

**Extracts from *The Alba of Emotions*, by Susana Bloch.
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**PART III
ADVENTURES OF THE AUTHOR WITH HER METHOD.**

I. In the theatre world.

With this method I have been able to live my interest in the theatre intensely and passionately, since it is particularly useful to work with, in acting and directing as well as in interpreting and clarifying the emotional melodies of theatrical texts.

The work with actors, the systematization of exercises and the general procedure to teach the method, have been an essential part of my scientific-artistic venture, and it is greatly satisfying for me to have achieved it. It somehow connected me with my youthful vocation to study acting, a goal that was cut short (truncated) by the anxiety I developed after seeing how so often actors actually became possessed by their roles in a way that seemed to me to be rather unhealthy.

The method that I developed, aside from providing a systematic way of working professionally with emotions, also protects actors psychologically, helping them avoid what I have called “emotional hangovers”.

1. Stories lived with theatre people

Etelvino Vásquez, , director of the Teatro del Norte, Asturias from Spain wrote the following letter to me in April 1992. I have translated it and include it here.:

“In the summer of 1989 I came to Saintes (France) to participate in a Seminar titled, “ *Theatre and Life Sciences*”, organized by Jean Marie Pradier, and there I met Susana Bloch and joined her workshop on emotions. I was surprised to see that Susana could teach me some cues, some models that allowed me to access emotions without the need to visualize events from my life, my guts as my sole inspiration. This was something I had been seeking for a long time,. Until then the only resource I had at hand was emotional memory, which I often realized just ran out (was exhausted).

What were for me until that moment only simple babblings, intuitions and a little more, began to shape up in me in a triple sense as an actor, as a director and as a teacher, from that encounter with Susana. (since 1986 I am the teacher of Interpretation at the Theatre Institute, in Asturias).

As an actor, I tried to be as rigorous as possible with myself in learning and applying the different emotional patterns. It was required to control the face, the mouth, and mainly the breathing, and not only for acting during performance but also during rehearsals I found that the body the body was nothing without the emotions and the voice, even in the pre-expressive situation of training. This is what I tried to communicate to my companions.

As a director, Susana Bloch's method turned out to be not only a great tool for analyzing texts (also a fundamental part of the work of an actor), but also as a means to work with the actor-character's emotions without the need to enter too deeply into the complex, unmanageable emotional memories.

From the director's chair I could see if the emotional pattern was done well or not, since so very often actors tell me that they feel the emotion, but are not capable of embodying it using the right physical pattern.

The success of my production of *Perfume de Mimosas* by Miguel Murillo with the *Compañía Extrema Suripanta*, was undoubtedly a result of the knowledge I got from Susana. This show was very successful in this country, traveled twice to America and won a prize in Venezuela. As it was a play strongly based on emotions, I cannot separate its success from the great help Susana's method gave me for directing it.

As a pedagogue, I try to explain in my classes - as clearly as my experience with this method permits - what happens with the six basic emotions based on their prototypical respiratory-bodily patterns, insisting all the time on the close relation between body, voice, movement and text.... I notice that students tend to offer a certain resistance, probably because they consider emotions to be something very private and subjective, and think that they only appear by magic - how far away they are from the reality of acting!-- but I am certain that with time and practice, they will understand perfectly well what seemed so far away from their inner world during their study years.

When Eugenie Barba speaks about the Biological Principles that govern the "life" of all actors: balance, opposition and simplification, he obviously forgets a fundamental principle, at least for the occidental theatre, and that is the alteration of breathing. Without this alteration there can be no emotion, and that physiological emotional changes are also present in the actor's body as it goes from an everyday life situation to a situation of representation on the stage.

I believe that with Susana Bloch's *Alba Emoting* method, the actor can attain a much more controlled creation which is more "scientific", and which will evidently give him more liberty to "act" freely. Above all it will allow him to access the emotional world more rapidly and with greater security, without the need to constantly return to emotional memory and introspection.

It is undoubtedly a first-rate tool for stage directing as it provides a perfect knowledge of human emotional behavior, and I dare say that without such knowledge it is not possible to direct.

At this point, my knowledge of the *Alba Emoting* method is still very limited and I find it difficult to develop it by myself. It is essential to have a good teacher and a totally individual training.

Since Susana Bloch's application of her method is just beginning, it is urgent to

train experts in this method rapidly, so that it can get incorporated in Theatre Schools curricula, and in a few years become an essential daily tool for actors.

Felix Rellstab, Director of the *Schauspiel Akademie* Zurich in Switzerland

By the end of the eighties, I had met Felix Rellstab, actor, dramaturg, teacher, creator and director of the prestigious German-speaking Theatre Academy, *Schauspiel Akademie Zurich*. Talking about theatre over a cup of coffee, I mentioned my experiences with actors and emotions, and gave him the article, “Emotional Effector Patterns : a Psychophysiological Method for Training Actors.” that we had just published in the *Journal of Social and Biological Structures*, and that summed up our first experiences done in Chile..

A year after this encounter I received in Paris a letter from Rellstab in which he told me that while he was clearing up his desk he found my article that had been mislaid among other papers, and read it finding it very interesting. He proposed that he come to Paris and meet me there, to find a way to start collaborating..

From that moment on, for many years, I went regularly to Zurich to work with the “emotional effector patterns “ with the students at the and also with the teachers. *Schauspiel Akademie*. Felix Rellstab attended some of my workshops as a “regular student”. He later organized meetings for me with professional actors, and began to introduce the *Alba Emoting* method in his own rehearsals and classes.

Some years later Rellstab published an article in German titled: *Konstantin Stanislavski: Neue Aspekte und Perspektiven* (Konstantin Stanislavski, New Aspects and Perspectives). In this article he refers to our work as a new approach to the actor’s process of emotional re-creation. Since he himself had experienced *Alba Emoting*, he wrote that

“The person reproducing the effector patterns not only evokes the corresponding emotion but also images pop out; one begins to evoke emotion related situations, pictures emerge, yes, they actually emerge!”

In the last years of his life – when I met him he was over 70- he continued to include *Alba Emoting* in his classes and in his writings. He devotes an entire chapter in the first volume (*Grundlagen*) of his *Handbuch Theaterspielen*.

Joan Polvsen , Danish actress, an expert collaborator with the method.

Joan was invite by a well-known film director to participate as an extra in a film. The scene concerned a large group of people laughing. Since the weather was very bad and rainy the day of the shooting it took over eight hours and the extras had to maintain somehow the required emotional state all throughout, while waiting for the rain to stop. When the session ended finally, the cameraman came running directly towards Joan and told her that she and her companion were the only ones among the 100 extras who could sustain the mood o laughter

for so long. He could clearly see it through his lens. He wanted to know how she did it, and Joan answered “It is *Alba Emoting ...!*”. She told me later that what she had done in fact was to instruct her person next to her to do the laughing pattern, and then the two women alternated between the effector pattern and telling each other funny things, and that every time they lost the mood, they would redo the respiratory pattern and off they went giggling again.

This example is particularly interesting, because it is well known that for actors laughter is one of the most difficult emotions to sustain convincingly on the stage.

Horacio Muñoz, Chilean theatre director, founder of the *Teaterklanen*, in Denmark.

Much of the theatre work we have done with the method has been filmed by Pedro Sándor. I remember in particular very vividly the filming when Horacio directed a scene from Chekhov’s *Uncle Vanya*, with two young Danish actors trained in *Alba Emoting*. The scene was rehearsed several times while Pedro Sándor filmed the entire process with camera in hand freely circling around the actors:

The process started with Horacio calmly asking the actress “*Hanne, what is the basic emotion of your character?*,” to which she answered “*It is a mixture of sadness and tenderness*”. “*Fine*”, answered Horacio, “*Do it*”. Then he asked the same question to Søren, who played the doctor, and he said it was a mixture of anger and fear. Horacio then just told both of them to start with the corresponding emotional patterns, and to begin the scene using the respiratory pattern of the dominant emotion. He then told the actors to execute the patterns for a couple of minutes (as if they were tuning their emotional instruments) and then after the word, “Action”, the rehearsal proper began.

It was just as simple as that, with no confusion, discussions, or complicated psychological explanations.

Richard Geer, North American theatre director and theatre anthropologist.

A few years later, when Richard Geer was working on his doctoral thesis in the Department of Performing Arts at Northwestern University in Chicago, he became interested in my research on emotions. He came to Paris and spent a month in my laboratory. In the midst of multiple experiences, discussions and materials we were working on, he saw the video of the filmed rehearsal reported above, and after seeing it, he wrote the following:

“ The Teaterklanen was founded in Denmark as a theatre company essentially devoted to put in practice the Alba Emoting method. I have seen the results. The actors are not differentiated from good actors anywhere. The difference is that although the members of the company are very young and inexperienced, they are capable of giving beautifully subtle and complex performances in which the emotions appear subtly or intensely, as the case may be, over a large range of coloring and with the ability to make quick changes in the type of emotion or in the intensity of the same emotion.”

I remember seeing two-second year actors rehearsing a scene from Chekhov's Uncle Vanya, in which Vanya is drinking alcohol and Sonia joins him in reminiscences. The video flows unedited through several repeated rehearsals of the same scene. After each rehearsal, the director of the Teaterklanen, Horacio Muñoz, makes a few comments. The scene is interpreted with oscillations between laughter and tears; it seems to contain an entire life of hope, anger, and grief, interspaced with short bursts of laughter. The emotions overflowed, drained, and dripped as transparent crystals, as the liquor in Tanya's glass. I was fascinated (captivated), even though they spoke a language I did not understand. It reminded me of myself when I am in a morose and pathetic mood. I am forty-three years old, and they are less than twenty. Amazing.

2. Training actors .

Let me now describe the procedure by which actors are trained with the method within the context of a theatre school or in workshops. This section mainly deals with the teaching process we developed in Chile between 1970 and 1973, with young actors of the Theater School of the Universidad de Chile, and which later on I developed in Denmark, between the years 1975 and 1985 with the theatre director Horacio Muñoz and his two consecutive theatre companies, the *Rimfaxe Teater* and the *Teaterklanen*.

The basic emotional patterns

Actors were first instructed to adopt a particular breathing pattern without being told the name of the corresponding emotion; then the postural component was added and finally, the facial expression. The complete configuration was always worked out for each emotion in the same order: breathing-posture-facial expression. The pattern was maintained until a signal was given to stop. In the beginning, each subject would do the exercise individually, maintaining it for about 15 to 80 seconds, depending on the instructor's directions.

In the early stages of training, it is convenient to prolong the exercise so that the actor may enter fully into the particular emotion, in other words to experience the subjective activation (feeling) and so become aware of the effect produced by the exercise. The procedure is repeated 2 or 3 times, especially with those actors who have difficulties expressing, and feeling a particular emotion. An actor may for instance have special problems, expressing anger or sadness. Then a step-out procedure is taught and the actor has to end the exercise immediately by doing 2 or 3 complete deep and regular breathing cycles.. He is then asked to describe what had been felt while performing the exercise, whether the actor had "entered" into the emotion, whether particular images had appeared, and, as a whole, what were his impressions.

In the succeeding stages of training, the patterns were initiated, stopped and reinitiated in such rapid succession that subjective involvement was reduced. The entire procedure was very technical and methodical: first the required respiratory pattern was taught, followed by precise instructions to contract and relax specific parts of the body, and finally to add the corresponding facial expression. Interestingly we observed that the facial expression appeared by themselves as soon as the prototypical emotional breathing pattern started.

It is recommended not to work with the patterns for no more than 2 to 3 minutes, alternating among them other general body work such as stretching, postural changes, a quick game, reciting a brief text, and then coming back for some more work with the patterns. It is very important to work with care and also with individual attention since controlled respiration and voluntary muscular movements, are very tiring exercises.

Once each effector pattern was mastered, different modulations in intensity, different successions of patterns and different mixtures were worked out in order to gradually develop the technique into a structured method. Actors could later choose to use this technique for characterizations and for building roles.

If in the process of learning, a particular pattern is not correctly reproduced, the emotional message that is communicated becomes ambiguous and the observer can immediately detect that something is wrong. For instance, if during the execution of the laughing pattern the person tenses the body, the perceived emotion is not one of joy. Merely changing the amount of muscular tension is enough to correct the pattern, which will then transmit joy.

It is quite possible that spectators of a theatre performance often will detect something wrong or unconvincing in the acting because they somehow perceive, even unconsciously, the lack of organic coherence between the breathing and the expressive components of the presented emotion.

Modulation of intensity.

The patterns were first learned with maximal intensity (i.e. with the maximal muscular activation or relaxation) and with the particular breathing pattern in its most intensive almost exaggerated mode. Once the pattern was well practiced at such a level, the intensity was reduced. This was done by giving precise instructions for modulating (decreasing the intensity of the breathing pattern) and for diminishing the amount of muscular tension and /or the number of body and facial muscle groups involved, in a very controlled manner.

At least three levels of intensity were practiced, (1) minimal (2) moderate and (3) maximal, until the actors were able to reproduce each at will.

Once the emotional patterns with their basic effector components and different degree of intensity were well mastered, exercises were developed in which an action or text was modulated with different emotional patterns. Some of the preparatory exercises, such as symmetric and asymmetric contraction-relaxation exercises, and exploratory-cognitive exercises were practiced with the different learned effector patterns.

This was done by modulating the patterns with different parts of the body, for instance doing the “anger” pattern with the corresponding breathing but tensing only the left arm. Simple actions were practiced with different patterns, for instance carrying a chair with the sadness pattern. In other exercises the actor had to recite a simple poem or speak the lines of a text or sing a song, first in a neutral emotional tone and then while executing each of the learned effector patterns. These exercises prepare the actor for working with mixed emotions (see below).

Succession of emotional patterns and stage games.

The next step was to learn to switch from one pattern to another in quick succession. This was done in the following way: While a pattern was being performed, a signal was given for a quick switch to a different pattern or to a change of one of the components of the same pattern. This kind of procedure was repeated until the subjects could go easily from one emotional pattern to another. Once this was mastered, the actors, working in couples or in groups, were each assigned a given pattern to start the game with. At the same time, they were instructed to perform an action and to be ready to switch to another pattern at a given signal. At least one normal breathing cycle had to be inserted between each change of pattern.

When the effector patterns are mastered, actors can use them at will or under instruction, in particular spatio-temporal configurations and under controlled intensities. They can alternate between one emotional pattern and another, perform different stage actions with different patterns, for instance taking a glass with a tense hand and then only relaxing the hand without changing the breathing pattern, or sing a song with the facial expression of joy and then switch only the breathing pattern to sadness.

The resulting changes produced by such actions are immediately perceived clearly by the observer, and constitute preparatory exercises for working with mixed emotions.

As actors improve in mastering the patterns, they can obtain finer and subtler modulations of expressive intensities. In order to achieve this, as was already said, it is important to learn the emotional patterns in their maximal intensities at the beginning, so that the actor can first enter into the emotional feelings with varying intensities later on

Let us give an example. The breathing pattern of anger, which is very rapid and intense, may cause hyperventilation and the actor may feel dizzy. In that case the pattern should only be practiced in its most intense form for short periods, not longer than 15 seconds, and always alternating with other exercises, and always ending the pattern with the described *step-out* technique.

In this intense modality the reproduced patterns may often appear «over acted.» However, with training, it is possible to obtain more subtle changes in breathing, and more localized muscular tensings, so that actors can learn to reproduce the patterns with less intensity, without losing their particular structure. In this way, with practice, the actor progressively will use the method in a more sophisticated artistic framework, as needed for the creation of a role or a character.

The practice with the patterns also develops a certain sensitization, so that later on, a very subtle change in the pattern will produce a change in the emotional modality, which is clear to the subject as well as to the observer. This is an important issue since long, sustained emotional output may be required on the stage, in which case the extreme intense version of the pattern cannot be maintained.

Any person watching the correct execution of an emotional effector pattern perceives the represented emotion as a real spontaneous emotion. This is particularly surprising when one observes a sequence of 'scenic games', in which trained actors alternate different patterns in rapid successions and combinations.

Isabel Santelices, one of the young actresses trained in the method with Horatio Muñoz and myself at the Theatre School of the Universidad de Chile, describes this type of exercise as follows:

*“The empty stage and four acting students. No situation, no text, no characters. The actors choose an emotion and interact with each other **only using the emotional patterns**. They can change the emotion as wanted, provided the patterns are clearly performed. Little by little a coherent story begins to develop, more or less clear, depending on the actors sensitivity to playing the game and the clarity in the reproduction of the patterns”.*

She then added ,referring to her own learning process with the method:

“In the four years following my initial learning of Alba Emoting I had no direct contact with the technique, however I continue to utilize it. Often one does not seize its value at the moment: it needs time to mature. And then, even without realizing, one begins to "read" life, theatre, photography, etc. differently, one is always observing and comparing everything under the influence of this new knowledge.... ”

This report concerns an entirely arbitrary exercise in the sense that there was neither plot nor text. Nevertheless these pure expressive patterns executed in an unplanned sequence evoked a meaning to the observer. If the performers are asked if they felt the particular emotions represented, i.e. whether they had been subjectively involved, the most frequent answer was that they were only concentrating on executing the instructed patterns as precisely as possible.

This is good evidence that in order to be ‘natural’, or ‘true’ on the stage, it is not a “sine qua non” condition that the actor must ‘feel’ the emotion interpreted, but that what is essential is to produce the correct expressive “output” of the emotion.

In my opinion the subjective involvement and emotional identification, if anything, diminishes the theatrical performance. rather than enhances it.

In this respect I share with what Denis Diderot, French writer and philosopher, states in his famous *The actor’s Paradox*.

*“All his the actor’s) talent consists not in feeling, as you suppose, but in rendering as clearly as possible all the external signs of the feeling so that you are deceived “
 (“ Tout son talent consiste non pas a sentir comme vous le supposez, mais à rendre si scrupuleusement les signes extérieurs du sentiment, que vous vous y trompez”)*

It is in fact possible that actors often may confuse the general excitement they feel when they act on the stage, that is to say when they are in a creative mood, with the belief that they are in actuality *feeling* the emotion they are representing

The “ step- out “ technique

As I have already mentioned, we observed right from the beginning of our research that the actors, after reproducing the emotional patterns, had a tendency to experience what I have called “emotional hangovers” that is to say to remain as it were caught up in that emotion. This is particularly disturbing when the induced emotion is of sadness, fear or anger. But by repeating the initiation and ending of the emotional patterns using a precise stepping-out technique, such after effects could be largely eliminated.

Therefore it is essential to use this technique, almost as a ritual. *One must always finish any exercise with an emotional effector pattern with at least three complete normal breathing cycles and a complete change in posture*

Such a procedure, described in detail in part II, prevents the actors from remaining in the induced emotion beyond the exercise. The change in breathing and in posture, immediately provokes a change in their internal state, i.e. the induced emotional condition returns to neutral

"Mixed Emotions"

Human beings live most of their lives with mixed emotions. This means that pure emotions are rarely present in our daily lives and are also rare in theatre plays (possibly with the exception of the Greek tragedies). In our Western societies sex, for instance, is very often contaminated with anger and and/or fear, and anger is frequently accompanied by sadness or is transformed into sarcasm or verbal abuse.

The *Alba Emoting* method also allows actors to work professionally with complex mixed emotions. This can be done by combining parts of one effector pattern with parts of another pattern, or by learning to alternate very rapidly between the basic patterns of the mixture.

Let us look at some examples.

Pride can be described as a particular blend of joy and anger. In order to perform it, the actor is trained to put a certain degree of tension in the body (intensity degree 1, for example), especially in the neck and back muscles, holding the head slightly back, adding a low intensity-breathing pattern of laughter.

Irony (sarcasm). Here again the blend suggested is also of joy and anger, but the proportions in these patterns are different. The instruction to the actor this time is to put some tension in the legs and arms, accompanied by a more intense laughter pattern than in the previous case.

Jealousy is mixture of anger and fear with a dose of sexuality. To perform this blend actors can slightly tense their bodies while breathing with the anger pattern and at the same time opening their eyes wide, as part of the facial fear pattern. According to the situation, a low intensity of sexual breathing can be alternated with the anger breathing.

Once this basic "recipe" is understood, each mixed emotion can be worked out, exploring and finding the optimal proportions of the "basic" ingredients. If an actor for example wants to portray despair or powerlessness, which consists of a mixture of sadness, anger and fear, he or she can combine the breathing of sadness, anger and fear in different degrees of intensities, with partial body tension and a degree of the facial expression of fear.

The training with such mixed or alternated patterns leads directly into the preparation of a role. The construction of the trolls scene in Ibsen's *Peer Gynt* (act 2, scene 6),-- a production directed by Horacio Muñoz in Denmark – was done entirely with grotesque mixtures of this kind.

The first group of actors, who started to use the emotional effector patterns experimentally in theatre performance, took place quite at the beginning of our research, back in Chile. At the end of their training, the actors used the technique in Sophocles *Antígone*, under the theatrical direction of the great Chilean regisseur Pedro Orthous.

The text was analyzed in terms of the basic and mixed emotions involved, and the roles were built putting the method into action. For instance in Antigone's monologue to the citizens of Thebes, the mixed emotion of anger and sadness of her speech was performed by saying the words within the breathing pattern of sadness and adding tension in the neck and leg muscles. The effect was striking, as judged by the audience reaction.

Analysis and notation of the “emotional melodies” of dramatic texts.

This method allows analysis of dramatic texts in terms of what I have called «the emotional melody» of the entire play, of the characters, or of any particular scene. In fact there is nothing written for the theatre which is devoid of some kind of emotional «tone»

There is always in a theatrical text -- as in fact in any human behavior-- some kind of emotional tone that needs to be analyzed in order to be correctly interpreted, and upon which the emotional melody will flow. This melody corresponds to the particular emotional reactions the character has to develop all through the play with each speech.

For this purpose the *Alba Emoting* method proposes a rigorous dissection of the text in terms of the required emotional patterns needed at each moment of the play. A kind of «emotional score» is thus established that can be notated in a clear and reproducible way. Such a procedure helps actors and directors to have an objective map of the emotional behaviors present at each moment of the play.

Since quite often the psychological language used in the theatre to depict emotions is imprecise, it seems to me that it would be useful to develop useful terminology that would facilitate communication between actors and directors. A kind of semantic reference system could thus be developed that will unify emotional terminology for theatrical purposes.

Collateral psychotherapeutic effects.

Just as an actor can use the emotional effector patterns without having “feel” or relive the emotion represented on the stage, the use of the effector patterns can also work well in relation to psychological problems people may have in their personal lives. One of the actresses we worked with had serious sexual problems as she usually mixed sexual love feelings with those of fear. As a result she showed great rigidity and body tension when performing love scenes. We worked with her with the sexual effector pattern until she could master it. When she learned to use the pattern during rehearsals, she could enact the same love scenes in a much more convincing way.

In this example the director would have asked the actress to perform the love scene thinking about her own sexual life with her husband (emotional memory), the scene would have completely failed to transmit any convincing sensuality. By using the correct emotional effector pattern, in this case the sexual pattern which integrates organically directly with the

actress body and not through a mental re-creation, the scene will be much more convincing and real..

It was also very interesting to find out that learning the pattern also helped the actress in her personal sexual life, which improved greatly .

This method therefore helps actors to recognize their own emotions better, and face some of their personal conflicts and inhibitions that may become serious professional handicaps. In other words this method increases acting abilities, freeing actors from exclusive dependency on their own personal experiences as sources for evoking emotions

If an actor, when interpreting Hamlet for instance, bases his characterization solely on his own emotional experience (which of course is limited), he might limit the character, who is supposed to be much more universal. If the actor has the opportunity to use a method that allows him to enter into the more universal dimension of the emotion, he may enlarge his perception and the scope of his acting by enriching his emotional mastery. In this way his own self, John or Jim, will be transcended, and the character will really become Hamlet.

I have always believed that if people are not able to express their emotions in daily life, they may be more or less neurotic, but an actor who is not capable of clearly identifying and correctly expressing ALL emotions, will be professionally limited. An actor must be capable of expressing and communicating from the stage all the emotional nuances of the vast complexity of a human condition. . The actor must in fact be, as stated by Antonin Artaud a true “ *athlete of emotions* “.

Resistance to the use of the method: defenders and detractors

Unfortunately in spite of the interest that *Alba Emoting* evokes, it does at the same time generate a certain resistance in the theatre world. In general actors base their work with emotions on the Stanislavski method, later developed by the Actors Studio, a system essentially centered in living, reliving or remembering the actors **own** emotions (“emotional memory”). Konstantin Stanislavski, the brilliant Russian theatre director and theoretician, had revolutionized theatrical representation by encouraging actors to completely identify with their characters. It is however interesting to note that at the end of his life, Stanislavski himself recognized that the exclusive use of such emotional memories ultimately produced neurotic actors.

I remember that during our initial sessions in applying our experiences with actors I got frequent comments such as "I am an artist, and not a guinea pig", or, " I give myself intuitively to the emotion, and science has nothing to do with this".

I do not discuss the validity of such objections, but I have seen in practice that as actors accept the exercises, they begin to realize their utility. It is only through direct experience with the method that its use and veracity can be grasped. Reading about it in articles or attending conferences is insufficient, especially so for actors, who are basically pragmatic and experiential.

This is what the North American theatre professor, Nancy Loitz refers to when speaking about my method. She came to work with me during her sabbatical year in 1993, and participated in the International Seminar on *Alba Emoting*, which I led in Cachagua, Chile. Back at her university she wrote the following in her report:

" The work of Susana Bloch has been criticized by some theatre artists in the United States who have read about her work but have not had direct experience with her method. Those who criticize her work pretend that it is "external" and "superficial". But those of us who have directly experienced the emotional induction and have been able to recreate at will any of the six basic emotions, can testify that Alba Emoting is anything but external and superficial.

Besides, as Alba Emoting is not based on the re-creation of emotional moments from the actor 's personal lives, it constitutes a psychologically healthier technique for creating intense emotions on the stage. Also a very crucial aspect of the technique is the "step out" procedure, which allows actors to free themselves immediately from the emotion performed and to come back to a neutral emotional state right away. This frees the actors from what Susana Bloch calls " emotional hangover" which is so common with many other methods actors use when dealing with strong emotions

(This is an extract of Professor Loitz 's report to the Dean of the Theatre School of Illinois Wesleyan University, en Bloomington, Illinois where she teaches.)

I have verified with actors of different nationalities and different degrees of professional experience that the utilization of our method not only provides them with technical support for expressing and representing emotions, but also protects them from psychological risks inherent in their profession. Let us remember that a great number of actors enter into roles representing very intense emotional states which they often cannot abandon once their performance is finished.

A North American actress wrote a letter to Richard Geer, a theatre director who was interested in what he called "cooling down" (similar to what I call " step out " and corresponds to what I have called "emotional hangover"), a letter I here transcribe:

" Without doubt, the art of acting can be risky for mental health, but until very recently, actors were not aware of such risk or felt unable to face it. With the exception of my late teacher Eric Morris, psychological self -defense was never a topic in our training as actors in any of theatre classes that I have had.

Referring to a play in which she interpreted with great success the role of a bourgeois lady, she said that the character was « *so committed to social roles that she goes baloney, throwing out a long racist speech, and ending on the floor babbling over the old, spoiled veil of her wedding dress* » ".

In spite of the fact that many of the spectators found this ending of the play very real and sincere, she said, "*During the two years acting in the play I was very depressed. Even though I have had long periods of depression since childhood, I had never reached the point of trying to commit suicide. Now, having interpreted this character for so long, I think of dying everyday* "

This report illustrates,as others., theaura of emotional unbalance that frequently surrounds the actor's universe...

I repeat again that the proposed method has the advantage of being based on concrete physical actions that prevent dangerously deep immersion into the actors's own emotions providing, at the same time, a systematic physical way for entering and for leaving an emotional state at will. As an actress friend of mine says, *Alba Emoting* allows descent into the depths of an emotional well, knowing that one always has at hand, at any moment, the rope (**step-out**) that can immediately pull you back to the surface.

Let us reiterate the Alba Emoting method is physical and not mental.

Obviously solely emotional aspect of the actors work is not sufficient for preparing a role, as they need to enter into many other aspects, cultural, historical, linguistic and social that are part of a play. I am here referring exclusively to what concerns the re-creation of emotional states and to the protection of the actor's psychological balance (health). The method in no way pretends to replace or diminish the importance of the qualities of intuition, imagination and creativity that are essential in order to become a good actor.

Conclusions for training actors

The experience that we have so far collected with this method training actors, analyzing dramatic texts and consulting with directors allows me to formulate the following advantages of Alba Emoting:

- a) It evokes emotional expression in a concrete and precise way.
- b) It standardizes emotional terminology, thus facilitating communication between actors and directors.
- c) It helps actors to regulate precisely the different degrees of intensity needed for expressing the required emotion.
- d) It provides a method for working with "mixed emotions".
- e) It contributes to the protection of the actor's mental health.
- f) It provides actors with a rapid and efficient technique to "step out" of an emotion, thus giving even more protection to their psychological balance, allowing them, at the same time, to master a controlled flow of emotions during a performance.
- g) It helps to eliminate undesired "clichés", allowing the actor to present the physiological parameters that accompany a genuine emotion
- h) It becomes very useful for text analysis, and reduces rehearsal time compared with the classic method of evoking "emotional memories."
- i) It proposes a notation system for the "emotional script" of a dramatic text.

My experience working with actors from different countries in the Americas and Europe confirms that by working with this method a good actor can be even better, and an actor with fewer personal resources will definitely gain in emotional "mastery".

Again it must be stressed here that we are dealing with technical support for the actor's mastery, which **in no way will affect his creativity and imagination**. For instance it can only be of help for an actor to know that the degree of eye opening substantially modifies the entire expression of the face, or that in a state of anger the body posture is always leaning forward, as in attack, with tension in the muscles. And that it is impossible to portray joy or tenderness without being relaxed and breathing with long exhalations.

Although breathing is harder to perceive visually than facial expression or body posture, we must not forget that it is the basis of it all: The appropriate gesture without the corresponding breath does not transmit emotion. Adding the respiratory element immediately brings the emotion alive...

In short, the application of the method in training actors shows that the correct execution of the emotional effector patterns is sufficient to evoke the corresponding emotion in the audience. At the same time actors report that the correct execution of the patterns may trigger the corresponding subjective feeling in them.

The results of the trainings also confirm that with the precise "step-in" and "step-out" of the effector patterns, the actor can retain the ability to perform the expressive components of an emotion that will evoke the corresponding emotion in the audience without necessarily identifying or becoming "possessed" by the character portrayed.

And finally as an aggregated additional benefit, value, the method not only allows the actor to control the stresses generated during a performance, but may have a psychotherapeutic effect on the actor's life as well

II In the film world with Pedro Sándor.

Alba Emoting can be a great support for filming and the visual arts in general, in relation to producing a more clear and precise transmission or communication of emotions. In a film the relation of the actor and the public is indirect; it is through an image, so films have less capability to transmit emotions than live theatre performances. The filmed image needs to overcome this disadvantage with respect to live theatre by using methods that will allow capturing emotions in the images as well as possible. On the other hand film has the advantage of keeping the final result of the creative process permanently for and can therefore be seen and re-seen over and over again.

The filmed image is equivalent for *Alba Emoting* to a scientific experiment in the laboratory in the sense that the scientific experiment requires measurements and repetitions in order to be valid. The filmed image is definite, and can be seen and responses to it measured qualitatively and quantitatively as often as needed. This makes possible quantifying the observers' judgments that, as has been said, must be considered as scientifically valid, especially in the study of emotions.

The particular characteristics of the filmed image gave me the idea of presenting my work in a film that could illustrate what the written text could not communicate. I did not want to produce a classical documentary as I have always liked to build bridges between science and art.

I have always admired Pedro Sándor's original and creative style of filming and directing actors both in films and in the theatre. His essential role in the development of *Alba Emoting*, my desire to present my work with emotions in artistic images and his powerful creative stamina resulted in our great adventure of producing three films which constitute the *Alba Emoting* trilogy. During the entire process I also had very special personal satisfaction since, because of his particular outlook on life and way of filming, he not only succeeded in transmitting the research and method proper, but also my particular soul and persona, artistically.

We went for two weeks to the mountain area near Granada, Andalusia (Spain) staying in a small village lost in the Alpujarras, over the Costa del Sol. We took with us a common Sony camera, a small music recorder and a series of videos Pedro had filmed during different *Alba Emoting* workshops.

The central structure of the film was built around a "conference" on the subject I improvised to the air and wind outside the village, walking around a stony platform while the camera followed me recording what I said in one continuous long shot.

With this sequence as the core of the film, with interspersed extracts taken from previous workshops, sounds of flamenco wails recorded from a local TV station, and a selection of operatic arias I had recorded. Pedro created a very original film.

We named this film *Alba Emoting*. The other two films of the trilogy were named *My Way* and *Konstanz, Constancy* respectively. The films aimed to present the emotional effector patterns and the use of the method in a

structured, illustrative and attractive way, combining a scientific style of communication, with a certain poetic magic.

At a conference of the ISRE (International Society for Research on Emotions) of which I am a member, we first presented the film entitled "My Way." Later on we did a totally different film, which is the above-mentioned "Alba Emoting".

This film illustrates the process of emotional induction, very vividly; including elements impossible to transmit in a written description. For instance one can see very clearly how as the actor follows the instructions in a particular way, his breathing and facial expression begin to change, and all the other body and gestural elements that organically correspond to the emotion induced by the special breath, begin to settle in.

What is quite special to me in the film is that I myself am the main actress in a dramatic description of the work. Sometimes it takes a long time for dreams to come true. . .

When I showed the film at the Conference mentioned above, some of my colleagues, scientists and psychologists, found it to be very irreverent to present such precise and interesting data in a film intermingled with operas, masks, stones and Andalusian wails. They said that style of presentation detracted from the seriousness of my work .

Again the sacred territorialities. I have shown this film for over fifteen years to many people of different nationalities, ages, professions, and social conditions, and it always has a strong impact. Some theatre people have also had indignant reactions saying that it was an offense to their profession that I dared to act in the film, being a "scientist".

This was again, for me, a mission accomplished!

The film generates different reactions but its dramatic tension always grabs the attention of the spectator. It provokes discussion by presenting the subject in all its complexity, subtlety and even ethical dimensions. It can communicate in one second of lasting images a style of thinking and a particular perception of the subject in a clear, precise and artistic way.

The Chilean actress Isabel Santelices, who was trained in the method, wrote the following after watching the video:

"There is an image that stayed with me: it is when that mysterious woman (that is Susana) takes off her glove. It was like when Dumas' Musketeer takes off his glove and slaps someone's face with it. The video gives a slap to those who watch, independent of whether they agree or not with the method, because it obliges the spectator to wake up, think, to question many things. It finally, undoubtedly, leaves you with a sensation of questioning. It provokes emotions. Some left in anger because they had been submitted to such provocative images, that they thought they had been a joke, or a trick. Others left in a happy mood, appreciating what they had seen and felt, but no one left indifferent. "

In these times of quick images, clips, virtual realities, incredible achievements obtained with sophisticated technologies, it is incredible that a film that was practically edited as it was shot, at no cost, with an everyday camera, done by two people collaborating with the best of their respective capabilities, can break barriers, open new horizons and bring joy.

I have used this film in a very special way: I always show it myself; no copies circulate; and I do so only to share my work and to provoke and motivate conversations and debates of any kind. Once I even showed it on a gigantic screen in an international festival of scientific films, in Paris, on the Eiffel Tower. I have never wanted to release it commercially.

Life has to be lived
In such a way
That it remains alive
In death.

Finally *Konstanz, Constancy* is a film that shows the story of a mother-daughter relationship (my daughter Alejandra and myself) in a respectful confrontation of our two different worlds using the created Alba Emoting method. It was filmed in three days in Konstanz, Germany where we were isolated in a small apartment. Pedro Sándor, camera in hand filmed us two women: intermingled legs, a yellow dress, mirrors, Buñuel, surrealistic images, soft waves by the lake, interiors, exteriors, silence, boleros, German songs, brief discussions, music from Peter Brook´s version of Bizet´s *Carmen*, the emotional effector patterns... The intimate film reflects very well the emotional flow in human relations, in this case between mother and daughter.

The entire process of this filming, with *Alba Emoting* as a background theme and starting point, was very therapeutic and clarifying for the lives of the two women. To see the film, both for us who participated in it, as well as for the outside spectator who does not know the situation, evokes images, memories and reflections that help us to better understand our own emotions and those of others.

III Opening to other domains of action

If we are aware of the power of a glance, the strength of a gesture, the impact of a sigh, and the subtlety of a particular facial expression, we can understand that mastering a rigorous methodology based on the correct reproduction of concrete physical actions will allow us to express clearly what we really feel. Only then will our emotional expressions generate the expected response or the appropriate emotional reaction in the observer (spectator, public, conversation partner).

In the same way that the method was applied in the fields of science, theatre and filming, *Alba Emoting* can be very useful in many other areas of human activity. There is a large new world open for exploration.

Here, briefly, are three experiences that illustrate applications the method can offer, one which I developed personally in the area of publicity, another that is an example of its use in organizational development, and finally an application in the field of psychotherapy.

Publicity

There is a huge potential for utilizing a method that allows the trained user to express and modulate precise emotional messages and correctly communicate them, without distortions or ambiguities and in a fast and efficient way.

Some years ago in France I was invited to participate in an international meeting organized by consultants for television advertisement. The idea was to apply scientific knowledge for a better understanding of consumer behavior. It was attended by a wide variety of academic specialists in areas such as paralinguistics, neurophysiology, and TV advertisement, and the debate was conducted by one of the most well-known anchormen of French TV. The subject that year was “*The art of the subliminal or hidden message.*” After listening to my presentation that I illustrated with images from the *Alba Emoting* film, the head of an important advertisement agency approached me and said that he was greatly impressed by the power of the emotional messages that emerged from the reproduced emotional effector patterns.

A few days later he contacted me and asked me to advise him in his development of a campaign to advertise a new shaving product for a well-known cosmetics company. The aim was to choose, under the most objective criteria possible, the photo of a male that would best communicate a message of “satisfaction, seduction, and complicity.”

The set of photos, that had already been taken, showed shots of the face of a man who was supposed to transmit these emotional states. This was the first time that in my capacity as an “expert “ in emotional expression, I could apply our scientific findings for a commercial ad. So, with the research team, I analyzed over 100 photographs in my laboratory searching in the photos for the presence of the expressive pattern that would best transmit the chosen emotions the sponsors wanted in the final poster. We analyzed the direction of the gaze, the gestures of the hands, the head orientation, in

fact all the parameters that corresponded to the desired emotions. The photo we finally selected for the best emotional expressiveness resulted in the client's complete satisfaction..

Some time later a note appeared in *Creation Magazine*, which specialized in advertisement, in which the director of the agency expressed the importance of being able to confirm intuitive judgments with scientific data, since both approaches had been closely in agreement.

It is very satisfying for the researcher to be able to confirm experimental data obtained in laboratory situations (which are generally concerned with basic research) and moreover to see how they can be applied in everyday life.

Later on, a young student from the *Institut Supérieur de Publicité et de Communication dans les Entreprises in France*, , did a final paper for his degree in my laboratory with these results and a review on the concepts and practice of *Alba Emoting* as applied to the domain of advertisement, especially for ad campaigns that had strong emotional significance. The paper was entitled *Communiquer l'Émotion*.

The elements that are intentionally aimed at in an advertisement probably always serve one or more "purposes " and none of them must be ignored. But without doubt it is the emotional expressivity of the ad that has the most important advertising impact.

Organizational Development

Since I had no personal experience in the world of organizations, I asked the entrepreneur and consultant Mauricio Gonzalez M. to write something about his experience in using *Alba Emoting* in his work. Here is a transcription of what he sent to me by mail a few days ago:

My recognition of and gratitude to Susana Bloch and her Alba Emoting Method has two aspects:

- 1. My eleven years experience as an entrepreneur with my Ti 5 company, whose goal is to generate spaces for meeting people through dancing, and*
- 2. My work of the past five years, which aims to recover the human soul in organizations.*

I still recall when I met with Susana in 1996 in a basic workshop which she conducted in which she asked us students at the end to sign a document in which we promised not to use her method. I did not sign it... which was good because my refusal opened the door to dialogue, discussion and the beginning of a prolific friendship with Susana, the psychologist, the artist, and with the overwhelming energy of her humanity.

With respect to the Ti-5, the benefits for my team of twenty-one teachers were basically two. On the one hand it was the knowledge of the emotional patterns that were behind the dances we were working with. That understanding gave us a clarity and insight to be

conscious of what we were inducing with the different music and movements we were teaching, and therefore become much more lucid and effective in our daily activities. The second benefit was the STEP-OUT... essential for our teachers who are continuously exposed to their emotions when directing human groups in movements triggered by the dances. The ability to do the step out exercises at the end of each class opened a place of great benefit and spiritual balance to my team.

Shortly after I began with the Ti-5 project, I was solicited by different organizations to help engender creative, collaborative, trustful and joyful moods inside the companies through programs of intensive weekends or seminars of longer duration. And even though the subjects were the usual ones –team work, leadership, entrepreneur abilities, innovation and creativity in a changing world, and attitudes of service--in my opinion the big problem is that in our successful mechanistic and technological modern world (including the organizational one) a big shadow accompanies each apparent success, and that is the loss of our sense of humanity in our daily lives.

I have been lucky to work in Chile, Argentina, and Venezuela with small, medium, large, and multinational companies of production and of service, both public and private at all levels: with workers, employees, executives, directors, and operators.

The direct physical contact with the basic emotions provided by the Alba Emoting system has been for me essential in the openness that the participants in our courses have been able to achieve, in terms of transcending the emotional restraints of modernity. This, together with a lucid, playful atmosphere, free movements plus blessed language, can, in my opinion, accelerate learning at a surprising rate.

Alba Emoting, physical in its practice, scientific in its basis and amazing in its emotional effectiveness, is definitely a strong support for the flourishing of my own work in Playful Learning in Movement.

We have faced the companies' needs with a playful approach that facilitates human encounters in the most natural learning pyramid: first the physical, then the emotional, and finally the level of reasoning and language.

In this sense the application of the Alba Emoting system has been fundamental and powerful in my work with organizations, since it has allowed me to intervene physically in the emotional being of the participants of our programs, thus helping them avoid big conflicts.

In all our programs with organizations:

The play is the form
to dance, to breathe and to talk is the context
Silence is the transcendence.

*Alba Emoting is immersed in the heart of our work.
What more do we need?*

Nowadays it is common to treat subjects such as group spirit, team- work, leadership, creativity, communication, validating humanity and many others, within all types of organizations: families, syndicates, political groups, business and others. *Alba Emoting* provides basic support for any technique, method or system that needs to work with emotions in organizational development.

For example, if someone needs to express a feeling of comradeship or of tenderness in a meeting with colleagues, the tender pattern can be used. It can also be very effective to work with the anger pattern when there is a need to express or to ask for something assertively, or to learn how to step out of a sad mood before presiding at an important meeting.

Psychotherapy

A very important area for application of the method is in psychotherapy. The therapist who knows and masters the method has a great tool to help, for example, people who have emotional blocks or who cannot express certain emotions adequately, or people who think they are expressing a particular emotion when in fact they express and convey quite the opposite. It also helps people who are confused with what they are feeling, or who are unaware of having mixed feelings which they cannot differentiate.

For example, when one lives through the dissolution of love, what is the emotion one is really feeling? Is it sadness, anger, jealousy, or fear of being left alone? Each one of these emotional states has very different physical and subjective connotations. The *Alba Emoting* method allows a person suffering because of a failed love affair to become aware of the dynamics of the process in order to make appropriate distinctions among the various mixed feelings experienced, so as to be able to use specific exercises that will help form direct contact with truly felt emotions.

One can certainly attain different emotional states by singing, dancing or recalling a particular situation, but the emotions that may emerge in such cases will vary according to the moment, the particular memory evoked, or the situation the person is placed in at that precise moment. This is exactly what happens in daily life and even more so in situations specially created to provoke such effects. Induction of pure emotions only occurs when they are triggered by a laser beam, so to speak, that points directly to *one* particular emotion which then simply appears.

There are patients who, for instance, cannot express anger or who do not realize what anxiety really is, and therefore may spend long periods of time in therapy trying to analyze what is happening to them, talking about it, trying to verbalize what seems very confusing. With *Alba Emoting*, if the therapist teaches the patient a precise breathing pattern, in only a few minutes the patient may directly experience first the physical and then the emotional feeling of what really is anger, sadness or fear. The emotion will emerge immediately and is real, direct, pure, and alive.

One of my followers (they sometimes call themselves ‘disciples’!) in *Alba Emoting*, Juan Pablo Kowalski, got his Master’s degree in Psychology at the Universidad Central, Chile, by applying the method to a group of patients who were in therapy. His thesis was based on the working hypothesis that the use of the method would produce, among other effects, a rise in the clients’ levels of “experiencing”.

Kalawski observed the difficulty that one of his “clients” had in connecting with his feelings and the vagueness with which he described his anxieties. Suspecting the presence of a hidden secondary emotion, (probably the true repressed emotion) he taught him to do the sadness pattern and after a good step-out, asked him what he had felt, to which the patient answered with great assuredness, that in fact he had felt a deep sadness.

In another session doing the anger pattern helped this patient to really experience full anger without mixing it with fear. This allowed him later to feel more secure in a real life situation in which anger was the appropriate reaction. .

The method thus becomes an extremely useful intervention in the dynamics of therapy, as it increases the level, precision and quality of the patient’s “experiencing” and at the same time refines and tunes the distinctions made among the different emotional states..

I recently asked Kalawski--who has some years of professional experience with the method by now--to write a reflection on the subject to include in this chapter. He sent me the following from the United States where he is presently living:

“We psychotherapists always work with the emotions. However, there are diverse opinions as to how to approach them. Some of us believe that emotions should be actively stimulated in the therapy process. Other therapists think this is not a good idea. Such a point of view is quite legitimate. Let us suppose as an example that a person is constantly criticizing his or her partner. There is a belief that “emotions should be brought to the surface”, based on the assumption that the person’s anger would disappear once the emotion had been “brought out”. Psychologists, however, know that the mere exteriorization of a problematic emotion does not end it and can, on the contrary, increase it.

Some therapists, therefore, believe that it is better to emphasize changes in behavior, and especially in the client’s thinking. The majority of therapist,s though, at least speak about the emotions. Even with this more restricted perspective, Alba Emoting is useful for therapists, since it helps them to recognize quickly their client’s different emotions, and consequently better understand their difficulties.

I am convinced of the method’s usefulness for training perceptions. For instance if one looks at an X-ray, one can hardly distinguish the differences within a group of bones. Good radiologists however can see exactly where the problem is. In the same way Alba Emoting develops the perception of the emotions, both one’s own as well as those of others. When I meet with my colleagues to observe videos of therapeutic sessions, I can help them to perceive their clients’ emotions by observing how they move and how they breathe.

Alba emoting is a method that activates emotions, and this is its most specific contribution for therapy. Coming back to the example of the person continually criticizing his or her partner, it is clear that the person is “caught” in one emotion, in this case anger. As I already said, to simply ventilate this anger will not finish it. What I do as a therapist in such a case is to stimulate other emotions that are present to a certain degree but are not acknowledged, for example sadness or fear. This procedure helps the clients to widen their perspective.

All basic emotions are potentially adaptive but some people have blocked their capacity to live certain emotions. In such cases Alba Emoting can be very useful. The experience of a new emotion (new for oneself) can open a whole world of possibilities.

Take, for instance, the case of tenderness, an emotion that has been marginalized in our patriarchal culture. At present I am investigating this emotion more deeply, since it has also been marginalized from psychological research.

Very often people avoid emotions that they believe are negative. For example trying to repress sadness can lead to expressing anger, which results in sending others away. The technique to leave an emotion--what Susana calls "step-out", is not repression, but simply a means of returning to a calm state. This technique also has the advantage of being simple and secure, requiring no major training.

We human beings come into this world with a system that generates emotions that most of the time are adaptive. Alba Emoting allows us to recognize these emotions, to modulate their intensity, and protects us from getting distracted by secondary emotions. Human beings need both excitation and calmness. The Alba Emoting techniques allow us to evoke both states."

Though I am a psychologist myself I have not specialized in therapy. I am convinced, however, that therapists with any methodological approach can apply Alba Emoting in their work, since once the basic emotion – which is necessarily present behind any problem or conflict--has been clearly, physically perceived and therefore experienced, it is possible to approach the causes of the conflict and eventually solve it.

In the various workshops that I have conducted with different people, I have often found that without having intended it, the mere reproduction of an emotional breathing pattern will, for some participants, act as true therapy, clarifying underlying psychological problems or conflicts they may have.

FINAL COMMENTS

Can it be true , as my friend Pedro says in the prologue of this book, that **for big sorrows there are great solutions.?**

For a long time the study of emotions was relegated to the closet. But looking back a long time, one could say that when human beings lived more in contact with their ecological niche, in stable, familiar surroundings, in a small communities near nature, basic emotions were a natural part of their lives. But in the present time, we spend most of our lives in contact with machines (computers, television, electronic music, etc.) all of which are robotic, don't comunicate, and have no emotions. Soon we become like them. Our daily life transforms us into automatons. How can we recover our capacity for feeling and relating emotionally with each other?

In our highly technological society it becomes an urgent, vital need to recover our truly human dimension—the ability to comunicate authentically-- which cannot exist without the capacity for feeling. The discovery of *Alba Emoting* appears precisely at the moment when it is needed for recovering the legitimacy of our emotional dimension, and especially of those more atavistic and adaptative emotions that connect us with the real world and open our possibilities for transcending our present limited emocional behavior. And it is a simple method that allows us to connect in a second with these emotions, starting physically in a non-psychological, non-cathartic and scientifically validated way.

In the midst of a native untouched forest, in the most southern part of Latin America, I embrace an "*alerce*", a sequoia-like tree native to Chile, pure, austere, four thousand years old, thirty meters high. There one is naked, in contact with our most atavistic, non-contaminated emotions. No neurosis is possible. The relation between the basic emotions and the million year old forest, between the basic emotions and the natural nature of things then becomes evident... *Alba Emoting*, being a precise physical system--**breathing for emoting**--is at the basis of any endeavor that deals with problems of any kind, physical, intellectual and/or, of course, emotional, since emotions play an essential role in the body-mind connection. It is amazing to realize how useful this system can be in so many areas of activities. Each of you who reads this book may develop, from your own interests and specializations, new applications. The road is new, promising, and wide open.

Nowadays more than ever, the role of networking is recognized as essential in any organization, since the success or failure of any human group activity will depend on the effectiveness of those networks, which in turn depend upon good emotional communication. This is so true that it is even said that the relevance of the intelligence quotient concept (IQ) will be replaced by that of emotional intelligence (EI), as a primary factor needed to understand the mechanisms of human functioning in all areas of activities, and especially in all kinds of organizations – families, syndicates, political groups, businesses, schools, and so on.

In relation to the above, I want to mention here my encounter with Daniel Goldman, well known psychologist, scientific journalist, developer and popularizar of the concept of Emotional Intelligence. When he came to a conference in Chile that we both attended, we had lunch together and he became interested in knowing about my work. At a certain point during our animated and fruitful exchange of ideas, he said that the effector patterns of the basic emotions which comprise the *Alba Emoting Method* were "***the foundation stones for Emotional Intelligence***".

Let us review the fundamental components of the Emotional Intelligence concept:

The capacity of being conscious of one's own emotions.

The ability to handle moods.

- The capacity for self- motivation (being optimistic),

- The capacity for recognizing emotions in others (empathy)

The social abilities needed to persuade, organize and direct.

***Alba Emoting* is in fact indispensable to developing emotional intelligence, as it proposes a direct, practical, physical method that develops precisely the abilities needed for good emotional mastery.**

Expanding the concept of E.I. even more, today one speaks of the importance of managing the moods of a sports team or of an entire country. And this can be done in a similar way to that shown and fully developed in the chapter of this book explaining our work with actors.

In short, *Alba Emoting* is a powerful tool to develop emotional mastery, and to facilitate communication for any human being, independent of race, cultural values or gender issues. The system is by definition universal, biological, non-psychological, culture-free and independent of the past history and memories of the individual who uses it. .

Besides its technical and practical utility, the method engenders a different outlook on the vast subject of emotions. It recovers the legitimacy of the basic emotions, suppressing value judgments, such as "bad " or " good"; it fully recognizes their biological basis, their intrinsic adaptability, their essential role in everyday life and their use in understanding mixed emotions, moods and higher emotions (e.g. sublimity).

Some years ago we did an experiment with an actress who was well-trained in the method. I asked her--we were under conditions of absolute trust--to reproduce the pattern of sadness for as long as possible. The exercise lasted for sixteen minutes and the entire process was filmed. The actress began the exercise very technically as usual, but very soon she entered into true sadness and began to weep, but she always kept her concentration on the instructed exercise. The weeping intensified, but at no time did she lose control or become hysterical. She maintained the intentional breathing rhythm, entering at the same time into her own emotions. At the end she dropped to the floor from sheer physical exhaustion and ended the exercise by her own decision. She immediately proceeded with the step-out, which in this case lasted longer and was performed more systematically than is usual. When she finally calmed down, I asked her what had happened; if she had had images; and what in fact she had experienced. She said it had been like all the pains of the world, a kind of "Weltschmerz" (something like cosmic suffering), with feelings of great compassion for all suffering beings. Though she had also evoked some memories of personal painful moments of her life, what had been her dominant feeling was this very real compassion for the suffering world.

From the many different experiences I have had with the method, initially in the domain of the theater and later in different areas such as psychotherapy, organizational development,

advertisement and others, it is evident that another important and large area of application beacons, and that is the possibility of working with the mixed emotions which permeate our daily psychologically complex world, as well as with spaces of “emotional silence”. It is precisely in these spaces that the step-out technique plays an essential role similar to the one we have seen used as a cooling-down procedure for the theater, as it provides a powerful technique that allows us to stop the whirlwind of emotions evoked by present life situations when they overwhelm us..

Let me stress once more that when we have directly experienced the six basic emotions and have learned how to get out of them, only then are we able to live in harmony, with good quality-of-life. We can then be at peace with our whole complex and wonderful psychological world even with all the mixed emotions that dominate our daily lives.

In conclusion, we must not forget that it is precisely due to its intrinsic power and efficacy that the method may become dangerous in irresponsible hands. The benefits of the method will largely depend on the style of teaching and of the maturity, sensibility and human qualities of both teachers and learners..

Evoking emotions is like having the reins of a wild horse in one’s hands; a horse that must be guided by a professional rider, a rider who is full of humanity, who has great spiritual integrity and is capable of adapting the guidelines of the method creatively, but always ethically. If someone with dark intentions holds the reins, the method may turn into something harmful, so that the horse, to continue the analogy, may bolt and hurt the rider.

To teach this method according to these requirements is not a job for everyone; one needs systematic training. Therefore I am forming a solid, well-trained team so that the method will be taught and disseminated by teachers who, with their own styles, will nevertheless always keep the essential quality that the work with *Alba Emoting* has and, hopefully, will always continue to have

In daily life, when there is a strong emotion, we get submerged in it. We lose control. It is as if a huge ocean wave smashes over us and knocks us down. We are in the hands of that powerful wave..

Using *Alba Emoting* does not mean we will not live our daily emotions intensely; on the contrary, we will acquire a greater capacity to experience them fully. The method allows us to surf creatively on the waves of emotions, without getting tumbled and bruised by them.

With the competent expression of our emotions, we human beings, submitted to the whirlwinds of life, in the midst of the crises of modernity, may recover our equilibrium and be able to live more happily.

I write while listening to the soft sound of the rain on the thatched roof of my house near the ocean. The fire sparkles on the hearth. I prepare myself a cup of herbal tea. I am alone, but surrounded by nature. The wooden room is softly illuminated. I feel well, balanced, in harmony with my surroundings.

*"Yo no quiero la gloria ni la paz ,
a mí sólo me toca la magia "*

(quoted from “*Mujeres de Ojos Grandes*”

de Angeles Mastretta.) *

* *I don't want glory or peace,
for me, only let magic touch me.*