

DESIGNERS - USE OF GESTURE
 TONIC
 JUSTIFICATION
 OBJECTIVE

DESIGNERS - USE OF GESTURE:

Palladina:

When looking at all the sketches, we must do so from the point of view of the gesture. Ask yourself whether the design is taking a gesture, the same with the colors. Is it the gesture we want? The structure is very interesting and original, but perhaps it is too intellectual, too abstract. The quality of space in Palladina II should be very small. Perhaps you can repeat Coplana and the Saint as a there, but they are really two different worlds - one represents the outer conflict in Palladina, and the other the inner conflict.

The designer must take into consideration the curtains on our stage. He must decide whether he wishes to use them as part of his set, or whether they will be used as a frame for his setting. If the designer chooses his textures he must not forget that this is a legend, and must in some way describe that the text is an old one. We must not change the "style" in the performance, but we can change the gesture in the setting.

1937

Critician: The Valkyrie:

Try to turn everything into showing, imagining and doing, not into conversation. Every director must try to go onto the stage as soon as possible, to try some sentences, some

I. Chetkov

May 2, 1937

movements, some lights, so that you will get the real impression of how many difficulties you will meet there. The earlier the directors meet these difficulties the better. Act when you go into the theatre, and then you will know what to do. It would be very good if the directors would begin to pay attention to tempo. If the tempo is wrong, then the content is wrong. But if we try to elaborate the tempo now we will lose the content, because it is too early. But try to explore this sometimes by trying the right tempo, and you will get some suggestions from it.

JUSTIFICATION:

In The Fairy Tale you have the best opportunity to exercise how to justify all these strange things you have given your actors. Sometimes they seem artificial, but it could be charming and right if you do enough work on justification. Don't be so easily satisfied as a director, because if the actor feels the director is satisfied he stops his work. You must always feel that the director demands something more from his actors.

The threshold is something which is with us always. It gives us a spine for our creative work. Therefore our ability to cross the threshold is our spine, our power for the work we intend to do for many years.

OBJECTIVES:

When you have an objective, you must not become tense, because this will prevent the objective from leading you.

H. Chekhov

May 2, 1937

Exercise: Standing in two straight lines choose a partner and say to one another, "Good morning." 1. The objective of one partner is to make the other angry, and the other partner has the objective of despising him. 2. Then take the objective of saying you love the other person, while that person has heard it so many times that he wants to be left alone. 3. Then touch the door handle, and alternate this objective with the objective to say, "Good morning," with love or with anger. The objective is the same as the psychological gesture - the physical objective and the psychological gesture must.....