

Oh! You should die, you should die, you should die of this love!
Should you die of this love, you would revive, you all!

I was asked to talk about the method of the work. It seems impossible to speak about a collective and group loving, an inner secret and mystery which exist between several people in the practice hall aiming to perform one day; however, I would try to change this "Silence discourse" into the "words".

The purpose is to achieve a "spiritual-mental" perfection through theater. Actors are like researchers who are in direct contact with "body and soul" for hours during the day and go through unfamiliar stages in order to reach the moment "the instant" for creativity and invention. Theater becomes a method of life for the performers that teaches them a new way and manner of life. There are many similarities and harmonies between the Persian mysticism and the path of perfection through acting in theater.

In the first stage of mysticism man becomes seeker of the life requirements, the "seeking" stage. This is the very learning of the initial stage of acting. That is, man experiences what he has not done and what has not been done. We attempt to perform the impossibilities in theater. Then the second stage or the "love" itself emerges. The actor falls in love with his (her) work and is ready to do anything for his (her) lover. The actor falls in love with the inner nature of theater and prepares to spend his (her) body, soul and energy. Then the stage of "poverty" and "nothingness" follows which has also been raised in the Grotowski-style Theater. To be empty of all tools, equipment, decoration. All the narration forms by the body of the actor from inside the very actor and is performed. This poverty does not imply weakness, but it is a capability far beyond any tools and techniques. The next stage is "astonishment" and astonishing of the new perception achieved by the man of the life and universe through theater. A new discovery of the new world. The actor takes the most from the simplest events, finds the highest conception from a symbol or a myth. Then comes the stage of "richness" which is the same as needlessness. Fame, title and applause of the audience, and clapping and sending flowers are no more meaningful. The actor "vomits" the daily needs of others and acquires a spiritual wealth and an internal joy.

In the next step comes the "self-awareness-self-realization" and meeting the "very self". Man reunites with himself. Here he is neither himself nor seeks to be other. Man is void of any name and title. The theater itself would also diminish a little, and man confronts with himself. A "plague" and a "craze" which Artud talks about them. In the seventh stage which is the final stage comes "mortality and integration into the existence and universe". The actor (man) "dissolves" in the existence and becomes part of the creation. This "annihilation" is not destruction but it is an eternal survival like "Ryszard Cieslak"

Now I would refer to several important categories of the method of this work:

1. Silence challenge: The least words are heard both in practices and in the performance. The dialog between actors and director and even dialogs between actors and audience take place in silence. The body lines and the body twists of the actor signal the audience and hit their eyes not their ears. The audience spins its own dream out of the actions. "Every one has his (her) own journey into this theater". Actors stay in silence and make etude for hours. An audience was even seen on the day of performance entering the scene and touching the body of the actor but saying nothing. This silence challenge is also true about the confessions of the actor. He actor confesses through the body language and discloses the secrets. He (she) does not say anything but only performs.

2. The Abraham's faith: The actor in this method becomes like Abraham, the "father of faith". The actors(he) sacrifices his (her) body which is "a dear child" of the actor without expecting wage or reward from any body or even pinning hope to the heavenly miracles. The actor consumes himself (herself) and approaches the altar of sacrifice with an ever increasing faith. Through this action the actor and his (her) life turns into a myth and a living history. The actor narrates himself (herself) which is one of the most everlasting stories.

3. A theater beyond super theater: It goes beyond a performance inside the framework or in the hall, It is not even a drama. There is no dialog or sentence. The only nature and type of performance needed is the collective meeting of men and exchange of experiences. The audience of this type of work does not join the performers for entertainment or watching golden glitters, but it joins the gathering for an inner and personal discovery and intuition. The audience witnesses a ritual which is arranged by itself and the actors. This type of theater goes toward nurturing the spirit and it is like the baptism of soul. Once facing with this theater, the mind of the audience acts like the womb of a woman which is affected by menstruation; the wall of its mind fall down "like the womb" and prepares for "another type" of theater. Theater turns into a unique truth not a play.

4. Time renders meaningless and invalid: In this method time fades out and bears no meaning. It is no more important what time and what day something happens. The length of a performance too would become meaningless, because it is like a banquet in which a group meets another group and men meet each other in a vacuum, ecstasy... The whole world is embedded in the performance, the theater itself and the event.

5. Theater, a nightmare of a torn sleep: There are some unknown facts both for the actors and the audience in this method which are the very new experiences and impossibilities, so it turns into a nightmare for the actor which can be interpreted as "fright of clichés". The audience is caught by surprise and faces a situation not experienced previously. The audience knows neither about the story not about the place of performance. It only knows that it has been invited so it goes to another place by bus to watch a unique ceremony. The ceremony brings the audience face to face to itself. We believe that the audience has not joined us to witness the daily living, to hear remote political discussions or watch televised soup operas, but we are supposed to remind it of its forgotten dreams.

6. Vocal performance of the actor: There are voices with which the actor composes music through his (her) vocal cord, other body organs and hitting his (her) body. It seems unfamiliar but the solution is that only familiar voices are used in a new place. The voice of the actor is a variation of mode and feeling. In fact the echo of sounds joins the feeling of the body. The voice of a music actor turns into his (her) work. The sounds of the environment, abstract voices and unfamiliar sounds are combined together to make a new song.

Like in the delivery etude: The actor combines the delivering mother, the neonatal, cheers of others, laughter of the father and abstract voices to create a new sound.

7. Performance and performer: We believe that: Theater in neither a performance nor a drama, but it is a correct and healthy way of living. A discovery and a process for life and personal inners... Discovery of the unknown and the unidentified... An experience, a risk... We have a community life and return toward the "origins" and "primitives". Love and passion rule among us and we help each other in any event. Our theater group is a box of color pencils, and we have different colors and shapes, but we draw a permanent portrait in a connection, unity and coordination. In theater we speak about peace, friendship, loving and another type of living. In implementing the method the actors and audient are entitled to do anything except for what is not permissible and a routine. Each move is necessary by itself and the muscles and body of the actors twist with each other. Sometimes actors twist their bodies together and with a common point in two separate bodies and they come across a common body.

The love frenzied cares not reunion or separation!
The self-denier cares not hell or heaven!

Ahmadreaza Nouri,
Director of "TANTALOS" Experimental Theater Group.