who spent significant time in a seminary and was influenced by Grotowski to explore the East in a spiritual and philosophical sense. In contrast to Grotowski however, Zarrilli does not actively seek to present moral and political issues in his theatre or training pedagogy (Zarrilli, Interview 24 Feb; Schechner 6). The psychophysical

asceticism in the training process supports the sense that Grotowski considers the work, and space in which it is performed, sacred. Zarrilli does not favor the “pushing beyond [actors’] limits that sometimes happens with Grotowski’s training” (Zarrilli, Interview 24 Feb.). He concerns himself in his pedagogy with pushing people past their self-perceived limits in a way that is constructive and supportive (Zarrilli, Interview 24 Feb.).

Like Stanislavski, Grotowski believed that the actor must reach into the depths of herself. How he differed is that he believed that *via negativa*, the removal of obstacles, must be practiced. Stanislavski did not directly address this in his own writing or pedagogy, based on my research. An apt and useful description of *via negativa* as a principle is a return to our birth and early childhood state of wonder and a total absence of skeptical, cynical responses. Grotowski condemned the metaphysical armoring that occurs when that sense of pure amazement is sullied by life experiences, negative in their tendency to cause us “reflexive, cynical doubt” (Kuhlke 5). Grotowski’s *via negativa*, to return to openness and no restriction internally and externally, is paralleled philosophically with the stark realness without physical and metaphysical obstruction in the actor/spectator relationship inherent in “poor theatre” (Grotowski, Towards 17, 18, 20-1). The *via negativa* eliminates oppressive forces, allowing purity in psychophysical performance. Thoughts and bodies do not operate separately; restricted movements beget restricted emotional expression and vice versa. The “road backward,” as Grotowski describes, is not picking up new skills but of “uncovering old abilities” still present but hidden within -- “overcoming ... emotional blocks” (Wangh, An Acrobat xl). In considering *via negativa*, Grotowski is believed by Stephen Wangh to have had a “view of learning [that]...implies the existence of joy in uncertainty itself (Kuhlke 5). Another reason for the necessity of *via negativa* is what Wangh remembers Grotowski sharing in a training the former attended: “Being wounded by others—

losing faith in the world—causes an actor to carry with him his own stalemate. This prevents him from being fully present” (Wangh, *An Acrobat* xix).

Grotowski’s Statement of Principles

In his book, *Towards a Poor Theatre*, Grotowski developed a “Statement of Principles,” that defined his teaching, which are provided here in very concise paraphrased, keyword, and key-phrase form:

1. There is an opportunity for integration to combat our tendency to dualize our intellectual and physical selves, ‘discarding of masks, ... revealing of the real substance.’ In this, ‘theatre’s therapeutic function for people in our present-day civilization’ is revealed. Only by intimacy and ‘direct confrontation’ with spectator can an actor accomplish this.
2. ‘Theatre only has meaning if it allows to transcend our stereotyped vision, our conventional feelings and customs, our standards of judgment ... in a state of complete defenselessness unveil, give, discover ourselves.’
3. The personal realm – both personal and spiritual – must not be ‘swamped’ by triviality, the sordidness of life and lack of tact towards oneself and others in the work setting or anywhere to do with it. The ‘courage to reveal himself’ in a non-shameless way is what the actor must cultivate.
4. There must be mutual guidance and inspiration between teacher and student, and a ‘respect for the autonomy of others’ in that relationship. It is not desirable to foster a ‘lawlessness [and] lack of demands’ or ineffectual words that substitute for action. High demands and expectations for ‘maximum creative effort’ and ‘personal revelation.’ Within that structure elasticity and freedom to grow is possible.
5. ‘A maximum of silence and a minimum of words’ foster creativity. The actor must be observant of her ‘natural reticences’ in everyday behavior as well as in creating art. A ‘state of readiness (solemnity)’ must be in place in creating. Interpersonal and personal drama can warp the creative group process and must be managed. The actor must be open, ‘even towards an enemy.’
6. ‘We must never exploit privately anything connected with the creative act: i.e. location, costume, props, [etc.]’ To not adhere can rob ‘radiance’ from performance.
7. ‘Order and harmony:’ In the interest readiness, an actor’s ‘health, physical condition, and all his private affairs cease to be just his own concern. A creative act of ... quality flourishes only if nourished by the living organism.’ In that spirit, the actor must look after his body and his general health.
8. Creativity: ‘boundless sincerity, yet disciplined. Spontaneity and discipline’ are essential to the actor and require a methodology. Pliability in the body must be cultivated to ensure responsiveness. ‘Individuality’ and ‘indivisibility’ are etymologically synonymous and mean ‘complete existence in something;’ this opposes the actor’s enemy ‘half-heartedness.’

9. In this training, nothing is given, but what he is attached to is taken. These attachments are ‘resistance, reticence, masks, half-heartedness, obstacles his body places in the way of his creative act, his habits, and even good manners.’ The actor in this work is in a process of ‘interior ripening.’ He seeks ‘totality.’

10. Creating must take precedence over the trappings of ‘charm, personal success, applause, and salary. Incidental engagements of a doubtful nature’ or career ambition compromise the purity of creative action.

From this list it can be concluded that practical and metaphysical austerity is expected, in the interest of reverting to a state of total trust and openness, and with that, a banishment of cynicism and skepticism that Grotowski believes is not inborn but learned. There is a great deal of metaphor in Grotowski’s desire to strip away all artifice. Examples include: in the actor’s psyche as it inflicts the body, in the performance environment to nurture an unbarred intimacy between audience and performer, and in personal conduct that even includes thought and ignoble impulse. According to Grotowski, everything must be pared down before the creative act can be engaged in.

Eugenio Barba: Theatre Anthropologist

Eugenio Barba epitomizes what an innovative blend of physical praxis and anthropological analysis of intercultural theatre can produce. His belief is that using multiple practices from the East and the West, synthesized into his own theoretical model, can enliven actor performance and encourage cultural exchange. As with Zarrilli and Grotowski, he believes in reduction to get to a performer’s essence but seems more than Grotowski to use a distillation of theatre forms to achieve this stripping down. He has drawn from Stanislavski and Grotowski (among others) to devise an intercultural pedagogy that is his alone (Zarrilli, Psychophysical 101-2; Watson, 17). This section will examine Eugenio Barba’s life, work, beliefs, relevant influences, and his influence on Phillip Zarrilli.

Eugenio Barba was born in Italy in 1936 and immigrated to Norway at the age of

eighteen. Previously he was in military school, which he felt was oppressive, but which he saw through until graduation. In Norway, he experienced something formative in his future work. He held low-level employment in several capacities and for the first time in his life was treated both kindly and with contempt as an Italian and therefore non-Norwegian. In Jane Turner's biography Eugenio Barba, she reports that he thereafter referred to this dichotomy as his "two wounds" (Turner 2).

Although Barba did blue-collar work for the Norwegian merchant marines, worked for a time as a welder, and was plagued with a sense of sociocultural alienation and discrimination, his tenacity led him to receive a degree in Norwegian, French and the History of Religion from the University of Oslo in 1965 (Turner 3). His pursuit of religious studies parallels that of Zarrilli.

Barba, upon completing his academic work, embarked on a pivotal journey and attended the Warsaw Theatre School in Poland, with the hope of becoming a theatre director. Jane Turner paraphrases Barba's accounting of why he believes he transitioned into theatre: "Barba explains, perhaps a little sardonically, that his choice of a career in theatre [...] was so that his temperamental behaviour could be explained as artistic temperament and, therefore, interesting rather than difficult" (Turner 3).

Zarrilli has a personal story with parallels to Barba's shift in interest, although by omission in his writing and our interviews, it can be inferred that Zarrilli saw little need to explore his own personality quirks (assuming they existed). Zarrilli was led by a desire to try something new, and opportunity came calling. Concerning the formative periods in both Zarrilli's and Barba's, other parallels can be drawn. Barba was awarded a scholarship from UNESCO (United Nations Educational, Scientific, and Cultural Organization) to study directing

in Poland, and a Fulbright scholarship was given to Zarrilli to study “non-Western” theatrical approaches in India (Turner, 3; Zarrilli, Interview 24 Feb).

Barba left Warsaw after one year and moved to Opole to join Grotowski’s company, a company that would become the Polish Laboratory Theatre. He did not serve the company as a director, rather he observed their work and made comments to Grotowski about his observations. Barba can be credited for introducing *kathakali* training exercises to Grotowski’s group after spending six months in India in 1963 (Watson 14). According to Ian Watson in the book,

Towards a Third Theatre:

There seems little professional reason for [Barba] travelling to India in 1963, since neither Grotowski nor Barba knew a great deal about Indian theatre at the time... [He] went with the vague agenda of finding something of value for his colleagues in Opole, observing Indian religions rituals and sacred sites... It was only when he arrived in India that Barba heard of *kathakali*, through local theatre people that he met in Bombay. He subsequently visited the major training academy in Kerala, the Kalamandalam at Cherurthuruthy, and was so impressed by what he saw that he wrote what was to be the first technical descriptions of the form by a European... The observations Barba made while at the Kalamandalam, were the source of the *kathakali* exercises that Grotowski and his actors began experimenting with in the early through middle 1960s. (14)

Both Zarrilli and Barba have applied things they witnessed in *kathakali* to their own pedagogies. *Kathakali* performers are taught that the audience is interested mostly in the story and spectacle of the performance, rather than the performers themselves. Also, Zarrilli seeks to never have a star in his productions and strives to give all performers equal time on stage. Barba, who favors “stories, myths, fables and folklore” in his productions as in *kathakali*, also promotes humility in productions (Zarrilli, Acting (Re)considered 14; Turner, 3, 6, 8, 64).

Barba arrived in Poland in the years subsequent to his journey to India and there, he was taught by Grotowski, became his assistant, and had a close professional relationship with him for many nonconsecutive years, reflecting Zarrilli’s own journeys to and from India throughout his training (Zarrilli, “Bio”). Barba edited Grotowski’s famous work, Towards a Poor Theatre, and

Zarrilli's award-winning work Psychophysical Acting contains a foreword composed by Barba, further linking the three artists (Turner 3).

Barba described his bond with Grotowski as a shared “fight against adverse circumstances, indifference and solitude, with the need to invent a home – a theatre – for [our]selves on [our] own terms” (qtd. in Turner 3-4). He went on to study with Grotowski, in this phase, for three years. While Barba was politically aware of the censorship present in Poland, his work in the ensuing years is not “overtly political” (Turner 7). Zarrilli was an anti-Vietnam war activist but does not emphasize politics in his work. He asserts that he “[tries] to emphasize politics by not the things that I politically and ideologically value [but by] ensemble over individual stardom” (Zarrilli, Interview 24 Feb.).

Barba returned to Norway in 1964, but, as a foreigner, he was unable to find work. Thus began the formation of his brainchild, the Odin Teatret. Barba gathered together a group of students who had been rejected by the state theatre school in order to create the company. He claims that he sustains his two wounds that were mentioned earlier. Turner posits that, “Odin has always been aware of its status as a migrant company and the rejection that it might encounter” (39). The group toured their first production, *Omitofilene* to Norway, Sweden, Finland and Denmark. After seeing the production, the town of Holstebro in Denmark invited the company to create a theatre laboratory there, which has been Odin's home since. Over the course of forty-six years, Barba has directed seventy-three productions there (odinteatret.com).

In a manner consistent with his masters' studies, he started his International School of Theatre Anthropology (ISTA) in 1979. ISTA is, by formal definition, “a multicultural network of performers and scholars giving life to an itinerant university whose main field of study is Theatre Anthropology” (Turner 20). Barba claims he is making inquiries with ISTA into “the study of

human beings' socio-cultural and physiological behaviour in a performance situation” (Barba 41). This idea is echoed in Zarrilli’s Llanarth Group in Wales, which also hosts frequent summits to foster intercultural performance and understanding (Zarrilli, Interview 6 Feb.; Zarrilli, *Curriculum Vitae*).

Barba now divides his time between Odin Teatret and ISTA. He focuses on performance and touring with the former, and more scholarly pursuits with the latter. He has also founded the Eurasian Theatre, which meets in Italy every summer and is defined by Barba as exploring “the movement between East and West” (Turner 1, 23). This is not dissimilar to the aims of Zarrilli’s psychophysical acting workshops that he offers all over the world.

Intercultural Approach

Barba shares much in his intercultural approach with the late A.C. Scott as well as Zarrilli, employing a natural pan-culturalism in the interest of finding common ground in theatre, not “otherness.” As with Scott and Zarrilli, Barba writes from an intercultural perspective along with his psychophysical pedagogy (Turner 20; Zarrilli, Interview 6 Feb.). It is not surprising that Zarrilli claims to be influenced by Barba and refers to psychophysical acting as “self-consciously intercultural” (Zarrilli, *Psychophysical* 8). Although Barba does not favor certain aspects of the concept of interculturalism, according to Turner:

The idea that theatre is an expression of cultural identity has been a problem for Barba, as he does not wholly agree with the idea that performance is culturally bound. He believes this idea is too generalised and assumes a cultural homogeneity, that is, it suggests that members of a culture, and their cultural practices, are all the same and this is not what he has observed in his research. However, what Barba has observed are common underlying principles, at what he calls a pre-expressive level, that are evident in performance practices from many different cultures, for example the use of energy. (Turner 21-2)

Zarrilli, in this respect, is in accord with Barba in his manner of applying energetic principles from a “grab-bag” of sources that overlap in approach but differ in execution and cultural origins (Zarrilli, Psychophysical 29).

Barba’s Four Spectators

In his insightful work, “Four Spectators,” Barba describes his idea that spectators do not individually share the same experience when viewing a piece of theatre. To restate, actors should not strive to “construct a performance as an organism,” all experiencing the same event the same way. Rather, he conjures the image of voices that “speak together without each voice ... speaking to all spectators (Barba and Fowler 97). He believes this is energizing in performance, and speaks of actors finding connection with certain “spectators,” while being able to have an un-fragmented experience that creates a “woven fabric of actions.” Any action resonates with the “spectator” and is experienced in a varied and often resonant way by all others (Barba and Fowler 97). A spectator is anyone present, all having individual interaction with the experience. The lack of universality does not make the experience any less shared. Different experiences mean different things at different times. The key is maintaining “organic integrity,” “technique that prevents...fragmentation or...degradation.” This degradation results in “inert[ness]” (Barba and Fowler 97).

Barba’s conception of the “four spectators” is novel and worthy of examination. He identifies the following in “Four Spectators:”

1. The child who perceived the actions literally;
2. The spectator who thinks s/he doesn’t understand but who, in spite of her/himself, dances;
3. The director’s alter ego;
4. The fourth spectator who sees *through* the performance as if it did not belong to the world of the ephemeral and of fiction. (99)

The first is immune to symbolism, metaphor, and the metaphysical and enjoys the work on its literal face. The second recognizes that the work is good (if it is), without certainty of what he or she is experiencing. “S/he is awake” at a “pre-expressive level.” The third “weaves and tunes” the experience of the other spectators and the actors, and must let go of his or her own sense to identify with the others; in this way, each performance is new and never boring. The fourth recognizes the performer’s “Maya-veil,” the illusion, and sees what no one else does—he or she is “collaborator” (Barba, “Four Spectators” 100).

Barba’s principal focus was on relationships between performers within the production, rather than the product itself: “process over product.” Among other ideas, he referred to these relationships as a “cultural exchange” or bartering (Watson 244). Watson describes this philosophy as follows:

Barbers are a point of contact between cultures. In any barter, the 'micro-culture' of one group (or individual) meets the 'micro-culture' of the other. This meeting is realized through the exchange of performances, that is, cultural products, but these products are not as important as the process of exchange itself. (Watson 244)

According to Jane Turner, Barba’s ongoing emphasis on human relationships among performers with one another, and between audience and performers—rather than textual content or “meaning and literal understanding”—is a possible outcome of his feelings of isolation and uncertainty as an immigrant to Norway at such a formative age (Turner 15, 24). Zarrilli seeks to foster connection between performers and audience and in a collaborative sense among those onstage, but he does not favor relationships over text and subtext, and lacks a “socialist” sensibility in training groups of actors, favoring a benevolent leadership role. Barba’s performers help run the Odin Teatret in certain capacities and have fostered his concept of “Third Theatre,” which he claims exists outside of both traditional theatre and avant-garde as a “little society” facing rejection (Turner 15, 24). The Third Theatre is an idea that Barba’s company is not

mainstream, nor is it avant-garde. Rather, his theatre is a place where actors are encouraged to perform in order to gain self-discovery.

Barba and Zarrilli: A Comparison

Zarrilli recalls an encounter that he had at the ISTA in 1986 with Barba's process of "reduction," an adaptation of ancient *noh* (classical Japanese theatre style) pioneer Zeami's "modulated *ki* in action" (Zarrilli, Psychophysical 101). *Ki* can be defined as, the circulation of life energy that is evident in all things (Zarrilli, Psychophysical 56). Zarrilli claims that he himself practices an adaptation of Barba's exercises, which include breath to enhance energy, awareness, and focus, all tied to *ki* and that modulated stillness (Zarrilli, Psychophysical 101-2).

Barba and Zarrilli share the notion of external stillness to produce what Zarrilli calls a "heightened inner-sensory awareness of one's *ki*-energy" (Zarrilli, Psychophysical 102), and what Barba observes as "think[ing] with the entire body-mind" (Zarrilli, Acting [Re]Considered 101). However, while Zarrilli addresses text as a thing to consider in preparation, as did Stanislavski, Barba regards exercises as "not work on the text but on oneself" (Zarrilli, Acting [Re]Considered 20).

Barba is the demanding paterfamilias holding sway at the theatre in some respects, but he has allowed his performers latitude in devising their own training methods, especially later in his career. Further, he gives performers freedom to perform in a populist sense, engaging in street performance in villages in what has been referred to as "performance barter" in these environments. Zarrilli favors the application of effective traditional forms and structure and this is where he and Barba diverge (Zarrilli, Interview 24 Feb.). Zarrilli favors a healthy and manageable level of guided training for the actor, and Barba believes that training is the most

important aspect; “training for the sake of training,” as Turner states (Turner 7, 18, 23, 75; Zarrilli, Psychophysical100).

Zarrilli’s appreciation of Barba’s writing and theory has shaped him and his pedagogy in opposing respects. He has adopted and adapted an openness and inclusiveness on an intercultural creative level and in his use of psychophysical exercises that cultivate energy with internal stillness and restraint. On the other hand, Barba’s example has served to assist Zarrilli in formulating a pedagogy that is modeled partly on divergence from Barba’s work. However Barba’s influence is considered, his mentoring of Zarrilli is recognizable to the actor who studies both. Zarrilli states:

...It is more on the intellectual side, in the sense that I think Barba's interests are quite similar to mine. His attempts to try to ask certain types of questions in something like, A Dictionary of Theatre Anthropology, where he is trying to look at the elements and principals that lie beneath the surface of these traditional trainings, and that is where what he started to do and what I have been doing in relation to the Indian traditions as a really primary kind of ethnographic and personal research to understand how those traditions operate within their own cultural context and then how to translate those things into contemporary practice with the performers I work with...I think where we differ is that at a certain point in his own practice, Barba turned away from using traditional techniques and his company [members] are free to create their own exercises and so on. I use the traditional trainings and that is where there is a major divergence between us. Our concerns are quite similar but at a certain point in the development of his work with his company he chose not to use these traditional trainings. It is the same thing with Grotowski, who developed his own training. But my thinking is, why reinvent the wheel when we have these incredible trainings, if they are taught well, to help people through certain processes of discovery? But with anything, I think the key thing is the teaching, the director, the guide or whatever you want to call it; that is where the interactive process between the performer and whatever it is they are learning, where the potential to unlock something might happen. (Zarrilli, Interview 24 Feb.)

A.C. “Scotty” Scott: Phillip Zarrilli’s Mentor

This section of the chapter examines the life and work of A. C. (Adolph Clarence) Scott, who was the preeminent mentor of Phillip Zarrilli. This section includes a brief biography, examines Scott’s work, and illuminates how his work influenced the pedagogy of Zarrilli.

Scott was born in England in 1909, was trained at the Royal College of Art in London, and then worked as a photographer for the Royal Air Force. Most of his photography assignments, taking place during World War II, were in Asia. Postwar, he was sent to China by his home government on a cultural mission. According to Siyuan Liu (a professor of theatre at the University of Pittsburgh, specializing in Asian study), Scott “gained extensive access to the world of Chinese theatre, especially *jingju* [Beijing opera]” (Liu 414).

In all, Scott spent fifteen years in Asia in the forties and fifties, and occupied much of his time there researching dance and theatre. He wrote vigorously about Asian theatre during and after that period, and in 1956 was permitted by the Chinese government to travel to Beijing and interview Mei Lanfang, a well-known opera star who influenced many in the West. This was but one of many opportunities that Scott was fortunate to experience in China and Japan (Zarrilli, Psychophysical 215; Liu 414-415, 417).

While living in Hong Kong (where he moved in 1949), Scott was invited to Tokyo in the early 1950s and spent two years with *kabuki* (Japanese dance drama) performers there, eventually translating two plays in great detail. His explanation for this was a desire to assist “the foreign onlooker towards an appreciation of the play as a whole.” He also applied his training in art to creating beautiful illustrations that accompanied this and future writings (Liu 415).

Two of Scott’s books are, The Kabuki Theatre of Japan, which he wrote in 1955, and, upon firsthand investigation of *bunraku* for several years, The Puppet Theatre of Japan (1963). Scott’s scholarship and published writing would grow to include theatre forms in India and Islamic worlds and more of China and Japan. Zarrilli has also had similar opportunities to write monographs and ethnographies, such as his book, When the Body Becomes All Eyes, and his

performance ethnography, “Psychophysical Approaches and Practices in India: Embodying Processes and States of ‘Being-Doing.’”

One of the hallmarks of Scott’s work was a tone of personal connection integrated with excellent scholarship. Liu reports the following to support this:

His close friendship with actors provided the book [The Classical Theatre of China] with a very personal flavor that is full of technical details observed and recorded with the eyes of an artist and augmented by research as well as his many exquisite sketches of costumes, props, and actors in various poses. (Liu 417)

During these professionally and culturally formative years in Asia, Scott trained in Hong Kong with Master Cheng Yung-kuang, “thus laying the foundation for his visionary work in using *taiqiquan* as a basis for the psychophysical training of the contemporary actor” (Zarrilli, Psychophysical 215). His books served as a primer, introducing Asian theatre forms to more of the West, and upon leaving Asia he would actively usher in Asian movement as Western performance pedagogy (Zarrilli, Psychophysical 215). Scott worked for a time in New York City after this period. Following this stint, the Asian/Experimental Theatre Program, founded by Scott in 1963 at the University of Wisconsin-Madison, started garnering much attention. A new emphasis on International Studies by the university led to the receipt of grants from the Rockefeller Foundation and the Ford Foundation (Zarrilli, Psychophysical 216; Liu 419). From 1963 until 1980 he helmed the program, after which Phillip Zarrilli succeeded him until 1999. Their time with the theatre overlapped in 1979, during which time, Zarrilli taught the *kalaripayattu* that he had learned in India and Scott taught *t’ai chi* that he had learned in China. This allowed Zarrilli the opportunity to learn *t’ai chi* and benefit from Scott’s immense knowledge of Asian theatre and cross-cultural training principles (Zarrilli, Psychophysical 215; Liu, 420). Scott’s six-day-a-week, two-hours-a-day Asian-derived training lasted a year and was intended to ready student performers for a theatre production the following semester (Liu 420).

Scott was a direct early influence on the formation of Zarrilli's practices, and they had a lengthy and close relationship as colleagues. Scott's significance in Zarrilli's pedagogical development is strongly supported by Zarrilli's inclusion of Scott in the books used for this study (Zarrilli, *Psychophysical* 24-5, 40, 84-5, 216; Zarrilli, *Acting (Re)considered* 92-95, 185, 196, 355). Zarrilli discussed Scott at length in a Skype interview:

My main inspirations have really been my teachers...whether those have been my teachers in India, or A.C. Scott, who I worked with when I was doing my Ph.D. at Minnesota. He was teaching at the University of Wisconsin in Madison and I went down and worked with him once a month, while preparing to go to India. And Scott, of course, had begun and was truly an experimenter in terms of using *t'ai chi ch'uan* in training actors.

Scott was a real visionary, in his own quiet way, he was really plumbing the possibilities of using *t'ai chi* in training actors in a way that no one else had really explored (or few other people had). (Zarrilli, Interview 6 Feb.)

Scott as Bridge-Builder

Asian artists were able to come to Madison as guests of Scott, thanks to additional funding. Grants from the Brittingham Foundation, Japan Foundation, the Fulbright Program, the National Endowment for the Arts, and others allowed the program to grow and gain positive attention. Scott's approach to blending Asian theatre with traditional Western theatre, and integrating influences, such as Jacques Copeau (a French psychophysical practitioner) into an Asian/Western *mélange*, is described by Zarrilli as "Copeau³ and Scott's visions [having] inspired the psychophysical process described" (Zarrilli, *Psychophysical* 216; Liu 419).

Using financial and experiential cultural resources, Scott was instrumental in coordinating international summits of theatre artists who could appropriate techniques as complements to their work, integrate into the whole of their study and performance, or fully

³ Jacques Copeau influenced Scott a great deal and serves to exemplify the presence of Western influences; however, an analysis of the work of Copeau is beyond the scope of the study.

embrace as they abandoned their old systems. Scott was like a creative übergenerator in a system that was in continual flux. The usage of the word “experimental” in the theatre name (Asian/Experimental Theatre) was fitting even as the project evolved and “settled” (Liu 416-20).

Scott’s implementation took the form of coordinating visits from international theatre luminaries and actors, learning from disparate approaches as their hosts in the program learned from them. In his tenure, Scott directed Western plays, translated Chinese plays, and applied techniques from both his original Western training and China, India, and Japan in the interest of unprecedented exploration (Zarrilli, *Psychophysical* 215-216; Liu 415). The intercultural implications of such meetings are expressed by Sondra Horton Fraleigh in her book *Dancing Into Darkness: Butoh, Zen, and Japan*:

When we interpret another culture through our own lens, we bring the difference the other can bring—sometimes the same things that insiders see, but more often aspects that bridge the known with the strange. And it is the strangeness of the unknown (how it can rearrange our perceptual field) that calls us to travel across the bridge of difference, after all. Then, when familiar territory is given up, the traveler can stand in a new familiar, in the place where worlds (and they are whole worlds) meet. (70)

Scott, then, was a bridge-builder connecting the “known” with the “strange.” His experimentation with cultural transference and integration may have also, as Fraleigh asserts about foreign art in her performance ethnography, “sharpened the familiar” for his program participants with the introduction of “strangeness” (18). This, in my own experience of intercultural training and participation, is a potentially dramatic and altering creative collision and fusion. As Horton Fraleigh concludes: “I bring the difference of the other to a long-standing cultural known” (Fraleigh 19). Whether Scott was able to articulate this or not, his role was turning the cultural “unknown” into more of a “known,” but leaving nothing unchanged in the process (Liu 420).

To clarify, there may be no identifiable loci in the confluences of the strange and the familiar in Scott's work. Perhaps by bringing the familiar into sharper focus, by experiencing the resulting shifts in perception, Scott came closer to attaining his aim. Scott brought about shifts (in the sense Fraleigh posits) by working in Asia, experiencing much of its theatre, writing about it so it was "experienced" by Westerners, then bringing Asian theatre forms and *t'ai chi*, as he understood it, to the United States (Zarrilli, Psychophysical 215-216; Liu 414-419).

Scott coordinated a series of cultural summits, by hosting foreign artists and theatre experts, alternating participants with Western performances of Asian plays, the reverse, or other intercultural configurations. These interactions theoretically transformed everyone involved, whether they were Western viewers (or performers) or an Asian visitor, both of which may be not only innocent of other forms of theatre (including other Asian forms), but unaware of the possibilities that arise out of the blending of text and form from the approaches of actors raised in an array of cultural environments (Zarrilli, Psychophysical 215-216; Liu 414-419). Zarrilli claims that teaching Asian forms, performing Asian forms, and intersecting cultures has an impact on both the performer as well as the audience.

Scott applied his artistic talents to blend the dramatic forms and text—sprung from the society of his upbringing—and the theatre and plays he grew to love particularly in Japan and China. Not only did he have many psychophysical-oriented influences, he also liked to use Western authors, listed here by Scott: "Euripides, Bertolt Brecht, John-Paul Sartre, Samuel Beckett, Harold Pinter, Eugene Ionesco, Marguerite Duras, and Betty de Ramuz" (qtd. in Liu 420).

The American Acting Paradigm

Zarrilli has adopted this love of theatrical fusion, directing many plays by Samuel Beckett and the occasional Shakespeare production, while integrating what he describes as the “embodiment” inherent in successful psychophysical-trained performing—what may be synonymous with Scott’s idea of “dynamic essence” resulting from the successful training of a culturally Chinese actor (in this context) (Benedetti 465; Zarrilli, “*Curriculum Vitae*”). Benedetti elaborates on the idea of the “dynamic essence:

This dynamic intensity frees the [Asian] actor, permitting him a tremendous variety in the texture of his performance. He uses stillness, for example, much more effectively than his western counterpart; he can let us savour the subtleties of the mastered moment by suspending them in time.

Zarrilli has pointed out that such Western text-based performing is improved with that holistic bodymind engagement rather than the typical psychology-based self-absorption of many American actors (Zarrilli, Interview 24 Feb.). Scott shared this view in his criticism of American acting students, while trying to assist in shedding their limitations (Liu 420). The real danger that can occur in this analysis of Scott’s development is insightfully pointed out by John Keefe and Simon Murray relating to performance interculturalism: “It is not only a curiosity for the ‘other’ but at the same time often a disdain, contempt and despair at the real or imagined cultural, social and spiritual bankruptcy of the West” (189). In other words, Scott’s perceived eye-rolling at the acting approaches of American performers could present a possibility of resistance by those who bristle at a pedagogy that favors one culture or assumption of panculture.

A related issue that must be reconciled is the reader’s possible assumption of what Keefe and Murray criticize in evaluating intercultural theatre phenomena and attending views:

...It is both misguided and ultimately pernicious to assume that the theatre practices of ‘other’ non-Western cultures are reducible to a homogenous equivalence... In such a mindset we may detect the assumption that non-Western cultures lack the complexities,

in their difference... In such a mindset we may detect the assumption that non-Western cultures lack the complexities, pluralities and diversities of their European equivalents, and are thus flattened out by Western interpretations. (187)

In response to this potential criticism, because of the years spent living abroad in varying cultures within Asia by both Scott and Zarrilli, who then both returned to the West, they each developed, and in Zarrilli's case, continue to develop, a syncretic pedagogy. This pedagogy does not appear to exclude Western elements any more than it is inclusive of a variety of Asian principles (Zarrilli, Interview 6 Feb.).

As both considered the American acting paradigm to be lacking the quality of psychophysical *gestalt* and what Scott called in acting "the art of standing still while not standing still" (Benedetti 463), it would not be surprising if critics found that to be ethnocentric from an Asian viewpoint. Yet, both men returned to the Western culture of their upbringings to teach what they believed and, in Zarrilli's case, continue to believe to be the most desirable pedagogy for any actor. It happens that many of the techniques they found stimulating and effective for full energetic presence, as well as forms of theatre that motivated them, were found in parts of Asia (Zarrilli, *Psychophysical* 24-5; Liu, 416-422; Zarrilli, Interview 6 Feb.).

Scott did have disdain for the over-revved energy of American actors and the "messiness" of their lives that prevented them from "unlocking their bodyminds for creative artistry" (Zarrilli, qtd. in *Acting [Re]Considered* 196). It is possible to infer from such frank criticisms that the refinements of various Asian theatre and performance styles that he spent years engrossed in made him a fastidious judge of performance from an Asian perspective.

This is a critical consideration in judging Scott's legacy. According to Liu, "Scott did not stage any Asian plays [after his Rockefeller Foundation Grant ran out] as he disagreed 'with this idea that Western specialists can become Asian actors and teach the student everything that is

required” (Liu 419). He reverted to a focus on *t'ai chi* once his grant from that period (1972) was spent. Scott's reasoning for his renewed emphasis on *t'ai chi* as a response to his concerns about American actors was as follows:

I was worried by the casual naturalism [American acting students] regarded as acting, expressed by the vitality they needlessly squandered, staggered by their articulate verbosity on the psychological nature of theatre, and dismayed by their fragile concentration span, which manifested itself in a light-hearted attitude toward discipline that seemed to arise from an inability to perceive that a silent actor must still remain a physical presence on both the stage and the rehearsal floor. (qtd. in Zarrilli, Acting [Re]Considered 185)

Zarrilli similarly condemns the Cartesian dualism and egotism in Western actors, while acknowledging his own Westernness (Zarrilli, Interview 24 Feb.). He has, however, assimilated much from Scott in essence (love of Asian approach and of cultural sharing) and in practice, especially *t'ai chi*, and is very much his protégé. Scott's teachings and philosophy of interculturalism in acting is entrenched in Zarrilli's mixed-modality approach (Zarrilli, Psychophysical 216). Along with that, according to Zarrilli, is a legacy of “cosmopolitan” teaching (Zarrilli, Interview 6 Feb.). In the context of Scott's work, it was trying to find, despite the luxury of time, which Benedetti refers to in his essay as the “single greatest obstacle to the utilization of Asian training principles” (Benedetti 466).

As Benedetti's mention of time stems from a convention in 1972 in which Scott was on the panel of experts, it is interesting how Zarrilli has appropriated Scott's sense of making the most of a time deficit in training non-culturally Asian students. In our second Skype interview, he offers the following:

My being a Westerner, [I'm] very interested in pedagogical issues and the kind of attempt to actually make things available to people very quickly. I don't want people to have to take as long as I took to find their way to a place of beginning to encounter this more transparent way of working, of being fully engaged in what one is doing. (Zarrilli, Interview 24 Feb.)

This interest has informed Zarrilli's work as he has sought to employ a pedagogy that speaks to the dialectically oriented Westerner—and to students wherever he may be teaching—while being influenced by Scott's attempt to develop a monistic abstract/corporeal pedagogy. Liu describes the more esoteric aspects of Scott's pedagogy as follows:

[Scott] attempt[ed] to actualize an alternative paradigm of training and acting inspired equally by Jacques Copeau, his own experience of practicing *t'ai chi ch'uan*, and the religio-philosophical assumptions which inform the traditional practice of Asian disciplines..." (Liu 420)

Considering these religious and philosophical assumptions, as well as the social and cultural aspects that seep into the realm of psychophysical acting, sociologist Pierre Bourdieu, quoted in Physical Theatres: A Critical Introduction, argues that human beings are conditioned in our physical and bodymind orientation:

[the] body ... is open to the world, and therefore exposed to the world, and so capable of being conditioned by the world, shaped by the material and cultural conditions of existence in which it is placed from the beginning. (qtd. in Keefe and Murray 130)

These descriptives have similarities with Scott's Asian/Experimental Theatre. In keeping with these similarities, Liu states that the Asian/Experimental Theatre "represented Scott's artistic vision of intercultural theatre aesthetics and practices." He quotes Scott's student Martha Johnson as observing Scott's work as "Not doing *Kabuki* versions of anything...[but] working with underlying artistic principles" (Liu 420).

A.C. Scott: Concluding Thoughts

Eugenio Barba's views are useful here in helping to bring Scott's aim into relief. Expanding on this perspective, Ian Watson maintains that "[Barba] states that the focus in third theatre is on relationships: on the relationships between those in a particular group, on their relationship to other groups, and on their relationship with the audience" (Watson 21).

This is in symmetry with the claims of Zarrilli and Liu, in their illustration of Scott as a transculturalist who not only used Asian forms but also applied the work of French actor and director, Jacques Copeau (1879-1949) and French actor, director and theorist Michel Saint-Denis (1897-1971) in a complementary way (Zarrilli, Psychophysical 25; Liu 421).

Scott conveyed, from his experiences overseas, the use of *t'ai chi* to the United States as a training tool (first in New York, then Madison) for actors, beginning over fifty years ago and developing it over decades (which Liu claimed “made the Madison program stand out”) (Liu 419). He developed and facilitated an intercultural reciprocity in performance instruction between Asian theatre artists and American students and audiences before such a demand proliferated (Zarrilli, Psychophysical 215-216; Liu 218-23).

With these achievements, he changed the face of Asian theatre studies, promoting the advanced scholarship and achievement of many students in both Asia (mainly China, India, and Japan) and the West directly through his program. As Liu declares at the end of his article: “Thanks to A.C. Scott and his generation of trail-blazing scholars of Asian theatre studies, the torch he passed on to others has burned significantly brighter in recent decades” (Liu 420-23).

Michael Chekhov: Phillip Zarrilli’s Current Inspiration

The work of Michael Chekhov, at present, inspires Phillip Zarrilli a great deal. Although Zarrilli regards Stanislavski’s work as a benchmark of psychophysical acting, he favors the use of the imagination that Chekhov employed and that is enjoying a resurgence in popularity in the last few decades. Chekhov was a student of Stanislavski and a great favorite of his mentor, but he diverged quite radically from Stanislavski’s System, which, in its primary development, relied upon memories to conjure emotion rather than a larger, imaginative world (Daboo, “Michael

Chekhov" 269; Zarrilli, Interview 6 Feb.). This section will examine Michael Chekhov's life, work, relevant influences, and his influence on Phillip Zarrilli.

Chekhov was born in St. Petersburg, Russia in 1891. He was known to have been a child who engaged in an extraordinary amount of imaginative play. He had creativity in his genes, as the legendary playwright Anton Chekhov was his uncle. He seemed destined, with that pedigree, to be part of the world of theatre, and in 1912—with a reputation already preceding him as a brilliant stage actor—he became part of Stanislavski's coterie of protégés (Solomon 1; Brestoff 63).

Chekhov suffered major personal setbacks at the time in his life preceding the formulation of his "psychological gesture" (an exercise where the actor expresses the psychology of her character through a movement) around the end of the Great War in 1918. His wife left him, taking their baby daughter with her, and he is said to have become an alcoholic who had a complete breakdown. Stanislavski himself sought to help Chekhov with the aid of several doctors. It was at this time that Chekhov began to become interested in Rudolf Steiner's "anthroposophy" (Solomon 7). Mel Gordon, in On the Technique of Acting,⁴ recounts the advent of this dynamic life change for Chekhov in the introduction to the book:

More than the advanced therapies of Stanislavsky's physicians was his encounter with Hindu philosophy and especially with Rudolf Steiner's Anthroposophy that altered Chekhov's psychic condition. In fact, Chekhov's passionate investigation of Steiner's 'spiritual science' filled a dangerous void in his creative world. (Gordon xv)

Chekhov as Actor

Chekhov was a highly admired actor among peers and audiences for decades in Russia until about 1928, he then traveled extensively throughout Europe (what Richard Solomon refers to as his "period of wandering"). As with Stanislavski's time in Finland, this was a time of

⁴ Gordon's Adaptation of Chekhov's To the Actor.

creative growth in a fallow work period. For years after this, he taught in England and New York, and from 1942 until he died in 1955, he worked in Hollywood as a creative savant of acting, writing, and teaching (Solomon 6).

Michael Chekhov was the most “actorly” of the group in this chapter. He enjoyed a long career on stage and in film and was the most entrenched in the motion picture business. He had numerous celebrity pupils and admirers and acted with many film stars. He was even nominated for an Academy Award in 1945 for his performance in the Alfred Hitchcock-directed *Spellbound*, portraying, interestingly, a psychoanalyst. When one considers Chekhov’s emphasis on bodymind, it can be assumed that he engaged his imagination actively in order to portray a man whose focus is on the mind as a separate entity from the body, a more Cartesian dialectic that is part of Freud’s analysis.

The Psychophysical Gesture

Chekhov set himself apart as a progenitor in psychophysical pedagogy with his invention of the “psychological gesture.” Chekhov encouraged actual physical actions that conveyed feeling in his training, which he then asked his students to internalize when they performed while maintaining the sense of that gesture. Chekhov wrote of this phenomenon, quoted by Richard Brestoff in The Great Acting Teachers and Their Methods:

Take a certain gesture, such as ‘to grasp’. Do it physically...Now on the basis of this gesture, which you will do inwardly, say the sentence, “Please darling, tell me the truth.” While speaking, produce the gesture inwardly...Now do them together—the gesture and the sentence. Then drop the physical gesture and speak, having the gesture inside only. (Brestoff 67)

Brestoff describes this technique as producing an “intensity and feeling [the sentence] otherwise would not have...which is repeatable.” Remembering the gesture after allows a retrieval of the feeling any time it is needed (Brestoff 67). In this way, as Zarrilli describes in

Acting (Re)Considered, the “physical/kinesthetic becomes the entry point for the actor into each act/task” (195).

Chekhov, Zarrilli, and Imagination

Zarrilli’s book When the Body Becomes All Eyes contains a powerful visual metaphor in the title itself. It is with ease that one can imagine Chekhov evoking an image of “all eyes” in enacting a physical change, encouraging himself or his students to imagine themselves as open and all-seeing, thus changing their physicality and in that, triggering the proper emotion. In Chekhov’s approach this could apply to a range of characterizations; rather than focusing on objective and subtext, he would create a character with a hyperawareness -- a person who was “all eyes” in a figurative sense. This draws not from memory but the landscape of the mind (Daboo, “Michael Chekhov” 265-66). Chekhov would likely ask his students to feel in their whole bodies the sensation of seeing everywhere, from an interior origin point, what Edwin Creely observes in his study of Zarrilli as “[employing] metaphor and imagery to facilitate movement between interiority and exteriority” (“Method[ology]” 222).

Zarrilli uses, according to Creely, image-rich metaphor as a “cornerstone” in his pedagogy and cites this metaphor as an example that Zarrilli regards as “fantastically evocative” (Creely 217). Zarrilli is not said by Creely to use the metaphor for particular embodiment in performance, and makes no direct reference to using it as a visualization exercise in the other work here referenced, despite his love of imaginative work. He does, however, use such imagery as flowing water—regarded by Creely as “central to [Zarrilli’s] educative discourse”—through the body in breath and movement, which changes the actor’s physicality from the inside out (Creely 222).

To better explain the difference between using imagined qualities as an exercise rather than in building a character, consider that, as Chekhov says, “the actor must be brave enough to say goodbye to his own stiff body and follow the suggestions of his imaginary body” (qtd. in Daboo, “Michael Chekhov” 265). In this process, where a variety of imagined traits bring change in sensation and movement, one is free to use imagination to immediately create an emotional life for a character that does not require personal emotional memory. A body that is “all eyes” can be created in the interior of the self to give life to a character.

In summary, Michael Chekhov’s use of imagination in psychophysical study and performance is a compatible point of reference of one of Zarrilli’s current inspirations. Of imagination, Zarrilli is critical of the “Cartesian dualism” that prevents the formation of a holistic sense of “embodied imagination” to alter the typical separation of body and mind inherent in Western thought (Zarrilli, Psychophysical 39). In Zarrilli’s pedagogy, he seeks to access imagination in the whole interior and exterior being through structured improvisation. This reflects an abiding admiration for the breakthroughs of Michael Chekhov.

Conclusion

Phillip Zarrilli has gathered for his pedagogy a profusion of inspirations, featured in this chapter. It is apt that he refers to his work as a *gestalt*, and believes abstractly in what he refers to as “chiasmic,” Maurice Merleau-Ponty’s term for, in Zarrilli’s words, “the body’s fundamental relationship to the world through the surface body” (Zarrilli, qtd. in Psychophysical 59).

This chiasma underscores the Taoist sense of harmony and union, but for the purpose of this study, it highlights the pedagogy of Phillip Zarrilli through the integration and implementation of his view of the best of these artistic influences. These disparate yet adjoined

pedagogies live vividly in Zarrilli's teaching and performance techniques (Zarrilli, Psychophysical 73-4).

Zarrilli commends Stanislavski for embracing the concept of whole bodymind despite the Cartesian dualism that ruled in Stanislavski's time. Stanislavski was influenced by *yoga* and by Théodule Ribot, a psychologist who linked the emotions and bodily sensation. As with other psychophysical trainers, Zarrilli has adopted both the use of *yoga asana* movement and *prana* to allow the shedding of dualistic assumptions about the body and the mind that are often culturally entrenched, particularly in the West (Zarrilli, Psychophysical 13-14).

Grotowski is admired by Zarrilli for his attempt to shed mental and physical blocks that result from cultural, experiential, and social infiltration of the self, bringing the actor back to a pure state that inspires non-cynical, non-skeptical, and unself-conscious performance. He applied vocal resonance work that Zarrilli practices an adapted version of. Also, Grotowski's Towards a Poor Theatre influenced Zarrilli profoundly in the early stages of the development of his own pedagogy. (Zarrilli, Interview 6 Feb.).

Just as Grotowski's subversive social commentary and political expression was performed in what he considered hallowed performance space, Zarrilli was very involved in the anti-Vietnam war movement. Also, their shared interest in spiritual matters brought them both to India; in fact, Zarrilli's choice to study in India was inspired by Grotowski's own experiences there (Zarrilli, Interview 24 Feb.).

Barba is a protégé of Grotowski and believed in psychophysical training to remove sociocultural blocks in the bodymind. He also sought not to have an ethnocentrism in his work. He has sought to bring to life the shared experiences of theatre across cultures. He was influenced by *kathakali*, a theatre form in which Zarrilli later immersed himself. His projects

emphasized a sense of international and intercultural community. Barba is arguably the most intercultural of the figures in this dissertation, in the sense that he blends theatre forms and favors intercultural experimentation, a happy “syncretism,” as stated by Jane de Gay and Lizbeth Goodman in The Routledge Reader in Politics and Performance (42). Zarrilli shares his sense of experimentation that does not traffic in cultural labeling or assumptions, out of a cultural sensitivity as well as pragmatism. He also favors “political” expression through allowing equal stage representation for his actors. Barba’s focus on relationships rather than performance has some similar qualities, and like Zarrilli, he does not stage macro-political performances (Zarrilli, Interview 24 Feb.).

Barba considers strict adherence to movements secondary, while Zarrilli prefers a foundation that more strictly favors structure and repetition. He feels that it is a conduit to the actor discovering embodiment, not an end in itself. This belief in allowing a certain level of freedom to the actor is one he shares in some respects with Barba (Zarrilli, Interview 6 Feb.).

Scott was a direct influence on Zarrilli, taught him *t'ai chi*, passed on his leadership of the Asian/Experimental Theatre Program in Madison, and gave him a sense of how *yin* and *yang* holism, a principle of Taoism from which *t'ai chi* is informed. Zarrilli learned from Scott that applying these practices can serve the bodymind paradigm in acting through Asian-rooted movement disciplines. Scott was the most directly intercultural in an Eastern-Western sense, having spent many years being acculturated in Japanese and Chinese theatre forms as an expatriate (Zarrilli, Interview 6 Feb.). Scott is the only Western teacher and influence on Zarrilli included in this dissertation, who spent an amount of time in Asia that is comparable to Zarrilli.

Chekhov has captured the interest of Zarrilli in the most recent phase of Zarrilli’s pedagogy. The active imagination realized in the body has parallels to *butoh* and both

sensibilities are what Zarrilli now attempts to incorporate into his work through imagery that opens the actor's body to the principle of radiating energy in his or her work. Hinduism influenced Chekhov on a spiritual level (Solomon 6), providing a kinship with Zarrilli as a trained philosopher and the principles of distilling emotions into movement through "the material reality of energy as *prana*...central to the development of Michael Chekhov's work on ... psychological gesture" (Zarrilli, Psychophysical 20). *Prana* is foundational to Zarrilli's pedagogy.

The goal of this chapter was to answer the research question: Who are Phillip Zarrilli's influences and how have they shaped his methods? The paths taken by the Western teachers have resonated for their similarities and for the differences they provide as *gestalt* training. Zarrilli's ability to unite the favored elements while having strong views of what to reject and what to provide as an innovator lend his pedagogy a familiarity that students who favor non-dialectic training can identify with, while bringing originality to the chiasma.

CHAPTER FOUR
THE DISCIPLINES OF PHILLIP ZARRILLI'S PSYCHOPHYSICAL
PERFORMER TRAINING

The theory of the East, wedded to the practice of the West, will produce worthy offspring.
(Atkinson 10)

Introduction

In the interest of achieving the aim of psychophysical preparation, four disciplines have been implemented by—or are influential to—Phillip Zarrilli. These disciplines include *yoga*, *t'ai chi*, *kalaripayattu*, and *butoh*, which will be discussed in separate sections in this chapter. Each section will highlight an individual discipline's historical significance and its relevance to Zarrilli's pedagogy. Zarrilli has applied these particular modalities to his praxis in an integrated form. He discusses this synthesis when asked how the exercises are useful for actors, as follows:

Those were the kinds of things that were not explained to me that I had to develop on my own in terms of a teaching pedagogy. And so, what I brought to these traditional techniques and traditional models was a contemporary way of teaching really, very Western way of teaching, not a very Asian way of teaching. In Asia, actors are usually left alone, things are not explained and that is not a criticism. It is just the way things are taught, and either you get it or you don't. My being a Westerner, and very interested in pedagogical issues, I attempt to actually make things available to people very quickly. I do not want people to have to take as long as I took to find their way to a place of beginning to encounter this more transparent way of being fully engaged in what one is doing. I think it makes for better acting when one is able to sustain it. I think it is very useful to have these different kinds of experiences like with the opening breathing exercises, which are from *kalaripayattu*, followed by simple *yoga*, then moving into the *t'ai chi* and then into the *kalaripayattu*. To me, it is all of those together and I wouldn't want to take away any of those things that I put together over time from the various teachers I had because to me they speak in a slightly different way to the same issue. They are all on the same track but they contribute to the kind of optimal awareness that I think is important for an actor and embodying that awareness is less likely to happen if one does not go into that particular progression. (Zarrilli, Interview 6 Feb.)

During a second Skype interview, Zarrilli states that while he respects Western counterpoints for movement training such as Feldenkrais and Alexander Technique, his preferences in the arena of psychophysical acting pedagogy are the forms that he applies. He claims it is not as simple as the “Asianness” of these forms, but rather simply the efficacy of them, regardless of their origins:

If we look at the legacy, we see Stanislavski and Grotowski; they have all been concerned with the psychophysical. They are trying to solve the same problems. I happened to end up in Asia and I happen to think those things are useful but that does not mean they are necessary. People can create similarly good work without the tools that I use. I think where it is particularly useful is at a philosophical level, though, because again I am so glad I studied philosophy and religion because trying to articulate for people without *romanticizing* [italics added] these non-Western traditions; there are parts of them that are terrible. Again, politically and etiologically I disagree with the hierarchical way that they are organized. The teacher [in some Asian forms] has absolute power. Well, I work in a different way. I want to make the work accessible to [students]. I don't teach like I am Asian, I teach like a Westerner and because I am a Westerner and proudly so at that level. Everyone has to go through their own process and maybe that person has never tried to deal with their own breath before. Fine, they have to start somewhere. (Zarrilli, Interview 24 Feb.)

However, he brings his insights back around to the value of the Asian approaches he uses that Western cultural training often misses. He has reverence for the approaches he uses of Asian origin; he simply seeks to clarify in his Skype interviews that his goals are met through more than training with Eastern arts, and his pedagogy is not defined by the foreignness of his methods (Zarrilli, Interviews 6, 24 Feb.). In other words, it is about what he has found to be effective without affectations of otherness culturally-speaking. Not only that, his focus on what works, over where the discipline originates, demonstrates his emphasis on integration and interculturalism in his pedagogy:

At a philosophical level, I think Asian thought is very, very useful because there is no bodymind duality in certain Asian philosophical traditions. In the West we do have the unfortunate legacy of Cartesian dualism and that is something that is so ingrained in Anglo-American culture in the way that we think, act, are inculturated, that makes it very difficult to get over. Having encountered things in non-Western cultures provides models

and conceptual frameworks for a way to problem-solve and to do it clearly for people, not by romanticizing, but by challenging certain ways of thinking in the West that are problematic for actors. If somebody wants to be a dualist, [fine], but if you want to be an actor it is not going to help you. It is a pragmatic issue. (Zarrilli, Interview 24 Feb.)

This point alludes to why he chooses *yoga*, *kalaripayattu*, and *t'ai chi* as psychophysical training techniques, and why *butoh* influences him so greatly. These are all Asian forms of training and expression, yet Zarrilli, a Westerner by birth, teaches elements from these to actors of myriad backgrounds. In the implementation of these four disciplines (*yoga*, *t'ai chi*, *kalaripayattu*, and *butoh*) as psychophysical pedagogy, the emphasis is on physical immersion. In paraphrasing his sentiments about his Westernness, he understands that despite his time in India, to place too much emphasis on that cultural exposure in his pedagogy is to come across as a cultural dilettante. This does not mean he is at war with himself in his use of the forms or his admiration of them as he seeks to downplay them with a sense of pragmatism in preparing the actor for performance. It is most respectful, in his view, to not try to assume the cultural identity stemming from the disciplines he uses. James Harbeck quotes Kathy Foley's apt description of what Harbeck calls "orientalism:" a "Club Med experience of the real thing." I am in agreement, too, with Harbeck's assessment of the opposite of "orientalism:" "As long as users of intercultural material realize that they are first of all learning about themselves, the numinous quality is superfluous"(Harbeck 14). This statement is in concordance with Zarrilli's desire to apply what works for his students without excessive emphasis on its origins (Zarrilli Interviews, 6 Feb 2012; 24 Feb 2012; Foley qtd. in Harbeck, "The Transcendent Function of Interculturalism" 14).

In the interest of applying a balanced approach to his movement and breath practices, Zarrilli emphasizes repetition for the sake of exploration of the actor's "tuning in" to her subtle bodymind connection, but conversely acknowledges the uniqueness of each student's

background and the shifting nature of the body/self. Zarrilli seeks to accommodate this in the workspace, and use the physical work to allow the student to gradually self-assess:

In the acting studio, I am not teaching *kalaripayattu*, *taiqiquan*, or *yoga* as traditional disciplines in a specific Asian cultural context. The goal is not to make all who train with me expert martial artists. I am training actors to act. These disciplines are a vehicle to this end, and not necessarily an end in itself (Zarrilli, Interview 6 Feb.).

His students, in written responses to questionnaires, have shared their experiences with this integrated approach. As his student, Laura Dannequin, articulates: his work is “detailed/attentive/ masterful/inclusive,” allowing, she maintains, for increasing focus, grounding, discipline, and shedding of ego. Another former student, Victor Ramirez Ladron De Guevara, states in his questionnaire that he regards the work as “challenging, holistic, intercultural, in motion,” and in agreement with Laura regarding focus, grounding, discipline, and shedding of ego (Dannequin; Ramirez Ladron de Guevara).

Zarrilli’s former students who participated in this research are moved by his approach to actor training. To summarize, his diversely Western/Asian pedagogy with its intercultural meld has adapted itself as an effective *gestalt* that is pancultural and in that sense accessible to a great variety of students. The students who responded say little about the “Asianness” of his work. What is recounted is an efficacious growth experience for actors from various backgrounds (Dannequin; de Guevara; Oscar Miranda; Tray Wilson). However, Zarrilli spends a significant amount of class time identifying how each exercise came to him. Students are taught where the exercises are from and how Zarrilli came to be taught each technique. He trained extensively in all areas, even becoming a *kalaripayattu* master, having received the traditional *pitham* (stool), which represents mastery, from Gurukkal Govindankutty Nayar in 1998. He has taught the techniques of *yoga* and *t’ai chi* as well for several decades (Zarrilli, “Bio”).

Tray Wilson, another student of Zarrilli's, uses Zarrilli's breathwork training in his own work as a lecturer in Drama at Huddersfield University in the U.K., due to its practical usefulness in quickly "embody[ing] the work." He differentiated the practices he learned as follows:

yoga: A good practice as a warm up and for psychophysical awareness, not so much a tool for performance as such.

t'ai chi: A psychophysical practice which trains the performer to work with their energy in a controlled and sustained way.

kalaripayattu: As above but enables the performer to explore other more dynamic ways of working with energy and presence. (Wilson, "Questionnaire")

When I asked Zarrilli about the forms individually, Zarrilli added:

... it's [difficult] for me to separate [the disciplines in my pedagogy]. I don't know that I can separate them out because I teach them as an integral part of a whole way of working as people go through, I've tried to carefully craft this progressive series of exercises part of that's because I'm in a different environment from India in North American or European context it's much colder ... (Zarrilli, Interview 24 Feb.)

He elaborates further on the subject:

I think it's very useful to have these different kinds of experiences, like with the opening breathing exercises from *kalaripayattu*, followed by *yoga* stretching exercises, then moving into the *t'ai chi*, then into *kalaripayattu* ... To me, it's all of those together, and I wouldn't want to take away any of those things that I put together over time from the various teachers I had, because to me they speak in a slightly different way to the same issue. They're all on the same track but they contribute to the kind of optimal awareness that I think is important for an actor and to embodying that awareness that would be less likely to happen if one was not going through that particular progression. (Zarrilli, Interview 24 Feb.)

Tray Wilson also defines Zarrilli's pedagogy as, "fundamental, disciplined, applicable, and sustainable." The collected body of responses supports Zarrilli's assertion that the forms combined are useful because they work for many of his students, not because of their cultural traits. Zarrilli conducts a complete cycle of daily training, using *yoga*, *t'ai chi*, and *kalaripayattu* (in that order). The class typically lasts three hours with his students, but the time given to each discipline varies. During the learning process, more time is given to each

discipline. Many students have never studied *yoga* or even simple breathwork before, so it is important to take the time to teach each discipline methodically, so that the student is able to retain the direction given. Later in the course, the *yoga* and *t'ai chi* sections of the class may only last twenty minutes of class time each, so that more class time is focused on applying the work as an actor.

His nearly constant global travel and his academic background have very possibly been the main reasons he seeks to imbue his Asian approaches with his Western cultural roots to provide an accessible pedagogy (Zarrilli "Bio;" Zarrilli Interview 6 Feb.). There is little question—from Zarrilli and other scholars, ethnographers, teachers, performance theorists, and anthropologists (such as Richard Schechner and Sondra Horton Fraleigh)—that students of the West can find "Westernness" to be other than what they find familiar, and Asianness in an approach can, in turn, be other than familiar to Asian students who are not exposed to these sources within their training or are simply from regions that do not explore Zarrilli's forms. There can be unfamiliarity despite the integrity he has attained in his pedagogy. What is also acknowledged by Zarrilli, and other interculturally educated scholars and teachers, is that within pancultures termed "Western" and "Asian/Eastern" are many cultures and subcultures. This serves to teach his acting students and myself to not regard the cultures that inform the work in this study with a false sense of homogeneity or reductive uniformity, thus giving Zarrilli's work a sense of texture one would otherwise not perceive (Harbeck 7).

What adds complexity to the rejection of an assumption of cultural uniformity (in pancultures) is the proposed reality, espoused by both James Harbeck and Fraleigh, that cultural intersection on a macro-scale, individual scale, or on the continuum between the two, leave the original cultures changed forever. Interculturalism creates a fusion that causes culture-specific

description to be reductive. That is perhaps the reason Zarrilli wants to emphasize all aspects of his pedagogy rather than simply the Asian aspect (Zarrilli, Interview 24 Feb.; Fraleigh 25).

At the risk of belaboring the point regarding the importance of Zarrilli's use of Asian forms—as he simultaneously seeks to deemphasize their “otherness” in his pedagogy—it is worthwhile to provide an insight that addresses this, regarding one of Zarrilli's mentors and influences, Eugenio Barba. James Harbeck asserts that in Barba's “drive to encounter the Other,” Barba found it “Ultimately, [...] in products of cultural Others, Asian theatre styles, which he immediately *adapted to his own ends* [italics added]. He feels that he is thoroughly Western.” (Harbeck 7).

This quote from Harbeck, who has researched Barba, provides evidence of Zarrilli's artistic sensibility stemming from his influences, as well as demonstrating Barba's choice to lessen the suggestion of cultural purity within discrete forms in his pedagogies. To simplify, Zarrilli is not the first to define himself as a cosmopolitan in his approach to teaching.

Zarrilli seeks to avoid the “tourism” mentality (what he has referred to as “romanticizing” a culture) that can derail actors in training mode and in performance. For this reason, this chapter has great importance in providing an understanding of Zarrilli's choices in his training methodology (Zarrilli. Interview 24 Feb.).

Daily Training

Before proceeding, a summarized description of his daily sessions and the gradual objectives—made by Zarrilli himself in Acting (Re)Considered—should be illustrated. He cites Scott, who in his own turn was influenced by Copeau, as inspiration:

I guide actors through (1) a repeatable set of intensive psychophysical techniques (breath control exercises, *t'ai chi ch'uan*, *kalarippayattu*, and selected *yoga* exercises), which cultivates the bodymind toward a state of readiness, and an alternative psychophysiological relationship to the bodymind-in-action; (2) in a special space set

aside... with an appropriate atmosphere ... (3) taking sufficient time to allow participants ... a new awareness of their bodies in and through “time” ... (4) providing an opportunity to actualize this psychophysiological paradigm of acting through the body via application of the training principles and techniques ... (186)

There is no pedagogy in these pages that does not consider physical practice part of a holistic training *gestalt*—with the actor herself as a human *gestalt* in her bodymind—using breath and embodiment through movement training to fulfill something greater than the sum of her bodymind (Zarrilli, *Psychophysical* 49, 58-9, 83).

Edwin Creely, in his study of Zarrilli’s praxis, assesses the latter’s use of *hatha yoga* for “activation through breathing,” *kalaripayattu* to build structure and form, and *t’ai chi* for focus. “Activation, form, and focus” is what Creely concludes are Zarrilli’s “key pedagogical goals,” “us[ing] and adapt[ing] traditional Asian forms to suit his pedagogical needs” (Creely, “Method[ology]” 224). This balanced integration is what each daily session strives to cultivate and maintain (Zarrilli, Interview 6 Feb.).

Each of the following sections will illustrate how Zarrilli incorporates each discipline in his training. The question of what Zarrilli does in his training will be answered to a large extent. That is the aim of this chapter: to bring understanding of the disciplines included in Zarrilli’s pedagogy.

Breath

The use of breath must be more explicitly explained, as it is a staple of all the psychophysical pedagogies in this study. Zarrilli calls breath, or rather what it cultivates, *prana-vayu* (the Indian word for “life energy”), but analogizes these with a “broader understanding of the ‘inner’ territory marked by the original Greek term *psyche*” (Zarrilli, *Psychophysical* 19). He finds the old Greek concept apt, as it translates to “the vital principle” comparable to *élan vitale* (Merriam-Webster). Interestingly, the Greek term *psychein* means “to breathe, blow” (Merriam-

Webster). Breath, then, in Zarrilli's pedagogy, is much more than just drawing in air (Zarrilli, Psychophysical 19).

William Walker Atkinson, in his book The Hindu-Yogi Science of Breath, adds an explanation that builds upon Zarrilli's use of breath as life-force, *prana*, and *qi*:

Prana is the name by which we designate a universal principle, which principle is the essence of all motion, force or energy, whether manifested in gravitation, electricity, the revolution of the planets, and all forms of life, from the highest to the lowest. It may be called the soul of Force and Energy in all their forms, and that principle which, operating in a certain way, causes that form of activity which accompanies Life. (18)

This breath energy principle, from Hindu origins, has been subscribed to in their acting pedagogies by all of the teachers in the study, through explorations of Hinduism, Buddhism, *yoga*, *kalarippayattu*, and others (Carnicke 177-8; Zarrilli, Psychophysical 220). Stanislavski was fascinated by *prana* as a training tool, evident by still-surviving notes that include the following:

1. *Prana*—vital energy—is taken from breath, food, the sun, water, and human auras.
 2. When a person dies, *prana* goes into the earth through maggots, into microorganisms.
 3. “The Self”—“I am”—is not *prana*, but that which brings all *prana* together into one[...]
 4. Pay attention to the movement of *prana*.
 5. *Prana* moves, and is experienced like mercury, like a snake, from your hands to your fingertips, from your thighs to your toes[...]
 6. The movement of *prana* creates, in my opinion, inner rhythm.
- (Carnicke 178)

For Michael Chekhov, as Zarrilli states, *prana* was central to his energetic approach (Zarrilli, Psychophysical 19). Zarrilli compares the “inner-vibratory” work he is engaged in with both *butoh* work and Chekhov's teaching. Such cultivation by Chekhov exemplifies what *prana-vayu* builds through breath technique employed by Zarrilli (Zarrilli, Psychophysical 14). Stanislavski's *prana*-derived “radiation” is, according to Sharon Carnicke, “one of the System's

tenets that Michael Chekhov would retain and later develop in his own evolving approach to acting” (Carnicke 179).

In his book Towards a Poor Theatre, Jerzy Grotowski gave attention to what he referred to as “total respiration” of the upper and lower torso “found in children and animals” as ideal for actor training. He compared this breath to what is practiced in *yoga*, and devised methods to determine the type of breath a student possessed. Much of the work was aimed toward opening the actor vocally (Grotowski, Towards 148-50).

A. C. Scott worked with *qi*, which has principles of energy cultivation that parallel *prana*. Both, according to Zarrilli “[*animate*] and *activate* the actor” (Zarrilli, Psychophysical 19). *Yin* and *yang* (the Taoist principle that contrary forces are interdependent), is a part of *t'ai chi* and symbolic of what Zarrilli describes as “two sides of the same coin,” i.e., “inner feeling and outer (physical) form” (Zarrilli, Psychophysical 20). That unifying energy is what Zarrilli maintains is activated by harnessing *qi* through breath and movement, through *t'ai chi* (Zarrilli, Psychophysical 20).

Eugenio Barba’s incorporation of breath begins in a standing position with awareness brought to spine, posture, and ease. He wants his students to practice mindful breath as they stand pre-movement in balance. “Remember to breathe,” is woven mantra-like throughout his training directives. He uses breathing as vocal work, making wordless noises, “playing with sounds.” He was likely influenced by Grotowski, who trained actors with animal sounds such as a tiger’s roar, a snake’s hiss, and cow’s moo (Turner 113-117, 133; Grotowski, Towards 182).

Zarrilli equates breath with the generation of energy. Grotowski used breath with sound emission as vocal exercise, as does Barba. Barba focuses also on the ever-presence of breath awareness while placing less importance—based on my research—on technique in breath,

relative to Zarrilli. As Zarrilli pointed out in our second interview, Barba diverges with him in terms of training in a traditional vein (Zarrilli, Psychophysical 21; Zarrilli, Interview 24 Feb.).

Through his *kalarippayattu* training with Gurukkal Govindankutty Nayar, C. Mohammed Sherif, Sreejayan Gurukkal, Mohamedunni Gurukkal, and Raju Asan; his *t'ai chi* work with Scott; and *hatha yoga* training with Chandran Gurukkal and Dhayanidhi, Zarrilli has “woven together a complementary set of psychophysical disciplines....” (Zarrilli, Psychophysical 25). What is most significant, however, is how this training has led him to start and end daily study with breathwork. He starts with breath “because it offers a psychophysical pathway to the practical attunement of the body and the mind.” As with *kalarippayattu*, he seeks to give students the tools before working to make the body “all eyes,” and to, as taught by Scott, to “stand still while not standing still” (Zarrilli, Psychophysical 25).

Edwin Creely, in his “ethno-phenomenological” analysis of Zarrilli, speaks of Zarrilli’s “active engagement between *dantian* [a point in the low abdomen], *qi*, [life force] and breath.” He claims that Zarrilli “deploys” this Asian-based pedagogy to “metaphorically facilitate active movement between interiority and exteriority in the creative processes of actors” (Creely, “Method[ology] 214, 216).

Yoga

Of the four modalities, *yoga* is the most heavily rooted in antiquity, thought to be at least five thousand years old based on archaeological discovery, according to Shayne Bance in the article, “History of Yoga: A Complete Overview of the Yoga History” (1). The other disciplines that Zarrilli incorporates in his pedagogy flow freely to and from *yoga*. It is the mother of the psychophysical disciplines and a common root in much of Indian culture, fitness, and philosophy, according to Dr. Amruthur Han and Dr. Marehalli G. Prasad in the article, “The Role

of Yoga-Asanas in Mind-body Harmony” (1).

Yoga’s definition, the “uniting” force, from the Sanskrit *yuj*, applies not only to what it cultivates in the bodymind but what it demands as a total discipline. Zarrilli transmits its ancient definition from Monier Monier-Williams as “to yoke or join or fasten . . . make ready, prepare, arrange, fit out, accomplish” (Zarrilli, Psychophysical 65). It is also said to be “balance (equanimity)” (Narasimhan and Prasad 1). The inference is that sense of integrity and harmony of bodymind that psychophysical teachers seek to instill through the processes of training (Narasimhan and Prasad 1).

Yoga is a diverse phenomenon, a reflection and embodiment of the span of cultures within India and adjacent regions of Asia. There are varieties with slightly varying origins, principles, movement systems, and objectives. Even so, the similarities are more marked than the differences and are thus applicable in a broad sense. Dr. M. A. Narasimhan and Prasad, both members of the American Yoga Association, maintain that “Every yogi, or human being for that matter, possesses and identifies with each of these elements: Intellect, heart, body, and mind” (Narasimhan and Prasad 1). Annie Wood articulates this inclusiveness in her book, An

Introduction to Yoga:

“*Yoga*” is the seeking of union by the intellect, a science; “Mysticism” is the seeking of the same union by emotion . . . The word *yoga* may, of course, be rightly used of all union with the self, whatever the road taken (13).

Yoga is often referred to as having “eight-limbs” (*ashtanga*), based on the philosophies of Patanjali, often referred to as the “father of *yoga*.” The Yoga Sutra of Patanjali serves as the composed guide for traditional *yoga* (the *Sutras*) written sometime in the first few hundred years BCE. It is possible that several people wrote the text, rendering Patanjali a possibly mythic figure. Richard Rosen states in his article, “Who was Patanjali?” that he is believed by many

experts to have written much about *Ayurveda*, a sister system to *yoga* that is foundational to health and harmony in *yoga* as well as in *kalarippayattu* (1).

Mara Carrico outlines the limbs in her article, “The Eight Limbs of Yoga.” The limbs include: *asana* (more strictly physical control), and *pranayama* (more strictly breath control). The remaining six are *pratyahara* (internal awareness, withdrawal from the external world), *dharana* (concentration), *dhyana* (meditation, which incorporates *pranayama* and some *asana*), *niyama* (self-discipline), *yama* (ethics and integrity) and *samadhi* (enlightenment and oneness with all); all are important parts of the holistic “yoking” of *yoga*. Only two of the eight *yogic* limbs (*asana* and *pranayama*) discussed here are part of Zarrilli’s training. Nonetheless, in his writing, he speaks of the importance of wholeness. In *yoga*, adherence to these tenets is considered as a cultivation of wholeness with self and the universe (Carrico).⁵

Zarrilli refers to the *yoga* that he teaches as *hatha*, which the Oxford Dictionary defines as “a *yoga* system of physical exercises and breathing control.” *Hatha* can be applied to any type of *yoga* that involves both (Zarrilli, Interview 6 Feb; “Ashtanga Yoga” 1-2).

During this portion of training, he uses what he himself describes as “basic *yoga*,” stating that it is most culturally adaptable and “Western-friendly.” This is probably because in the *hatha* form that Zarrilli teaches, tends to be more familiar and more accessible to a Western audience.

The basic *yoga* positions are called *asanas*. These are *yoga* poses that the practitioner moves into and holds for an extended period.

⁵ Sanskrit names for the limbs and poses vary; *yoga* is richly diverse and practiced in many regions.



The goal in Zarrilli's classes, is to connect each student with his or her breath and the art of focus. The *asanas* include such challenging but enjoyable poses and series, or *vinyasas* (images clockwise) as the opening sun salutations (*surya namaskar* - above image),⁶ upward-facing dog (*urdhva mukha svanasana* - four o'clock image), downward-facing dog (*adho ukmha syasana* - five o'clock image), tree pose on one leg, arms upward (*vriksasana*), and closing with the restful corpse pose, lying supine (*savasana*) (Yoga with Richard Freeman).

Asanas are intended, however, to simply bring bodily awareness to the actor, open the body, and increase physical balance and strength, among other benefits. This work allows the entry of emotional engagement, fluidity and ease of movement, fuller *pranic* breath, and more ease in meditation (Carrico).

Pranayama (extension of the breath) is believed by *yogis* to literally draw in fuller life. It takes the effects of *hatha yoga asanas* and expands them. Breath is not an action in the lungs but rather a pull of vitality into every cell of the body. It expands and simplifies, is lifting and grounding. Babies practice perfect effortless *pranayama*, an ability that adults have lost and must reclaim to generate and balance life-force (Carrico).

⁶ Images retrieved from atman-yoga.com. Permission to use given by Dr. Long Nguyen on May 1 2012.

The psychophysical benefits of some of these in Zarrilli's training include: loosening of limbs, "strengthen[ing] of the breathing capacity," and enhanced focus. Other poses in Zarrilli's system also enhance *pranic* capability as well as creating effortless ease in the body (Narasimhan and Prasad 3-4). Despite the "basic" and physically straightforward nature of Zarrilli's *yoga* segment in his daily training, Zarrilli speaks of ego-shedding in practice, and one of the traits of consistent practice of the eightfold path is "de-emphasizing of ego involvement" (Rosen).

Yoga is also thought of, according to Dr. Kiran Salagame, as a "technique of gaining mastery over what was hitherto considered as 'involuntary nervous system' or autonomic nervous system." Indeed, in Atkinson's view in The Hindu-Yogi Science of Breath, "The *prana* in the air is appropriated by the nervous system, and is used in its work." He adds that:

The power or force transmitted from the brain to all parts of the body by means of the nerves, is known to Western science as 'nerve force,' although the Yogi knows it to be a manifestation of *Prana*. In character and rapidity it resembles the electric current.... the machinery of the body comes to a stop without it... Even the brain cannot think without *Prana* being present. (21)

This nervous-system connection in *hatha yoga* is especially compelling when one considers Théodule Ribot's belief, appropriated in Constantin Stanislavski's pedagogy, that "the memory of all of life's experiences are recorded in the nervous system" (qtd. in Benedetti, Stanislavski 180). This "sense memory" is a foundation of Stanislavski's System (Zarrilli, Psychophysical 20). Zarrilli's concept of "animating energy" is possibly his sense of the nerves activated by breath training. It may also be what Constantin Stanislavski Michael Chekhov referred to as "radiation." Zarrilli suggests this connection of *prana* and animation of the bodymind (Zarrilli, Psychophysical 20).

Stanislavski applied *yoga asana* and *prana* to his pedagogy. *Pranayama* was a term used extensively in his writings. He is quoted in Stanislavski in Focus: An Acting Master for the

Twenty-first Century as considering it “related to rays of energy that facilitate communication” (2). He had an attraction to the more transcendental ideas he formed about *yoga*, and how *raja yoga*, which concerns emotion, can be employed as well as *hatha yoga*. The author, Sharon Carnicke, contends that Stanislavski “implicitly refers to major tenets of *Yoga: pranayama* (the control of *prana* through breath), *asana* (the familiar poses and balances) and *dharana* (meditation techniques).” Aside from *dharana*—which is not part of *hatha* but which can be employed through breathing—Zarrilli has adhered to Stanislavski’s version of *yoga* in these ways (181).

Yoga’s role as a psychophysical yoking of many comparable Asian systems, and as a heterogeneous philosophy, only serves to confirm its broad applicability in the psychophysical realm and as an intercultural practice. Zarrilli confirms this view:

Philosophical assumptions informing *yoga* vary widely, and range from monist (all is one) to dualist [all is two] to atomist [all is many]. *Yoga*’s psycho-physical/spiritual practices have therefore never been ‘confined to any particular sectarian affiliation or social form’ [Flood 1996: 94]. As a consequence, both *yoga* philosophy and yogic practices are ubiquitous throughout South Asia and inform all modes of embodied practice, including ... martial arts, as well as the visual, plastic, and performing arts. (Zarrilli, Psychophysical 65)

Mark Evans, in his book Movement Training for Actors, provides more insight into the historical relevance of *yoga* in the psychophysical training realm:

Perhaps the best-known form of movement practice from the East is *Yoga*; while it is difficult to place an exact date on the arrival of *Yoga* in the West, it is clear that it was well known to Stanislavski and much valued by him in the construction of his System. However, the relevance of *Yoga* to Stanislavski’s work has been obscured and marginalized as his System has spread beyond Russia and into other theatre cultures. (76)

The element of *oneness* is what may serve as a challenge for many with a dualistically conditioned mind to grasp; the underlying principle in *yoga* is integrity of bodymind and presence through movement and breath. This paradigm serves as a basis of psychophysical

conditioning. Zarrilli's challenge and goal is to bring students with vastly different orientations—which, according to him, are all over the globe—to that understanding in the way they perceive, spilling into how they live and the way they perform. (Zarrilli, Psychophysical 65-72)

T'ai Chi Ch'uan

T'ai chi Ch'uan (also known as *taiqiquan* and often shortened to *t'ai chi* or *taiqi*), is an ancient Chinese martial art, repurposed for Western acting preparation by A. C. Scott and Zarrilli. It is a hallmark of the innovative spirit of both teachers. That its movement principles are the psychophysical embodiment of Taoist philosophy adds a dimension that affirms the concept of union occurring through *yin* and *yang* (oppositional forces that are connected) harmony in the natural and metaphysical universe. It is a “soft” martial practice that is inner-focused to balance the “hard” martial arts that are more externally focused (Zarrilli, Psychophysical 73).

Taoism is the philosophical wisdom supporting *t'ai chi* (as far back as the third century CE), but the modality incorporates neo-Confucianism, Zen Buddhism, and even Indian *yoga*. In Taoism, which is non-dogmatic, *yin* and *yang* and its representative symbol, also used to represent *t'ai chi*, reflect what *t'ai chi* exemplifies in practice. Zarrilli describes the duality as “complementary opposites constituting between them an interactive whole.” Finding and maintaining that balance on stage is the goal of the practitioner/performer (Zarrilli, Psychophysical 73). *Butoh* also applies these complements (Zarrilli, Psychophysical 73). Tina Chunna Zhang and Frank Allen, in their book, Classical Northern Wu Style Tai Ji Quan: The Fighting Art of the Manchurian Palace Guard, describe the *yin-yang* symbol as follows in describing *t'ai chi*:

The *yin-yang* symbol, which represents the classical foundations of Chinese philosophy is known as [*t'ai chi*]*—*the supreme ultimate. The outline circle symbolizes the whole

universe. The curvature within the circle symbolizes the opposite, yet interdependent, nature of *yin* and *yang*. The black *yin* and the white *yang* teardrop shapes, shown in a sort of embrace, symbolize the balance of *yin* and *yang*. The dots show the concept that *yin* and *yang* do not exist purely individually, and there is always some *yin* within the *yang* and some *yang* within the *yin*. (1)

In his essay entitled “*Yin-Yang: Polarization, Recursion, and Transcendence in Daoism and Tantra*,” Leonardo Gonzalez presents polarization as “the division and union of two halves ... forming the base for synthesis.” *Yin-Yang* is therefore not dualistic as it appears, but a “statement of transcendence into monism, a snapshot of change,” and an “explicit duality expressing an implicit unity” (2).

Zhang and Allen aptly explain the significance of not only the principles of *yin* and *yang* in the formation of *t'ai chi*, and the reader can find rich insight into how it could be indispensable in actor training:

With the concept of *yin* and *yang* in harmony with [*t'ai chi*] philosophy, the principles of Chinese medicine as its root, ... [*t'ai chi*] is the perfect practice for people to exercise every part of their bodies externally while exercising their inner organs to keep a good balance ... Its unbroken flow and continuous movement internally provide great health benefits [such as building strength and balance, and reducing stress].

...By cultivating *qi*, or life force energy, [*t'ai chi*] strengthens the immune system and balances the nervous system ... (2)

Zhang and Allen also make reference to the cultivation of self-control of mind and body, and “time to feel deeply in the body.” This evokes a parallel sense of Zarrilli’s learned and adapted philosophy that has been practiced by Chekhov, among others: feel deeply inside, and bring that to the surface in a controlled fashion (Zang and Allen 2; Zarrilli, Psychophysical 5).

Zarrilli includes *t'ai chi* in his practice in part because of the sense of unity from the Taoist philosophy that permeates it. Implicit in his pedagogy is that union of the bodymind as part of a greater cosmological harmony, part of *yin* and *yang*. If one considers that *yin* and *yang* are not difficult to grasp on either a material or abstract level, most of us can observe the rhythm

and presence of harmonious opposites with all things in nature. What may be more of an ideological leap for many Westerners—with our separation of the physical and psychological, and our dualistic thinking—is the sense of opposites forming a whole (Zarrilli, Psychophysical 72-75,76; Zarrilli. Interview 6 Feb.). Zarrilli states that:

Practicing *taiqiquan* is one of the many means to experiencing the complementary movement of the cosmos within. Its practice is a means of maintaining health by establishing equilibrium between the *yin* and *yang* elements....(Zarrilli, Psychophysical 74)

Zarrilli further expresses his admiration for the form, describing it as “deriv[ing] from a rich elixir of religion, philosophy, mythology, and history.” Scott’s legacy did not exclude that exploration. Ultimately, the Wu style *t’ai chi ch’uan* that Zarrilli learned from Scott “functions for Zarrilli as a means of developing focus in actors” (Zarrilli, Psychophysical 73; Zarrilli, Interview. 6 Feb.).

It appears that the history of *t’ai chi* is debated. Dr. Wen Zee and Dr. Andrew Weil, in their collaboration Wu Style Tai Chi Chuan: Ancient Chinese Way to Health, claim that because of the lack of mention of *t’ai chi* prior to the sixteenth century, it could not have existed until after that time (9). Zhang and Allen concur that it was created after the sixteenth century in the mid-1600s; however, Benjamin Pang Jeng Lo, in his preface to his work The Essence of T’ai Chi Ch’uan: The Literary Tradition, asserts that the “T’ai Chi Ch’uan *Classics*” are a “collection of writings spanning almost one thousand years” (7).

Like *yoga*, *t’ai chi ch’uan* implements numerous poses, “a continuous choreography of approximately thirty-seven basic movements elaborated into 108 movements” (Zarrilli, Psychophysical 73). Unlike *yoga*, advanced study can include the use of weapons such as swords

and staffs in the movement exercises. In this sense, it has a kinship with *kalaripayattu*, which is also a martial art (Zarrilli, Psychophysical 73).

When examining the two martial arts along with the *ying* and *yang* philosophy, it does seem that *t'ai chi* embodies the *yin* element, while *kalaripayattu* embodies *yang*. Zarrilli states:

Kalaripayattu has moments of stasis within sequences that are dynamic and fluid, and manifest tremendous power and energy. While beautiful in its flow, its sequences have sharp, strong, percussive, immediate releases of energy in some of its kicks, jumps and steps. In contrast, *taiquan* is soft, circular, yet behind that softness is power and a grounded strength. As students progress through the training, the contrast in the quality of energies in these disciplines helps them to begin to understand the potentially rich expressive possibilities open to them through embodied processes of work. (Zarrilli, Psychophysical 29)

Some of the poses that Zarrilli teaches have animal names—as with Grotowski's exercises and in *kalaripayattu*—such as *Wild Horse Shakes its Mane* and *White Crane Spreads Its Wings*. He also instructs an opening and closing posture.

Zarrilli quotes Wang-Tsung-yueh, the developer of the contemporary practice centuries ago, with this description of *t'ai chi*: “In movement it opens, in quietude it closes” (Zarrilli, Psychophysical 74).

A. C. Scott taught his learned form of *t'ai chi* from his years in China and Japan as an expatriate. His pupils were Western actors, who, as a body of performers, he disapproved of, finding that they “needlessly squandered” their “vitality.” Even as he ceased directing, he still considered the practice of *t'ai chi* essential to intercultural theatre and actor training, and taught it to actors for decades, training Zarrilli, who “traveled back and forth to Madison once a month for a year to work with him” (Zarrilli, Acting (Re)Considered 186; Zarrilli, Interview 24 Feb.).

Scott taught the *wu* style of *t'ai chi* for two hours a day, six days a week. Zarrilli took over Scott's program and was taught *t'ai chi* by Scott while being given the freedom to integrate his own techniques. At present, as a result of this integration evolving, Zarrilli's training is three

hours in length per day, involving three disciplines, along with breathwork and structured improvisations. Zarrilli gives less time to *t'ai chi* than Scott but students are exposed to a variety of forms (Zarrilli, Interview 24 Feb.). Zarrilli teaches a shortened form of the *wu* style of *t'ai chi*, sometimes lasting only twenty minutes during the three hour course.

The biggest criticism leveled at American actors by such teachers as Zarrilli and Scott, which spurred Scott's use of *t'ai chi*, is the lack of physicality in the processes of the mind and emotion -- the separation that consciously exists that inhibits the actor (Zarrilli, Acting (Re)Considered, 48, 185, 196; Zarrilli, Interview 24 Feb.). Zarrilli recalls his own early experiences with transitioning out of that dualistic paradigm, which reflects a recurrent theme of Western patriarchal oppression of the body:

While being psychologically shaped by my training in sports, I was philosophically, ethically, and ideologically becoming a pacifist. As my body was a "thing" to be mastered, male culture gave me permission to keep this body sequestered and separate from my beliefs and values. At that time, my body did anything *but* flow. (Zarrilli, Psychophysical 23)

What is immediately surprising about the use of *t'ai chi ch'uan* in *Western acting pedagogy specifically* is that, in researching literature to support it, very little was found that was not written by or about A. C. Scott or Phillip Zarrilli. It has been, however, practiced as preparation by Chinese performers for centuries and its principles long practiced by a large segment of the Chinese population (Zarrilli, Psychophysical 73, 82). Zarrilli, in Acting (Re)Considered, recounts Scott's interest in such traditional Asian practices (as *t'ai chi*), which reflects the experimentation Scott consciously facilitated. The relationship that multitudes of Chinese have had with this practice, and that cross-culturalism, informs what is important to audiences and performers within the society (Zarrilli, Interview 6 Feb; Hulton and Zarrilli DVD-ROM).

Butoh, which Zarrilli admires, has a relationship with *t'ai chi*. One performer in particular, Setsuko Yamada, “balanc[es] incrementally through imagistic patterns of *yin/yang* complements in her work,” according to Fraleigh in her book. Fraleigh adds that Setsuko possesses a “steady aesthetic and subtle power . . . created through Japanese breathing techniques, Asian inwardness, and centering techniques from *tai chi*.” Setsuko’s approach is closer to *t'ai chi* in its gentleness rather than the intensity that *butoh* can often present; as with *t'ai chi ch'uan*, it “understates, soothes, and heals” (220-21, 223).

As an acting tool, the fluid grace and awareness of breath brings *t'ai chi* into distinct harmony with the practice of *yoga*. It is a perfect integration into Zarrilli’s trifold movement pedagogy. *T'ai chi*, in unity with *yoga* and *kalippayattu*, is a representation of different types of Asian movement, which reflects the cultures from which it sprang just as it reflects diversity. By the time Zarrilli provides instruction, students ignorant of the disciplines’ origins are having an immersive intercultural experience.

Kalarippayattu

“*Kalarippayattu* is 80 percent mental and only the remainder is physical” (Gurukkal C.V. Govindankutty Nayar, qtd. in Zarrilli, Psychophysical 63).

Kalarippayattu dates back to medieval times, and is most widely practiced in the Kerala region of India. “Two major source traditions,” the Dravidian and Sanskrit Dhanur Veda, “shaped the emergence of *kalarippayattu*.” In the present day, it has had sociopolitical reverberative impacts on the culture within which it is still practiced, as well as the intention of symbolizing “a sociocultural past that no longer exists” (Zarrilli, When the Body 24-25).

It is derived from *yoga* and shares many of the same principles, including use of *prana*, poses to condition the body, often named for animals, and *Ayurveda* (Hindu system of traditional medicine) (Zarrilli, When the Body 24-25). The *India Travel Times* concurs, maintaining that

“practicing *kalaripayattu* is conducive to learning both *yoga* and *pranayama*; they all come together. Both produce sharpness and steadiness of mind, both also give courage and patience, and both also help to give good health.” Concerning this connection, this source adds:

According to those masters who assume a *yoga*-based paradigm, three essential features must be realized: (1) precisely correcting the external physical form and corresponding internal circulation of the wind or energy (*vayu* or *prana-vayu*) so that alignment and movement are correct and within the limits of a form; (2) ensuring that the student is breathing properly, coordinating and releasing the breath properly, and, therefore, circulating the wind or energy correctly; (3) ensuring that the student develops correct external focus and eventually realizes one-point focus internally.

Zarrilli has been exposed to *kalaripayattu*, a form of Indian martial art, since 1976. After a period of observation, he was invited to train, having the distinction of being the first Westerner asked to do so. He returned many times over the years to deepen his training, and discover ways to include it in his pedagogy (Zarrilli, Interview 24 Feb.).

The beginning of the physical practice is the acquiring of understanding of, according to Zarrilli, “... three different ‘bodies of practice: (1) the fluid body of humours and saps; (2) the body composed of bones, muscles, and the vulnerable vital junctures or spots of the body; and (3) the subtle, interior body” (Zarrilli, *When the Body* 84). The first two principles are derived from the Ayurvedic system, and the last is “...understood to be encased within the physical body” (Zarrilli, *When the Body* 84).

Zarrilli characterizes the practice as follows:

[*Kalaripayattu* has] a structure which can never be static, but is always *in a process of negotiation* [italics his], or a form of ‘tactical improvisation Jenkins 51). It is within this potentially ‘undetermined’ future field of the possible that the individual practitioner constantly [re]constitutes his own practice. (Zarrilli, *When the Body* 85)

As with *yoga asanas* and *t'ai chi*'s flowing “choreography” (Zarrilli, *Psychophysical* 73), with *kalaripayattu*, a series of sequential movements are the starting point of this discovery of the “body-in-practice.” While the initial results with intense practice are corporal, correct

practice yields changes in the mind and behavior. This process is the genesis of the casting off of often-inhibitive “Western” egotism in psychophysical acting pedagogy (Zarrilli, When the Body 85).

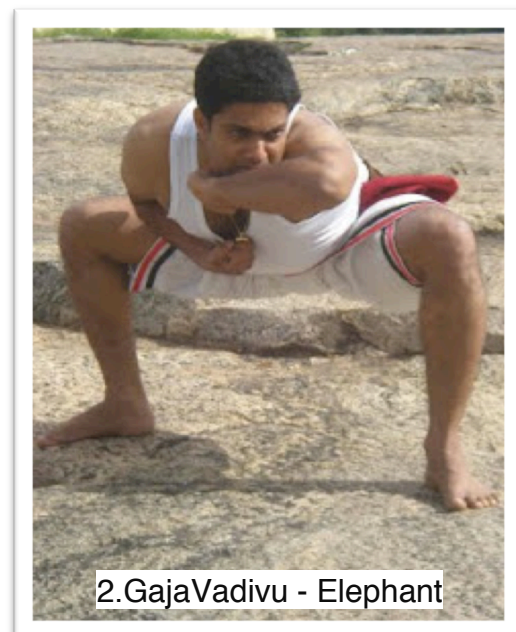
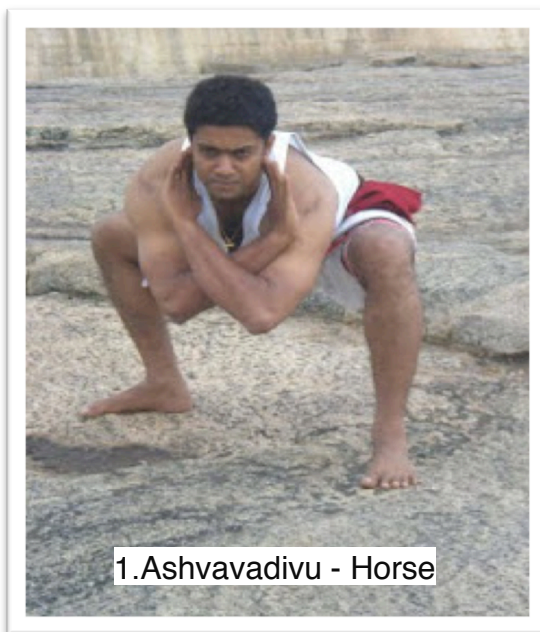
Exercises that are part of initial training involve putting the body into a sequence of postures, which not only help develop control, balance, and grace, as with *yoga* and *t'ai chi ch'uan*, they also help develop focus (“external, physical” and “inner eye ... a state of inner connection to practice”) and an “awakening of the subtle body.” Each sequence is given the title of an animal and its purpose is to embody the essence of the animal. The sequences first develop the lower body, then hips and upper body, and finally the upper limbs and body (Zarrilli, When the Body 211). In more practical terms, Meedhu Miriyam Joseph reports that in a school district in India that has implemented *kalarippayattu*, there have been improvements; one student, Karunanidhi, “has been training in the art from for the past four years. He said the regular practice had helped him gain concentration and excel in studies.” In considering Zarrilli’s objectives as a teacher, this concentration and studiousness is not so dissimilar a desired outcome.

Eventually, through whole-self-changing practice, “the body becomes all eyes” (Zarrilli, When the Body 201). This is the culmination of the practices that lead to total psychophysical awareness. In another time in the Kerala region, martial mastery was described as such: “transformative ‘fury,’ ‘doubtlessness’ and ‘mental courage.’”

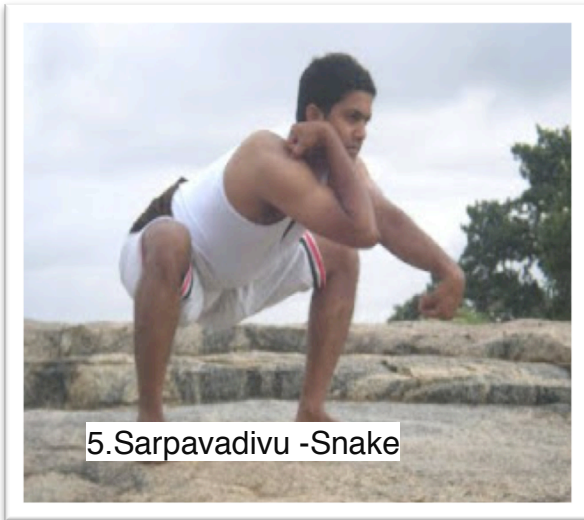
In the modern world, and for the purposes of Zarrilli’s work, this state is the result of diligent “right” practice (Zarrilli, When the Body 97). What Zarrilli does is train the actor to obtain the desirable “all-eyes” qualities of the warrior in *kalarippayattu*; the intensity, mental courage, and unselfconsciousness, all effortless, are the rewards of *kalarippayattu*. Zarrilli

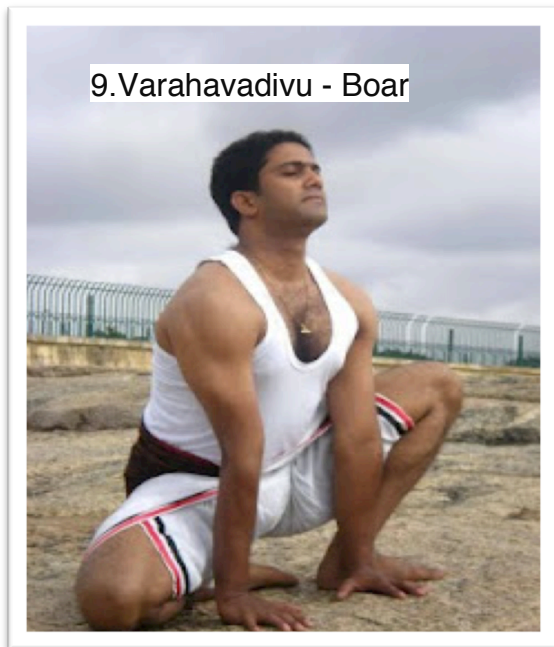
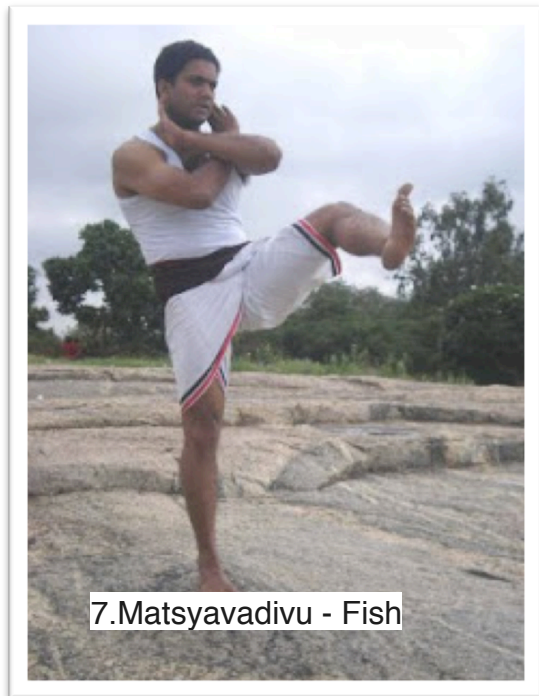
maintains, “Ideally, this increased mental calm is not something esoteric, but of great practical use.” Herein lies the key to accessibility for the reluctant Western actor (Zarrilli, When the Body 211).

What Zarrilli taught of *kalaripayattu* in my time with him were the Vadivus. Dil Sagar is a practicing *kalaripayattu* artist and instructor in India. He is widely respected in India today as he was the Kerala *kalaripayattu* state champion for three years in a row and the National Championship winner. He is pictured below posed in the Vadivus ⁷:



⁷ Images retrieved from <http://kalariwithsagar.blogspot.com/2009/09/vadivus-postures-in-kalaripayattu.html> Permission to use images given by Dil Sagar 14 Mar. 2012.





Sagar describes the Vadivus as, “Animal postures that represent the internal and external essence of the animal. They create a mental and physical preparation for defense/attack by altering our states of consciousness” (Sagar, “Kalari with Sagar” 1). These are yoga-derived in some ways, but have a martial element that *yoga* lacks (and *t'ai chi* possesses). Although there are more advanced poses

for combat, Zarrilli primarily teaches a selection of these postures to his students (Zarrilli, When the Body 99).

The four *Vadivus* that I learned during my time in Zarrilli's class were The Elephant, The Horse, the Lion, and the Snake. Along with the poses are steps, kicks, and jumps. Each required a significant amount of strength and focus. When I was doing these exercises, I felt a heightened sense of awareness, which is what Zarrilli's goal is for each student in their quest to become "all eyes." This section of the training was incredibly exhaustive, but I have never been so focused as when I worked with Zarrilli.

As with the other practices in Zarrilli's pedagogy, *kalaripayattu* rejects body and mind Cartesian duality. Zarrilli, in his article "Psychophysical Approaches and Practices in India: Embodying Practices of 'Being-Doing,'" quotes Haridas Chaudhuri's explanation of beliefs in *yoga*-based ideologies such as *kalaripayattu*:

Mind and body are not heterogeneous but homogenous. They are different evolutes or modes of manifestation of the same fundamental creative energy. . . . In the same way, the outside physical environment and the mind-body evolves from the same primal energy, too. Since there is homogenous and existential continuity here, the fact of interaction between mind and matter causes no problem. The dualism of mind and body is a product of our discursive understanding. It is a division inserted by dichotomous thinking within the continuum of our multi-dimensional experience. (254)

It does appear that the emphasis of this and the other practices is not to practice hard but to practice wisely, i.e., to focus on training correctly rather than draining one's own energy reserves. In theory, the proper practice should allow the generation of energy, but in the shedding process, the opposite may be experienced when cultural paradigms of the self do battle. Zarrilli maintains in a second interview that he is "not interested in breaking people down or pushing people beyond their limits" and seeks a healthy approach to teaching that does not "break" the student (Zarrilli, *When the Body* 88).

It may be that with *kalaripayattu* practice a fundamental sort of ego abandonment must occur. Practitioners of *kalaripayattu* may be well attuned to this truth and prepared from

cultural conditioning to endure it with little sense of ego wounding. Zarrilli may have the proper insight in teaching this form to actors who need to psychophysically “molt.”

Zarrilli discusses the issue of ego in our second interview:

It emerges from that encounter in the vortex between the individual finding a way of letting go of the ego, of finding a way of potentially allowing themselves to be on the edge - that you might fall off of when you are performing. That is, you lose your way, you don't know where you are. You are totally fucking lost because you have opened yourself sufficiently to be surprised by what emerges in the performative moment and that is the optimal place. It is very difficult to get to consistently whether that is for me when I am performing, or others, but that is what I look for. It is that inner vibrancy that energetic quality that is filling out a very clear form. The form predetermined because you rehearsed it but I am just talking about your performance score really. How you are allowing yourself to, in the emergent moment, to allow that performance score to be enlivened and to not know how it is happening as it is happening. (24 Feb. 2012)

Zarrilli addresses his own ego abandonment with a recounting of the “humiliation” that he felt upon being the first Westerner to be invited to train in *kalaripayattu* while dealing with the difficulties of being in a room full of young boys and himself for eight hours a day: “That was excruciatingly difficult, wonderfully difficult, very humiliating” (Zarrilli, Interview 24 Feb.). He describes himself as having been a “figure providing comic relief,” while acknowledging that the attendant ego battering and dismantling of such humiliating schooling “can be an actor’s greatest friend” (Zarrilli, Interview 24 Feb.). While discussing the extreme difficulty of the *kalaripayattu* exercises, he asserts:

Trainings, again, they are very difficult. This stuff that I try to teach is not easy and everyone wants to be really good at what they are doing and a lot of times you are not; you are pretty crap at it. I was too. I think it is really useful because you cannot depend on little habits or tricks that sometimes work with realist acting. It is just you and your bodymind trying to address something quite simple. That issue of how to be simple became kind of the touchstone for my teaching because I think that has a lot to do with letting go. (Zarrilli, Interview 24 Feb.)

Butoh

And the darkness shall be the light, and the stillness the dancing (T.S. Eliot).

As a performance art form created little over fifty years ago in postwar Japan by Tatsumi Hijikata, *butoh* is known as quintessentially psychophysical. The *butoh* body, literally “Butoh-tai” is defined by Toshiharu Kasai as the “physical and mental attitude so as to integrate the dichotomized elements such as consciousness vs. unconsciousness, and subject vs. object” (1). Although Japanese in origin, it is intercultural and cross-cultural in its accessibility. Monism can be universalized as a mindset despite the modern Western cultural tendency, as Sondra Horton Fraleigh points out in her book, Dancing Into Darkness: Butoh, Zen and Japan:

Therapeutic reversibility of polarized or tensional elements appearing in Butoh aesthetics is not restricted to an Eastern metaphysics—whether this be the *tan* (tension) of Sanskrit and *yoga*, the *yin/yang* interplay of Taoism, or the interface of *fullness/emptiness* in Buddhism. A *yin/yang* reversibility also applies to Western creation myths. Pre-Socratic Greek cosmology posited the generation of life (and all things) as an oscillation between oppositions, night and day, hot and cold, male and female, and so on” (29).

These connections to *yoga* and Taoism/*t'ai chi/yin* and *yang* principles, along with classical Western philosophy, support the connection of *butoh* to Zarrilli’s pedagogy, and its usefulness as an influential entity in Western psychophysical training.

Butoh-tai is not strictly about the body and is about “mental-physical attitude” in its approach. In this context, the mind-body philosophy in *butoh* is organized around the following:

1)The subject starts movements, 2) the environment and /or internal mechanisms starts the person’s movements, 3) both the subject and the environment/internal mechanisms co-operate and start movements, 4) the self and the environment and the movements are not separated (Kasai. “Butoh Body” 356).

This highlights the similar orientation other psychophysical forms have to *butoh*. There is no separation, only interconnectedness. Toshiharu Kasai maintains that, “Openness to every layer of our physical-mental entity is the only way to integration, and is related to the mental

state called ‘Butoh-tai’” (Kasai 353). Zarrilli seeks to provide tools to actors that will assist them in the cultivation of that openness as an actor who is, as Edwin Creely states, “aware, ready, optimized for performance” (Creely, “Method[ology]” 225). Zarrilli’s frequent use of the word “embodiment” in practice relates to these layers, as he applies “embodied modes” to ideal responsiveness of the bodymind (Zarrilli, Interview 6 Feb.; Zarrilli, Interview 24 Feb.; Zarrilli, Psychophysical 52, 55).

While *butoh* is not one of the three disciplines that Zarrilli teaches on a daily practice in the classroom, he does lecture about its significance and invites students to take a *butoh* workshop with esteemed *butoh* practitioner Fran Barbe. Zarrilli states that *butoh* is a contemporary performance art that he is inspired by and he considers the form very significant as a psychophysical model, so it is a welcome addition to the study (Zarrilli, Interview 24 Feb.). He states:

I find that there are a lot of parallels in what I have been developing over time when I have encountered certain types of *butoh* practice. I think there is a kind of depth to the inter-transformation that is quite complete and fascinating. It is the whole notion of being moved that you have in *butoh* that is very much a part of martial arts as well. (Zarrilli, Interview 24 Feb.)

Zarrilli’s most frequent exposure to *butoh* is through the culturally Western perspective of Fran Barbe, who is a respected *butoh* performer and teacher in the U.K. (Zarrilli, Interview 24 Feb.; Zarrilli, Psychophysical 82). Her description of the release of vibration in bodymind through practice as the “sparkling body” is in harmony with Zarrilli’s objectives and not singularly Asian (qtd. in Zarrilli, Psychophysical 56). In Barbe’s approach to *butoh* training, she “engages the imagination with full-body awareness” (Zarrilli, Interview 24 Feb.).

When asked how he uses *butoh* in his own work as a director and in the classroom, he asserts:

The thing is because I work a lot with the imagination and I give people a lot of images to work with and I am working with that inner-vibratory quality, all of the things I am working with are in *butoh* and so I would say I work with things that are like *butoh*. That is why I have Fran, because she comes from the *butoh* side, and people can say, ‘oh, wow, that works along side this.’ I use a lot of images when I am doing structured improvisations and side coaching and so on. Those are the things that are very much like *butoh*... and then it moves into that at a certain point. So, kind of a happy synergy I would say. (Zarrilli, Interview 24 Feb.)

It is not surprising then, that *butoh* is perhaps more successfully transculturally appropriated by an international and intercultural coterie of Western dance choreographers and performers (Kasai 1). One possible reason for this is the argument that *butoh* has roots in German Expressionism, a style that both *butoh* founder Tatsumi Hijikata and his colleague Kazuo Ohno studied. It could be said that intercultural influence—and Japanese *butoh*’s own performance aesthetic that integrates elements of modern dance—has shaped it over the decades into what it is today (Kasai and Parsons 2). This could explain how Zarrilli, a culturally entrenched Westerner—who has experienced many levels and types of Asian enculturation that would be difficult to parse out objectively—would be attracted to *butoh*, which he has experienced a great deal through the work of Fran Barbe, a Westerner (Zarrilli, Interview 24 Feb.).

It is the interculturalism in *butoh* that makes it so enigmatic. Although it seeks, as a form, to free itself from what is considered choreographed dance that most consider “real” dance -- one of its strengths -- it is challenged by that very thing. That is, while *butoh* is about shedding, when adopted and adapted, the limitations that different cultures impose on movement and the body are problematic. Dancers who would love the sense of freedom in the sometimes-discordant movements are trapped by their own limitations. In performance, they have to “expose their inner selves, their own lives, bodies and minds that are unique and limited culturally” (Kasai 3).

The purpose of this section is not to veil the specifics of *butoh* in irksome mystery and flowery poetic abstractions; however, *butoh* challenges descriptors despite the best efforts. *Butoh* is multi-garbed and requires agile powers of description. Sondra Horton Fraleigh, being relatively prosaic in this passage, brings it into some relief:

The aesthetics of *Butoh* reflect the older values of pre-modern Japan. They evoke the original face of Japan beneath the fast-paced surface, and the timeless austerity of Zen, awash with mystical emptiness and nature's evanescence. If *Butoh* contains a Zen like spirit, it is also unmistakably postmodern, an arresting aesthetic jumble of historical periods and cross-cultural bodies. But *Butoh* is more than collage. Its collisions explore a Japanese identity in folk and spiritual traditions (Shinto and Zen) and subvert the West's commercial influence. (15)

One possible way to interpret *butoh* is to look at its expression of *yin* darkness. In the context of that search is a startling comment which can be applied to *butoh* given by Johannes Bergmark in the essay, “Butoh—Revolt of the Flesh in Japan and a Surrealist Way to Move:” “Behind the clothes, every part of the skin is waiting to show us its hidden face, every muscle to get eyes and reach towards the surrounding air, follow the wind and the light -- and the darkness. The *fear of dirt* [italics added] is a punishment for the body’s desire to be touched, to travel, to discover and to swim” (2).

Fraleigh characterizes the essence of *butoh* as possessing that aforementioned abundance of *yin* energy and orientation. She refers to the “stories, essays, and poetry” in her book as the “dark earth principle at work in the *butoh* aesthetic” ... “deriv[ing] either directly or implicitly from the mythical feminine (*yin*)” (Fraleigh 14-15). Even so, she considers *butoh* as an art form to have a tension in its polarity, not as a dualism, but as a reciprocating flow of opposites, in harmony with the *yin* and *yang* of Zarrilli’s *t’ai chi* handed down from Scott and balancing his pedagogy (Fraleigh 4-15).

Zarrilli, in keeping with Fraleigh’s sentiments, strives not to pull polar opposite, discreet modes into his pedagogies, but rather construct an overlapping, monistic meld (Fraleigh 17;

Zarrilli, Interview 6 Feb.; Zarrilli, Interview 24 Feb). Fraleigh provides insight, in the context of *butoh* performance: “*Butoh* is not an aesthetic movement grafted onto Western dance, and Western dance may be more Eastern than we have been able to see. *Butoh* helps us to understand the global development and borrowings of modern/postmodern dance” (Fraleigh 16).

This is not a dualist phenomenon, then, but a monistic fusion. Within the differences of the forms are identifiable commonalities that merge, twist, mold, and flow like water as each style informs the other and renders it something altogether new in the processes of creative experimentation, exposure, adaptation, and adoption. This is monism, the *yin/yang* flow, as with *t'ai chi*. To refer, then, to *butoh* as a hybrid, dualistic dance form is another oversimplification and denies its aliveness and mutability. It embodies a sense of flow and cosmic flux, as with *t'ai chi* (Fraleigh 14, 24, 30, 42).

In Fraleigh’s voice, the unifying theme is the symbolism of *butoh* and its intercultural implications, exemplified by the recording of such experiences. While Japanese tradition and religion are explored in performance, there is a “collision” that “subverts the West’s commercial influence.” Within this framework, *butoh* is constantly growing, colliding, and splitting into a postmodern multicultural *mélange* and expansion (Fraleigh 15). Fraleigh, as a self-appointed emissary of *butoh* and its culture of origin, describes one facet of such a phenomenon:

When we experience ourselves through another cultural lens, we are enriched. When we interpret another culture through our own lens, we bring the difference the other can bring—sometimes the same things that insiders see, but more often aspects that bridge the known with the strange. (Fraleigh 25)

She also observes that “strangeness, the difference the other makes, sharpens the familiar.” She asserts that she is speaking of cultural interface and immersion, but also of how *butoh* is continually evolving as a result. Zarrilli speaks in interviews of having awareness of his Westernness and attendant pride in being a Westerner applying Asian forms taught by Indian

teachers (and the Asian-enculturated Scott). As Japanese *butoh* embraces and is embraced by Western artists and audiences, so is Zarrilli drawing inspiration as an artist with a cosmopolitan sensibility (Fraleigh 25; Zarrilli, Interview 6 Feb.; Zarrilli, Interview 24 Feb.).

In an attempt to give the reader an understanding of *butoh* at a deeper level, the following description from Fraleigh about a performance is detailed here:

Transparent and emptied—from his whitened hair to his face and clothes, Teshigawara enters the cloudy field of his dance theater work *Ishi-No-Hana* (Flower of Stone). A bleached postmodern plainness is apparent in his white shirt, tailored cotton pants, and lace-up shoes. He might even be a jazz dancer, but the blood seems drained from his pale frame, and his aesthetic (while astonishing) is not extraverted. As in *Butoh*, he draws freely from both Western and Eastern symbolism and is emotionally distilled in gesture; although distorted *Butoh* facial expressions are not even suggested ...

Blue rocks arranged to create corridors on the floor and a pile of broken glass strewn with gold sculpt the space... Teshigawara moves haltingly into the eerie beauty, like a sleepwalker. His movements are uncanny and unfamiliar. Sometimes they flow; sometimes they jerk.....His style is consistently inconsistent—controlled, but let go.....The piece is built of episodes, delving into energies and images. (Fraleigh 99-101)

In this performance, *butoh* artist Sebura Teshigawara deliberately evokes a dreamscape. Later in the dance, bicycles and broken glass are introduced, intensely symbolic of what can range from social issues to death and rebirth, and much in-between, in a manner decidedly dark, reaching for light. This is *butoh*.

Often a trancelike experience occurs for the audience, and music (usually almost inaudibly low) early in the performance allows the performers to become more meditative, “to continue to deepen this condition and connect with some personal or societal ill that will inspire the tension and contradiction inherent in their dance” (Sakamoto 9). Inharmonious and arrhythmic qualities of sound and movement in *butoh* performance are often employed, and perhaps incongruous-becoming-congruous music from the West and East are incorporated, not to append, but to form a wholly realized representation, even when the parts of the whole could be

distractingly iconographical, social, political, emotional, relational, and often all and more, with no concern for blending cultural references (Sakamoto 10).

It is worth noting that Joan Laage, an American student of *butoh* for some years, wrote that teachers Ashikawa, Ohno, and Tanaka “remind their dancers that the eyes are non-seeing. Ashikawa guides dancers by using an image of the head being one large eye, or of many eyes covering the entire body” (qtd. in Kasai and Parsons 3). This is an interesting psychophysical parallel with Zarrilli’s account of the martial art *kalarippayattu*, which is integral in his training.

Butoh seeks nakedness and the internal. In being appropriated by Western artists such as Joan Laage, Fran Barbe, and Sharoni Stern Siegel for Western audiences, it also has the unity through duality in the opposing concepts of “identity,” “personality,” or “personhood” (Kasai 354; Zarrilli, Interview 24 Feb.; Siegel, interview 7 Dec. 2011). The Japanese have a greater sense of group identity, Kasai and Parsons claim, than the Western ideal of individualism. Even the term *expression* runs counter to Japanese sensibility. This brings to mind the intercultural awareness Zarrilli perceives himself as possessing, and how he seeks to derived something new out of disparate sources (Kasai and Parsons 2; Zarrilli, Interview 6 Feb.; Zarrilli, Interview 24 Feb.).

Butoh’s goals are in harmony with what psychophysical pedagogy has as its aim, according to Kazuo Ohno: “destruction and reconstruction of the body, mind, spirit, and identity” (Sakamoto 10). In this process—according to *butoh* philosophy of performance—the shedding of the ego is experienced by the performer and is often the arcing theme in the performance. This can resonate with some viewers, who may experience a resulting sense of personal ego shedding. That is the power of *butoh*. It is modern and it is shamanic in its transformative birth-death-rebirth symbolism (Sakamoto 10).

Structured Improvisations

As was previously mentioned in the study, Zarrilli teaches structured improvisations in the classroom. Structured improvisations involve bridging the psychophysical discipline practice into performance practice. Embodied awareness and attention to breath are focal points addressed in the tasks given. Zarrilli defines these as:

A set of very simple psychophysical tasks organized into increasingly complex rule-based structures played in a workshop setting... Engaging in simple task-based structures, the actor begins to more explicitly explore the nature of impulse and actions they are shaped into what looks like, and indeed constitutes, performance. The tasks and structures become increasingly complex and layered as I introduce desire into the instructions – a desire to look, hear, touch, move, speak, etc. As the actor’s subtle awareness is attuned and enhanced, to the observer watching the performance of a structure what emerges are all the elements that constitute acting – behavior, character, and relationships. The actor begins to act without ‘trying to act. (100)

Specifics of complex structured improvisations are detailed at length in Zarrilli’s *Psychophysical Acting*, however, I can provide an example of a simple structured improvisation that I participated in during a class. It involved the students in the class being blindfolded in the performance space of the studio where we worked. The other students in the class observed as, one at a time, each student explored the performance space without the use of his or her eyes. That was the only direction given. Some students explored the space by slowly reaching out to touch the floor around them; other students attempted to walk around the space; others attempted to “communicate” by slapping the ground or their hands. The observers were instructed to record what she or he found interesting in the movements of the “performer.” When it was my own turn, I discovered that I was extremely aware of my other senses, especially sound and touch. After the entire class had a chance to explore the space without sight, we then discussed, as a group, what the most interesting observations were. We chose one observation for each student and gave it a simple name, such as “slap” or “wall.” We then worked together in the studio

space, on our feet, using the dialogue that we had just created. We began in a standing position and someone in the class would say, “start.” Each person in the class could interpret “start” in a different way. “Start” to me could simply mean walking in the space; another student could interpret it as running or sitting. As we were moving, we were free to call out any of the words that we had chosen from our observations, such as “slap” or “wall.” Then each student would recreate that movement however they remembered it. There was no right or wrong way to interpret the instruction. An improvisation such as this could last for an hour of class time.

Zarrilli’s Intercultural Performer Training Class: A Student’s Perspective

In order to give the reader a full understanding of what actually takes place in a typical day in Phillip Zarrilli’s class, I will now provide a personal account as I recall it as a former student.

Upon entering the space, each student is expected to first touch the ground and her forehead, showing a sign of respect for the space. The classroom is quiet – students do not spend class time socializing. Each student gives her complete focus to Zarrilli.

We begin with simple breathwork. This allows the students to be present in the moment, reconnect with the earth, and abandon any thoughts that are not necessary for class preparation. We begin in a standing position with our eyes open, but not focused on anything specific. We breathe through our noses and are asked by Zarrilli to focus on the breath as it is inhaled through the nose and makes its way down to the diaphragm and expands the abdomen. We are then asked to continue focusing on the breath’s path from the abdomen up through the torso and out of our noses. Zarrilli tells us that if a thought begins to distract us, we should acknowledge that thought but bring our focus back to the breath as it moves in and down, up and out. We are asked to focus on discovering when the inspiration for inhalation and exhalation begins. The space

between each impulse, we are told, is a place for potential and action. Zarrilli tells us that it is in those moments that actors find the place to begin.

The breathwork is enjoyable and relaxing and I personally find that my outside worries do fall into the background of my mind. Reminders are constantly given about the *dantian* (the area just below the navel which is where the student's "inner eye" exists).

The second part of the class is *yoga*. We do the basic *asanas* (shown in the figure above) and these are pleasant and easy to follow. The breathwork is still being used – it never leaves the work, regardless of the discipline being used. The *yoga* exercises bring focus to the student.

We perform the *sun salutation*. It begins by standing in a relaxed position with our feet shoulder width apart. We then inhale through our noses as we raise our arms up and arch our backs. As we exhale, we bend forward to let our hands rest by our feet. We then inhale as we step back with the right leg, and exhale as we step the left leg back. This leaves us in what is called the *plank position*. We inhale from this position and as we exhale, we lower our bodies down into what resembles a "push-up" position, with only our hands and feet touching the floor. As we inhale, we stretch forward and up, bending at the waist. We then exhale as we lift our hips up, with our heads facing down. This places us in a *downward facing dog* position. We then take a forward step with the right foot as we inhale, and then exhale as we bring the left foot forward and bend our head to our knees. We raise our arms up over our heads with an inhale, and finish with an exhale as we lower our arms to our sides and are left in the position that we began in.

The next part of the class is focused on *t'ai chi*. The exercises are intended to provide discipline and again, focus. We practice *t'ai chi* using breathing exercises and a series of slow movements that take us into each pose. The poses are made up of movements that are intended to help the body to become aware. The poses are performed in a specific order. The sequences of

different poses often have a poetic name, such as “The White Crane Spreads its Wings” (illustrated in the figure above). My personal discovery with *t'ai chi* is that it also brings a sense of power and confidence.

The final part of class is devoted to *kalaripayattu*. This is the section of the class with which I struggle. To begin with, these exercises are exceptionally difficult, because we put our bodies into fixed postures and hold those postures. Zarrilli reminds the students to not over-think their work and to not focus on getting the forms “right.” I, however, allow my ego to be a predominant factor and I become increasingly frustrated with myself when I am corrected. We focus on a movement sequence involving animal postures, including: the elephant, the horse, the lion and the snake. Each posture involves a movement, kick or jump, which eventually brings the body back to the original posture. We get our bodies into the posture and then either move forward or to one side to rediscover the position. A step, jump, or kick is taken each time the student completes the movement, then it is repeated again. As this part of the training comes last, is the most exhaustive, and frustration comes easily. The heat in the room is unlike any that I have experienced. Zarrilli attempts to create an environment that is as close to the training space where he learned the art form in India, so he has the heat in the studio space turned up to a point of discomfort. The heat helps to loosen the muscles in our bodies. *Kalaripayattu* work is intended to create a sense of groundedness, along with the discipline, focus, and connection to the *dantian*. As with *t'ai chi*, I discover the same feelings of confidence and power with *kalaripayattu*. The animal positions connect me with something primal within myself. Repetition and habituation of these psychophysical exercises allow the student to make discoveries and become aware, making the body “all eyes.”

The class is divided into three phases over the course of the semester. During the first phase, students are introduced to psychophysical training through intensive guided practice along with discussions and seminars. The second phase bridges psychophysical exercises along with structures improvisations in order to help the students begin to apply the practice to performance. During the third phase, practice of the disciplines and structured improvisations continues, as rehearsals begin for the staff directed production.

I trained with Zarrilli for three months, during which time, I attended the *butoh* workshop lead by Fran Barbe. I must say that from my own experience, the inclusion of the *butoh* work added to the effectiveness of psychophysical actor training for me. The semester ended with a performance for the public. My class was focused on the Shakespeare's *King Lear*, and, as mentioned previously, this remains to be my favorite performance to date. I have never been so present in a role. I was completely focused, grounded and aware. The reader should be aware that Zarrilli did not direct the production of *King Lear*. Due to the large number of students enrolled in the course, the class was divided to create two separate performances. Dr. Rebecca Loukes, who currently teaches the Intercultural Performer Training class at the University of Exeter, directed *King Lear*. The two sections of Zarrilli's students studied together and rehearsed separately with each director.

I have often wondered why the extreme rigor in Zarrilli's class led to such an engaged performance. I was playing Edgar in *King Lear* and that role lent itself to the work. Zarrilli's class is focused on bringing focus, discipline, and awareness to the actor. The character that I was playing is fleeing his home after being framed by his brother. His life is in danger; if he is discovered, he will be killed. He makes the choice to disguise himself as a bedlam beggar; he covers himself with dirt, and takes on the persona of "Tom." It is imperative that Edgar remain

focused and aware of his surroundings at all times because death surrounds him as he is being hunted:

I heard myself proclaim'd;
 And by the happy hollow of a tree
 Escaped the hunt. No port is free; no place,
 That guard, and most unusual vigilance,
 Does not attend my taking. Whiles I may 'scape,
 I will preserve myself: and am bethought
 To take the basest and most poorest shape
 That ever penury, in contempt of man,
 Brought near to beast: my face I'll grime with filth;
 Blanket my loins: elf all my hair in knots;
 And with presented nakedness out-face
 The winds and persecutions of the sky.
 The country gives me proof and precedent
 Of Bedlam beggars, who, with roaring voices,
 Strike in their numb'd and mortified bare arms
 Pins, wooden pricks, nails, sprigs of rosemary;
 And with this horrible object, from low farms,
 Poor pelting villages, sheep-cotes, and mills,
 Sometime with lunatic bans, sometime with prayers,
 Enforce their charity. Poor Turlygod! Poor Tom!
 That's something yet: Edgar I nothing am.

Out of Shakespeare's monologues, this particular one articulates extreme awareness in a character. Zarrilli seeks for each student to become "all-eyes," his metaphor for being truly aware. As detailed above, the qualities that I gained while working with Zarrilli's disciplines were: focus, discipline, awareness, confidence, power, and a sense of ego abandonment. In looking at the character, Edgar, and in particular, the above monologue, it is clear that the character himself requires those qualities to survive. He must remain focused; if anyone should discover him, he will be killed. He sees his only chance for survival is to change his appearance and persona completely, so he takes on the guise of a bedlam beggar, which requires a sense of ego abandonment as he spends half of the play disguised as the beggar, "Tom." Because he is being hunted, Edgar is constantly aware of his surroundings. When he encounters the abandoned

King Lear, whom he respects, both as a king and a family friend, he decides to remain close to the king to protect him. This decision makes discipline more necessary for Edgar as he struggles to maintain the persona that he has created. Lear must not discover that “Tom” is actually Edgar. At the plays end, Edgar has the confidence to stand up against those who have been triumphing through evil motives throughout the play. He is then crowned as the new king, giving him extreme power.

Because Shakespeare wrote the character of Edgar with the aforementioned qualities detailed above, then the actor who portrays Edgar must embody those qualities as well. As an actor, *Yoga* gave me focus. *T'ai chi* gave me discipline, confidence and power, as did *kalaripayattu*. *Kalaripayattu*, along with *butoh*, also allowed me to abandon my ego (to an extent) as an actor. In practicing the disciplines that Zarrilli teaches, I was able to bring, as an actor, many things that are needed for this particular role. Would I have given the same kind of fully embodied performance if I had been cast in a different role? I have gone through the list of roles that I have played, and I am able to see how I could have applied the learned qualities to any role; but I truly feel that being cast as Edgar as the culmination of my work with Zarrilli was kismet. Edgar’s character lends himself perfectly to the principles learned from Zarrilli’s disciplines and I consider myself fortunate to have had that opportunity. I now understand what exactly it was that I embodied in that performance: I had confidence without ego.

Conclusion

It has been expressed in this chapter that the use of these Asian forms is not intended as a cultural hijacking in Zarrilli’s view, or an ascription of the superiority in Asian culture. He saw the usefulness of Asian movement and theatre in training Western actors, just as the other teachers in this study have done. When asked about the idea of experimenting with these

particular forms (*yoga, t'ai chi, kalarippayattu*), as opposed to psychophysical forms derived from the West, he answers:

It is not the idea of it. The idea of it I don't give a shit about. I don't care what it is; it doesn't need to be colored. Those are the things I happened to have the opportunity to learn in depth and so those are the tools I ended up using. I always tell people that if I hadn't learned those things I might have learned something else that would have served the same purpose and function perhaps. But I feel very fortunate for having learned that particular set of techniques because I do think they are very useful and that set, I believe, brought together, are complimentary one of the other. (Zarrilli, Interview 24 Feb.)

In the case of *butoh* as a creative force, it is truly no longer just a product of Japan but has spread to many Western countries as a mutating model of transcultural art. Zarrilli's most frequent exposure, it must be noted, is through the culturally Western perspective of Fran Barbe. Her description of the release of vibration in bodymind through practice as the "sparkling body" is in harmony with Zarrilli's objectives and not singularly Asian (Kasai, 51, 98, 105; Zarrilli, Interview 6 Feb.; Zarrilli, Interview 24 Feb.; Zarrilli, Psychophysical 56).

Zarrilli, in his own words, conveys an understanding of cultural differences that can occur from hemisphere to hemisphere or within the same ten-mile radius. As the included disciplines (*yoga, t'ai chi, kalarippayattu* and *butoh*) are his favored four, his expressed ideas about interculturalism in a psychophysical pedagogical model matter most in this research; a respect and appreciation for diversity and Asian traditions, and a rejection of the valorization or stereotyping of the cultures conjured by the less aware (Zarrilli, Interview 6 Feb.). He also unapologetically addresses the reality that this chapter highlights:

[My book] *Psychophysical Acting* is ... self-consciously intercultural. Significantly, most major theorist/practitioners of contemporary acting including Stanislavski, Grotowski, and Barba, have been influenced in some way by non-Western traditions. (Zarrilli, Psychophysical 8)

This chapter has answered the research question: What are Zarrilli's methods? Zarrilli is a respectful interculturalist with an aim for the most efficacious psychophysical pedagogy

regardless of source tradition. In this regard, his predecessors with similar objectives have influenced his pedagogy, while his insight and ability to strike a balance between Asian and Western adoption and adaptation have allowed him to advance and refine the psychophysical interculturalism of their approaches and theories.

CHAPTER FIVE: CONCLUSION

Summary

The purpose of this study was to explore the pedagogy of Phillip Zarrilli, which arose from the culmination of decades of his work and was influenced by a group of teachers, both living and dead. Psychophysical acting, as an approach, opposes the duality of what is often a Western cultural paradigm: separating the thinking mind from the active body. In psychophysical training, there is no separation of the body and mind (bodymind). Exercises are taught that help unite the body and the mind (Zarrilli, *Psychophysical* 5, 29). Zarrilli uses three primary disciplines in order to engage the bodymind: *yoga*, *t'ai chi*, and *kalarippayattu*. He also uses metaphor, breath, touch assisting, and other techniques to facilitate the engagement of awareness and attention to both the inner (emotion/feeling) and outer (physical expression) until they act effortlessly together in a performative setting (Zarrilli, Interview 24 Feb.).

Psychophysical acting is the foundation of Zarrilli's pedagogy and that of the other Western teachers profiled in this study. It involves truly uniting the action of the body and mind in emotional engagement onstage. For actors, movement is central to experiencing emotion, and sometimes the body responds to emotion with outer expression that is fluid and effortless, rather than that which is "stuck," originating psychologically in the head and awkwardly executed in the movements (Zarrilli, Interview 6 Feb.).

Zarrilli has a strong pan-cultural philosophical background, and in the sense that he is theatre-trained, his education is broad. However, his interest in philosophy, both Western and non-Western, led him on his path to study as a seminarian and explore India on scholarship. He was, and is, influenced in a way that he is as attracted to the works of such playwrights as

Beckett and Sartre, as he is to the Asian modalities he uses in his training. He is inspired by Western teachers with Asian interests, as well as Indian master teachers.

Phillip Zarrilli is consummately intercultural. He teaches all over the world; has protégés of many nationalities; stages performances of the West in the East and vice versa; and writes ethnographies and articles about Asian modalities. The dualism present in Zarrilli is that he teaches more pragmatically and practically without philosophy, interculturalism or religious dogma overtly entering the practice itself, but runs a psychophysical-based and also broadly intercultural theatre group. He reserves his more direct intercultural expression, it seems, for work outside his pedagogy (Zarrilli, “*Curriculum vitae*”).

His teachers of influence are relevant to his pedagogy for varying reasons with some overlap. Stanislavski coined the term *psycho-physical* and employed *yoga* and *prana*. Zarrilli credits him with high regard in his book, Psychophysical Acting: An Intercultural Approach after Stanislavski (Zarrilli, Psychophysical).

A. C. Scott mentored Zarrilli. He taught Zarrilli *t'ai chi* (a Chinese martial art with gentle, fluid movements and breath). Scott is a scholar of Asian theatre, mainly of China and Japan, as Zarrilli came to be. Zarrilli eventually passed Scott's directorship of the Asian/Experimental Theatre program to Zarrilli in 1980 (Zarrilli, Interview 6 Feb.).

Jerzy Grotowski inspired Zarrilli with his book Towards a Poor Theatre, which dealt with using exercises and breathing to strip down learned barriers that inhibit actors and promoted the idea of an austere stage to provide a direct connection with the spectator. Grotowski also recounted his time in India; how the dance drama form, *kathakali* and the martial art form, *kalaripayattu* affected him, which led Zarrilli to India (Zarrilli, Psychophysical 1; Zarrilli, Interviews 6 Feb, 24 Feb).

Eugenio Barba is an intercultural influence to Zarrilli. Zarrilli's appreciation of Barba's writing and theory has infused his pedagogy. Zarrilli has adopted and adapted Barba's openness and inclusiveness on an intercultural creative level and as well as his use of psychophysical exercises that cultivate energy with internal stillness and restraint. (Zarrilli, Interview 6 Feb.).

Michael Chekhov's work is currently an inspiration to Zarrilli, especially Chekhov's use of imagination and references to radiant energy in practice and stage work. Chekhov's modulation of emotion from external expression in practice that becomes contained but felt by the actor energetically is similar to Zarrilli's approach of inner fire and outer restraint in performance (Zarrilli, Interview 24 Feb.).

Lastly, Zarrilli's *kalaripayattu* teachers, Gurukkal Govindankutty Nayar, C. Mohammed Sherif, Sreejayan Gurukkal, Mohamedunni Gurukkal, and Raju Asan, and his *hatha yoga* teachers, Chandran Gurukkal and Dhayanidhi, who taught Zarrilli for several years in India were fundamentally important to the development of Zarrilli's pedagogy.

The data for this study were derived from: extensive reading about his life and work; interviews and e-mail exchanges with him; questionnaires given to his students, authorities relevant to psychophysical pedagogy, and other movement-based performers and teachers outside and inside Zarrilli's sphere; existing data on psychophysical acting and training; existing data on intercultural performance; and existing data on disciplines that Zarrilli has been influenced by. Additionally, the study was informed by my own experience as a student of Zarrilli's.

Findings

Who is Phillip Zarrilli?

Phillip Zarrilli is, above all, a polymath who has been able to create within himself a *gestalt* (in this context a body greater than the sum of its parts), which is an apt metaphor for the abstract idea that he seeks to cultivate in the bodymind of his students and in performance.

Questionnaires from several of his students were all glowingly positive (the reader should be reminded that said questionnaires were distributed by Zarrilli himself, which is a limitation of this study). Two interviews with Zarrilli were conducted as a part of this study and detailed his life history, his education, influences, disciplines, pedagogy, and current inspirations and the ethnography of his studied modalities of India. Each of his well-received books and articles was reviewed, which provided information about and insight into psychophysical acting. Articles by others about his pedagogy and point of view were also consulted.

He has received numerous honors, awards, and scholarships in his long career and been singled out for praise as a writer, teacher, student, philosopher, director, performer, and more. Excellence has been a hallmark of all his endeavors, based on the honors he has received, reviews, positions of prestige he has earned as a teacher since the seventies, and the number of trainings and workshops he has conducted that continue to be successful enough to maintain over the years and justify his travel all over the world as a guest artist, director, trainer, performer, professor, and lecturer (Zarrilli, Interview 24 Feb.).

Zarrilli has attracted a multicultural stable of students who have continued to practice his pedagogy and he is extraordinarily willing to mentor and train all over the world. These facts attest to his generosity as a teacher. His pedagogy, as it happens, has been the core curriculum of

numerous drama and movement programs throughout the West and Asia due to his hard work and influence (Zarrilli, “*Curriculum vitae*”).

He is humble about his legacy, based on his claims of support from his protégés’ individuality as teachers fusing with his training. He claims to be a facilitator for his students to make discoveries on their own, rather than a didactic authority figure (Zarrilli, Interview 6 Feb.; Zarrilli, Interview 24 Feb).

Zarrilli is intellectually curious on a voracious level. He acquired his Ph.D., studying multicultural Philosophy and Religion. He has trained in Kerala, India for extensive periods of time. He is tireless, it appears, in learning more by conducting further research about *kathakali* through interviews (most recently in 2003). He is an adventurer artistically, based on the range of theatre he coordinates, writes, and directs. Zarrilli has an unorthodox policy of allowing equal time to his actors onstage and resistance to typecasting of his actors; he thinks outside the proverbial box while allowing opportunities for his students to grow and collaborate (Zarrilli, Interview 6 Feb.; Zarrilli, Interview 24 Feb.; Zarrilli, “Bio.”).

Phillip Zarrilli is an important figure in the theatre and acting world due to his intelligence, energy, commitment, talent, prolific output, multitasking ability, curiosity, generosity, cosmopolitanism, unorthodoxy, and sense of fairness to his actors. I arrive at these positive assessments with a bias and a highly subjective view as I trained personally with Zarrilli over the course of three months.

What are His Training Methods?

Zarrilli fuses three Asian modalities (*yoga*, *t'ai chi* and *kalarippayattu*) with a focus on breathwork and movement in pre-performance to cultivate the generation of modulated energy, awareness, attentiveness, and freedom in the actor in his or her bodymind—i.e., to shed the

paradigm of over-analysis at a psychological level that creates a duality of mind and body that is detrimental to acting—in which the body has memory and imagination just as the mind does and that they can work in unison, inseparable. He uses the aforementioned disciplines with breath awareness along with employment of metaphor and imagery, touch corrections, and repetition of his training to allow engagement leading to an “emergent somaesthetics” which is seen by spectators in performance (Creely, “Method[ology] 220-223). Zarrilli states:

Bodymind connections are achieved through the exercises as are a sense of activation through breath in movement, the development of focus/concentration, circulation of energy through the body and awakening the bodymind to partners, ensemble, and the performance environment. Over long-term practice, this work ideally enables participants' bodies to 'become all eyes', i.e. to develop an intuitive awareness necessary for performance. (Zarrilli, “Phillip Zarrilli)

Zarrilli also stages structured improvisations. These involve exercises in which “the elements and principles of psychophysical training are applied to exercises that start to look like performance” (Zarrilli, “Phillip Zarrilli).

Who Are His Intercultural Influences and How Have They Shaped His Psychophysical Training Methods?

When Zarrilli studied philosophy and religion at Ohio University, his mind was opened up to many different cultures and philosophies, including those of Asia. He studied as a “special student” under Dr. Troy Organ, who specialized in non-Western philosophy (among others, such as Aristotelian) (Zarrilli, “Bio”).

He did not leave the United States until several years into his graduate studies, in 1976, when he received a Fulbright scholarship to study theatre. He was allowed to choose the location, and due to what he asserts was a “why not” attitude, he chose Kerala, India. He studied there intermittently for decades, training and researching as an ethnographer. In 1979, he began training with A. C. Scott, an Englishman who was an expatriate for many years in China and

Japan. Zarrilli learned *t'ai chi* from Scott, as he was preparing to take over the Asian/Experimental Theatre Program in Madison, Wisconsin, which Scott was heading at the time (Zarrilli, Interview 24 Feb. 2012).

During Zarrilli's time teaching in the Asian/Experimental program, he hosted theatre artists from Asia and engaged in performance modalities that were inherently intercultural. Americans performed plays and styles that were Asian and American plays in Western styles had involvement by Asian guests. This expanded his cosmopolitanism and cultural tolerance and understanding. These experiences also provided insight into the potential of psychophysical acting and pedagogy that borrows from Asian paradigms. He also learned of the fruits that could be yielded by such collaborations in theatre and training (Zarrilli, Acting [Re] Considered 355; Zarrilli, Psychophysical 215).

In the decades since he began his training, directing, and performing, he has taken residence in England and Wales, teaching and directing students of numerous cultural backgrounds. He has taken up artistic residency, directed productions (with the Llanarth group), and conducted workshops in locales such as Norway, Singapore, Greece, the Netherlands, Malta, Portugal, South Korea, Ireland, Germany, Poland, Austria, Canada, India, Estonia, Finland, Bosnia and Herzegovina, Taiwan, Japan, and more. In these endeavors, he has collaborated with individuals from these countries and others (Zarrilli, "*Curriculum vitae*").

Have his methods been useful to his students?

This question is answerable by the analysis of the data included in the answer to question number one: Who is Phillip Zarrilli? Based on his far-reaching influence and the number of students who seek to carry on his tradition, it can be concluded that he is an effective and influential man of many talents who is an asset to theatre and an innovator and leader in

psychophysical acting. Based on an analysis of the pedagogies of his influences, it can be concluded that he has refined, distilled, adapted, and adopted these pedagogies in order to merge said pedagogies with techniques of his own invention in a way that is unique to what came before in psychophysical theatre pedagogy.

The practice of this pedagogy must be ongoing, however, in order to have lasting effects, as with any practice. This is sometimes unrealistic and expensive for students who only train with him a short time. It can be difficult to follow up with workshops he or his successors conduct for logistical and other reasons, and it is all too easy to revert to Western acting habits. Follow-up work coupled with instilled techniques and a deeper understanding of the “whys” of his work better ensure that the training will be retained.

In that regard, his trainings should perhaps involve a more intensive approach and more teacher trainings—so follow-up training is possible for those who reside outside of his teaching area. In this sense, it is possible that he attempts to do too much by traveling and giving of himself; he cannot be everywhere, and the actors that he trains, such as myself, are from locations all over the globe. Perhaps, in this regard, he should delegate more. It does appear that he makes some attempts to do so, such as including some of his former students as assistant teachers in his classes and workshops.

Also, his training excludes metaphysical aspects on a philosophical level and relies on pragmatic and practical instruction. He is critical of Stanislavski’s desire to incorporate mysticism and spirituality (as the late master understood it) into his pedagogy, but he is unafraid to explore Asian philosophies and spirituality outside of his pedagogy. He chooses this path to be more inclusive of a multicultural student population, but it may be useful for an actor to employ

some spiritual exercises, education, and imagery in this embodied practice (Zarrilli, Psychophysical 220).

The evidence yielded from interviews, questionnaires, literature, and personal observation/experience has answered the final question concerning the efficacy of Zarrilli's pedagogy. The influence that Zarrilli has had on theatrical pedagogy is strong. Based on this study, he is also determined to be a worldly and cosmopolitan interculturalist with a sturdy and well-tuned pedagogy.

Ethics of Appropriation

*We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time. (T.S. Eliot)*

Certainly, ethical implications regarding the appropriation of Asian forms should be addressed. The best approach, perhaps, is to consider some analyses and pedagogical choices among the teachers in this study, particularly Phillip Zarrilli, who have attempted to discuss intercultural influences from an ethical standpoint. A few other informed views will be added to balance the data; synthesis of this data is essential in answering the question of the ethics of appropriation in performance and pedagogy.

Therefore, it must be asked: How does appropriation of influences skirt an ethical line? Does the fact that those in this study adapted and even adopted techniques and forms with Asian roots really signify that there is some form of artistic colonization and cultural theft? Or is influence in itself not inherently unethical? If not, why would influence of an other-cultural nature be considered a breach of ethics?

An accusation of theft could arise from the fact that this study only briefly allows knowledge of Zarrilli's Indian teachers. This, however, was likely not based on an active prejudice, or a centralizing of Westernness, but for distinct reasons that can be induced based on observations from the collection of data. Zarrilli himself has been relatively concise, albeit unambiguously grateful, regarding his Indian education; he has published work that includes background and information on his teachers by name, with quotes and ideas expressed with brevity but reverence (Zarrilli, Psychophysical; Zarrilli, When the Body). Further, there is the distinction that his Indian teachers are not theoreticians or directors in the world of theatre, as the Western figures included in this study are. A related consideration is that in our interviews, his emphasis was on his Western influences, while he only briefly mentioned his Indian training, which gave cause to follow this implied dictate: I allowed that emphasis on his part to direct the emphasis chosen for the study. That he possesses a bias is not in evidence, but to stay consistent with his focus on Western influence, a de-emphasis was chosen for the study. This dissertation concerns Zarrilli's pedagogy and what fuels his creativity. To quote his words in another context, pursuing too much background about his Indian teachers, based on his own present focuses, would lead one down a "blind alley" (Zarrilli, Interview 6 Feb 2012). Does this introduce an ethical dilemma, and is there an unconscious bias on Zarrilli's part? Perhaps, but his explanations and what can be gathered in the data suggests that he is conscientiously aware of the importance of his Indian teachers and the de-stressing of their roles makes sense in considering their importance in his overall pedagogy.

He credits fully the use of *t'ai chi ch'uan*, *yoga*, and *kalarippayattu* in physical pre-performance training as providing the bones of his training pedagogy; however, he is quick to explain that these forms "happen to work," and their origins are less of importance than their

efficacy (Zarrilli, Interview. 24 Feb. 2012). One reason for the continued emphasis on this point in the study is tacitly ethical. In other words, he would choose any forms that he found effective for preparing his actors, but found success in his interpretations of the forms in which he was invited to train. In this sense, the Asianness of the forms is secondary. Ethically, though, this still raises the question of whether his appropriations amount to a form of theft (Zarrilli Interview 24 Feb. 2012).

To counter such a suggestion, it must be stated that he was trained also by a Western man, A.C. Scott, who experienced a great deal of immersion in Asian theatre culture and study of *t'ai chi ch'uan*. Scott was invited into both spheres by Chinese and Japanese practitioners with the probable understanding that he would appropriate the work on some level. Scott also experienced a cultural immersion, and in his many years abroad, developed an appreciation and affinity with the cultures he existed within (Liu 419). Zarrilli's academic work parallels this immersion with his non-Western theological, philosophical, and religious study, and it is hardly considered unethical to pursue these studies. In this regard, further training in an immersive environment could not be considered unethical (Zarrilli Bio, Zarrilli Interview 24 Feb. 2012).

Scott had a profound respect for Asian theatre genres in which he immersed himself, and did not treat *t'ai chi* as a study of novelty or exoticism. He was very literal-minded and respectful in its use when he taught. He sought parallels to Westerners he admired, such as Jacques Copeau, and never wavered from seeking to bring together Asian theatre with Western works. He applied all of this in a way that Zarrilli was influenced by: respectful appropriation with the hope of integration into an intercultural training form (Liu, 420).

Globalization is a macro-extension of Scott's experience, and a great source of inter and cross-culturalism. As Janet Adshead-Lansdale states:

Instead of regarding the [performance] of 'others' as weird and 'exotic' practices [as the early anthropologists did] or appropriating it within Western ballet [example in context] (as the early dance historians did) what is apparent in the late 1990s is an analysis which attempts to unpack the complex interaction of cultures within globalization. (qtd. in de Gay and Goodman, 186)

An earnest sociologist or anthropologist may consider the potentially exploitative advantages Westerners, many descended from colonizers, would claim, and therefore be critical of the perceived ethical laziness and flouting of one who appropriates what is Asian in a way that never wavers from condescension or a sense of Western centrality. In considering the lack of data, this criticism would be rarely leveled when considering the adoption or adaptation of Western cultural staples like hamburgers, film, and blue jeans by other cultures. This is because Westerners have long exploited the offerings of the East since the early modern era, often uninvited. What is in question, then, is the spirit and intent with which the influence is borrowed and utilized.

Artists invariably are influenced by what surrounds them. This invites the question of whether being influenced by a fellow Westerner, by something alien but still within Western culture crosses an ethical boundary? Perhaps, if there is blatant imitation occurring, ethics would be a consideration, but influence would not break ethical rules by most standards. How then are these appropriations different from what one seeks in their curiosity about Asian practices and forms? One danger in being too conscientiously respectful of foreign culture and the art embedded within it is a bland homogeneity which can be the death of art and creativity, and arguably cultural sharing and understanding.

Barba writes of admiring the way many Asian performers turn “somatic energy” into “physical energy” on the stage, specifically regarding the work of Mei Lanfang (Barba and Zarrilli “Eugenio Barba to Phillip Zarrilli” 11). He seeks to facilitate that ability in the actors he

trains and has found it most present in particular Asian works and approaches. He rarely suggests what Murray and Keefe call a “flattening” and “tokenism” in interpreting other cultures (Murray and Keefe 186), although he does make a comparison between “Oriental” and “Occidental” in terms of “organic repertory,” which could be construed as finding an otherness that can be reductive and possibly lead to an appropriation that is vaguely unethical (Barba, qtd. in de Gay and Goodman 41). This may also be thought to be finding disparateness in approach that can enhance theatrical art, and there is arguably no ethical harm in that. Barba is multicultural in his spirit of exploration; his root belief is that there is more shared among cultures in performance than there is difference. His movement training and breathwork show an Asian influence, but through Barba’s efforts, it has originality by way of the fusion of approaches based on Barba’s theory and frequent travels, becoming what Murray and Keefe refer to as Barba’s “pre-cultural” pedagogy (200).

Ironically, Zarrilli was a critic in his interpretation of Barba’s approach in the 1980s, which touched on ethics, but has come to admire and better understand the ethics and pedagogy of Barba (Barba and Zarrilli, “Eugenio Barba to Phillip Zarrilli”). Admittedly, the data in this study reflects contradictions in Barba that can come across as the desire to reduce theatre forms to avoid “pollut[ion]” and “syncretism,” while claiming to welcome diversity and find common ground in theatre of all cultures. The ethical dangers exist in these changeable opinions, if one considers that he suggests a sort of exacting manipulation and deliberation that perhaps crosses the boundaries of what he should responsibly take on as an active theatre anthropologist of changeable attitude (de Gay and Goodman 42).

The key here, in contrast, is invitation by those of another culture, rather than extracting by coercion. This separates Zarrilli from those who are post-colonists or lacking consistency in

their artistic sensibility. It is understandable to have evolving ideas as an artist, but the invitation should be there, overtly or by suggestion, to remain out of ethical gray area. Barba's views are the most complex and therefore his ethics difficult to establish. Zarrilli's are more clearly defined when analyzing the data.

As a brief counterexample, to progress, the early developers of *butoh* in the mid-twentieth-century appropriated German Expressive dance, perhaps involuntarily, in their work. They were trained in this form, and once an artist is exposed to influences, the artist is forever changed creatively, as is the form in the way they practice and apply it (Fraleigh 38-40). This brings about again the question of intent and spirit: This appropriation of German Expressionism is within ethical bounds as it is quite involuntary to apply an influence and/or training that becomes part of a creative, heterogeneous whole in the artist's toolbox. Japan, the place of *butoh*'s origin, has remained free of colonial oppression and yet free of the criticism of appropriation.

One may wonder then if the valorization of the East, and the attendant valorizing voices, are not more guilty of "flattening" Asian culture into a homogenous pancake than the persons they accuse of unethical appropriation? This provides an explanation of why such valorizing frequently fails to distinguish between postcolonial cultures and those in Asia who experienced no such colonization. Despite these differences, which make Asian culture varying and rich, little criticism of ethical implications has been sent in the non-Western direction, and Western influence on societies in Asia is undeniable and appropriated with impunity in a general fashion. This is worthy of analysis and critique.

A strong consideration in ethics in this framework is economic exploitation. Historically, belly dancers, Indian magicians and other Asian performers were procured as entertainment for

Westerners, with emphasis on their exoticism: “these examples suggest that the astonishment and wonder of perceiving bodies from other cultures performing strangely, erotically, grotesquely and often with enormous skill is central to the experience and ideological complexities of investigating this territory of cross-cultural performance” (Murray and Keefe 190). These schemes included the claim of undue credit by the procurers, suggesting a lesser human status conferred on the performers. This is unmistakably an unethical endeavor (Murray and Keefe 189-90). This is what Kathy Foley refers to more recently as “cultural tourism.” (qtd. in Harbeck, 1). No discernable example that parallels this type of colonial or postcolonial cultural and creative larceny and diminishment exists among any of the subjects of this study, who have applied interculturalism and the teaching of students from myriad cultural origins in what appears to be an even-handed and inclusive manner.

In maintaining the thread of Zarrilli’s ethical awareness and conscientiousness, he asserts the following:

In the Western-initiated colonial drama of subjugation and domination, India was cast in several key roles. Most important, as South Asian historian Roland Inden relates, for empiricists and rationalists that role was ‘THE unchangeable’ and/or ‘THE absolutely different’ (and therefore inscrutable and dominatable), and, for romantics, the ‘SPIRITUAL or IDEAL’ Other.’ (Zarrilli, “For Whom Is the King a King?” 26-27)

He reiterates this awareness in his second Skype interview, stating that he seeks to discourage the romanticizing of Asian forms, tacitly addressing another facet of the ethics of appropriation: valorization of perceived exoticism that prevents intercultural exchange and consideration of common humanity (24 Feb. 2012), an ethical failing.

The arguments about the ethics of appropriation are likely to continue. In a quote that serves as part of an apt conclusion in a frankness that parallels Zarrilli’s, Simon Murray and John

Keefe introduce their hope for a dialogue in the closing chapter of their collaboration entitled “Bodies and Cultures:”

‘Bodies and Cultures’, completes the book with an acknowledgement – implicit in everything that has gone before – that this account is inevitably a partial one in that its centre of attention is on Western practices and histories. Given the highly codified and corporeal nature of many forms of Eastern dance dramas this is partiality indeed. None the less, we felt it better to be explicit and – in a sense – unapologetic about the North American and Eurocentric nature of our project than to dabble in, and hence perhaps tokenise, the rich complexities of Asian ... theatre forms which might otherwise fit into our frame of reference....what this chapter does offer is an overview of the relationships between twentieth-century Western physical theatre forms and those Eastern (and other) performance traditions which have fed and influenced many European avant garde experiments. Here we reference the debate – sometimes passionate and angry – about cultures and their relationships and engagements. We consider the tension between a cultural exchange that is generous, equitable and mutual, and one that has often been accused of exoticism and cultural colonialism, and speculate on how the ethics of these intercultural encounters are inevitably framed by the politics of contemporary global capitalism. (10)

Kathy Foley provides an esoteric and thought-provoking take, which addresses well the question of ethical appropriation and serves the context of Zarrilli’s pedagogy and those of his favored predecessors:

From a psychological perspective, each person’s individual encounters with the products of another culture are, like all encounters, part of the individual’s personal development. I would like to suggest that at the optimal end, intercultural encounter may serve as a catalyst for what Jung called the transcendent function, facilitating individuation—in other words, through use of the Other’s symbols one can become more fully one’s self. (Foley, “Trading Art(s): Artaud, Spies, and Current Indonesian/American Artistic Exchange and Collaboration” 10-19)

Does this resolve the argument of the ethics of artistic appropriation? Perhaps not, but clearly the effort in the intercultural psychophysical theatre community is being made, and Zarrilli’s oft-expressed sensitivity to his use of Asian forms exemplifies this (Zarrilli, Interviews 6 Feb 2012 and 24 Feb. 2012).

Limitations

While conducting this study, I sought to be as rigorous as possible in gathering research that was usable and appropriate for the questions. The flaws in this study were necessarily inherent due to the study's scope. Scopes suggest limits, which are unavoidable in this context. The number of possible limitations does not serve to create a sound argument that the conclusions here are questionable.

Due to the scope of the study, a wider range of influences on Phillip Zarrilli went unexplored, including psychophysical experts and artists, living and dead, such as, Ariane Mnouchkine, Jacques LeCoq, Jacques Copeau, David Zinder, Antonin Artaud, Richard Schechner, Fran Barbe, Anne Bogart, Peter Brook, Herbert Blau, Tadashi Suzuki, and others. It was concluded that these figures were influential to Zarrilli due to their inclusion in his writing and the mention of two of them (Blau and Brook) very briefly in our first interview and two others briefly in our second interview (Barbe and Zinder).

Stanislavski, Grotowski, Barba, Scott, Chekhov were chosen based on the following criteria:

1. Primarily, Zarrilli mentioned them pointedly in our interviews as great influences (this was not implied).
2. They are not contemporaries of Zarrilli; Barba is the only figure still living but he is much older than Zarrilli and began his work long before Zarrilli entered the theatre profession.
3. All have relationships that connect to Stanislavski directly and indirectly, the exception being Scott, who was included because he mentored Zarrilli directly and received considerable mention in both interviews.

4. The purpose of the study was not a comparison with his contemporaries simply because the scope needed to remain manageable and unambiguous. The others mentioned in his interviews are contemporaries as well and therefore excluded.

One exclusion was Antonin Artaud, whom Zarrilli pointedly cites as a model for his pedagogy in his book Psychophysical Acting. This choice to not include Artaud in this study was made because he lacked a pedagogy, and what little he established as a teacher he did not pass on. He was more a director, theorist, poet, and playwright. Moreover, Zarrilli did not discuss him in our interviews, which suggested that he was not as strong of an influence as the other persons who were discussed (Zarrilli, Psychophysical 8).

Less detailed accounts of Zarrilli's Indian teachers were included as this study is focused on psychophysical acting teachers. This is not to suggest a sense of Western centrality, but of influences that are more culturally similar to Zarrilli. Limiting the teachers to Western influences with intercultural and psychophysical backgrounds retains consistency, a lineage that can be traced to Zarrilli from Stanislavski, and a manageable scope.

Non-psychophysical pedagogies did not appear in this study. Arguable examples are acting teachers such as Sanford Meisner and Lee Strasberg. An analysis of their approaches, however, would not have served to prove or disprove the efficacy of Zarrilli's pedagogy or of psychophysical acting theory in general. Also, simply because a pedagogy is not labeled as psychophysical is not evidence that it does not possess elements of the theory. Although some approaches may be unambiguous in that context, the possible ambiguity of many approaches would make an analysis moot and create a less manageable scope (Brestoff 62, 83).

Though questionnaires were sent to over thirty of Zarrilli's students, only ten were received in return. The students who did respond were participants of a recent workshop, so it

was more difficult to get a sense of how his pedagogy is sustained over time. All of the respondents were from different cultural backgrounds. This demographic excluded new students and students who had not studied with him in some time. However, they were very insightful and provided responses that indicated a good depth of understanding of the aims of Zarrilli's pedagogy. This indicated that his teaching is effective in providing more than a "what" and "how," but also a "why."

I was unable to contact several instructors of Zarrilli's work, including Jeungsook Yoo and Rebecca Loukes. A conversation with one or both of these protégés would have provided unique insight.

Zarrilli and/or the other teachers in the study were/are influenced by other theatre styles such as *noh*, *Kabuki*, *Beijing/Peking opera*, and *kathakali*. While this study refers to the latter, the rest are not part of his pedagogy and are not referred to as such. As *butoh* appears to have primacy as his current creative inspiration, it was included at the exclusion of the others.

Western psychophysical techniques, such as Feldenkrais and Alexander, were not included because Zarrilli does not use them, and those techniques were not used by the other teachers included in this dissertation (Zarrilli, Interview 24 Feb.).

Suggestions for Future Research

One recommendation for further study is to focus on contemporaries of Zarrilli in the psychophysical performance field, as this would provide a different aspect of analysis. It could also be interesting to do a more in-depth study of Zarrilli's schedule of activities in a given season or year. This would provide insight into how his work affects students, actors, and audiences on an intercultural level. In doing so, it would be useful to attend some Zarrilli-helmed performances to get a sense of what his pedagogy puts forth in the performance phase. A new

study of different psychophysical pioneers in the modern era, such as Bertolt Brecht, Antonin Artaud, Vsevolod Meyerhold, Jacques Copeau, Jacques LeCoq and others would give a broader view of psychophysical theory in performance. As a last suggestion, focusing on the performance aspect of Zarrilli's career—and in turn the theatre work of his influences—rather than pre-performance would be interesting and would broaden understanding of psychophysical acting in the performance phase.

Hopefully this dissertation will inspire those who read it to deepen their exploration and understanding of psychophysical acting, consider it for study, and add it to their acting repertoire as a tool or as a total holistic approach. More importantly, one hopes that Zarrilli will receive the positive attention that he deserves and become an even more important figure in theatre and acting than he already is.

It is my belief that this dissertation can benefit performers, directors, playwrights, and other experts to be exposed to interculturalism in a performance context. Sharing creatively on that level could connect people on a different plateau and introduce new forms through fusion. The possibilities creatively and culturally are limitless.

BIBLIOGRAPHY

Books:

Atkinson, William Walker. The Hindu-Yogi Science of Breath. Public domain: published by Kindle Mar. 24, 2011. Kindle for Mac Version 1.8.3. for (Mac OS X Version 10.7.2).
Electronic Book.

Barba, Eugenio. A Dictionary of Theatre Anthropology: The Secret Art of the Performer. Trans. Nicola Savarese. Sussex: Psychology Press, 1991.

Besant, Annie Wood. An Introduction to Yoga. Public domain: published by Kindle Mar. 24, 2011. Kindle for Mac Version 1.8.3. for (Mac OS X Version 10.7.2). Electronic Book.

Brandon, James. The Cambridge Guide to Asian Theatre. Cambridge: Cambridge University Press, 1993.

Brestoff, Richard. The Great Acting Teachers and their Methods. New Hampshire: Smith and Kraus, 1995.

Carnicke, Sharon Marie. Stanislavsky in Focus: An Acting Master for the Twenty-First Century, Second Edition. New York: Routledge, 2009.

Chekhov, Michael. To the Actor (Revised Edition). London, Routledge, 2004.

de Gay, Jane, and Lizbeth Goodman. The Routledge Reader in Politics and Performance. New York: Routledge, 2000. Kindle for Mac Version 1.8.3. for (Mac OS X Version 10.7.2).
Electronic Book.

Evans, Mark. Movement Training for the Actor. New York: Routledge, 2009. Kindle for Mac Version 1.8.3. for (Mac OS X Version 10.7.2). Electronic Book.

- Fraleigh, Sondra Horton. Dancing Into Darkness: Butoh, Zen and Japan. Pittsburgh: University of Pittsburgh Press, 1999. Kindle for Mac Version 1.8.3. for (Mac OS X Version 10.7.2). Electronic Book.
- Gargi, Balwant. Theatre in India. New York: Theatre Arts Books, 1962.
- Grotowski, Jerzy. Towards a Poor Theatre. New York: Routledge, 2002.
- Kam-Chuen. Step-By-Step T'ai Chi. New York: Touchstone, 1994.
- Keefe, John, and Simon Murray. Physical Theatres: A Critical Introduction. New York: Routledge, 2007. Kindle for Mac Version 1.8.3. for (Mac OS X Version 10.7.2). Electronic Book.
- Liao, Waysun. The Essence of T'ai Chi. Berkeley: Shambhala, 2007.
- Lonsdorf, Nancy. A Woman's Best Medicine. New York: Jeremy P. Tarcher/Putnam, 1995. Kindle for Mac Version 1.8.3. for (Mac OS X Version 10.7.2). Electronic Book.
- Mackerras, Colin. Chinese Theater: From its Origins to its Present Day. Honolulu: University of Hawaii Press, 1993.
- Merlin, Bella. Beyond Stanislavsky: The Psychophysical Approach to Actor Training. London: Routledge, 2001.
- Merlin, Bella. Konstantin Stanislavsky. London: Routledge, 2003.
- Richmond, Farley P., Darius L. Swann and Phillip Zarrilli, eds. Indian Theatre. Honolulu: University of Hawaii Press, 1990.
- Richards, Thomas. At Work with Grotowski on Physical Actions. London: Routledge, 1995. Kindle for Mac Version 1.8.3. for (Mac OS X Version 10.7.2). Electronic Book.
- Shou-Yoo, Liang. T'ai Chi Chuan. Wolfeboro: Ymaa Publication Center, 1996.
- Stagroom, Jeremy and James Garvey. The Great Philosophers. London: Aritcus, 2005.

- Stanislavski, Constantin. An Actor Prepares. New York: Routledge, 1964.
- Stanislavski, Constantin. Building a Character. New York: Routledge, 1977.
- Stanislavski, Constantin. Creating a Role. New York: Routledge, 1989.
- Stanislavski, Constantin. My Life in Art. Honolulu: University of Hawaii Press, 2004.
- Turner, Jane. Eugenio Barba. London and New York: Routledge, 2004. Kindle for Mac Version 1.8.3. for (Mac OS X Version 10.7.2). Electronic Book.
- Wangh, Stephen. An Acrobat of the Heart: A Physical Approach to Acting Inspired by the Work of Jerzy Grotowski. New York: Random House, Inc., 2000.
- Wolford, Lisa. Grotowski's Objective Drama Research. Jackson: University Press of Mississippi, 1996.
- Wood, Annie. An Introduction to Yoga. Charleston: BiblioBazaar. 2007.
- Zhang, Tina Chunna and Frank Allen. Classical Northern Wu Style Tai Ji Quan: The Fighting Art of the Manchurian Palace Guard. Berkeley: Blue Snake Books, 2006.
- Zarrilli, Phillip. When the Body Becomes All Eyes: paradigms and practices of power in kalaripayattu. Oxford: Oxford University Press, 1998.
- Zarrilli, Phillip. Psychophysical Acting: an intercultural approach after Stanislavski. London: Routledge, 2009.
- Zarrilli, Phillip, ed. Acting (Re)considered. London: Routledge, 2002.
- Zarrilli, Philip. Asian Martial Arts in Actor Training. Oxford: Oxford University Press, 1993.
- Articles:**
- Atkinson, Paul. "Performing ethnography and the ethnography of performance. *British Journal of Sociology of Education*. 25.1 (2004).
- Barba, Eugenio. "An Amulet Made of Memory: The Significance of Exercises in the Actor's

Dramaturgy." *TDR: The Drama Review* 41.4 (1997)

Barba, Eugenio and Richard Fowler. "Four Spectators." *TDR: The Drama Review* 34.1 (1988): 96-101. *The MIT PRESS*. Web. 27 Nov. 2011. <<http://www.jstor.org/stable/1146009>>

Barba, Eugenio and Phillip Zarrilli. "Eugenio Barba to Phillip Zarrilli: About the Visible and Invisible in the Theatre and about ISTA in Particular." *TDR: The Drama Review* 32.3 (1988): 7-16.

Benedetti, Robert L. "What We Need to Learn from the Asian Actor." *Educational Theatre Journal* 25.4 (1963): 463-467. *The Johns Hopkins University Press*. Web. 17 Aug. 2011. <<http://www.jstor.org/stable/3205600>>.

Creely, Edwin. "Method(ology), pedagogy and praxis: a phenomenology of the pre-performative training regime of Phillip Zarrilli." *Theatre, Dance and Performance Training* 1.2 (2010) 214-228. Web. 18 Jul. 2011.

Daboo, Jerri. "Michael Chekhov and the embodied imagination: Higher self and non-self." *Studies in Theatre and Performance Volume 27 Number 3* (2007). Intellect Ltd. DOI: 10.1386/stap.27.3.261/1

Daboo, Jerri. "To learn through the body: teaching Asian forms of training and performance in higher education." *Studies in Theatre and Performance Volume 29 Number 2* (2009). Intellect Ltd. DOI: 10.1386/stap.29.2.121/1

Foley, Kathy. "Trading Art(s): Artaud, Spies, and Current Indonesian/American Artistic Exchange and Collaboration." *Modern Drama* 35:1 (1992), 10-19).

Grotowski, Jerzy. "Untitled Text." *TDR: The Drama Review* 43.2 (1999): 11-12. Web. 2 Nov. 2011. <<http://www.scribd.com/doc/36091574/Untitled-Text-by-Grotowski>>

Grotowski, Jerzy. "Tu es le fils de quelqu'um" [You are Someone's Son]. *The Drama Review* 31 (1987) 30-41. Web. 30 Nov. 2011.

- Harbeck, James. "The Transcendent Function of Interculturalism." *Studies in the Literary Imagination* 34.2 (2001) 13-27. Web. 12 Aug. 2011.
- Kasai, Toshiharu. "A Note on Butoh Body." *Memoir of Hokkaido Institute of Technology*, 28 (2000) 353-360. Web. 11 Oct. 2011.
- Kasai, Toshiharu and Kate Parsons. "Perception in Butoh Dance." *Memoirs of Hokkaido Institute of Technology*, 31 (2003) 257-264. Web. 09 Nov. 2011.
- Kuhlke, Kevin, Wendy Vanden Heuvel, Steve Wangh and Richard Schechner (Chair).
 "Grotowski's Influence on American Actor Training (a roundtable)." 8 Mar. 2009.
- Liu, Siyuan. "A.C. Scott." *Asian Theatre Journal* 28.2 (2011): 214-425. *Project Muse*. Web. 12 Dec. 2011. <www.muse.uq.edu.au/journals/asian_theatre_journal/.../28.2.liu.html>
- Nunns, Stephen. "After the Guru: Young Artists Confront Grotowski's Legacy." *The Village Voice* (1999). *Source Material on Jerzy Grotowski*. Web. 30 Nov. 2011.
 <<http://owendaly.com/jeff/grotows7.htm>>
- Sakamoto, Michael. "Parallels of Psycho-Physiological and Musical Affect in Trance Ritual and Butoh." *Pacific Review of Ethnomusicology* 14 (2009) 1-17. Web. 19 Nov. 2011.
- Sanders, Vicki. "Dancing and the Dark Soul of Japan: An Aesthetic Analysis of Buto." *Asian Theatre Journal* 5.2(1988) 148-163. Web. 6 Dec. 2011.
- Schechner, Richard. "Jerzy Grotowski: 1933-1999." *TDR: The Drama Review* (1988), 5-8. *The MIT Press*. <<http://www.jstor.org/stable/1146747>>
- Solomon, Richard. "Michael Chekhov and his Approach to Acting in Contemporary Performance Training." Master's Thesis, University of Maine, 2002.
- Turner, Frederick. "The Universal Solvent: Meditations on the Marriage of World Cultures." *Interculturalism and Performance*. Ed. Marranca and Dasgupta (1991). 257-80.
- Wegner, William H. "The Creative Circle: Stanislavski and Yoga." *Educational Theatre*

Journal, Vol. 28, No. 1. 1976.

White, R. Andrew. "Stanislavsky and Ramacharaka: The Influence of Yoga and Turn-of-the-Century Occultism on the System." The American Society for Theatre Research, Inc. 2006.

Zarrilli, Phillip. "Psychophysical Approaches and Practices in India: Embodying Processes and States of 'Being-Doing.'" *New Theatre Quarterly* 27 (2011): 244-271. DOI: 10.1017/S0266464X11000455.

Zarrilli, Phillip. "For Whom Is the King a King? Issues of Intercultural Production, Perception, and Reception in a *Kathakali King Lear*." Critical Theory and Performance. Eds. Janelle G. Reinelt and Joseph R. Roach. Ann Arbor: University of Michigan Press, 1992. 108-134

Websites

American Yoga Association. "General Yoga Information." 1-2. americanyogaassociation.org

Bance, Shayne. "History of Yoga: A Complete Overview of the Yoga History."

www.abc-of-yoga.com/beginnersguide/yogahistory.asp

Bennett, Philip G. "Selected Vocabulary of the System." A Resource for Actors, Directors and Teachers of Acting. 20 Oct. 2011

<http://philipbennett.com/id8.html>

Carrico, Mara. "The Eight Limbs of Yoga." 1 yogajournal.com

Daly, Owen. "Grotowski and Yoga." Jerzy Grotowski. 2004. 2 Dec. 2011.

<http://owendaly.com/jeff/Grotowb.htm>

Frantzis, Bruce. "Beginners Tai Chi." Beginners Tai Chi. 5 Dec. 2011.

<http://www.beginnerstaichi.com/index.html>

Gonzalez, Leonardo. "Yin-Yang: Polarization, Recursion, and Transcendence in Daoism and Tantra," <http://mor.phe.us/writings/Yin-Yang.html>.

Dr. Amruthur han and Dr. Marehalli G. Prasad “The Role of Yoga-Asanas in Mind-body Harmony.” <http://www.durvasula.com/Taranga/yogasana.pdf>

Long, Nguyen. “Asanas” Atman Yoga. www.atman-yoga.com.

Nissen, Bjorn Darboe. “Tai Chi and Medicine.” www.chi.dk/tai_chi_medicine.htm.

“Odin Teatret.” www.odinteatret.dk.

Rosen, Richard. “Who Was Patanjali?” Yoga Journal. www.yogajournal.com

Sagar, Dil. “Vadivus - Postures in Kalaripayattu.” Kalar with Sagar. 4 Sep. 2009.

<http://kalarwithsagar.blogspot.com/2009/09/vadivus-postures-in-kalaripayattu.html>.

Salagame, Dr. Kirn Kumar K. “Psychology of Yoga and Yoga Psychology.” Yoga Science.

<http://www.yoga-science.rs/eng/sciarticles/5-kiran-kumar-salagame.pdf>

Sawoski, Perviz. “The Stanislavski System: Growth and Methodology.” The Stanislavski System. 11 Oct. 2011.

http://homepage.smc.edu/sawoski_perviz/Stanislavski.pdf

Segreda, Rick. “Jerzy Grotowski and Antonin Artaud: Between Heaven and Hell.” 30 Nov. 2011.

<http://filmtraveler.tripod.com/Grotowski.htm>

Smith, Edward R. “What is Anthrosophy?” The Bible and Anthrosophy. <http://www.bibleandanthroposophy.com/Smith/main/anthroposophy.html>

Swami Sivananda and Swami Vishnudevananda. “12 Basic Asanas.” Sivanda.

www.sivanda.org.

“The Actualization of Power and the Yoga Paradigm.”

www.indiatraveltimes.com/kalarippayatu/kalarisakti.html.

Zarrilli, Phillip. “Phillip Zarrilli.” Phillip Zarrilli. 15 Sept. 2010.

<http://www.phillipzarrilli.com/>

Yoga Web. "History of Yoga." www.yogaweb.com.

"Kalarippayattu for Students to Ensure a Healthy Body and Mind." 10 Nov. 2011.

<http://www.thehindu.com/news/cities/Thiruvananthapuram/article2614529.ece>.

Videos

Hulton, Peter and Phillip Zarrilli. *Psychophysical Acting: an intercultural approach after Stanislavski*. DVD, 2009

Yoga with Richard Freeman: An Introduction to Ashtanga Yoga DVD, 2004.

E-mail Correspondence

Wallace, Lori Lee. "From a Former Student." E-mail to Phillip Zarrilli. 10 Sep. 2010.

Wallace, Lori Lee. "RE: From a Former Student." E-mail to Phillip Zarrilli. 16 Sep. 2010.

Wallace, Lori Lee. "RE: From a Former Student." E-mail to Phillip Zarrilli. 9 Nov. 2011.

Wallace, Lori Lee. "Abstract and Questionnaire." E-mail to Phillip Zarrilli. 1 Dec. 2011.

Wallace, Lori Lee. "RE: Suggested Changes." E-mail to Phillip Zarrilli. 3 Dec. 2011.

Wallace, Lori Lee. "RE: Suggested Changes." E-mail to Phillip Zarrilli. 11 Dec. 2011.

Wallace, Lori Lee. "Friendly Reminder." E-mail to Phillip Zarrilli. 4 Jan. 2012.

Wallace, Lori Lee. "A Question." E-mail to Phillip Zarrilli. 14 Jan. 2012.

Wallace, Lori Lee. "RE: Apologies for Being out of Touch." E-mail to Phillip Zarrilli. 28. Jan. 2012.

Wallace, Lori Lee. "RE: Bio." 6 Feb. 2012.

Wallace, Lori Lee. "RE: CV." E-mail to Phillip Zarrilli. 6 Feb. 2012.

Wallace, Lori Lee. "RE: Follow Up to Interview." E-mail to Phillip Zarrilli. 24 Feb. 2012.

Wallace, Lori Lee. "RE: Follow Up to Interview." E-mail to Phillip Zarrilli. 26 Feb. 2012.

Wallace, Lori Lee. "Hi Phillip." E-mail to Phillip Zarrilli. 26 Apr. 2012.

Zarrilli, Phillip. "RE: From a Former Student. E-mail to Lori Lee Wallace. 16 Sept. 2010.

Zarrilli, Phillip. "RE: From a Former Student." E-mail to Lori Lee Wallace. 9 Nov. 2011.

Zarrilli, Phillip. "Suggested Changes." E-mail to Lori Lee Wallace. 3 Dec. 2011.

Zarrilli, Phillip. "RE: Suggested Changes." E-mail to Lori Lee Wallace. 15 Dec. 2011.

Zarrilli, Phillip. "RE: Suggested Changes." E-mail to Lori Lee Wallace. 19 Dec. 2011.

Zarrilli, Phillip. "RE: Friendly Reminder." E-mail to Lori Lee Wallace. 6 Jan. 2012.

Zarrilli, Phillip. "Apologies for Being Out of Touch." E-mail to Lori Lee Wallace. 28 Jan. 2012.

Zarrilli, Phillip. "Bio." E-mail to Lori Lee Wallace. 6 Feb. 2012.

Zarrilli, Phillip. "CV." E-mail to Lori Lee Wallace. 6 Feb. 2012.

Zarrilli, Phillip. "Follow Up to Interview." E-mail to Lori Lee Wallace. 24 Feb. 2012.

Zarrilli, Phillip. "Follow Up to Interview." E-mail to Lori Lee Wallace. 26 Feb. 2012.

Zarrilli, Phillip. "RE: Hi Phillip." E-mail to Lori Lee Wallace. 28 Apr. 2012.

Questionnaires

Dannequin, Laura. "Questionnaire for Former Students of Zarrilli." Rcvd. 25 Jan. 2012.

Jennejahn, Aaron. "Questionnaire for Psychophysical Artists." Rcvd. 16 Jan. 2012.

Miranda, Oscar. "Questionnaire for Former Students of Zarrilli." Rcvd. 27 Feb. 2012.

Ramirez Ladron de Guevara, Victor. "Questionnaire for Former Students of Zarrilli." Rcvd. 21 Dec. 2011.

Tzakou, Anna. "Questionnaire for Psychophysical Artists." Rcvd. 29 Jan. 2012.

Wangh, Stephen. "Questionnaire for Psychophysical Artists." Rcvd. 15 Feb. 2012.

Wilson, Tray. "Questionnaire for Former Students of Zarrilli." Rcvd. 18 Jan. 2012.

APPENDIX

QUESTIONNAIRE FOR CURRENT AND FORMER STUDENTS OF PHILLIP ZARRILLI

- 1) What inspired you to study under Phillip Zarrilli?
- 2) What part of the course(s) did you find to be the most useful (“favorite”) part? Why?
- 3) What part of the course did you find to be the most challenging? Why?
- 4) If you have finished the course, how has it affected you? How have you used the principles that you learned in your work as an actor?
- 5) Will you continue to practice the exercises that you learned (yoga t’ ai chi, and kakaripayattu)? How would you apply those exercises into your work as an actor?
- 6) Did you study or discuss butoh during your time with Zarrilli? Please briefly discuss your relationship with performance and each of the following arts that you learned:

yoga:

t’ ai Chi:

kalaripayattu:

butoh (if applicable):
- 7) Former students of Zarrilli have discussed the following principles that were rooted within them while studying under him. Have you experienced any of these principles and how have they changed your work as an actor?

Focus:

Discipline:

Groundedness:

A separation from your ego, in order to give complete focus to your work as a performer:
- 8) What four words would you use to describe Zarrilli’s teaching methods?
- 9) Does Zarrilli's pedagogy remind you of any other teacher you've studied with or studied? If so, in what ways? If not, how is he different?
- 10) Any other comments or observations? Would you recommend this training? How do you think its principles are essential inclusions to the palette of the actor?

QUESTIONNAIRE FOR PSYCHOPHYSICAL ARTISTS

1. What does "psychophysical" mean to you? Elaborate if you can.
2. What does psychophysical in the training and performance spheres mean to you (how would you define in your own words) as a performer?
3. What is your background in movement and study?
4. What is your performance background?
5. What training have you had that was, in your view, non-psychophysical?
6. Have you had training that involved monistic philosophy (i.e. Taoism) and applied that philosophy to movement?
7. Was this training for performance?
8. Regardless of your answer to the last two questions, do you see the value in instilling such abstraction and corporeality into performance?
9. Have you participated in performance that expressed this symbolically?
10. Do you feel such training, is less valuable or more valuable in acting/performance preparation?
11. How has your background in movement assisted or transformed you as a performer?
12. Do you think movement triggers emotion in performance? Do you feel psychophysical practices can help locate that internally?
13. Do you think grounding, shedding the ego, discipline, and focus are key principles in performance? Are there any others and why?
14. Do you think psychophysical, bodymind-rooted praxis is key to cultivating these, or are there other methods?
15. Based on your background, do you feel this pedagogy is ideal for acting preparation?
16. Are there any criticisms?
17. If you had a pedagogy, tell briefly what it would include. (this question is optional).
18. Please add any other thoughts, insights, criticisms you have.