

FLYING OVER THE PLAY
INNER FORM OF THE PLAY
RHYTHMICAL IDEA GESTURE
THE SCHEME

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FLYING OVER THE PLAY:

Each director must make some progress with his play each day. Therefore he must use a little bit of the text, a little bit of the settings, costumes, characters, etc., and the play as a whole. It is absolutely necessary to do as much as possible each day - the principle of direction is to fly over the whole play. Each director should tell his cast just how much they have reached each day, and this will help the cast to realize what progress has been made. It is also good for the director to know whether he has taken a step forward.

Balladina: (Director's exercises:)

Imagination and atmosphere: see the action in your imagination and create the atmosphere. First create the atmosphere when the two sisters are talking about Kirkov. This is a moment of climax for Alina because she has taken her sister completely into her confidence. She has given herself away completely to her sister in a very warm, human way. Then create the atmosphere at the moment when Goplana covers Alina's corpse. Then try to imagine the sounds. Try to hear Alina's voice when she calls her sister. There is laughter and music in her voice. Goplana and Balladina have

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a gesture when they are swaying together. Goplana says, "Alive," and Balladina says, "Dead." Then Goplana swings Balladina around and says, "Devil, thy sister is dead."

Criticism:

It is a good thing for the director to close his eyes and listen to his actor's speak. It is a very good test because you will know immediately whether the speech is true or not.

Carnival:

The idea for the mise en scène was alright, but in exercising it, everything was too vague. You have not explained the movements to your cast, so that they did the actions in their own way with only fifty percent energy, and finally they began acting. You must tell your cast why you have given them the mise en scène. The tempo was very good, and it gave the scenes life, and gave vitality to the cast. It was very gay and yet it could be tragic at the same time.

INNER FORM OF THE PLAY:

In this play we are trying to enter the third stage which we call, "looking for the inner form." All the four stages we must go through are corresponding, and, therefore, it is not good to make a clear definition. They are all independent and must be taken in different stages. The

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first stage is the exploration, the second stage is flying over the play, and the third stage is trying to find an inner form for the performance. This inner form is very close to the outer form.

When the director gives some *mise en scene*, it is an outer and inner form at the same time. The actor must be able to justify each outer position. The ability to justify everything that is given from the outside is something we must possess to a very high degree, because if the director gives a gesture which is necessary for a harmonious part of the whole, the actor who is not able to justify everything he receives from the outside, may not be able to accept the gesture. This is not right because the director cannot change the gesture, having in mind the whole play. Therefore, it is necessary for the actors to be able to justify everything the director gives as outward forms as if they are only notes in the harmony of the whole tune. So you must try to awaken this ability to justify everything.

RHYTHMICAL IDEA GESTURE:

About the "spine" of the play. We use the words "spine," "idea" and "rhythmical gesture" because I am not sure of the English word, but the meaning is the "rhythmical idea gesture." We have not used this term before, because we have to work together on it before it will become clear. This "rhythmical idea gesture" is the most important thing, and

it can be spine, idea, rhythm and everything. Therefore it would be wrong if we try to understand these terms as different meanings. They are one thing. It is a very complicated thing. It is the result of all the rehearsed work and preparation for each play. It is a very long and complicated thing, but when it is brought to its most simple form it is the "rhythmical idea gesture." It is applicable to the most difficult construction of the play, not only for a play like The Golden Steed, but for a play like King Lear. It can be expressed for the director by one rhythmical idea gesture. But before we can penetrate into the simple form of something which is very complicated, we must go through the long path of preparation and analysis.

THE SCHEME:

Our present work with schemes is the only way to this simple form of the rhythmical idea gesture. Dr. Rudolf Steiner says somewhere that after simplicity there must follow a very complicated period, and then will appear a second simplicity which is higher and which includes everything in a simple form. This can be applied to our idea of the rhythmical idea gesture.

In our schemes we try to give an impression, but the means we use are definite. It is possible to set them all definitely, but in order to do so we would have to create such notes! But the impression in general must be done in the form of our schemes, such as the one we have found for The Golden Steed. This is the beginning of looking through all

these things to the movement which is invisible, but which we can fix as a visible scheme.) After we have had this complicated world of the play to work on, we will gradually come to simplicity. We will have many experiences inside this seemingly simple form, but the path to it must be complicated.

Balladina: (Director's exercises:)

Leading questions: How old is your character? What natural element is your character similar to? For example Balladina is fire and earth. Try to walk as your character, with particular reference to your back. Show how your character would extend his hand. Show one clear characteristic for your character. Create an atmosphere through music and the most simple movements. For instance, Balladina stands before the Saint looking down while the Alina theme is played, and when the murder theme is played she looks up at him. Atmosphere through imagination, and then through movement. Gralon stands in the center of the room and Balladina and Kostrin in front and behind him. Kostrin gives Balladina a signal, and together they walk in the same tempo towards Gralon, and close in on him. Gralon's gesture is from feeling very tall to collapse. Kostrin is stealthily advancing and controlling Balladina. This is the atmosphere we wish to create, something stealthy, almost imperceptible and yet closing in on Gralon.

Criticism:

All directors must be aware that if you wish to create an atmosphere, you must ask everyone in the room to help you - they can help or disturb you. The director has told Balladina that she is looking on Gralon with "hope" and then with "despair". This is a little moment of the old acting. If you had told Balladina to see in her imagination how she looks at him, that would have been all right. The actor tried to do it, and all the old tension came back into her. We must not order the feelings. We must give some preparation by means of the imagination, the psychological gesture, atmosphere, etc. When you ask for atmosphere, you must be sure that the atmosphere is really strong, and then you can use it to much better effect. You can use imagination or music to help you with the creation of the atmosphere.

Sometimes you, the director, do not explain to your actors what kind of gesture you wish them to use as a means to reaching the problem. The method you used of approaching the character was very clear. Movement? You must have a very definite idea about this. If it is pure movement it must be definitely and clearly done, and must not be confused with the objective or the psychological gesture, etc. What should the actor do? Is it his objective? The director must say whether it is his objective, and the actor must find the way to do it. The director must say which type of movement he is using. Otherwise the actor feels he must act, and the old habits will come up. By acting the scene the actors are appealing directly

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to these old habits. When the director says, create the atmosphere through movement, the question is what kind of movement? This must be clearly stated by the director as the actors are not able to follow unless he does.