

# A PAPER ON THE CHARACTER OF JIM CASEY IN JOHN STEINBECKS THE GRAPES OF WRATH

*In John Steinbeck's The Grapes of Wrath he shows the journey of one family. Throughout Jim Casey as a Christ Figure in The Grapes of Wrath Essay. - Grapes.*

Casy said in chapter four, "I brang Jesus to your folks for a long time, an' I never took up a collection nor nothin' but a bite to eat. I was older than the vast majority of the actors in the production, and had more professional acting experience than all of them combined; therefore, I felt that I needed to lead by example. The Joads and Jim travel from migrant camp to migrant camp, where the struggle for survival is placed in sharp relief as man must turn against man in a sickening Darwinistic environment. In the process, I realized that I was no longer interested in playing a leading role solely because it is the lead. Not getting cast as Tom Joad became the first defining moment of my young career. A character's physical center, or, as Michael Chekhov called it, Imaginary Center is the part of the body from which all movements and ideas emanate. My experience with this phase of rehearsals got off to a rocky start. Wallace was indicative of how collaborative the entire process would be. Although he managed to organize those few men, and too keep the wages at a reasonable price while on strike, he could not persuade the others inside the workplace to join him. When I finished my physical warm up, which usually lasted about 20 minutes, I began a vocal warm up. PAGE 15!!!!!!! He once said, "I wanna do what's bes' for you folks. An integral aspect in my physical development of the role was the Alexander Technique AT. Neither qualities serve the Southern dialect, so I had to find a way to slow my natural rhythms down and discover more variety in volume and pace. Then, to sell the collapse, as my right arm was about to land, I slapped the stage with the lower side of my closed right fist to make a sound like my head hitting the ground. I got mixed up like Him Steinbeck We can't las' much longer. The touch and feel of it, the way it sounded when played, and even the smell of it conjured up images of childhood in the church. Lessac, Arthur. An' that's it- they wanta jus' fling their goddamn muscles aroun' an' get tired. Although it seemed like a case of some bad apples spoiling the bunch, I explained that we were an ensemble and only as strong as our weakest link. The Mirror Exercise consists of three main parts. I stood five feet from the mirror and looked at myself. He lost many hours of sleep just thinking about this, and went through many days without even speaking. I looked at the way my body was positioned. The activity seemed right for this soul searcher, leading me to a quiet private place conducive for deep thought. This was a point of view with which I connected. He was a man who showed people the way and who set them on the right path. I urged us to collectively make amends with management, with whom we then met. I enjoy playing quirky PAGE 13!!!!!!! It was important to note that Steinbeck paints Casy as a much stronger man than me. If done correctly, it will sound more like the 3 vowel sound, as in the word law. This approach prevents them from finding authenticity in their work. So I went to the local Goodwill store, purchased a pair of shoes that were one half size too small for me, and started wearing them in rehearsal. This assured that their physical movements and intellectual understanding were in tune. I knew it so deep down that it was true, and I still know it Steinbeck Unlike most animals, we do not have to rely on our instincts to survive. I had discovered how Casy walks and talks. When one reads The Grapes of Wrath, Jim Casy is only in the imagination of the reader; words on the page. In addition to my duties as an actor, I was also production fight director for The Grapes of Wrath. I listened to the way they shaped their words and sentences, both during the service and afterwards as they were talking individually to parishioners, and I noticed a certainty in their delivery. I didn't want to fall into the trap of playing age in the production. I would like to formally devise an explicit system of acting that can be applied to both stage and film work.