

GRAPHS - SCHEMES  
 IDEA OF THE PLAY  
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 AFTER THE CURTAIN IS DOWN  
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 DIRECTOR'S RESPONSIBILITIES  
 Stanislavsky

GRAPHS - SCHEMES

When considering graphs, directors must make the lines of the play clearer and clearer - the inner form of the performance. The director must use all these experiences, and his own experience, to give his actors some suggestions about the inner form, but the directors have not given it. In The Fishing Scene it would help to know what the inner form of the scene will be. If the director can prepare and show such a scheme.

LOOKING AT PERFORMANCE AFTER CURTAIN:

The director must not forget to appeal to his actors to look at the performance after the curtain is down. You can lose yourselves in the details and the graphs, and even in the whole scene, but this is not yet the idea of the performance. It is not the jewel which the audience will buy. This jewel is the real idea of the play. As actors we must not speak about this, but we must look at it with great patience many times, as if it were a meditation about the play after the curtain is down, and the result will be that you will get some abilities to incorporate the play in accordance with the idea. This is an intangible thing, therefore if you ignore this looking at the play after the curtain is down, you will not get this special power which only waits to be awakened. Of course we must be

able to speak about the idea, but our first aim is to experience it and then tell each other what we think.

#### MISE EN SCÈNE:

The setting should be ready before the rehearsal begins. This is important for the director. When the designer tries to find the setting it does not mean that he can do everything he would like to. It means that he has to give his director the possibility to use the setting for the mise en scène. The director, by looking at the pictures and settings which the designer brings, must ask the first question: "How can I create my mise en scène on this?"

All our directors have shown very poor mise en scène, but from today each director must have the idea of what the mise en scène in his play is. Sometimes three people are standing in a row - this means nothing. This is true in *Palladina II*. *Palladina I* is better but it is not yet right. We must be absolutely strong about this, and criticize our own mise en scène because we have the opportunity which the theatre of today has not - we have time, and if we have time we must find the right mise en scène.

Yesterday's rehearsal of The Fishing Scene was very weak from the point of view of the mise en scène. The director must study the space and know it, so that each part of the scene must be used and without repetition. If, for example, one character sits in the same way in the same place twice, it creates

some significance when there really is none. Therefore, as a rule you must use each part of the stage, and never repeat the use on scene. If you have a reason for it, then you can break the rule.

**OBJECTIVE:**

Another point: the directors are beginning to use objectives and this is very necessary and important, but the objectives must be found with greater responsibility. Sometimes the objective as an objective seems to be very attractive, but it stops the play instead of carrying it forward. If you will read about the objective in Stanislavsky's book, you will learn many helpful things.

**DIRECTOR'S RESPONSIBILITIES:**

The directors must not forget everything they will need - sounds - small things - big things - invisible things which must be on the stage. It is time to write all this down, and then you must find out how to get them. Directors must be responsible for helping their casts to speak better. Also actors must be careful not to give each other private advice. This is absolutely forbidden. Advice must be given by the director only, because the actor is prone to listen to everyone, and in a critical moment particularly, but if he does this the director will not know whether it is his bad acting or what he has to modify. This is a golden rule in our profession.