

THE WITCHCRAFT OF ACTING

Acting as the Art of Unapologetic Plasmic Presence

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Epigraph

Homecoming

There's no beginning – no end,
when time bends to suit our will,
and silence brings our truth to land,
your gaze ignites a fevered chill;

When every breath is bluntly true,
and no names are left to own,
for I am made of all of you,
for this is what it feels like: home.

— *Translated from Swedish:*

Hemkomst

Det är ingen början – inget slut,
när tiden böjs för din vilja,
och tystnad talar ur sitt djup
när din blick får min själ att pirra;

När varje andetag är sant,
och inga namn må oss gömma,
för vi är gjorda av varann,
för så känns det: att vara hemma.

Preface

My dear reader, with so many books on acting already in existence, I would not sit down to write yet another one just to fill a Saturday evening. I felt compelled to do it because of an undeniable pull toward a specific, almost imperceptible quality of performance.

Even within the Stanislavski system—which I consider the "periodic table" of acting—each actor creates their own unique chemical, or rather, alchemical substance. This quality is the actor's pure essence. It is the ability to become so transparent that, regardless of the character being played, the performer radiates a frequency that is undeniably magnetic—a "yummy" vibration for the audience to taste.

It's like a child or a cat accidentally appearing on stage. As an actor, you can perform "To be or not to be" with all your might, but if a cat walks across the stage at that same moment—you are done. The cat wins the audience instantly, and with no effort at all. Why?

Ok, I'll help you out: Because it's entirely, unapologetically Present in its own nature.

So, to me, it's about this fascinating "sleepwalking" magnetism—where, in the same scene, I'd rather watch a supporting actor sitting in the background of a vast stage, silently having a cup of tea, than three celebrities performing center stage with all their might. This quality allows me to feel what the actor is conveying through their silent breaths and embodied attunement. That's what turns simple dialogue into "winged phrases" that take flight, and a spectacle into the pure "Witchcraft" of acting that haunts—a performance so real that the audience mistakes it for magic.

This work is an attempt to map an approach where an actor can recognize the path to remember themselves back into that natural state of being—a state that has become so "unnatural" in a distorted world. Indeed, we live in a world where the roles we play have become, for many, our only identities; where transactionalism has prevailed over resonance, and where we have lost sight of the many who have perished on that silent battlefield of the linear ego versus the soul. Had we chosen otherwise—to live by our natural resonance—our world would make quite a bit more common sense, as resonance, by definition, is a unifying principle.

I believe acting is profoundly beneficial to the human psyche, whether one makes it a profession or not. In the context I explore here, acting is about unraveling, finding truth, and letting go of masks, rather than mastering yet another skill. As an acting school director, I certainly have no prejudice against technical mastery—diction, movement, and craft are essential. However, it is like playing an instrument: the technique must be there, but it is worth nothing if it is not supported by the soul.

In every art, the soul is primordial. A musical piece is first imagined by the soul and only then performed. You can beat a piano sporadically forever, but you will never create the *Moonlight Sonata* unless the soul-frequency is already there to give birth to it. In the same way, acting is primarily a "soul business"—so please bear with me through the metaphysical—for the soul, by definition, is a non-physical phenomenon.

So, let's begin.

Chapter 1: Consciousness & The Signature Frequency

When anyone attempts to convey a concept in words—which is the nature of all writing, including this work—they must rely on the reader's consciousness for perception. But what is this "consciousness"? Is it merely the wiring of your brain? If I fail to reach you, is it simply because I missed the right vocabulary to match that wiring? Or is it something much deeper than mere brainwork?

If your core belief is that the brain equals consciousness—and you are entirely unwilling to loosen that anchor—you may want to close this book right now. This text is written for the Soul, by the Soul. It demands a receiver other than the grey matter beneath your skull. If you do not believe you have a soul—or better yet, that your soul has you—we simply have no common ground for conversation. Save your time, and I will save mine; we are broadcasting from different realms.

Yet, if you are unsure, and you are willing to release the belief that what you are blind to cannot exist—then please, bear with me. Understand that if the unseen were categorically impossible, humanity would still be crawling in the dark.

Now that the safety checks are complete: let's go.

The Signature Frequency

I will start with a statement: everything **is** consciousness. Not *has* consciousness—*is* consciousness.

Our physical bodies are contained within the consciousness of our spirit, not the other way around. Therefore, everything we experience is a projected reflection of that consciousness—a simulation.

Yes, you heard that right: reality is a simulation run by our own consciousness and is not "real" per se.

It's been common knowledge for over a century—ever since the famous Double-Slit Experiment back in the 1920s, quantum physics has proven that when we zoom in and break down anything to its atomic core, there is no solid matter. Physical particles don't empirically exist; there is only vibrating energy that reacts to attention. This isn't abstract philosophy; it is the literal physics powering the smartphone in your hand, the banking grids managing your money, and every single microchip on Earth—right down to the AI servers revolutionizing the way we live.

So, if matter is merely a projection, what is the foundational fabric of this simulation? The answer is: energy. What is ultimately real, then, is the unique vibration of our frequency—a distinct melody played differently every time by each of us, the true masters of our own perception. Throughout this text, I will call this unique vibration your **Signature Frequency**.

This is the exact reason why there is no such thing as an "objective" reality. Each of us creates our own version of existence, filtered through our Signature Frequency—and that is the ultimate authority of authorship. For the actor, this means you are not a passive recipient of a character's life; you are the primary architect of the reality in which that character breathes.

So, what makes a consciousness specific? Is there a definition? To me, it is about the original blueprint. A stone has a different blueprint from silk. Their chemical structures do not vibrate in the same way. They do not feel the same when touched, nor do they behave the same way when thrown into water or left out in the wind.

You might have guessed what I'm after: the very first step for an actor is to understand their own nature. How? Well, it is simple—but not easy. It is as simple as relaxing into remembering it. An animal does not need to be reminded of what it is; it just knows inherently, perfectly aware of its natural design. While we human animals share a common biological nature, we also possess a metaphysical blueprint: the Signature Frequency that can't be seen or touched. It can only be listened to—attuned to—like a melody.

One's original blueprint is often revealed when tested against obstacles and choices. This is the very reason why challenging human experiences make for profound acting; these trials force us to "know" ourselves, to get on a first-name basis with the Universe. And from that perspective, you couldn't care less what people think of you—just as a flower or a bee couldn't care less about what you think of them. So...

To Bee or Not to Bee 🐝 :

Fully Yourself vs. Erasing Yourself

“To be or not to be—that is the question.” Ironically, that is the actor's first choice. The decision between being fully yourself in your core Signature Frequency or erasing yourself within an ego mask that struggles to "portray" a character depends entirely on where you stand on self-identification. It's an ego-driven dilemma.

To go any further, we must take a brief detour into the architecture of the ego, ensuring we share the same map. This work deals extensively with the interplay between your Signature Frequency—your true, indestructible self—and your linear ego, which operates as a simulation.

You have every right to ask: Isn't the Signature Frequency merely another layer of the ego? If it is unique, and if it is "me," how does it differ from the linear one?

The honest answer is: yes, it is inevitably another level of your ego. Unless you identify entirely as All-That-Is—completely devoid of individual self-awareness—you possess an ego. (And if you didn't, you would have a very hard time making your cues 😊). The truth is, the very act of perception requires a point of reference. A consciousness with no self-awareness has nothing to measure itself against.

But here is the crucial distinction: the difference between these layers of your ego lies entirely in their nature. Your simulation ego is an artificial, highly volatile, and temporary construct. Your Signature Frequency—your **Home Frequency Garden**—is your unchangeable core. When your exterior circumstances shift, the linear ego automatically scrambles to adjust, yet your Signature Frequency stays completely intact. Think of the linear ego simply as the costume, or the mask, that your indestructible self wears to play the game.

As we are accustomed to identifying ourselves with social constructs—our name, history, profession, and so on—it is vital for an actor to understand that these are not your Signature Frequency. If you identify solely with a specific background or persona, you will hit a wall the moment you are required to play someone with different origin points. You'll have no choice but to try to "erase" yourself to make room for the character.

However, you can adjust the **Assembly Point**—the point of reference. If you identify instead with your vibrational, indestructible core—your Signature Frequency—it is in your best interest to be fully yourself, merely trading one mask for another. By shifting this point of reference, you can land in any role while remaining vibrantly present.

In this space, there is no need to disappear; you are simply allowing your Home Frequency to inhabit a new set of circumstances.

Once an actor reaches that core frequency, they are ready to practice what I call the **Power of Non-Versatility**, or **Vibrational Honesty**. While you are required to play with social contracts and different belief systems—the masks—the "soul job" is always about filtering them through your Signature Frequency, not your linear ego.

That is what this work is about: channeling the character not by shutting down what you call "yourself," but through your **Radical Presence** as a Soul. You don't "let the character in" to possess you. Instead, you "open" and tune into—and thus, merge with—the character because you realize that you are made of the same "Material." You must bring the character into the Garden of your Home Frequency.

Traditional Method acting often forces the linear ego to dig up its own past traumas to fuel a scene. To "torture" your own psychology to "become" the character can leave you drained and lost. It is much healthier and more sustainable to process heavy, destructive frequencies through your **Innocent Signature Frequency**, rather than your **Simulation Ego**. This way, you don't have to break yourself—you simply expand the awareness of your container to include the character. In this light, approaching acting as channeling is a total lifesaver.

Entering a channeling state is a scientifically documented phenomenon where brain activity shifts drastically. During this state, the Default Mode Network—the part of the brain responsible for creating your personal ego and sense of "me"—shows a complete drop in activity. Yet, as the everyday self goes dark, the brain structures that stay active to help embody the "Other" are the channeler's own language and creative centers, powered by the Signature Frequency.

Your Signature Frequency is your Master Key. A Master Key does not change its shape for every lock; it opens them all because it is the original blueprint. Once you relax into your one, true, unchangeable frequency and find the courage never to abandon it—there is no "as if," there is no "maybe." There is only **"I AM."** From this height, masks are merely tools; you simply trade one for another without losing your center.

And it's that unapologetic "I AM" who says: "Let it be true that I am a 19th-century French courtesan convincing her beloved she no longer loves him, thus sparing him the social ruin their love would cause"—or whatever else the script requires.

From the standpoint of the Signature Frequency as a blueprint, there is no "pretending." If the character is desperate, your cells actually vibrate with this cue. This is **Extremely Honest** acting—where you refuse to lie for the sake of a role.

This is what the world calls charisma: an **Unapologetic Presence** that doesn't question its right to exist.

Chapter 2: Unworthiness, Shame, and Fear

As the title suggests, this is the holy triad of obstacles that prevent an actor from being truly alive in imaginary circumstances. I group these three together because they share the same root: a fundamental belief in some kind of unworthiness—the haunting idea that you are simply "not enough."

The Joy of Being Alive

The good news is that your unworthiness is logically impossible, for the simple fact that existence does not make mistakes. If you were not worthy, you would not exist. To argue otherwise is to argue against **Creation** itself—and trust me, that is an argument you cannot win. So, you are quite safe to stop wasting your energy on it.

In fact, to even be able to act, you must release that belief and simply let yourself be. A bee does not believe it is unworthy of the nectar; a lion does not believe it is unworthy of the zebra. They live in total accord with their design.

The ability to express one's nature provides, inherently, the **Joy** of being alive. This Joy simply crowds out unworthiness and shame; they are entirely mutually exclusive. A tree is never ashamed to show its roots, its falling leaves in autumn, or its naked branches in winter. It is simply present in its own cycle.

In the same way that a tree does not judge itself—it is **Innocent**—you must claim your own Innocence in order to experience the joy of your Signature Frequency. Even if the lion does not seem "sympathetic" to the zebra, it never questions its right to be a lion, just as the zebra feels no shame when consuming plant life. They are operating from a state of total, natural consent within the ecosystem. To act from this space is to understand that you are not on stage to be "good" or

"nice"; you are there to be **True**. When you claim your Innocence, you stop asking for permission to occupy space.

The Professional vs. The Primordial

The greatest difficulty in letting go of the belief in unworthiness is that our social constructs are designed to make us believe we must perform in a certain way to achieve a goal. We are taught to be result-oriented and to "deliver." True acting is the absolute antipode of that.

While there is a level of expected professional compliance—punctuality, technical mastery of the text, diction, and an intellectual understanding of context—these are merely the "social contracts" of the set. They are the frame, not the painting.

Many actors get stuck in "Craft" because it feels safe; it feels like "doing a good job." Yet, the essence of the work—your primary duty—is to be fully alive in your nature: raw, visceral, and unapologetic. While the Profession asks for your Craft, the Art demands your **Primordial, Unshamed, Unapologetic Presence**.

Unapologetic Presence

Consider the bumblebee. It lands on a flower to drink. If it frenetically flew around asking itself whether it was a fish or an elephant, not knowing what to do with the flower—it would eventually collapse from fatigue and never live up to its original design. Or, if it were gripped by fear and hovered one millimeter from the flower, afraid to land, asking itself whether that flower was carnivorous or whether it was made of plastic—we would have a rather psychotic bumblebee, wouldn't we?

That is exactly what we want to avoid in acting. We want a bumblebee that knows what it is and what that flower is—and simply goes about its life without "making" anything happen artificially. The innocence of nature is its legacy.

Because most people are taught to "perform" their entire lives, it takes real courage to be alive and fully yourself beyond social constructs. Yet, all it requires is saying: "Hi. This is me. Take it or leave it."

There is nothing more to "sell." But you must be fully yourself so that your Signature Frequency can be vibrationally sound. This is a process of unraveling; it leaves no room for hiding or pretending. That is the price to pay. The reward, however, is the ultimate good news: there is no competition. No one is as good as you at being you. It's my take on the old joke: "The good news is you've got talent. The bad news? Everyone's got talent." What makes the difference is your ability to connect to your talent—which is your core Signature Frequency—and the courage to stay in it.

It is a radical act that often triggers subconscious concerns about safety—and that is where **Fear** takes center stage.

Fear as a Messenger

Just as an athlete doesn't stop mid-jump to think it over, you must simply leap and let go of the fear. The jump—connecting with your true Signature Frequency—is actually the **Safest** place to be, because you cannot get more authentic than your **True Nature**. It is this authenticity that the audience craves, far beyond your physical appearance or fabricated skill.

What is *not* safe is to skip this connection and "try" to process a character's energy through your system without honoring the process. For instance, when an actress performs Lady Macbeth's monologue—"Come, you spirits..."—it is an invocation. This can be dangerous if you don't dissolve your ego down to your core before doing it. If you try to do a "good job" by processing her grief and ambition from the standpoint of your undissolved ego, you will likely carry residues of that energy into your life long after the curtain falls.

Instead of an innocent relaxation into one of the infinite possibilities of your Signature Frequency, it becomes a subconscious violation of your nervous system and your energetic boundaries. This is the very reason some actors cannot shake off their characters, or why they avoid certain roles altogether.

Think of Fear as a messenger delivering a letter that says something is out of alignment in your connection to your vibrational core. That is all it is. You don't have to succumb; you only have to readjust.

When you face fear, a healthy exercise is to ask: "What is the worst-case scenario here?" In acting, that fear usually boils down to this one million-dollar question:

"If I insist on my Signature Frequency, what if I face rejection? It would mean they don't want the real 'me'—and, at this point, my core belief about my unworthiness would actually reveal itself to be true! From there, I'll have nowhere to hide, nowhere to go. So, why don't I keep that window shut, make myself small and servable, and stay on the surface so I can fit into the boxes they tick and get the freaking job?"

We already talked about how you cannot win an argument with **Creation** about your unworthiness. But beyond that, the raw truth is this: if they don't want "you" for who you are, there is nothing left to "want"—and nothing else for you to give. You can be chosen for your looks, your skills, or any other linear criteria, but without your Signature Frequency, you are replaceable. In true art, a masterpiece cannot be replaced. It is unique by definition.

Therefore, your value as an artist lies in the uniqueness of your Signature Frequency, your interpretation of the "Other" through that vibration, and your connection to the "Lover's Eye"—the Audience—by virtue of your Unapologetic Presence. Without the anchor of your Signature Frequency, the **Shared Nervous System** between these three entities cannot be born.

Chapter 3: Me, The “Other,” and the Lover’s Eye

To begin creating a link with the character—the “Other”—through your Signature Frequency, you must first viscerally dismantle your self-identification with your current social and contextual environment. It isn't about "forgetting" who you are in a linear sense, but rather giving that identity a specific place—much like how we remember ourselves as children, yet no longer define ourselves as being "that child," right? This is the soul-level recognition of one's nature: the Signature Frequency existing beyond social context.

From the height of the Signature Frequency, the so-called "Other" is simply a vibration with which you can connect by choosing to say: "Let it be true that..."

This is about the **Sovereignty** of your Signature Frequency—and not your ego—remaining **Unraveled** in front of a lens that is "scanning" you. The audience wants to see *you*, not your mask.

The Ego's Survival Instinct

Connection to your Signature Frequency is bliss—it is designed to be so. This frequency is the source of the ultimate magnetism felt by the audience; it is a **Resonance** that the linear ego can mimic but never truly possess.

The ego is an "artificial construct," but it doesn't know it's artificial. It thinks it is the pilot of the ship. When the high voltage of the Signature Frequency hits, the ego senses a takeover. To the ego, self-identification of this magnitude feels like absolute annihilation. It would rather "commit suicide"—denying the connection and choosing the control of a miserable, lonely life—than "die" into a blissful, unified one. This is why most people are comfortable with mere "visits" to their Home Frequency, but are terrified of taking up **Residency** in it.

To take up Residency in your Signature Frequency requires cutting the tether to the simulation. And there, the ego whispers a warning: "If you go all the way into this field, you will never be able to return to your 'normal' life." I'm not sure if that sounds like good news to you—just kidding, of course it is—but this ego statement is actually true. Cutting the tether is the "red pill" that allows you to see the Matrix for what it is.

This choice is the invisible barrier in the Craft. It is the very reason why so few truly become actors in the Primordial sense; most remain in the "Visiting Zone." They become the audience, watching you embody the connection they crave, because they have chosen the **Safety** of the **Known**—no matter how painful—over the **Mystery** of the **Home Field**.

The choice is yours: take the "red pill" and recognize your linear life as a simulation, or remain in a comfortable state that flatters your unchallenged ego.

If, as Shakespeare said, "All the world's a stage, and all the men and women merely players," then a character—Hamlet, Othello, Juliet, Lady Anne—is simply an alternative reality. It is a coordinate you can only reach by standing firmly in the center of your own Signature Frequency.

The Actor as a Holy Conduit: Beliefs – Emotions – Actions

As an actor, you transmit and radiate your Signature Frequency—yet, first and foremost, you are a Receiver. In order to receive the signal, you must ensure your instrument is clean and available to "download" the frequency of the character.

From this state of availability, the path splits into two directions. In some productions, you are required to convey a specific emotion, meaning you must adjust the character's belief system to match that vibrational output. In others, you are given only the framework of text and circumstances, granted total freedom to feel.

Either way, your primary duty is to connect to the **Belief System** of your character. To sense it. This is your unique contribution; it is the "invisible ink" not found in any script.

Let's take the example of Othello. Consider the visceral question for him: *What must I believe to be true about myself to kill the woman I love?* What he believes about Desdemona—her actions, her supposed betrayals—is mere linear data. What he believes about himself is the true engine of his actions. Could it be the terrifying, subconscious belief that he is an outsider, fundamentally unlovable to the civilized world? If that is his core belief, then the moment Iago drops the poison in his ear, Othello's system doesn't just experience jealousy—it suffers a total, catastrophic drop in voltage. His structural pillars turn to dust. “Of course she could never truly love me—to her, I am a beast masquerading as a general, and my pure, elemental nature is a pathogen to her civilization. If I cannot possess the light she brought into my world, I must destroy it to restore balance to the Cosmos.”

Connecting to Othello's core nature is of vital importance. Is he an elemental god who has tried to compress himself into a civilized Venetian suit, secretly believing in his own unworthiness? Or is he a prince of royal blood who cannot brook disobedience? Or a general to whom betrayal simply equals death, without a second thought? These three Othellos aren't the same "person," so to speak, and you have to dig down to find the specific version you will embody as an actor. It is the only way to be vibrationally honest—the only way to be real. It is what elevates a common crime of passion into a cosmic tragedy.

A character's belief system is at the very core of this process, because it is the foundation of emotion, and emotion inspires action. You will experience completely different feelings depending on whether you believe something is "bad" or "good" for you. Your action—whether you welcome that event or reject it—is simply the natural byproduct of your underlying beliefs.

Yet beneath these mental constructs of mind-driven beliefs lies a second, deeper layer born out of our **Animal Nature**. This is the realm of raw instinct—the territorial imperative, the survival of the fittest, and the primal drive to procreate and secure the future of our offspring. For Othello, this manifests as an elemental, territorial possessiveness: his wife belongs to him, entirely.

Finally, there is the third facet—a conviction that **bypasses linear logic entirely**. It is born from recognizing the “Other” as an extension of your own Signature Frequency. It's called **Love**. And

you won't find any compelling script that doesn't viscerally tap into it. Love offers the ultimate escape hatch from the ego; it is the place where the soul says, "game over," and forces a total surrender.

A side note: We are conditioned to associate "Love" with romance. Please strip that limitation away. This frequency applies to all connections—be it friendship, soul-driven romance, care for animals, fellow humans, or the dream of a better world. It is any force outside your ego that demands your total allegiance, as opposed to the ego-driven alliances the linear world attempts to pull us into. As it is grounded in your Home Frequency, it effortlessly prevails over any temporary, artificial ego construct by design—unless we fiercely insist on disconnecting from our core.

For Othello, this is the deepest, most urgent layer of all, a visceral truth that mocks the mind and the animal alike. Love, in this sense, is an inherent, structurally binding force of the Universe—of All-That-Is. It compels us to see the "Other" as our own reflection on a soul level, often regardless of our conscious desire to do so 😊 Otherwise, how on Earth could something so terrifyingly vulnerable—and so often tragic—ever be playful?—provided, of course, one has a sense of humor about this cosmic play.

It's this play that gives Iago his legacy as a cosmic orchestrator who hacks into Othello's holy of holies, manipulating his primal beliefs just to watch the structural pillars of Othello's ego collapse—forcing him, ultimately, to surrender to his soul.

So, when working on Othello, an actor—to be complete—has to address all three layers of beliefs:

1. Mind-driven beliefs (e.g., *I'm an unlovable outsider who must conquer or destroy*)
2. Animal beliefs (e.g., *She is mine, and I don't concede my territory*)
3. Love as a belief that bypasses linear logic (e.g., *No matter what, I can't live without her, so, I must **Surrender***)

The Physics of Surrender

Acting is not "performing" an emotion; it is allowing yourself to move through **Active Surrender**. Your nervous system must fully relax into the frequency of the role. When the meddling mind is disconnected, the body becomes a holy conduit.

In linear acting, "honesty" is often just a high-level simulation. But in "Witchcraft" acting, we operate from the Signature Frequency and **Vibrational Honesty**.

Once the "I" stops resisting and the linear ego dissolves, acting becomes about allowing and remembering—a state where the **Truth** is revealed naturally, without effort. The Physics of Surrender is the Physics of the "Us." In other words, you move seamlessly from "Me" to "Us."

In linear acting, the ego "uses" the character to gain reaction or validation; it is a transactional performance. But in "Witchcraft" acting, you relax into your unchangeable Signature Frequency and find the courage never to abandon it. From this sovereign center, you use **Unconditional Love** to inhabit other frequencies with unapologetic truth.

This is where you allow yourself to be occupied by a frequency so dense and present that it "fires" the audience's brains. They are no longer just "believing" a story; they are electrified by a high-voltage presence you deliver. In this state, the friction of the individual disappears. Together, you create a **Shared Nervous System** where performer and observer become a single, sovereign field of consciousness. This is the **Plasma Layer**: where the "Us" is no longer a concept, but a biological reality.

This act of radical honesty is shared with the audience through the **Lover's Eye**. It is an act of **Sacred Intimacy**, where the actor is never a "suppliant" begging for approval, but the "Beloved" offering a sacred gift.

Side note: Intimacy doesn't equal sex, and often sex doesn't equal intimacy—in fact, the two rarely get along well in our world 😊 Intimacy, in this sense, is about revealing the core vulnerability we've learned to hide out of protective instinct in a hostile world of manipulation and judgment. Yet, this is the very reason why people crave it most.

By inviting the audience into your most private, "undone" state, you aren't "showing" them a performance; you are admitting them into your field. This is the **Physics of Surrender**. In this space, you stop being a product to be consumed and become a presence to be felt. You are the transducer: taking the raw, invisible frequency of the character and converting it into a lived truth that vibrates within the spectator.

The Origin of the Character—Imagination as Reality

Do these characters actually exist? The answer is both yes and no. In a simulation run by consciousness, everything exists only within the imagination—which makes it as "real" as anything else.

When you ask, "What frequency do I download?" or "How do I identify it?", you are asking for the coordinates of a soul. Unless you are performing a biopic where the frequency is documented in the media stream, this is your primary job as a creator: to get inspired and imagine it.

You aren't "making up" a person; you are tuning the radio of your consciousness until you catch a specific melody—one that is not your ego's, but which your Signature Frequency is fully capable of playing. You don't "act" the character; you validate their existence by letting them use your lungs, your skin, and your **Unshamed Presence**.

In this state, the character is no longer a concept; they are a beloved who has found a **Home** in your nervous system. I say *beloved* because the only way you can "download" their essence is through **Unconditional Love**.

"Make-Believe" vs Frequency Recognition

How does one recognize or "download" a frequency? How does one bring it home? By letting your **Imagination act as Memory**.

This shift is triggered by these magic words: "Let it be True." In the context of this work, "Let it be True" is fundamentally different from Stanislavski's famous "Magic If." The "If" implies a bridge you are still trying to cross; "Let it be True" implies the bridge is gone and you are already on the other side. It supposes your ego is dissolved and that truth is just one belief away from you. All you have to do is allow yourself to relax into it, because "letting" is simply relaxing into giving permission. By the power of Imagination-as-Memory and the command "Let it be True," the art of storytelling becomes the art of living.

Yet, it's surely not enough to merely say: "Let it be true that I am a 19th-century Norwegian aristocratic lady who married a man she doesn't love, and who then faced her beloved, destroying his life's work and pushing him to kill himself."

These are linear data for *Hedda Gabler*. Questionably accurate, for sure, as we are talking Ibsen here—and that equals non-linear writing to begin with. It's a world where almost nothing can be stated definitively about the characters' feelings because, in that glorious Scandinavian way, they don't really talk 'em out. And that, my dear reader, is the actor's paradise.

With dialogue as the mere surface of a deep, turbulent ocean of life, the audience is forced to stop just listening to a script and start scanning the actor's **Presence**, **Breath**, and **Body** movements to

decode the truth. By the way, haven't you ever listened to your favorite song in a language you didn't speak? Wasn't it delicious? Were you truly "satisfied" once you finally "knew" the words?

Now, you have to do the real job—"connecting" to the frequency of the character, extending your "Let it be True" command into as many specific details as you need to fully remember yourself, through your Home Frequency, into the being you are dealing with.

So, if you connect to Hedda's energy from your Home Frequency, could those details look like this?

Hedda knows her **Home Frequency**, and she is empowered by its high voltage. She looks at the world from this height, and the earthly simulation appears to her as a dull, black-and-white imitation of her enhanced vision. She acts as a raw mirror of that connection to those around her—which is precisely why they are so desperately attracted to her. She is the revealer, and she knows it. Eilert shares the same Home Frequency with her, but he lacks her stamina and inner violence. Because Hedda could not live in the **Garden** with Eilert, she committed energetic suicide first by marrying Tesman. To her, it was heroic: a proof of her masculine energy pledging allegiance to the Garden through self-destruction. It is a samurai *hara-kiri* act. It sounds counterintuitive—why not just marry Eilert in the first place, right?—but from her perspective, marrying Eilert meant losing control and status. And her masculine energy simply could not take that blow.

When she learns that Eilert written a brilliant book with Thea's help and is now a social match for her, her system cannot survive the inevitable collapse: the realization that her sacrifice—her energetic suicide—was completely useless. That is a mirror she cannot look into. She secretly destroys his book, wrenching him away from his new life, and waits for Eilert's complicity. Now that he is as miserable as she is, will he be up for the *hara-kiri* and check out of this simulated reality that looks nothing like their shared frequency? Yet, Eilert doesn't have the guts. He dies by her pistol, but by accident, while frantically looking for his manuscript. The message is clear: he is more committed to his new reality with the book he calls "his child with Thea" than to the frequency he shares with Hedda. Her final suicide is her stepping in to finish the job herself—to prove that a beautiful, heroic defiance of this dull world is possible. It is her final declaration on who runs the show. Her core belief about herself is that she is worth more than this dull world, and the only thing that makes life worth living is an inspired act of heroism.

That's one frequency.

Or could this one be just as true?

Hedda is **looking** for her **Home Frequency**. Her intuition tells her that life simply cannot be this dull, black-and-white movie she is trapped in. There *has* to be something else out there. Eilert shares this same quest; that is how they recognize each other.

Hedda's dueling pistols symbolize her aristocratic heritage and her fixation on honor, masculinity, and control. That energy pushes her into a multi-front duel with Tesman, Eilert, and Thea. The stakes are honor and a radical act of self-sacrifice—a suicide she already committed the moment she married Tesman.

Yet, Tesman is inherently incapable of playing her dueling game. When Hedda demands servants, horses, and rapid social advancement, she is asking him for a total sacrifice; from his position, he simply has no money and is completely unequipped to produce a miracle.

On the other hand, Eilert *is*. While Hedda languishes on the sacrificial altar of her dull marriage, Eilert shows up with his ingenious manuscript in hand—ruling the room like a king. Their duel begins. Hedda looks for a sacrifice to measure herself against, and finds nothing better than to secretly destroy the book Eilert wrote with Thea, testing whether he, like her, is capable of a beautiful suicide. As we know, Eilert dies by accident, and that settles their duel.

And now—Thea. That duel is the most fascinating of all, as Thea mirrors every single one of Hedda's choices with uncanny precision, but with an opposite charge. It is the perfect geometry of a flawless mirror. Hedda stays in her unhappy marriage, while Thea finds the courage to leave hers. Hedda is paralyzed by public judgment; Thea couldn't care less as she abandons her husband to work with Eilert. They both love Eilert, but Hedda refuses to be with him because of his unstable social status; Thea has no problem with that, spending years by his side co-creating the book. Hedda was repelled by Eilert's drinking habits; no problem for Thea—she took charge and inspired him to change. And, most importantly, Thea creates life. The book she co-created with Eilert is explicitly called "their child." They are a family, born just as a lotus flower is born from dirt. Meanwhile, for Hedda, "the ridiculous and the low" (*det latterlige og det lave*) lie like a curse over everything she merely touches, as she says herself.

Thea is actively transforming the linear world into the **blooming Garden** Hedda has been searching for, which makes Hedda's own "sacrifice" look utterly ridiculous. It elevates their duel to a battle between two opposing coordinate systems—the epic clash of light and darkness.

When Hedda burns Eilert's manuscript, saying, "Now I am burning your child, Thea!"—she is burning Thea's version of her own **Garden** in bloom, desperate to prove her mirror wrong. But the final blow comes when, after Eilert's death, Thea effortlessly creates a shared space of inspired partnership with Tesman—whereas Hedda cannot stomach Tesman's presence, let alone share his

excitement. That finality simply leaves no energetic space for Hedda. Thea wins the battle for control completely, without ever engaging in a single direct confrontation. It is as self-evident as life itself.

When Judge Brack adds the final drop to Hedda's already overflowing cup, telling her that he now controls her social image—since she must rely on his silence regarding her pistol's involvement in Eilert's death—the cup spills over. Her competing, dueling ego simply cannot accept the script being written for her future. Her suicide comes as a logical outcome: she takes absolute control of the final frame. Needless to say, it spoils the party somewhat. Her core belief about herself is that she is worth nothing without honor and heroism, both of which must be constantly proven by confronting a worthy opponent.

That is another frequency. Quite different from the previous one, right?

Furthermore, if you want to introduce some **Amplitude Modulation** to that frequency, you can add a layer about attracting polarities of the same Home Frequency—revealing that Hedda is bound to Thea just as the positive and negative charges of a battery are bound to create electricity. In this light, Hedda is attempting yet another energetic suicide: killing her love for Thea. She tries to achieve this by destroying Thea's world—the book, and Eilert. That choice would make the play more epic than epic. In that landscape, her "love story" with Eilert Løvborg takes a backseat as just another dull mismatch. Hedda's final suicide is then triggered by the realization that this kind of love isn't something one can kill or shake off. It is a total checkmate to her ego—a mirror that renders her "heroic" act of control utterly ridiculous and the rest of her life miserable, especially while Thea, the ultimate reminder of her Home Frequency as well as her defeat, becomes a permanent resident in her house, working alongside Tesman. Her core belief here is that she is stronger than anyone and that love is a weakness she can effortlessly wipe out; when she faces a mirror that proves her wrong, it causes the total collapse of her coordinate system.

That is yet another frequency.

If you like the game, you can then fine-tune your cosmic message: Hedda's suicide is also the automatic destruction of a system of negative beliefs that has run out of external energy to consume. Unsustainability is wired into the very nature of a negative belief—it can only survive by siphoning energy from a positive one. Hedda wouldn't even have been able to destroy the book or Eilert if Thea hadn't been there to bring both of them into her reality in the first place. Hedda wants a bigger-than-linear reality, but she attempts to reach it through Control, Dominance, and Power Games, whereas Thea possesses something far more lethal to the simulation: Attunement and Consent.

With that fine-tuning, your frequency choice starts playing with the stars.

By then, if you enjoy the sport of it, you can go even further, tuning into exactly why Hedda is so defensive in her masculine energy. Hedda's active presence in the play literally begins and ends with her father's pistols as a symbol of masculine power. And there is one man who subtly executes that power over her—yes, Judge Brack. Could it be that she was abused by her father as a child, and Brack knew? And she knew that he knew. That is trauma. It creates a silent, deadly duel that runs throughout the entire play. Now, instead of a dark, masculine energy-driven Hedda, we see a wounded child who becomes the **Archetype of Justice** itself—through **systemic revenge**. When Brack finally corners her, offering to "do her a favor" by staying silent about her involvement in Eilert's death, her nervous system understands it as an immediate takeover and snaps into suicide. Because a trauma response doesn't operate by logic; it operates by Pattern Recognition. Needless to say, in this scenario you'll have some people crying for Hedda when she commits suicide.

That's yet another frequency. And so on, and so forth. You can go on forever.

That's exactly how, as an actor, you make the linear mind lose the argument—and achieve the otherwise impossible: have an audience crying for a character they came to judge.

As you see, none of these frequencies are empirical or merely implied. They are not explicitly in the text. They are your **Sovereign** individual choices—your responsibility as an actor and an author of reality. The only contract you must honor is ensuring that the actions, lines, and structural events written by the author, as well as the framework imposed by the production and the director, can fully support the psychological and metaphysical weight you are placing upon them.

It's your job as an actor to map out the specific frequency you want to portray in order to connect to it viscerally. The deeper it lives—the higher the internal stakes for the character—the more magnetic and engaging it becomes for the audience.

Your choice of frequency is viscerally important. You can have the exact same staging, the same movements, the same costumes, and the identical text, yet, depending on which frequency you pick, it will be a completely different character, a completely different performance, and, ultimately, a completely different story.

And when it is not explicitly in the text, but the audience "gets it" energetically through your embodiment—it becomes haunting. It becomes a **Masterpiece**.

Yet, without filtering Hedda's vibration through your own Home Frequency—without seeing yourself struggling as "her" through that specific lens—the story arc of that play will remain as

flat as a soap opera. However, the moment you start tuning in, it becomes glaringly obvious that Hedda isn't acting out of conventional psychological reactions the way a soap opera character does. She is reacting to a massive, existential drop in voltage.

If your internal command sounds something like: *“Let it be true that I am a 19th-century Norwegian aristocratic lady who married a man she doesn’t love, and then faced her beloved Eilert, destroyed his life's work out of jealousy for Thea, and pushed him to kill himself as revenge for his betrayal,”* you’ll get a lot of soap—because there is no specific frequency for your instrument to grab onto.

You cannot make the audience believe something you do not truly believe and embody yourself. To embody it, you must connect to the frequency of a being who is as alive as a human can get. Otherwise, your acting will never create a true **Resonance** with the audience, nor will it achieve the epic output that great writing deserves.

This shift from "make-believe" to **Frequency Recognition** is where the magic happens. You are not imagining a fictional story; you are remembering something everybody knows—a Living Truth. This completely removes the need for the audience to "suspend disbelief," because life is inherently Self-Evident.

To relax into the "remembering" of your character’s frequency, you must bypass the analytical brain and engage the **Imagination-as-Memory**. Once you are ready to embody it, you can test the solidity of your connection through practical exercises like the **Frequency Interview** or the **Vocalized Interior Monologue**—or any other technique you can design.

For the Frequency Interview, imagine answering questions while fully inhabiting the character: their posture, their gaze, their beliefs, their emotions, and their internal monologue. Establish a specific context for the interview: are you talking to a trusted friend, a therapist, a priest, a police officer, or a media representative? The key is that you must be eager to tell the truth. Do not plan your answers. Simply reveal their point of view on a subject—their specific sensibility, their Assembly Point, and their unique way of tasting the world. When you speak as them, you aren't hunting for "clever" lines; you are allowing their raw vibration to pass through your vocal cords.

Alternatively, you can improvise a scene where you vocalize every single thought the character has—a pure stream of consciousness spoken aloud. This isn’t just a contrived "exercise" created in an acting class; we are all constantly narrating our own lives—it is a biological fact of the human animal. None of these lines are written in the script, yet, if they were to be vocalized by the character to themselves in real-time, what would they sound like?

For Arkadina, right between the bandage scene with Kostya and her ensuing chaos with Sorin and masterclass manipulation of Trigorin in *The Seagull*, could it be this?

“Why did my Kostya try to shoot himself? So stupid... But what can I do now? Nothing... Nothing... It’s all because of this girl... I can’t stand her. My son, and now my Boris... He thinks he is in love with her... Ha-ha! Seriously? What is my kitty playing with? He wants to trade ‘us’ for a mere whim! Luckily, I know him better than he knows himself... Damn, where’s my cigarette holder? Oh, God, the money for the costume—I forgot that. And I should talk to my brother about the carriage—if that axle isn’t repaired, it’s gonna snap before we even get to the damn station. Oh, good God, when is he going to leave me alone with his Moscow nonsense! What does he need with Moscow at his age anyway? They’ve all conspired to torture me... Why did I come to this corner of the room again? Oh, right, my holder... Oh, here it is...” etc.

Don’t “think” about what you’re going to say. What this truly is—is simply a test for the flow of your connection to your character. If you are fully relaxed into your character’s nature, the thought stream will flow effortlessly.

This process strips away the “staged” quality of performance and replaces it with the raw, chaotic, and beautiful truth of a living human being. In this state, you aren’t “performing” a thought; you are witnessing the character’s consciousness as it spills out into the room, unfolding like the petals of a blooming flower.

The Blooming Garden and the Internal Marriage of Masculine and Feminine

Let the character “bloom” through you, slowly unfolding its petals. This is a biological event, not a mental one. And, like any perfect flower, it requires the pollen from the stamen to reach the pistil—the sacred union of the masculine and the feminine within a single blossom.

In the context of acting, I look at **Structure** as the **Sacred Masculine** and **Vulnerability** as the **Sacred Feminine**. We are speaking here of masculine and feminine as primordial forces—the elemental building blocks of existence, not social gender roles. Your soul doesn’t care about your gender, per se; it treats gender as just another incarnation-bound ego game. Every human being is a unique landscape where the masculine and feminine energies meet, blending in different proportions to play an individual diapason.

The alchemy of acting is, at its core, the **unashamed** union of these two forces within a single instrument—**you**:

- The **Masculine (Structure)** is your Sovereign Pillar. It is the discipline of the "Un-Hurry," the technical mastery of the text, and the physical strength of the "Piano." It is the protective boundary that allows the blooming Garden to exist. It provides the safety required for the frequency to land; it is the absolute solidity of your instrument. You must be well-tuned and strong enough to hold the resonance of the music without falling apart.
- The **Feminine (Vulnerability)** is your Radiant Flow. It is the willingness to be "undone," the oceanic depth of emotion, and the Plasma merger itself. It is the raw life-force that fills the container. You must be fragile enough to let the frequency completely rewrite your breathing, your posture, and your heartbeat.

To "bloom" is to allow these two forces to dance without judgment. If you are all Structure, you are rigid and "dry"—the audience sees a robot. If you are all Vulnerability, you are a "puddle"—the audience feels unsafe and the frequency collapses.

The "Witchcraft" actor lives in a complete **Androgyny of Spirit**. You use the Masculine to hold the space and the Feminine to inhabit it. When you manage this energetic mix with Unshamed Presence, you stop being a gendered social construct and start being a true **Force of Nature**.

This internal marriage is what creates the "Gravitational Pull" that makes the camera and the audience obsessed with you. You aren't "playing" a man or a woman; you are becoming a Whole Being, combining these two energies to embody the "Us" through a human form. This is the sacred union of the Sword (Structure) and the Rose (Vulnerability).

Presence vs. Projection

Linear acting is about **Projection**—sending energy out to the audience, pushing to be seen. "Witchcraft" acting is about **Presence**—creating a gravitational pull that effortlessly draws the audience in.

It is the difference between a loud noise and a profound silence. The actor's magic is the ability to be so still and so "undone" that the camera becomes obsessed with witnessing your interior. It is never about "acting" for the camera or the audience; it is about allowing them to witness you.

The Plasma Merger: Erasing the Friction

The term "**Plasma**" is the perfect descriptor for the state where the distinction between "Actor" and "Character" is biologically erased. In linear acting, there is always **Friction**—the ego constantly struggling to "play" the role. In "Plasma" acting, there is only Phase-Syncing. Your cells actually vibrate with the raw emotions of the character.

You aren't "building" a character; you are clearing the "black water" of the ego out of the way so the character's frequency can flow through you unobstructed. You aren't "playing" Othello; you are becoming the frequency of a man who has fallen prey to his own deepest fears—and your cells naturally vibrate that state the moment they match his frequency.

This requires a total "reboot" of the self before the lights go on. And here is the ultimate checkmate on the ego: this only works when you hold Unconditional Love for the masks, operating entirely from the vantage point of your Signature Frequency. If you operate from your ego, you will inevitably maintain an exteriorized view of your character—standing outside them to evaluate them as "cruel" or even "sweet." The moment you take a stance, you break the sacred union; you create an "I" and a "Them." Instantly, the Plasma becomes toxic, and the "Us" cannot form. You must love the character's distortion just as deeply as you love their beauty.

The state of **Unconditional Love** allows you to experience a completely different flavor of **Oneness** through **Telempathy**. This is the ability to sense the "Other" through profound **Empathy**—allowing you to download their frequency and connect to their world the way a child connects to a new language: not through mechanical study, but through pure immersion.

We are actually inherently gifted at the "**Plasma**" **Merger**; it is an innate biological ability. As children, we learn to speak by seamlessly tuning into a language, not by studying its grammar. That is precisely why it is called a "Mother Tongue"—the connection to the language beautifully mirrors the primal mother-child bond. It is also through this exact immersion that we tune into the cultures we come to associate with.

As we age, however, we simply become less flexible in our capacity to merge. It can take an adult years to learn a language that a child would have naturally downloaded in a matter of months, if not days. As we grow older, the analytical brain—the linear ego operating in Beta waves—takes over. The ego wants to protect itself, create boundaries, and categorize everything.

When an adult tries to learn a language, they usually do it through the ego: translating, judging their own mistakes, and studying rigid grammar rules. The result? It takes years, it feels clunky, and it completely lacks "vibrational honesty." This is the exact equivalent of **linear acting**—trying

to construct a character **from the outside** using intellectual data, as opposed to "**Witchcraft**" **acting** that connects directly through the **Source**.

Yet, for the actor, reclaiming this childhood facility is what makes the magic possible. Let the character become your "Mother Tongue".

Audience as The Lover's Eye: Sacred Intimacy

In a world addicted to explanation, there is no greater luxury than to be seen without ever being asked to explain. For the actor, this requires a radical redefinition of the observer. When you stop viewing the camera or the audience as a "judge" or a "consumer" and instead recognize them as **The Lover's Eye**, the performance ceases to be a job and becomes a life-changing expansion of the soul. This is how the actor stops performing *for* the world and begins to resonate *within* it. It is the definitive shift from being a "product" to being a Presence.

The Lover's Eye is not a romantic projection—it is a total vibrational shift. It is the moment you stop performing a "service" for an audience—begging for their validation or "showing" them your technical skill—and instead invite them into the blooming Garden of the "Plasma" Merger with your character. Acting then becomes a form of **Sacred Intimacy** with an invisible observer, marked by profound reverence and a complete lack of agenda. You are no longer a supplicant; you are the Beloved, offering the sacred gift of your **True Nature**.

The camera lens is not a piece of glass; it is the very pupil of The Lover's Eye. It is the most intimate witness you will ever have. When you look into it—and truly allow it to look deep into you—you are not looking at a machine; you are looking directly at the **Source**. This is the realization that transforms the film set from a technical battlefield into a sanctuary of Sacred Intimacy, allowing for the effortless creation of your common field: a **Shared Nervous System**.

The Shared Nervous System

When you reach the "Plasma" Merger with your character and enter into Sacred Intimacy with The Lover's Eye, you ignite a biological chain reaction in the audience that bypasses the analytical brain entirely. You are no longer performing *for* them; you are inviting them into a shared recalibration. Their nervous systems experience a sharp, unmistakable **Memory of Home**. When they look at you, their souls scream for more because you are mirroring their own **Divine Birthright**—the absolute capacity to live within their own **Signature Frequency**.

This is how you give birth to the **Shared Nervous System**. Through a process of energetic transposition, the audience stops analyzing the story and starts matching your vibration. They experience an "In Love" response—not because of your physical beauty or your technical skill, but simply because you are embodying a state of absolute **Non-Resistance and Surrender**. To a human being trapped in a world of constant linear friction, witnessing someone in the surrendered state of **Sleepwalking Authority** is the most seductive and deeply healing event in the universe.

This marks a radical shift in the room: the audience is no longer watching a simulation; they are actively participating in a frequency download through a state of collective channeling. They borrow your Unconditional Love for the character—and for yourself—to remember how to love their own nature. This is what allows for the definitive evolution of acting, transforming it from a mere distraction for the ego into a sacred **Temple of Remembrance**.

In this state, all boundaries dissolve. The distinction between Actor, Character, and Audience is biologically erased. You enter into a pure communion through the Plasma Layer—a sovereign field of consciousness where everyone involved is instantly electrified by your high-voltage presence.

The magic is never found in your technique; it is found in your Sovereignty. It is your absolute refusal to perform a "service" for the simulation or to allow yourself to be touched by expectation. When you unapologetically choose to vibrate at your core, the "Us" becomes a single, pulsing organism—a collective heartbeat operating completely without agenda.

This is "Witchcraft" acting: a presence so raw and unmasked that the audience mistakes it for magic. But the secret is simple: you are merely mirroring their own access to their Signature Frequency back to them. The "Magic of Acting" is, and has always been, the magic of Total Presence.

The Proof of Concept

If this chapter was a bit challenging and you feel your linear mind didn't get much to grab onto—let's give it a well-deserved lunch break: here is the proof of concept through the Hierarchy of Reality: Newtonian mechanics as a special case of wave mechanics.

The linear world operates on the "Infinite Monkey Theorem"—the blind belief that if you just beat on a piano keyboard long enough, you will eventually hit the *Moonlight Sonata*. In other words, the illusion that if you just work hard enough, market yourself enough, or follow enough rigid, linear rules, a Masterpiece—a true, vibrant "Life"—will inevitably emerge.

Yet, randomness cannot create a living system. Even if, within the framework of Newtonian mechanics, your probability of hitting the correct notes is mathematically greater than zero—that "luck" won't create the intent, the vibrational resonance, or the emotional truth behind them. It will only ever be noise.

To illustrate that Hierarchy—you can invest all your best effort in making your articulation technically sound—which is necessary—yet, it's not what's going to make your words resonate with the audience. However, when you know what you are saying from within your **Home Frequency**—and trust me, when you get there, you do 😊—you articulate automatically. Clarity becomes then a natural byproduct of the frequency rather than a chore of the ego. That's how you create Life and resonance.

This is the fundamental limit of the linear world: it attempts to construct Life through the physics of matter or Newtonian mechanics—an approach based on **Inertia**, where the result depends on the applied force and mechanical repetition.

But creation operates according to wave physics—an approach based on **Coherence**, where the result depends on vibrational resonance. Where matter requires effort to be moved, the wave only requires alignment to manifest. It does not need a push—it needs a frequency.

While Newtonian mechanics is governed by $F = ma$ — the law of the push — wave physics is governed by the De Broglie relation: $\lambda = h / p$, which reveals a fundamental truth: matter is not a rigid block, but a frequency waiting to be tuned. And, better yet, D'Alembert's wave equation: $(\partial^2 u / \partial t^2) = c^2 \nabla^2 u$ — describes the way a wave or a frequency propagates through space and time. Here, it is not matter that travels, but information and its form. This is the fundamental difference between the displacement of a point mass and the wave propagation that manifests it. Here, we find the quantum nature of reality—the leading science of our present and future—which tells us that, at the base, solid matter does not exist; everything is just a frequency to be attuned to.

Thus, the *Moonlight Sonata* must already exist in the "Us"—the **Plasma Frequency**—and within the **Shared Nervous System** *before* a single finger ever touches a physical key. True acting is not the act of manufacturing sound—it is the art of revealing a pre-existing melody.

This is the **physics of embodiment**: you do not move to "become" the character; **you tune your instrument through vibrational resonance** until the character's information and form manifest through you. No travel required—just Coherence. If you have ever wondered where Michael Chekhov's genius as a "chameleon" actor originated from—you need look no further. His ability to be physically transformed into a character, to the point where he became unrecognizable as his habitual self—even to those who knew him well—was pure exercise in channeling a frequency.

And that leads us directly to the next chapter: the instrument vibrating to that frequency is your physical **Body**. To hear the music, we must first master the physics of the instrument itself.

Chapter 4: Body and Breath — The Biological Resonator

The physics of your Body—your physical instrument—as a resonator is the exact physics of the Shared Plasma Field, because you must first tune into a frequency in order to resonate with it. In this realm of physics, you are never "doing" a scene; you are actively being "done" by its frequency.

Picture the scene: Is it cold? Is it raining? What are your eyes truly resting on as you look out of that window? Let your body translate the truth. If these circumstances remain trapped in your linear mind, the performance is dead before it even starts. The body must become your resonator. If your skin does not feel the cold, the audience will never feel the chill.

The audience doesn't watch your thoughts; they catch your vibration. When the cold becomes a Cellular Command, your pores will react, your breath will naturally tighten, and your internal blood flow will shift. That raw, biological reality is precisely what transmits through the Plasma. You don't have to "show" the audience that you are cold; you simply have to *be* cold, and the Shared Nervous System will handle the rest.

This demands a state of total, uncompromised availability—a biological "**Yes**" where your cells vibrate to perfectly match the frequency of your character's emotions. Therefore, the "**Let it be True**" permission slip we established is never a mere mental trick—it is a literal **Cellular Command**.

Your linear mind has never had an original thought; it is merely a secondary processor—a decoder designed to translate your Soul's intent into the language of the linear world. The mind often takes the driver's seat only because our socially constructed persona routinely prevails over our instinctive, natural core.

Conversely, your **Body**—led by the innate intelligence of your **Breath**—inherently holds a direct line to the **Source**. It is the only part of the linear "simulation" that remains entirely uncorrupted by fabricated output, unless it has been systematically overridden by the mind.

Through the Breath, your Body maintains a private conversation with the Eternal—a direct transmission of life force that requires no permission. For your Body to stay truly, spontaneously alive, your Breath must remain unapologetically free. Understand that any attempt to consciously control your breathing will be instantly decoded by the audience as "fabricated" at a cellular level; their nervous systems will immediately register the friction of your mind interfering with the purity of your Source energy.

The beautiful truth is that your body already perfectly knows how to breathe and how to stay alive. You do not have to learn it; you only have to stop interfering with it. The moment you drop your resistance and yield to your **Spontaneity**, you instantly hit that sublime state of Non-Resistance and Surrender we established in the previous chapters. It resonates **Primordially through your Body** as your instrument. In traditional acting training, actors often spend years of exhausting labor trying to "learn to unlearn" their compulsive control over physical expression. But you don't inherently need a multi-year trauma excavation project to fix yourself. If you simply recognize that your social conditioning is a lie, you can choose to bypass it—instantly relaxing past the armor, straight into your original design, and letting your Body be free to express itself.

When you try to "make things happen" through control, the audience receives nothing more than a staged performance—a dry, linear simulation. They are completely denied a transcendental experience because you haven't made your instrument available for it. It is only when you accept your innate **Innocence**, disconnect your Body from the controlling mind, and simply let it be, that you achieve a Direct Transmission from your Soul Live.

Words as Music Between Breaths — The Mind Takes a Backseat

In the state of Surrender, words become merely optional vehicles for your character's thoughts and feelings. The reasoning and logic behind the text—the analytical mind's desperate attempt to make a point—are linear traps; they create the visible friction of "thinking" during a performance, a subtle noise that the audience instantly detects as a lie. The real communication happens entirely through the **Energetic Attunement of your Body**—a "**Private Signal**" that the audience receives in their very marrow *before* a single word is ever spoken.

If you choose to treat words as the "music between the silent breaths"—as if they were nothing more than ripples on the surface of a deep, silent ocean—your true nature becomes your primary tool of communication, and speech becomes merely a beautiful decoration.

To master this, you must learn the absolute weight of silent communication. Improvise a scene in total silence. Do not speak at all—or do so only when the silence itself becomes so dense, so heavy with presence, that it literally demands a sound. Let the word be born out of visceral necessity, not out of a cue in a script. When the word finally breaks through, it won't be "acted"; it will be entirely **Self-Evident**, born under the mounting pressure of a Soul that can no longer contain the release.

Performance as "Sleepwalking Authority" — Adjusting the Mind

Now—let's clarify things: I am not inviting you to discard your linear mind entirely—that would make no practical sense. Yet, to truly master the "Witchcraft" of acting, you must understand exactly how your mind operates.

In the linear world, we are conditioned to exist in a state of indistinguishable frequency noise. Not only do we fight off non-linear messages—like intuition or vibrational matching—but we also tune out the literal noise around us. Look at people sitting right next to a blaring radio or TV without even realizing it's on. Maybe it's just a protective mechanism against the negative noise constantly competing for our attention—so we create a frequency jam and dump the intrusion in the junk with the rest of it. But that survival trick has an insidious side effect: it radically numbs our sovereignty—the capacity to choose and enjoy a true vibrational match.

Being vibrationally-sensitive, as a taxi passenger I frequently find myself in a scene that goes something like: "Can you please turn off that radio?" — "What radio? Oh! I didn't even realize it was on."

But creating a Masterpiece is a completely different deal. Not only must you be hyper-aware that a broadcast is "on," but you must also understand exactly what wavelength your linear mind is broadcasting *from*.

Here are the primary Brain Broadcast Bands as they manifest through your acting style:

- **Beta (13–30 Hz) — The Critic:** High-frequency, low-amplitude noise. This is the simulation's chatter—analytical, tense, and completely separated from the "Us." In Beta, you are merely a linear ego trying to survive a scene, frantically beating on the piano keys to make something happen. Humans are the only creatures on this planet that trap themselves in chronic Beta. In the rest of the natural world, Beta is practically non-existent, except for split-second, life-or-death emergencies.
- **Alpha (8–12 Hz) — The Performer:** This is where traditional, "good" acting craft lives. It is the state of standard flow, focus, and physical calm. You are relaxed enough to be professional, but your ego is still firmly in control. You are merely a guest in the scene.
- **Theta (4–8 Hz) — The Borderlands:** This is the hypnotic, half-awake, half-asleep state where true Alchemy begins. In Theta, your rigid sense of "I" starts to dissolve, and your imagination and Attunement become deeply visceral. This is your gateway to the blooming Garden.

- **Delta (0.5–4 Hz) — The Resident:** This is your "Home-Frequency-State." Medically characterized as the deep-sleep frequency, Delta is the oceanic well of the subconscious. This is the eternal form of consciousness. It doesn't need to analyze, think, or react; it just *is*. The Earth's most primal, unyielding structures—deep tectonic plates, magma, glaciers, and mountains—exist in a state of absolute, eternal Delta. When a human anchors deeply into Delta, they are tapping into that exact dense, grounded, and unshakeable **Stability**. For the "Witchcraft" actor, it's the foundational carrier wave of *Sleepwalking Authority*. You are consciously anchoring into a depth that isn't normally accessible to the awake mind—yet your body is moving, breathing, and speaking. You are no longer driving; you are a high-voltage vessel allowing the Soul to pour through, unobstructed.
- **Gamma (30–100 Hz) — The Lightning:** The fastest frequency of all. This is the "Click"—the frequency of hyper-awareness and peak creative synthesis. When you are deeply anchored in the Delta well, Gamma manifests as the sudden, spontaneous spark that makes your physical choices and improvisations feel like pure magic—ingenious and inspired. It is the Plasma field of the "Us" taking total, lightning-fast control of the hardware: your Body and your speech.

By spanning from 0.5 Hz all the way up to 100 Hz, your consciousness creates a flawless, closed geometric loop. Gamma (30–100 Hz) does not exist in a vacuum; its gateway connects directly back into the tail end of Beta (13–30 Hz). This is where the magic gets serious. Gamma takes the frantic, analytical computer of the Beta ego and hyper-accelerates it into pure, unadulterated play. It recycles The Critic into an engine of instantaneous synthesis.

This closed loop is the birth canal of ingenious humor I personally value. True wit is simply Gamma making affectionate, lightning-fast fun of Beta's rigid linearity. It takes the anxieties of human survival and transforms them into spontaneous comedy, weaponizing The Critic to create Art.

To perform from a genuine state of Sleepwalking Authority, you must master this Multi-Locality of Consciousness. If you were operating at 100% Delta, you would be a vegetable on the floor; you wouldn't know where the camera lens was or remember a single line of text. You need the Alpha band to hold the technical structure. And if you're impatient to "go genius" directly and attempt to strike Gamma while skipping the deep grounding of Delta—it is the energetic equivalent of routing a lightning bolt directly into a household appliance. It's simply too much voltage for an ungrounded system—it will fry the hardware instantly.

"Witchcraft" acting is the precise marriage of several distinct frequencies running through your physical hardware simultaneously:

- **The Linear "Structure" (Functional Alpha):** A small percentage of your consciousness remains fully awake. This part holds the technical perimeter—it knows where the camera is, remembers the lines, and keeps your instrument tuned. It provides the essential professional container.
- **The Soul "Flow" (The Sleepwalking Delta):** The core of your being drops completely into Delta to inhabit the Resident of the blooming Garden. You move with the unbothered, instinctive grace of a sleepwalker who knows exactly where every piece of furniture is without ever looking. You aren't trying to be believable; you are simply existing as an undeniable biological fact. Delta is your Home Frequency where you drop the ego and plug directly into the Source.
- **The Genius "Spikes" (The Delta-Gamma Circuit):** Once your instrument is profoundly grounded in the depth of Delta, you open the circuit for spontaneous Gamma spikes—the lightning-fast reflexes, vocal inflections, and emotional impulses that occur faster than human thought. In this state, you are never "acting out" the character; you are actively channeling the frequency. Gamma is the high-voltage spark that takes that raw energy and instantly unifies you with the character's consciousness in real time.

The vast majority of actors merely "manage" a scene from the tense bandwidth of Alpha or Beta. They are constantly calculating, painfully hyper-conscious of the camera's gaze. But if you allow your linear mind to stay just awake enough to hold the technical structure—the decoration—while your primary consciousness descends into the Delta-Gamma Circuit, all linear resistance completely evaporates. You are finally letting yourself be "done" by the frequency.

When you operate from this multi-locality of consciousness, you bypass the audience's judgment entirely and strike directly into their subconscious. You have stopped being a performer and have become a true Conductor of the Shared Plasma Field. You are no longer "playing" a role; you are generously providing the physical hardware for the "Other" to be you.

Think of your nervous system as the engine of your performance. The Sympathetic branch - the Fight or Flight system-is your **Beta-state ego defender**—it powers the ego's need to fight for the scene, to "win" the interaction, and to survive the audience's judgment. It is a fuel that burns out fast, leaving you dry and detached. When you are in Beta, your body is biologically primed to solve problems, protect your image, and "deliver" results. It is the friction of the struggle. And you can't be "done" by the frequency or by the scene when you're in a Fight or Flight mode.

The Parasympathetic branch, however, is the **gateway to your Signature Frequency**. When you drop into Alpha, Theta, and eventually Delta, you aren't just "relaxing"; you are physically switching the engine from *defense* to *attunement*. You are moving from a state of mobilizing against the environment to a state of merging with it. This is why the "Discipline of the Un-Hurry" is not a poetic concept—it is a literal biological command to your nervous system to stand down, stop protecting the ego, and start allowing the "Us" to exist.

Grounding: The Discipline of the "Un-Hurry"

True embodiment is physically and energetically taxing. After channeling a "Supernova" frequency, the instrument must be meticulously tuned. You have to recognize that true embodiment is so intense it requires a literal Recalibration of your physical cells and your psyche.

It calls for the **Discipline of the Un-Hurry**. You must actively resist the linear pressure of the simulation to produce, hustle, or immediately move on, and instead allow your physical vehicle to catch up. Just as you might need to lie down and sleep for twenty-four hours after a profound energetic merger, you must honor the body's absolute need to ground the frequency codes you have downloaded. You never have to apologize for needing to integrate—and your absolute stillness is precisely where that **Integration** happens.

Right now, you are probably asking yourself whether you even want to surrender to this "Witchcraft" acting—to the linear mind and the defensive ego, it sounds like a reckless concept and a long, exhausting road toward an uncertain destination. But the singular reason that makes this entire journey worth taking is that it is ultimately about your Return to Yourself—the **Ultimate Homecoming**.

Chapter 5: The Ultimate Homecoming

The home of your Signature Frequency is the ultimate arrival—the sacred coordinate that grants you an unshakeable sense of safety, satiety, and belonging. It is the precise space where you are truly seen and met, experienced entirely through **Resonance** and the activated awareness of the primordial binding force of all Creation: **Love**.

This Home Garden is your ultimate Master Key—an unyielding blueprint that treats varying realities as mere corridors with no doors it cannot unlock.

Entering from "Home"

You often hear that an actor must learn how to "leave the stage." Yet, the true mastery isn't about exiting the work; it's about the absolute **Sovereignty** of how you occupy the space while you are in it.

The vast majority of actors routinely leave **Home** to go to work. They boldly travel away from themselves—moving toward a character, toward an audience, toward a premeditated result. They stand before the audience essentially homeless, desperately scanning the room for validation as if they were a ship caught in a violent storm, searching for a safe shore.

But if a Cat accidentally wanders onto a stage, it does the exact opposite. I return to the example of my Cat from the preface—and I capitalize it now with deliberate reverence—because it is the flawless archetype of a Sovereignty that never, under any circumstances, vacates its Home Frequency Garden. You cannot make a Cat feel bad about itself. When the negative ego-beliefs whisper lustroly: *"Unworthiness... Shame... Fear..."*—the Cat simply replies, *"Oh, I didn't know mice had names."*

A creature living fully within its own Signature Frequency is a lethal threat to the fabricated performance of the actor's ego, because its sheer existence instantly exposes the lie. It triggers an immediate **Frequency War**. The moment a Cat enters, it entirely colonizes the space with its sheer Presence. An actor trapped in linear trying and exhausting labor simply cannot compete. The audience's nervous systems will **invariably** choose the **Biological Truth of the Cat** over the **Psychological Simulation** of the actor.

The Cat never enters a stage to perform; it is simply Home, and the stage just happens to be the physical space it currently occupies. **It brings the entire Garden along with it.** When you learn to enter a scene **from Home**, you carry your own atmospheric pressure. The crew, the director, the other actors, and the audience instantly become mere guests inside your frequency. Do not fear the Cat—embody the Cat in its glorious Sleepwalking Authority, and enter from Home.

The Window into the Garden

By remaining completely unapologetic in your Plasma union, you cultivate a frequency of absolute **Safety**. Your work ceases to be a performance and instead becomes a "Window into the Garden"—a sacred aperture that protects the sanctity of the "Us."

The Garden is your private, non-linear Plasma field. It is entirely self-evident, fully realized, and possesses absolutely no need for an audience. The **Window** you provide by courageously allowing yourself to be Seen is the **Strategic Opening**. It allows the audience to catch and relate to the frequency of your internal field without actively occupying the **Garden** themselves.

In the linear world, permission is something you acquire—like a contract, an audition, or a role. In the Garden, permission is something you *are*. The genuine, ecstatic excitement of acting is the continuous, limitless expansion of that Plasma state.

Through your Unshamed Presence and this anchored frequency of Safety, you show the world that a human being can completely "fall apart" and still be profoundly held by the Universe. You are never "selling" the Garden to the audience; you are simply making it beautifully available to be witnessed.

The Refusal of Eviction

As marvelous as the concept of the Garden sounds, the ultimate challenge of your Home Frequency is that most people cannot inhabit it for long. The ego and the frantic pressure of the linear world—using unworthiness, shame, and fear as heavy artillery—deploy everything in their power to force you toward the exit. Most actors touch the frequency, get terrified by its sheer voltage, and walk straight back out into the comfortable numbness of their habitual lives. Yet, you must deliberately **spend time in the Garden if you want it to bloom**.

The entire matrix of the industry can seem fiercely determined to sanitize you, strip away your raw sensuality, and compress your unique current into a predictable, transactional asset. Yet, when your Signature Frequency is anchored in absolute Sovereignty, the corporate machinery inevitably breaks against the wall of your stillness. As the old joke goes: *"Despite the best efforts of the doctors, the patient survived."*

No matter how frantically the simulation tries to alter, dilute, or evict you, the decision of where your energy lives is entirely yours, by design.

This pivots us directly toward the courage required to stay in the Garden of your Home Frequency—rather than just discovering its entrance. It is the conscious choice to become its permanent **Resident**. You cannot expect to open a Window into the Garden and invite an audience to bear witness if you are merely a tourist there yourself. This is the baseline difference between the **Sovereign Creator** and the spectator.

“Witchcraft” acting, then, is the fierce act of having the courage to never vacate the Garden—and never, under any circumstances—ever—leave your broomstick 😊 The **Ultimate Homecoming** is your **absolute refusal to abandon** your core Signature Frequency while you are standing under the lights.

It translates as the refusal to be evicted by the chatter of the ego or the pressure of the industry. For this, you must draw precise, non-negotiable red lines around your artistic sovereignty—**clarifying** the exact territory of your possible adaptability—**both for yourself and for others**. And I’ll be bluntly clear: if staying in your Home Frequency proves to be incompatible with the professional task at hand—you walk away. That’s naturally part of the deal when you talk crossing borders and red lines.

The refusal to be evicted is precisely why certain actors look as though they are operating in a completely different movie than their co-stars. While everyone else is frantically "acting" on a film set, they are simply "**at Home**" in their frequency—and the camera is merely lucky enough to witness the Sacred Intimacy of their reality.

The most profound answer I ever received to the question, *"How do you manage to stay in your home frequency under such crushing pressure?"* was devastatingly simple: ***“För jag kan inte annat”***—***“Because I am incapable of living otherwise.”*** Isn't it defiantly beautiful and unapologetically sovereign? That’s the unyielding force of nature. That is the lightning that strikes clean through the clouds. That is the Cat walking effortlessly among the struggling actors.

You are the Window, and through your unapologetic Presence, the world catches a fleeting glimpse of the Home most have long forgotten. Like the Cat, you do not require the audience’s permission to exist in that space. You are simply Home. And it is entirely self-evident—the exact threshold where the simulation of performance ends, and Truth begins.

The Way Home

Well, by now, if your linear mind is still struggling with the metaphysics of this work, you're probably asking yourself: *"This Homecoming stuff is all well and good, but why doesn't this nicest of ladies just tell us how we get there? Where do we buy a tickee?"*

The answer is quite simple: you already have your ticket. And it is completely free. As we have said, the process is an organic **Remembering**—a relaxation of your entire instrument into your **True Nature**. And if you can't snap your fingers and just 'voilà' get there—then follow the yellow brick road, your instinct, and, most importantly, your excitement. For it certainly is an exciting journey! And sometimes the journey truly *is* the destination.

To be bluntly honest with you, as much as I'd like to make it easy for you, there is no standardized technique or exercise for dismantling your linear ego and connecting to your True Nature. It requires nothing less than **the act of Allowance** to remember it, using whatever permission slip your heart desires. You must discover for yourself how to **Surrender** to the unique Signature Frequency that your Soul recognizes as **Home**. Your chosen permission slips can be anything from Butoh dance and the neutral mask to transcendental meditation, crystals, or stargazing.

Yet, if I am to offer recommendations, there are a few specific approaches I personally find profoundly beneficial for accelerating this remembrance.

The first approach is visceral and, in my view, the most efficient in practice: focusing on the awareness of your **Breath**—specifically on letting your Breath be free. This approach has been taught for decades by my beloved professor and dearest friend, **Carol Fox Prescott**, and is beautifully conveyed in her book, *Breathing, Awareness, and Joy*, which I cannot recommend highly enough. To frame it in the language of this work: the core principle of this approach is that your free Breath is the direct conduit to your Home Frequency. When you refuse to interfere with your Breath's freedom, your inherent True Nature takes over, and your Signature Frequency is effortlessly revealed through its unaltered flow. It has always been pure Magic to me to watch how the simple act of letting one's Breath be free can instantly alter a student, triggering their deepest, most buried emotions with no effort at all.

With just a few unsophisticated, body-freeing exercises to bypass the mind's control—and directions as delightfully simple as, *"Let your Breath be free and See each other!"*—we'd have a pile of tissue boxes in stock for every one of Carol's classes, just for the students to cry out their emotional release. Why? Because the underlying, core belief in your unworthiness that we analyzed earlier, interferes first and foremost with your free **Breath**, taking it hostage. When you buy into that belief, it feels like an energetic Prison to your Soul. The moment that limiting belief

is evicted by a wave of free Breath, the tears come streaming. They are tears of **Joy**, of your **Homecoming** after a journey so long and grueling that you had almost forgotten what it felt like to be safe. That is the raw power of the **Breath**.

The exact same rule applies to your physical **Body** and movement. **The body always knows, and never lies**—unless you explicitly train it to do so, which we often do within social constructs. When you allow your body to simply live and move freely, it will reveal your True Nature with no effort.

Conversely, high-intensity physical training *à la* Grotowski can help you achieve the same breakthrough. When your physical muscles are driven to total exhaustion and can no longer rigidify to "perform" the mask, the ego's defenses completely collapse. In that vacuum, the Primordial Spirit—your unadulterated Signature Frequency—surges forward in all its glorious presence, shattering the masks.

Another approach, specifically designed to reveal your innate innocence, is theater clown work. It serves to reveal your unashamed, childish self; and your performance—often entirely without words—provides a direct conduit to your power: the ability to be profoundly "interesting" to an audience through your sheer Presence.

Alternatively, if you are looking to treat your linear ego to an exquisitely hard time, arrange seven full-length mirrors around you in a circle. Stand in the center. For each mirror, know that you are not actually seeing a reflection; you are looking through a window into a parallel reality version of yourself. Literally. Engage each version in a unique dialogue, allowing yourself to go with the flow of what that parallel self feels like saying—and start responding. You only vocalize your own responses. Move around the circle, holding seven different conversations in seven different styles, taking your cues from what you feel coming from each specific parallel reality—and see what that does for you. This exercise is an absolute horror show for your linear ego, but a luxury spa for your Signature Frequency 😊

That said, please understand that any technique or approach you choose to practice is **merely a Permission Slip** that has only one purpose: to **trigger your own Allowance** to be undone down to your core—to remember yourself into your Home Frequency and have the courage to stay there. No technique on earth can replace that Allowance. It's a Sovereign act, by design.

Think of it through the metaphor of the magic silver shoes from *The Wizard of Oz*. You can choose to walk the yellow brick road and play the game of unworthiness, buying into the illusion that you are "missing" a piece of your inherent True Nature. But my nature goads me into telling you that, if you wish, you can return Home at any time.

Just like the iconic characters traveling the yellow brick road, you are not missing anything; you already possess the very thing you set out to find. And the entire point of the “Magic of Acting” is to make you see a truth that is somewhat uncomfortable for the yellow brick road walker: **You** are the Wizard.

Now, my dear reader, I will leave you to ponder that metaphor. We shall connect quite soon, I hope—assuming you remember a single thing you have read in this work, which I certainly wish you would.