

FEELING OF TRUTH

The Golden Steed:

We began in the nightmare atmosphere when Berns says, "Who may this be?" The crowd is divided into three groups - the good, the evil, and the indifferent, vacillating ones. The activity of the good group is a longing to reach the mountain and to protect Antin and the W.O.M. and to push the evil forces away. The activity of the evil group is to crush Antin and defeat the good, while the activity of the indifferent group is to be in sympathy first with one group and then the other.

FEELING OF TRUTH:

In all our work we must begin to realize the feeling of truth. We must not do anything which is not actuated by this feeling of truth.

The gesture is the dynamic of the speech. All our exercises are closely connected with the Method. These exercises must be done with full energy, and they will give you the power to act. You must find the right composition of your gestures.

To be free on the stage you must have a very, very definite way forward. By our exercises we are creating a scaffolding on which we will build our play. After we have done this, we will be free to do what we like on the stage within the lines of the play we have drawn. This is just the

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opposite to the haphazard acting which is general today. At the present time we are trying to do a very difficult thing because we are trying to learn the system and at the same time to work on the play. When we have mastered the system, it will be much easier. For example, a worker arrives at the mastery of his craft by taking into consideration his own power, the weight of the instrument, and other things. After he has done the work many times freely, he gets a new feeling of freedom. This second feeling of freedom is right.

In working on the play, we have a first moment of freedom when we do things instinctively. Then the next moment when we must do exercises and go through the narrow, narrow channel of the exercises before we come to the second freedom. After we have gone through the period of assimilating the Method and the exercises, we will be on the other side and will discover many new possibilities which will make us absolutely free. Old actors know how really bound they are by their old habits.

In our everyday life, our speech is dead. This is the kind of speech we must annihilate; which is in every theatre today. We, as actors, want to live. That is why we must create a new speech and gesture and theatre. Children have this quality, but through their education, all their living qualities are lost. Even the smallest whisper must be felt as a gesture so that the audience will live with the actor every one of the gestures in his speech.

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In our work with gestures we interpret the sentences instead of thinking them. You will find that after talking and thinking about things you feel empty because your brain has eaten up all your energy by speaking, thinking, and intellectualizing. We want to escape this kind of thing and begin from the other end - speaking as actors with our arms, legs, hands, etc. That is our speech.

The gestures must be simple, clear, and powerful; and they will show completely. They must never be descriptive. You must be constantly creating newer and better gestures, until you will not be conscious of each gesture, but there will always be gestures in your speech. At the present time we are going through the narrow channel we spoke of.