

REHEARSALS OF SKETCHES
EXPLORING THE PLAY - PSYCHOLOGICAL GESTURE

EXPLORING THE PLAY:

Balladina:

The director must give his aim clearly, because the actors must know what they are aiming at. Therefore the director can speak about the feelings as his aim. The director's task is to give such a movement or psychological gesture which will lead directly to his aim. The movements must be organized so that they can be used for the aim of the director. For this aim you must define clearly how and where the actors move. The director must know what he wants and he must see that the actors know what he wants. They must know why they are doing something. They must explore the form of the gesture. If necessary the director must give the same exercise a second time, but with clearer explanation. Don't let the actors think too much about what they are doing - they must do and through doing they will understand. This is a very important principle. If you will repeat these simple exercises many times, the actors will discover many, many things. To be driven and to drive is a most important future possibility for this particular play.

The exploring work must be done by the actors but the "lighthouse" must be there. The actor's nature is so strange that he always wants to go the wrong way rather than the right way, therefore the director, as a lighthouse, must lead the actor constantly. The director must remind his

M. Chekhov

January 20, 1937

actors of certain things, and constantly tell them everything. He must give variations of the theme.

Balladina drives with her center as a human being. Goplana drives with all the forces of nature at her command. After Alina begins with a feeling of being wide open, she then is driven more and more in on herself, and this will annihilate her.

The exercises must be more and more complete each time they are rehearsed, and it is necessary to repeat them as long as there is something to be found. If an exercise is found not to be helpful, discard it. The actors must be attentive to every spark of new feeling, which will be awakened during the exercises. The director must encourage them to sense this aura.

As a director you must see and realize the whole play in its many forms. You must use your actors for exploring your own ideas. Only in this way can you get what you want. You are leading and you are exploring, therefore you have the full right to do any experiments, but you must always be some steps in front of your exercises.