

MISE EN SCÈNE
 ADVICE TO DIRECTORS
 SETTINGS - ACTORS' MOVEMENTS
 IN RELATION TO
 FREE ACTING IN REHEARSAL

Carnival:

We must consider our space in the theatre. Make a scheme for the metamorphosis of the colors in the costumes in Carnival, and in all the other sketches,

MISE EN SCÈNE:

The Fishing Scene:

Rehearsals with mise en scène are not fixed. They are only one of the approaches to awaken something in our souls and imaginations, to coax the feelings. But when the director fixes his mise en scène that must be a special rehearsal, and the director must say that he fixes such and such, and that it must remain. The idea is that the actors will love the mise en scène, but if it is fixed too early then it becomes dangerous. The actor must always feel that he can act freely only when the director really fixes the mise en scène.

ADVISE TO DIRECTORS:

Criticism:

The rehearsal today was very well led. Why? Because Deirdre, the director, knew what she was going to do, and this is one of the points we must develop in our directors. First you have to have a very clear idea of what you want, and then to tell it to the cast. Then the cast can do what the director wants it to. All directors must try to be clearer and clearer. But I would not recommend that you make your suggestions

after the rehearsals, because the actor's nature forgets them. You must keep notes of them in your book, and then you must rehearse each suggestion - large or small. Rehearse each correction - do not tell the actors.

ACTORS' MOVEMENTS IN RELATION TO SETTINGS:

You have given your cast a strong and flexible structure for the stage setting. It is not enough to walk on the structure for five minutes - you must do it, repeat it, much longer. You must develop the instinct to feel whether your actors have absorbed this. You must never stop an exercise before the actors have really done it. Some of your actors have not taken into their natures the structure, and, therefore, we have seen today many positions which were not in the gesture of the structure. Beatrice's movements are absolutely right. You must find for each figure such positions which will be attractive. Having such a setting you are forced to change the kind of movements, and this is one of the ways to escape mere naturalism. Ask your cast to walk on the stage. To find the connection to the sea is one thing, but to find the body in connection with the gesture of the setting, that is another problem.

You can get something from today's rehearsal - at the moment when the power must be increased, the atmosphere went and the voices were lying. Why? Because you gave them a psychological gesture which prepared them for the sketch only in a muted way. You must give them the same gesture but in degrees. Then you will get the muted quality, but with degrees in it.

The director must draw some conclusions from the rehearsal, and start next time with these things. It would be good sometime to do the following - have the cast speaking out of atmosphere just as they are sitting, but speaking out of the atmosphere. Always remind your cast to follow you with their imaginations. It is easy to forget this.

FREE ACTING IN REHEARSAL:

In general this clear idea of what the director is going to do begins to live. At this stage you have to give your actors the possibility to act sometimes, just as they want, and to experience all the mistakes and all the things they are lacking. It is not enough for the director only to know what the cast is lacking - they must experience what they are lacking and, on the other hand, they must anticipate what they are doing which is right, or will be right. The actor's nature has this possibility to anticipate, but it must be given the opportunity to do so. The director will get many suggestions from it, but it must not be done with the feeling that we must act well. We must act very badly at this stage, and then it will be a good performance.