

STANISLAVSKI & THE ART OF MAKING COMMERCIALS

The idea of Konstantin Stanislavski & the art of making commercials looks at first incongruous. The obvious reasons may be that “there is no real acting in commercials” or “it happens so quickly, we don’t have the time it takes to use Stanislavski” or “are you kidding, a real actor wouldn’t be caught dead in ‘em.”

Stanislavski in his lifetime, worked in a medium which influenced people’s lives. Today, commercials, to a vast extent, do the same thing.

And Stanislavski’s main criteria for an actor was that if you are to portray a human being, then you need to use human laws of nature in that portrayal, whether it be in theater, film, television, or....commercials.

So much of the business of making commercials, is based on the business, so that one of the most important elements, the person who sells the product or service, is overlooked.

Yes, they are taught about making the rounds, photos, resumes, interviews, but what about the ‘center’ of the business...creating an alive human being?

Again schools talk about color, punch, pause, etc but ‘how’ is usually taught by example, not through methodology. With all this in mind, the Stanislavski System can & does support the art of making commercials, easily.

The Method of Physical Actions

When you talk about ‘moods’ & ‘feelings,’ Stanislavski translates them as arising from actions. “What would you do to create that mood or feeling?” Knowing what & why you do something, creates an alive human being by involving their emotions. Play an action totally & fully & it will involve your emotions, take after take.

Images

Inflections can be made arbitrarily but alive human beings have images when they speak or react. When images support the action or reaction, you’ve created humanity.

Inner Monologue

When a pause or transition is called for, in life we don’t stop thinking. And so it needs to be on camera as well. We eliminate the pause for pause’s sake & fill it with real thought.

And all this is part of homework, not work done on set, so that when it comes time the shoot, no time is wasted on the ‘actor.’ The work still revolves around the commercial but with the talent ready, willing & really able.

The Stanislavski System also provides for analyzing a script: Super Objective, Over-all Objectives, Episodes. A 60 second script can be broken down simply & easily so that the character plays within the circumstances & creates the mood deired by the director.

And there's more: The Magic If, Truth & Belief, Imagination, Adaptation, Communion...tools which support the actor as he moves through the medium of commercials.

STANISLAVSKI AND THE ART OF MAKING COMMERCIALS is adaptable to the length of any school/studio semester. It can be taught once or twice a week using commercial scripts for monologues & scenes.

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