



The most **natural**, the most seemingly accidental effects come when the working of the mind is seen *before the tongue gives it words.*





**Achieve**

***dramatic tension,***

**not**

***physical tension.***





**You can't play**  
**Attitude -**  
**only intention.**





**STOP SAYING THE  
RIGHT THING. THERE IS  
NO RIGHT THING.**

*You can't play your  
obstacles!*





Creating an environment is not creating a space for the audience to see your work, but for you to exist within, and to create truth. You need to see and experience the environment, the imagined place in which you are living and breathing (you are breathing, right?).

Allow the space, the environment to help you relax and listen to your partner.

If you sit in a chair, **SIT IN IT!**





**Why, Why, Why?**  
*The answer, "just  
because" doesn't  
work in art.*





It has to be  
**Truthful**, not  
real.





**BREAK YOUR  
PATTERNS!  
LEARN NEW  
ONES!**





In acting, the best frame of mind is total honesty. Really be where you are in any moment at the time. It is all right to be feeling what you are feeling. There are no *shoulds*.





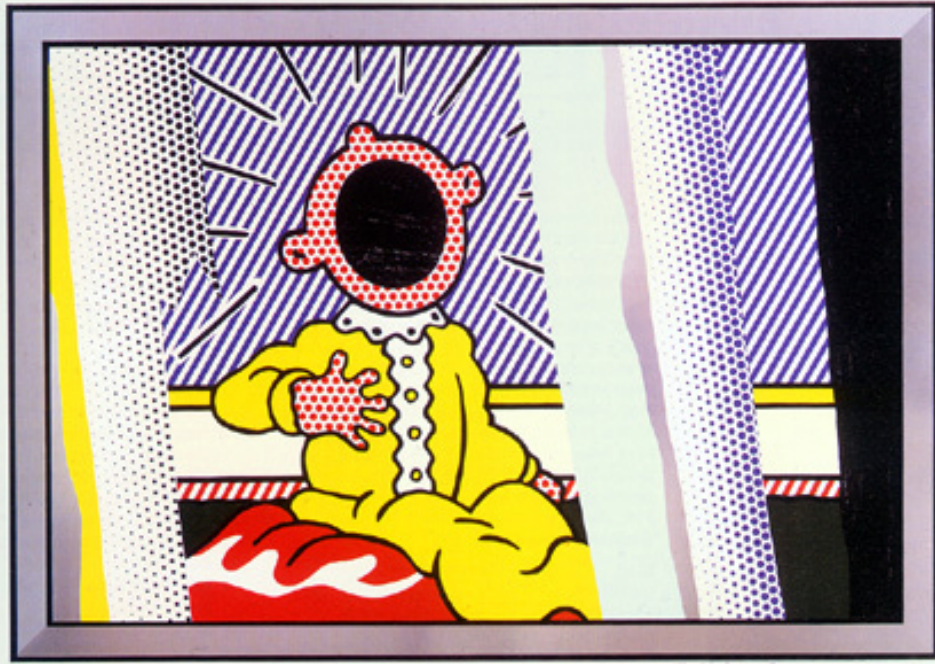
**Pentameter is  
the bass beat,  
not the melody.**





You will feel what  
you are feeling.  
You are not obliged  
to let it out.

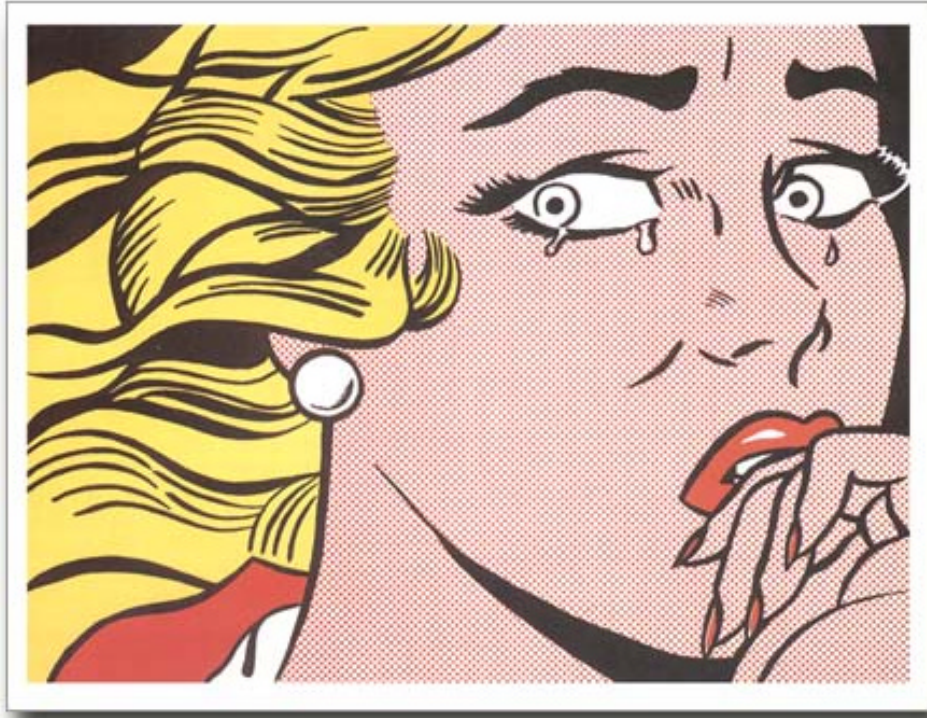




You faked laughter.

*You should only  
laugh when you  
feel like it.*





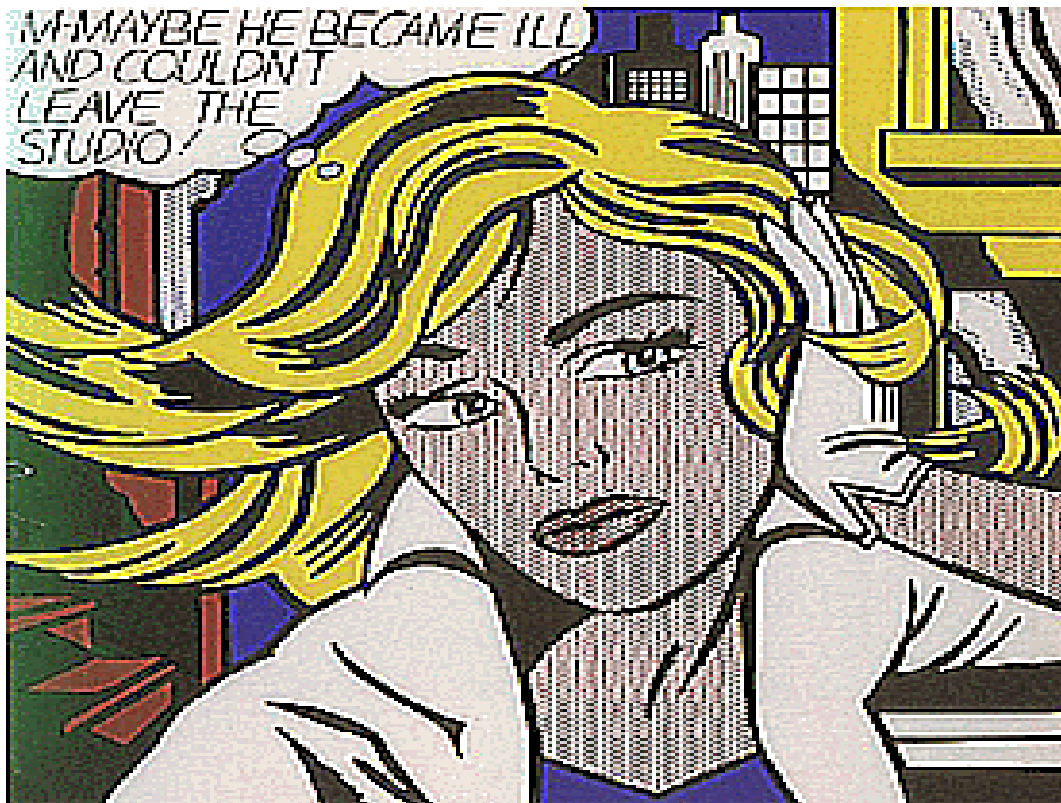
**YOU  
CAN'T  
NOT FEEL**





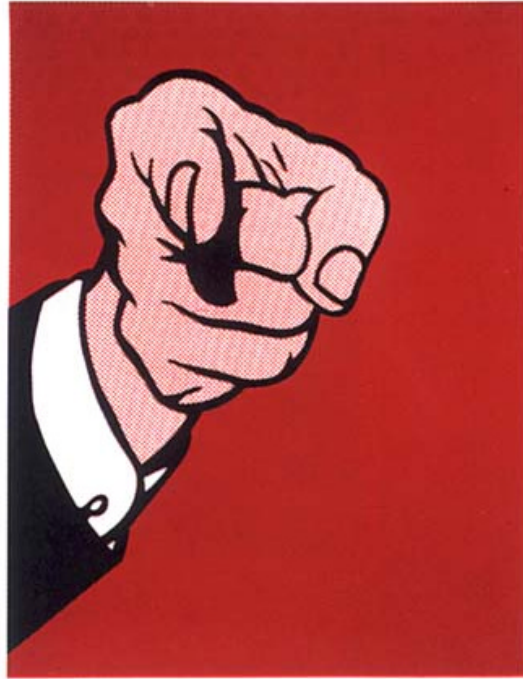
Acting is the key  
that unlocks the  
door of imagination.





The more you know when you are acting (history, homework), the less you need to know. **The more off-stage work you do, the less on-stage work you need to do.**





ROY LICHTENSTEIN

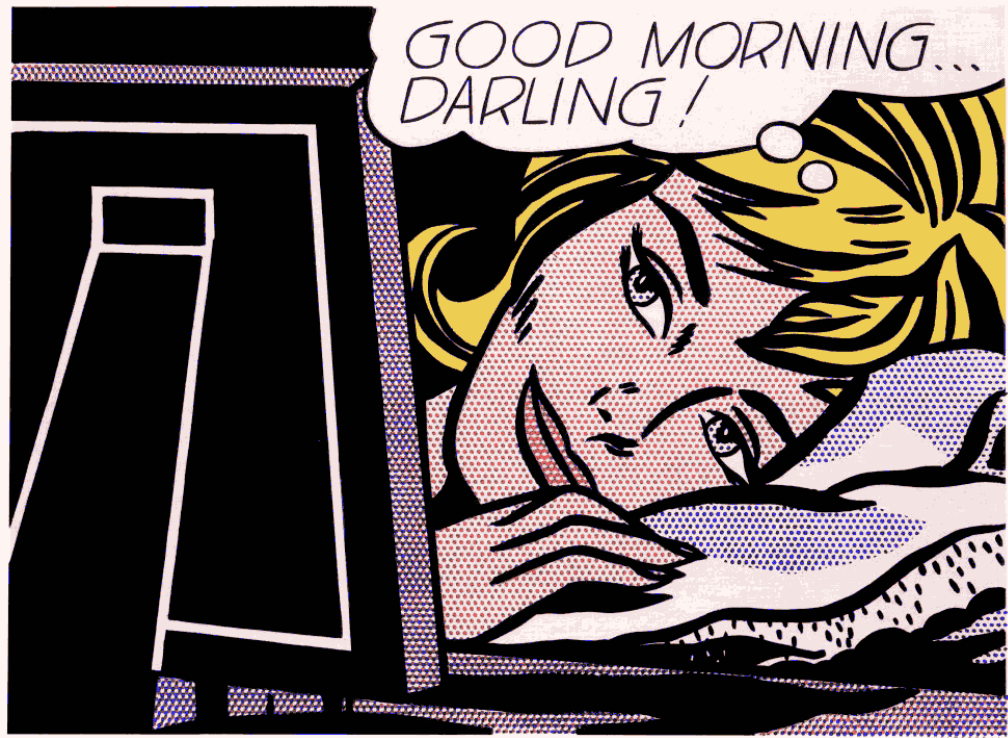
**ACTION  
DETERMINES  
IDENTITY.** *What  
identity do you have  
based on your actions?*





Don't wait until the line  
is over for it to affect  
you. Don't predict either.  
Perceive, listen with all  
senses.





86 Good morning darling 1964

That's what theatre

is:

**Extraordinary  
Moments.**

