

OBJECTIVE - WILL
FEELING OF TRUTH
METAMORPHOSIS
RHYTHMICAL COMPOSITION OF THE PLAY

OBJECTIVE:

Prefix an objective with "I wish...". The objective is will, therefore, "I wish" is right. It is a will exercise.

FEELING OF TRUTH:

The idea of the exercise is: the feeling of truth is a friendly voice like your conscience, sometimes painful but always giving good suggestions as to what should be done, and how it should be done. Try to follow your feeling of truth as a friendly voice which does not criticize, but which gives you good suggestions. This is the positive side of the feeling of truth.

Exercise: you are sitting at a table - through the feeling of truth, try to find the right position for your legs and back, etc., so that you are sure that your feeling of truth is satisfied. It is important to feel the truth of the thing in the actual object. As an artist you have the right only to experience something, but not really to do it in all the details. If you have the feeling of truth that will be sufficient.

Exercise: you are sitting at a table and you put your hands upon it. Then you must fold your napkin and get up and say, "Thank you." Then say, "Thank you," being in a great hurry but not being free to show it. Then you must repeat the exercise with other conditions. You must not be either realistic

or photographic inside. When you have the belief, then you will be satisfied. It is a feeling of satisfaction in your own action. The satisfaction is the feeling of truth. Please believe in yourself.- make mistakes, that is why we are together here, but believe in yourself. Without it your feeling of truth will be asleep. To believe means to awaken the feeling of truth.

METAMORPHOSIS:

Carnival:

Designers - think out your future settings by answering the following points. Think out the form of your play - is it to be good or evil, gay or sad, etc. What are the themes which you must transform and out of which make a metamorphosis during the performance? If you have these main lines they will be expressed in the setting too. By asking yourself these questions you must define everything for yourself. You must understand these things, and then fix your setting. What is the gesture of the whole scene? The metamorphosis is from gay to ugly and stupid. What ideal have you in mind? What is your aim? It is shown in the beggars' line from blackness to happiness - and in the crowd's line from gay to ugly. What is the audience supposed to feel at the end of the play? At the end the audience knows that the crowd is really ugly and stupid, and the audience wonders how it was fooled into thinking them gay at the beginning.

RYTHMICAL COMPOSITION OF THE PLAY:

It is very necessary for the director to be able to define the difference between the themes in the play, and the idea: the idea being what the audience will feel at the end of the play. Each piece of art has three parts, and these are characterized by the first and the third part - they are opposite to each other in some way, but some composition is there. The middle part is the transition, the metamorphosis. This is one of the rhythmical lines in every rhythmical piece of art. Each part has a climax. We must not only find these three parts, but we must re-create them. We must do this in spite of the author. Therefore, the author must be flexible and do what we want. Our aim is to create everything in three parts, with at least three climaxes.