

DIRECTOR'S RELATIONSHIP WITH HIS ACTORS
OBJECTIVES: "WHAT"
JUSTIFICATION: "WHY"
FEELING OF TRUTH: "HOW"
OBJECTIVE AND THE PSYCHOLOGICAL GESTURE
TEMPO

CRITICISM TO DIRECTORS:

I have mentioned once that it is very desirable, although perhaps very difficult, for the director himself to be in the line and style of the performance which he is going to present. This is necessary because the more receptive the actors are, the more they will subconsciously assume the mood, tone, and key in which the director gives his suggestions. When the key of the director and the key of the mood are different, it is difficult for the actors. Today the director of Balladina was not in the atmosphere of the play, which is one of struggle and storm inside and outside. The director was too calm, too quiet, and the actors were forced to overcome the difficulty of quietness which the director gave them. This does not mean that the director must be always emotional - not at all - but he must find inside the right key to use for each play when giving suggestions to the actors. Unless he does this, the director will find that in giving one thing he may disturb another. The longer you work as directors the more you will see that the director is leading the actors not only by showing them what he wants, but by his own being. The actors know the director's presence as a whole being, the same as with the teacher in school - the children look at him as a human being and believe in him or not, because of his being.

Today the director asked her cast to rehearse technically, and they have rehearsed "half-acting." Should the director have stopped the cast? Theoretically, yes, but from a practical point of view each instance is individual, and the director must decide whether or not the cast should be stopped. For instance, if the director finds that the actors are really exploring something, then let them go on; but if they are disturbing the director and his plan, then they must be stopped. One principle, of course, must be observed: the director must not be content to stop without having reached some result. For instance, the work with John today, using objectives, was stopped before the result was reached.

OBJECTIVES - JUSTIFICATION - FEELING OF TRUTH:

In working on these exercises we have found certain definitions: justification is WHY; objective - WHAT; feeling of truth - HOW. Now we will deepen our understanding and get these things in our blood, as it were.

The objective is, of course, what we are doing, and it leads us as actors through the whole play. We can also get a glimpse of what the objective does to the audience when an actor is carrying through an objective. As actors we can say vaguely that we have caught our audience and are leading it. The objective leads not only the actor through the play, but the audience as well. To have your audience means to have an objective, and for the audience to be led means that they are led by the objective. Some actors try to lead the audience by vague

means, and in strange ways such as loving or hating the audience. I knew an actor once who did very dreadful things to get his audience. He began to hate the audience, and in this distorted state of mind he was really persuasive for the audience. This is a good illustration of how actors can flounder.

The actor knows instinctively when the audience is interested in him. The real objective is a thing which binds the audience to the actor, if it is fulfilled, and not only in the intellect. This is easy to understand because the objective has to do with the will. If the will is really directed to one point, nothing will lead it in another direction. A successful leader must have a very strong objective, so that he is able to make the wills around him follow him. The audience wants to be led; therefore, it is not so difficult. If you remind yourself of this point, it will give you something which will enable you to fulfill the objective in the right way, and as a result you will catch the audience in the right way. In every city the audience is a different one.

What does the feeling of truth mean for the audience? In this way we can touch the audience; by this means we penetrate into their hearts, and find the way to their feelings. At the moment you are truthful, the heart of the audience opens at once, and even if the scene is not very full of emotion the audience will feel anything you do on the stage. This will become clear through our practice. The more truthful the actor is on the stage, the more the heart of the spectator quite unwittingly opens. By the truth we mean the truth in

our sense, not the naturalistic truth. We must be truthful as artists, even if our conception of it is strange. By means of the objective we can lead our audience, and by means of the feeling of truth we can open their hearts.

What does justification mean for the audience? It means that the audience will either take it as a reality or not. If everything is justified, the audience forgets everything but that which is going on on the stage. This becomes reality, and at the end of the performance must change the world.

These three magical things are not only for the actor, but for the audience; and this fine feeling of reality or non-reality in art is indescribable, but everyone knows whether it is real or not. Through the objective, the will of the audience is with us. The feeling of truth appeals to the heart of the audience, and it opens itself if the feeling of truth is present on the stage. Justification awakens this special magical thing which we call reality. Art is reality, and a higher reality than life. A special kind of reality.

OBJECTIVE AND THE PSYCHOLOGICAL GESTURE (as seen in Balladina):

To have a character is not enough. The character must have an objective or objectives. If the actor's soul is not quite clear about what he is doing, then the psychological gesture will be very vague. Try to find the harmony between the voice and the movements. Everything can be used to help the actor to explore the psychological gesture. By trying to find the gesture he will be helped.

TEMPO (as noted in The Fishing Scene):

You can reach tempo by giving some quality: by heightening the moments of activity, the tension, the friction. If you are rehearsing by tempo, it means getting certain qualities by changing the tempo. For example, the rushing up of the wave - if your speeches are spoken more quickly, it will give this effect. But tempo does not depend only on going more quickly. The mise en scene and everything depends very much on tempo.