

(1940-41)

What is it that my company of actors and I are caught up with? With the belief that the human psychology is fathomless - in life, in written plays and in performances on the stage. What are we aiming at? To dig deeper and deeper into this unexplored depth. What do we find there? We find the deepest tragedy and the gayest humor - the two poles between which lies the whole palette of human richness. We look upon it as an invitation to develop a finer and still finer technique of expression, whether by means of a movement, a word, a pause, a radiation, a rhythmical transition or a humorous psychological trick. The deeper we try to look into the roots of human life, the richer the variety of means of expression we hope to be rewarded with.

To our great satisfaction we have found that the actor's nature responds happily to this invitation to discover some perhaps forgotten jewels of the human psychology and the result is that our rehearsals are fuller, more engrossing, less tiring, more gay or serious, more profound than they would have been if our efforts had remained on the surface.

Starting with the indications which the Director gives to his actors, we come to the point where the actors discover for themselves new facets of the event on the stage, bring their discovery to the director and, together with him, harmonize it into one integrated whole.

When does our work upon the chosen play cease? After the opening night? After the reviews? No - it never stops because the audience becomes a friend which mirrors for us our achievements and mistakes. Of course we want the praise of the audience, and as living beings we love the applause and appreciative reaction, but we also learn from the audience as well, and are not afraid of their hints of correction or reproval. We work for the audience and with them as well, and they, perhaps unconsciously, work with us. Different reactions, different hints, indications - new facets of the performance are born from this varied provocation on the part of the audience. We learn to love our



performance and not ourselves performing. To serve the audience but are not subservient to them.

All our experiences, our so-called "method", becomes an organic necessity for us in developing, refining and elaborating means of expression, and we enjoy this work just as much as the performance itself. In this way the "school" begins to be the crown of our profession and not the first elementary, childish step on the ladder of our chosen profession. This can be seen in the way in which graduate members of the studio organization teach their young colleagues. They give them, not the dry method, but their experience and desire and love for development. They convey to them by their own example that there are no dull, unnecessary exercises, but all are related to, and are stimulating the creative faculties of the student-actor.

We regard each small exercise as an experience of increased life, rather than as a tiresome, fanatical narrowing psychological limitation. Although we have been through a long period of work, we believe that we have further and further to go to reach the new stages of development which loom before us, and beckons us in our present efforts.

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