

CHARTS OR GRAPHS
THEMES AND NUANCES
OBJECTIVES
DIRECTOR'S PLAN

Haaret

CHARTS OR GRAPHS:

Balladina:

Bring a chart or graph of three themes which you see running through the whole play. Show where they meet and how they move. Such graphs can be very useful if you will follow them in your imagination...not a graph as a graph, but what it suggests. We must take it with our imagination, and then it will be very useful and will be like music which we must find in the play. The connection will be found in time, but before we can feel this composition we must really incorporate our will, our feelings, our imagination in the way they are combined on the chart or graph. Much will be added to the individual parts through such composition. For instance, in Twelfth Night you will see many forms of love, from the purest to the dirtiest. All these themes must be clearly shaped in the play, and then they will be like sounds giving one harmony. Kirkor and Oralon must show the same sound, but in another key. As actors we must take such suggestions.

THEMES AND NUANCES:

In the play, the mother is the reflection of Alina and Balladina. We must find the mother's relationship to the two daughters. The mother has one quality which Alina has -

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when Alina says that she will be faithful to love, that is also true of the mother who is faithful to her love of the child. But much of her is also like Balladina.

Each immovable moment on the part of his cast must be considered by the director to be a pause, therefore, the director must know what his actors are doing. This makes the question of the *mise en scène* very difficult. You must also keep in mind that the beginning and the end of a thing are entirely different. For example, Gralon must enter absolutely freshly, because at the end he lies dead. The director can develop the whole thing if he knows the line and the development. Through a technical rehearsal you must find these themes, and from this you will gradually find the nuances.

In giving a psychological objective this objective can color and affect all your actions. For instance, the objective of Gralon is to bring in air, therefore, everything he does will have this quality.

The director must have something to show his actors - good or bad it does not matter, but he must show them. Therefore, it is good to do this work on *mise en scène*.

OBJECTIVES:

Realize what the technique of having an objective really means. Do you fully understand it? Let us take the scene in which Hamlet says, "I lov'd you not," to Ophelia. The condition is that Hamlet is going to leave her, and in order to

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prepare her for his probable death, he tells her he did not love her. It is important not only to know the objective, but to hear it and also to see it. For instance, you are going to touch the door. This is an objective which you see fulfilled by touching the door. Now imagine you are acting Hamlet and speaking the soliloquy, and are approaching the moment when you will say, "I lov'd you not." The result which you must anticipate is in the audience room, or the theatre. The fulfillment of the difficult objective is not on the stage only, but it is there in the audience room. Sometimes the audience is much more important than the actor himself.

Now take the same text, but the objective is that after Hamlet has experienced some tragic moment in his life, his mind is changed and he is able to see and understand things from another level. He meets Ophelia in such a moment, and at once he sees her with other eyes and he understands that until today he has seen her only as an earthy girl, but now he sees her almost as an angel. He sees two Ophelias - one this poor little girl, and the other the whole world of beauty. When he says the words, "I lov'd you not", the objective is to make her understand that he has never loved her real self.

It is desirable that you should anticipate what you are going to say, by hearing it in your own mind. To this you will add the inspiration of the moment.

Criticism: Balladina:

It was very good that the director started with a mise en scene, and began acting. Until you start acting you will never know what mistakes you are keeping inside yourself. I recommend all directors to let their actors act, and I would suggest the following technique, because only acting develops very bad things, and only exercising leads far away from the performance, therefore, both things must be done simultaneously - small exercises and then acting and gradually they will grow together.

DIRECTOR'S PLAN:

In this case I suggest that the actor must write down all his notes. There are two possibilities to correct all the mistakes. Both are right - in some instances one will be best and at another time the other. For example: in the case of Balladina this morning. It would be best to give your cast one psychological gesture for the whole scene and let them act with the gesture inside, having rehearsed it a little before. Then I would give them two or three atmospheres and let them act, with mistakes, but with atmosphere throughout. Then I would give them objectives and let them be incomplete, but let them have the feeling of the whole play from the point of view of objective, psychological gesture, atmosphere, etc., etc.

That would be very good for your cast because first of all they will feel how many mistakes they have made in details, and this is a good preparation for fighting with such bad details.

This feeling of the whole will give them in time the feeling for each detail which will be in a certain place, because they feel the whole more or less and what detail must be where, and what kind of detail.

Then I would proceed to part of the scene and rehearse the beginning and the end, first with the gesture, then from the point of view of the objective, or atmosphere, etc., but some point of view must be given. Then I would take a part of the scene - for example, the Saint and Balladina, and let them act from different points of view. Then you will come more and more to details. This is one very right way.

Another way is to take one point and try to develop it more, and more, and more. For instance, take the entrance of Gralon and try to develop this moment. What is the idea? He is bringing air. Ask your actor to do more. Gralon is stupid, therefore he must come with more power and develop it more and more. Then you will feel that the actor must have some starting point - give him the possibility to start say one room away. He is walking and talking loudly and Kirkor is leading him into the room and trying to make him quiet, and when he appears he is already a little diminished and the monk leads him into the atmosphere, and he is already a little bit killed. You will get the actor coming into the atmosphere, bringing atmosphere, and underlining the atmosphere. Then some steps forward and some steps back and the scene will grow from one point. In this case it is always best to take the point which is most important.

Both approaches are right, and you can combine them both.

As the director you must be more despotic in your character, but not in your kind of work. If you wish to see a gesture, ask for it at once, or atmosphere, at once. The actor must be prepared to do everything at once, and the more you will make the actor do everything in this way, the more you will save time, and the better group we will have and the more productive and happy they will be. Because if you ask the actor what he thinks about his theme, he is lost.

The Fishing Scene:

Take the idea of the color of the upper part of the earth from the design of Beatrices's rocks. The lower part we can take as dark blue which will have much activity with the red, and will have depth and will strengthen each other. On the sky we can have some deep blue colors, with a little bit of green somewhere. The scene can be in three parts - nearest the front it should be the darkest and most dangerous place, then the middle part which is also water, and then in the distance the sky and the little lights which give the feeling of protection only they are too far away. When they are pulling the boat in they have many difficulties, and it looks painful, and it could overshadow the tragedy. You must justify this by having the women pause, perhaps being overcome by the tragedy.