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DEVELOPING THE ACTOR'S BODY
COMPOSITION OF THE PLAY
Slovatsky - Balladina

DEVELOPING THE ACTOR'S BODY:

Directors must elaborate their work for the next term. As a result of the work of the first term, I have noticed one thing about which each director must be more careful. We are giving too much imaginative work to our actors, and it is not balanced by the work given for using the body, etc. In making your plans for next term, try to balance the work in imagination with exercises aimed at developing more confidence in the actor's body. Both types of exercise are very necessary, but perhaps the preparation is not quite right. If the imagination is used too much it can do certain harm. During next term you will get some exercises which will help you to balance your work with the imagination and with the body.

COMPOSITION OF THE PLAY:

Balladina II:

The director is the person who is responsible for the whole play. There are two worlds in this play - one is the real world of Balladina, of the actual murder, and of the people who are around her. This is the world of reality, but we have to show another world into which she penetrates because of her great sins.

How can we show these two worlds if we build them on the same principles? It is not possible. There must be two worlds. For instance, when the Saint is standing against the

wall, we subconsciously wonder what is behind the wall, and this gives the impression that he is coming out of another world. Therefore, a three-dimensional figure in the center of the stage is the predominating one. In my imagination I see a room, the walls of which are covered with old paintings of saints - a nightmare. A hole in the wall from which the Saint can speak with the slightest movements, giving the impression that the audience will not know whether someone has moved or not. We must find the significance of each of the two worlds. The director sees the scene with two essential forms - the spiral and the center, and the straight forms like the pillar and the tree. The tree must be ominous.

Balladina is two persons - the real Balladina, crying and praying inside, and Balladina the ghost, wandering about the big rooms of the castle. The spiral form is right - it leads from the outside in to the center. The more Balladina comes in contact with the outside world, the deeper and closer and tighter she becomes inside herself. The wider and bigger the rooms of the castle, the deeper and darker and smaller becomes the chapel. Balladina's gesture is one of opening and contracting.

Consider the beautiful composition of Balladina and the mother, at the beginning and at the end, when she kills her. This is absolutely the strongest tragic composition, very well built. The play is a [Polish] legend, but was written in this century. The author [Glovatsky] was absolutely

under the influence of Shakespeare, and his greatest desire was to serve as Shakespeare 'did.'¹ Von Kostrin has a pious and holy external quality, and is the opposite to Gralon who has a wide and open quality. The mother is primitive and she has a primitive love and loyalty, but with it very strong impulses. "She barks too loudly." When Balladina tells her at the beginning of the play that Alina has run away, the mother believes her and curses Alina. The scene between Balladina and the Saint is not a naturalistic one. The Saint's presence makes certain heights in the scene, and the evil of Balladina is so deep.

Carnival:

Tasks for the holidays: 1. Draw your image in a costume, and in a characteristic pose. 2. Find the color of your character - the actual character of your imagination - as a color chart or in any way you wish.