

ACTOR'S PRIVATE LIFE - GROUP LIFE
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 JUSTIFICATION

ACTOR'S PRIVATE LIFE - GROUP LIFE:

Your private life is your own, but to a certain extent it belongs to the group. This is the social life and we cannot do anything about it. We are not painters who can do their work alone. We are bound together. Therefore, you must go to bed and get sufficient sleep and rest because this is part of our life, and of our theatre and of our creative work. If you think what tremendous work we have to do, even for this term, you will see that by the end of it you will be ill and will be unable to accomplish the moment which we are working towards. That is senseless. In the holidays you can do what you like, but during the term your energy belongs to the group and to the theatre. This is too important. You must stop expending your energy and power without necessity.

From today this is absolutely a rule - you must be obedient to Deirdre Hurst who has a special eye for you, and she has orders to look after you. To diminish our work is not possible, because we will be too weak, the competition is so tremendous and frightening. Therefore, you must be powerful, you must be persuasive through your power. This is our capital, and we will be compelled to live a poor artistic life if we do not have it. You must take this matter of sufficient sleep and rest as an

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order from me, because if we lose our time we will have nothing.

SPEECH - JUSTIFICATION:

We are progressing well with our speech work, and for this we have to thank Miss Crowther who works without reservation, and her method is so beautiful. But I want to improve your speech from another side. I want you to get this strong feeling for the justification of your speech. You are now sending out better speech, but what you are sending out is sometimes nothing. This Miss Crowther cannot give you. You must get this through justification. In speaking every sentence, you must justify your movements.

Before you speak a sentence, or even a single word, you must hear it and justify it. This is a beautiful moment on the stage, and it will give you assurance, if your soul is active in such justification. This will be real foresight on the stage.

When the director gives some intention, it does not mean that the actor must copy him - he gives his idea, but the actor must incorporate it. If you are able to justify everything instinctively, then each rhythmical pattern is in your hands and you can justify everything. This justification is important, and we must really exercise it until it becomes part of our subconscious.

Balladina:

For the mother there are many, many levels which are

like a storm. This psychology gives you a very good interplay with the storm - the storm inside and outside. She has been locked away all day, and when she is freed she wanders aimlessly from one thing to another - back and forth - to Palladina and away from her - many aimless movements. She is a little demented. She may kiss Palladina, and then speak to her while she is wandering and exploring the place.

IMPROVISING WITH CONDITIONS:

The Fishing Scene:

The mise en scène we have done is only a trial to awaken your imagination. There is another possibility. Take one small part and give the conditions. For instance you may ask John to follow the scene in his imagination when after so many days at sea, and witnessing the drowning of his friends, after much effort he finally steps onto the land. Then you may ask him to improvise how he climbs up to the place which you have given him in the mise en scène. He must improvise with the conditions of being cold and wet. This means that he must appeal to his imagination, by taking the conditions and imagining what he likes.

But at the moment you ask him to start he really has to act by improvising. It means he has to follow his instinct without real preparation. It is not the incorporation of an image, this is improvising, he must do at once. If the director gives a number of detailed things, they will be the material

for improvisation. Therefore, there is really no moment on the stage without improvisation. This is difficult to do without training, but it is very helpful for the actor. It is the most beautiful thing on the stage to be able to use your actors in improvisation. This is the real joy on the stage.

Improvise the moment of the landing of the boat in several different ways, giving new conditions each time. If it is successful then go on with it, but if not don't go any further with it.

DESIGNERS: COSTUMES & COLORS EXPRESS IDEAS OF PLAY:

The Fishing Scene:

The red which must be shown in each costume is to express the falling into the sea - the danger. In red and reddish color there are many nuances, and it does not mean that it must be a primitive red. Bring some materials from our wardrobe - different reds, different violets and blues, and we will appreciate them under the lights on the stage. We will "paint" our costumes after they are on the stage, by looking at them under the changing lights we can "paint" them.

Balladina:

The style of Balladina II is that everything is hidden. This must be true of each costume and each scene. This will be something from the idea of the play, which is that hidden powers are playing. The Mother can have an underskirt of red, which can be shown at the beginning and which can be hidden when she

says, "Weave myself a dress of cobwebs." Balladina, the mother, and Nostrin must have some sign of red in different tones in their costumes. Gralon must not be such a comic figure - he is really Kirkor in another form, and, therefore, he must have the quality of a warrior or a knight. Perhaps the character should be changed so that he becomes less comic.

The Golden Steed:

Questions: 1. How will the final group express the conclusion of the play by the impression they leave in the minds of the audience? What idea or ideal will be carried over as expressed in the costumes? 2. How will the good and evil divide early in the play? 3. How will these groups rejoin? 4. What changes will there be in each costume through every atmosphere in the play? 5. How have you expressed the characters by shape and color?

Answer:

(The Director: Terence Morgan): The idea was to get a complete whole, and in order to do this there must be a series of conditions and restrictions. The more conditions are given, the more the director can mold a shapeless mass into something definite. These conditions are entirely by interpretation of the play.

The first condition was the style of the play: it was a peasant or folk or fairy tale, and that gave me the direction in which to go. This influenced me when doing the costumes.

and the peasant quality restricted me still further. The folk part of it governed more the style of the costumes to be considered. They were not something real - I had to think of something which was slightly unreal or uncertain, rather than mysterious. Also, because it was a folk or fairy tale, I decided to take the four elements of water, air, fire, and earth to get this thing.

I put another restriction on myself as far as colors were concerned. I brought out two ranges of colors which would bind everything together and give it form. A range of colors for the bad people, and a range of colors for the good people. As far as the color distribution went, I had to consider the final moment in which I want an equal proportion of everything on the stage. For me the three steeds mean: the first, or Copper Steed, means passion and something low, therefore shapeless; the second, or Silver Steed, means spirit, and I am emphasizing the head; the final, or Golden Steed, represents the perfect balanced individual.

During the first moments of the play the people will be completely hidden by shapeless brown cloaks. In the case of this play I have had to do many things with the costumes - they must be used not only for the character, but for atmosphere, and many other things. The good and evil groups will be changed during the Copper moment, by the arrangement of their cloaks.

JUSTIFICATION:

You must walk to the platform and then go to the wall,

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Get a stick, put it on the platform and say something. You must say "fms" with closed lips. Your objective is to let the person know that you are doubtful about his long speech. Then you want to let the person know you agree with him. Take the objective with all the subtleties and nuances it can be given.