Barney Hammond

Player Can Feel Role of Prospero

By BOB ROTH
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Occasionally an actor in an educational theater will reach the point that he experiences the emotions of character he is portraying. Barney Hammond, who plays Prospero in the Baylor Theater production of "The Tempest," has done this.

There is a scene in the third act of the Shakespearean play, which opens Monday, in which the romance of Prospero's daughter, Miranda, and Ferdinand is related, Hammond said.

"Since about a week ago, every time we rehearse this scene," he said, "I suddenly find myself naturally believing that she is my daughter and he (Ferdinand) actually loves her."

Hammond said that the two people, Liz Brazell and Kip Niven, were so good in the part that they had actually caused him to believe what they were saying was true.

He said that he felt he could use this scene to help him gain the character of Prospero.

"When Prospero sees the love that this couple holds for each other, he loses his bitterness and is no longer revengeful," Hammond said.

"When I see the scene and the fine way in which they do it, I can no longer be bitter or revengeful in the fourth and fifth acts.

"They are the ones who are making it easier for me," he said.

Hammond, a Houston junior, said that in the other scenes he finds that he can achieve Prospero's emotions by exaggerating his own.

"If there is a scene in which Prospero gets very angry and Barney Hammond would not have normally gotten angry, what I must do is magnify my anger to a point that is in keeping with Prospero's," he said.

"Underneath it's all my anger, but just exaggerated," Hammond said.

Hammond said that he used to try to get his part across to the audience by means of indications of a mechanical nature.

"But I have found that to an extent the acting has to come from the actor himself," he said.

He said that he thought that there were two sides to acting—the emotional and the technical.

The technical involves all of the indications that the actor gives an audience and are necessary to the presentation. The emotional involves the actor's representation of his character's feelings, Hammond explained.

"There must be a proper balance between the two sides of the actor," Hammond said. "If I can just do through the whole play what I do in the third act, then I may be able to achieve that balance."

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