

Notes on acting

From *Acting: The First Six Lessons*, by Richard Boleslavsky

- The actor is sensitive to the finest changes of emotion. [Why emotion? Surely there are other makers of meaning.] “She is like a violin whose strings respond to all vibrations.” A poet is sensitive to the impressions of words, a musician to the impressions of sound. The actor? Her instruments are her body and mind. Her body and mind are tuned to emotion. This is dangerous territory.
- I judged too soon. Boleslavsky is cleverer than me. Training yourself to be sensitive is the first lesson. The next lesson is recalling those sensations when you need them.

From *Creative Play Direction*, by Robert Cohen and John Harrop