

THE ACTOR'S FIRE - RADIATION  
THE PAUSE  
SPACE  
ENSEMBLE

THE ACTOR'S FIRE - RADIATION:

Our movements must be fire, our gestures fire, our desire to give ourselves to our audience - our love to our audience - fire, our make-up fire. Everything fire. Without this we are just people who should be engaged in any other walk of life if we are working without fire. If you are able to burn, you will be able to radiate on the stage. If you live and work without fire, radiation is not possible. On the stage you have always to give your audience fire which is seen and heard or fire without any movement, but as radiation - this is the same fire. Only fire.

I have spoken about the actor's fire, but we must make a great effort inside ourselves to keep it burning always. It is the same psychology as to be concentrated. To be concentrated means to be making an effort constantly. We must be concentrated each moment, and new power must be generated. The same thing is true of the actor's fire - we must make a constant effort during our lessons and rehearsals. Therefore, I advise you to start with the feeling that you have a creative fire and try to keep it during the whole lesson.

The Golden Steed:

In Number 5 we have seen how the crowd divides into good and evil. These are just rough sketches for each section

or part. We must love every moment when each person is working - this is ensemble - this is the new theatre. This is the right theatre which will be absolutely persuasive for the audience because they will feel that from the stage streams one idea - to be together, to work, to give our best.

We must elaborate each part of the play. Try to find the name of each part which we have explored.

Number 5    Combat  
               Turmoil  
               Conflict  
               Division  
               Quick Breathing  
               Two Powers  
               Pressure and Release  
               Disturbance  
               Divided Purpose  
               Counterpoint  
               Increasing Powers  
               Black Frost  
               Night Errant

In Number 6 - the entrance of the brothers. The good group retreats before them, and the bad group goes toward them.

We must never lose the feeling of the fairy tale. It is something which exists and yet does not exist. Something which is outward and inward at the same time, something which is real and not real, speaking and not speaking - the atmosphere of the fairy tale. If you can feel the world of the fairy tale, you will not speak too realistically.

#### THE PAUSE:

The pause is such a strong means, such a strong power on the stage that you must use it only when absolutely necessary.

M. Chekhov

November 26, 1936

If the pause is without anything, it kills everything.

It is very important to feel which is "my space" on the stage - the space in which I must work.

You must learn to appreciate each possibility. When we are able to do each thing finer and finer, then each performance will be like a concert. The right mise en scène is like a sound which has not only tone but overtone and different keys and modes. Each mise en scène must be combined with many ideal places - not only physical places but ideal places - groupings.

All these things are speaking on the stage if they are not made naturalistic. This kind of work will give us later on the right kind of feeling for the performances, for the settings, for the lighting, etc. We will find how fascinating it is to work with and change all these musical things.

Small breath-like movements in the crowd will give the audience more than if the crowd is without movement. For instance, in one moment the evil group will come together, the good group will spread, and the Black Prince will change his position slightly. This produces a sort of breath, which is very speaking for the audience.

Number 6    **ESCAPE**  
          **Inner Fight**  
          **Revelation and Release**  
          **Second Triumph**  
          **Overcoming Evil**  
          **Light Out of Darkness**  
          **Cain and Abel**  
          **Arrow from Earth's Evil**

Number 6 Explosion  
Turmoil  
(cont.) Break from Earth  
Geyser  
Gethsemane, Mount of Olives  
Evil Crescendo  
Releasee  
Antin's Progress

The crowd is overcome by the evil of the brothers -

it is beaten down.

Number 7 Climax of Evil  
Nightmare  
Triumph of Evil  
Relapse  
Brother's Ascension  
Clay  
Cobra - Python  
Cain  
Vulnerable  
Frail

During our work we must keep our fire. Through your inner effort try to light the flame.

**SPACE:**

Your position on the stage compels you to use your whole apparatus for speaking and moving in a certain way. It is not the same thing to pronounce the same sentence in the same way in different positions. You must discover your relationship to the space. There are many laws and rules for our work, but they mean nothing if you do not take them with your instinct and create more things which are not included in the rules. Therefore, it is necessary that now, without knowing the rules, you must awaken your instinct. You must feel where the evil group is, where the good group is, where the mountains

For this you must keep your fire because without fire it is immaterial where the other people are - only through fire you will find the right connection to everybody. Try to keep this fire and imagine the scene we have just done - then try to find the name for it in your heart.

Number 8   Promised Land  
             Broken Symphony  
             Hope  
             Moon Meed  
             Second Vision  
             Spring Water  
             Meteor or Falling Star

Through these divisions, which are provisional, if you will imagine them and act them in your imagination, you will get more than the first feeling for the form which the play can take with time. This work will give you the first feeling for form. We must have fire and joy in doing each exercise. The school is good, but the fire and joy are absolutely important. The text of the play, The Golden Steed, must be in poetic form, because it is a fairy tale. They are not naturalistic folk.

ENSEMBLE:

Don't be silent when you have no words to speak. You can make small sounds and characteristic movements. The evil group is very interested in the brothers as they go to climb the mountain. The good group must show their spiritual quality in their movements. We must have the same feeling for sounds on the stage, as for an orchestra. We must listen with

our ears, hearts, and eyes to the slightest, finest musical things on the stage. We must love each other because unless we do we cannot accept these fine, scenic, musical things, which we can give to each other in order to build an ensemble. Without these things we will be deaf and dumb. This is the sign of the new theatre. The theatre today has lost this feeling because the more the actors are together, the more egotistical they become. Each movement on the stage must be justified - that is where we differ from dancing.

At the end of the play, The Golden Steed, all the people are heroes, but before this is attained, the evil brothers show the figure of the hero in caricature.

Number 9 The Pretenders  
 The Earth Heaves  
 Cain Climbs  
 Ambition  
 Inferno  
 Volcano  
 Arrogance  
 Witches' Sabbath  
 Devils' Dance  
 Futility  
 Jungle  
Unheavenly

The nearer to the footlights, the more intimate the actor's scene is. The further away he is from the footlights, the more impersonal and universal it seems. How important it is to know where to place yourself in the space of the stage. For instance, when Hamlet speaks, "To be or not to be."

Each movement in the play must have a deeper meaning than just the naturalistic one. In Antin's first walk he is

very heavy, very passionate, very earthy. In his second walk he is as if walking on air, and in his third walk he has the normal walk of the hero.

To act the content of the play is not wonderful - anyone can do that. But to act the music of the play - that is a great thing as you will see from what we have done today.

Number 10    Inspiration  
                   Integration  
                   Answer  
                   Renewed Hope  
                   Realization  
                   Pendulum  
                   The Golden Mean  
                   The Golden Seed  
                   Final Renewal  
                   The Golden Fleece  
                   Soaring  
                   The Way  
                   Last Lap  
                   Parting of the Waters  
                   Phoenix  
                   Jordan  
                   Last Adventure  
                   First Rays of the Sun  
                   Dawning  
                   Atonement  
                   Communion  
                   Enlightenment  
                   Equilibrium  
                   Threshold

Number 11    Interlude  
                   Nothing  
                   Bubble  
                   Futility  
                   Worldly Goods  
                   Late Warmth  
                   Bagatelle  
                   Hot Air  
                   No Consequences  
                   Froth  
                   Divertissement  
                   Self Importance

Number 11 Small Pink Cloud  
Mountains Out of Mole Hills  
(cont.) Fatuous  
Deflation  
Pricked Balloon  
Pebble  
Blow Fish  
Balderdash  
Keyhole  
Sidelight  
Comma  
Peep Show  
Contrast  
Earth's Laughter  
Laughter of Earth  
Echoing Footsteps

The names to be used for the moments or divisions  
in connection with The Golden Steed are:

1. Nadir
2. Genesis
3. Fire Mood
4. Hemlock
5. Black Frost
6. Cain and Abel
7. Cain
8. Promised Land
9. Broken Symphony  
Mood Mood
9. The Earth Heaves
10. The Threshold
11. Laughter from the Earth and/or Echo of Cain
12. Fall of Cain
13. Golden Bell or Sun Mood
14. Light, Zenith, Joy, Resurrection, Revelation,  
Attainment, Fulfillment, Enlightenment