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Hamlet  
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CHARACTERIZATION:  
The Fishing Scene:

How to develop the characters. The director can give the group one moment, let us say when they are looking at the sea, and the moment when they see something moving on it. You must experiment psychologically with this moment. You must experiment to find the characters through this moment. First ask your actors how their characters see this moment, and what they are directed to do, and perhaps speak the words, "A boat!" Ask them to imagine this moment, and then show you what they have seen.

The director's attention must be concentrated on the type of character to be seen. For example, let us take Catherine's character of the young boy. Ask some questions - as the director you see that it was done quickly, and staccato. Ask her to find a moment in the play when she can be absolutely legato. Then ask the question which is nearer to her character, to be staccato or legato.

By asking such questions and by trying to answer

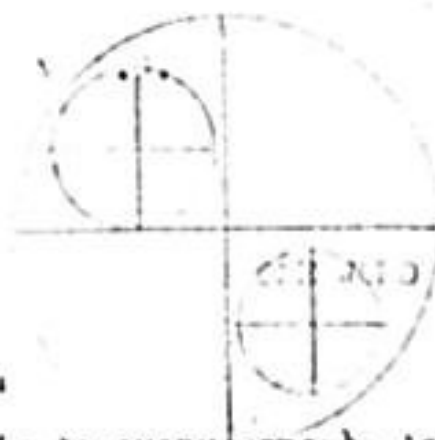
then, the actor will find something which belongs to his or her future character. For instance, Catherine's character as the boy has quick, young movements - he is always wondering about everything. The director can ask the actor what is the character wondering about? Is it really thinking, or is it feeling, or is it doing something; definite or indefinite? Try to show us what kind of wondering lives in this boy. The idea is that from these vague things which are so unclear, you must know how you are wondering, whether with your eyes, your ears, or your feelings.

#### LEADING QUESTIONS:

The director's task is to start with something, and by means of leading questions, find the qualities. At time you will come to the moment when you and your actors feel that they have found their characters. Don't force it too much. This can be done simultaneously with the incorporation of the character. The director may ask such questions of the actor, for instance, what is your body doing? Your head? Your neck? etc. You can only touch on small moments of big scenes at first. You must elaborate the qualities of the characterization.

Let us take the same objective - to leave the room, but the doctor is there and we must leave the room only when we have straightened it up. Through these objectives we will appeal to our creative imagination.

Carnival:



THE PSYCHOLOGICAL GESTURE:

We can apply this to every moment, to every sentence. It is part of the whole. When you are getting the psychological gesture, you must realize that somehow it will be felt and heard by the audience, if it is the right gesture.

Characters

The method of finding the character by moving, by speaking some words, by finding colors, etc., can be applied to all kinds of plays.

Criticism of Carnival:

The rehearsal was well done because the director was very decisive and repeated what he wanted many times. This will bring good results, in spite of the fact that your cast is getting tired. But what about the words? We must use words - some strange characteristic words.

OBJECTIVES:

The director can give a purely psychological objective. It is good to try first complicated exercises, then simple ones - it is very useful to do these two things. For example: the

scene when Poratio comes to Harlet, to tell him that he has seen his father's ghost. Three persons are entering the hall; Poratio will speak four lines; the objective will be to persuade Harlet that this strange story is true. Poratio: "Two nights together had these gentlemen, Marcellus and Larralo, on their watch. In the dead waste and middle of the night. Seen thus encounter'd. A figure like your father, aged at point, exactly cap-a-pe, Appears before them..." Do this by trying to listen to the objective only, if you are the audience.

#### INCORRECT USE OF IMPROVISATION:

##### The fishing scene:

The director must ask how his cast is doing something, what is the quality of the feeling, the quality of the whole, how are they acting? The director has full freedom to put such questions to his actors.

##### Criticism of The Fishing Scene:

The director must apply the term objective to the actors only - not to the land or the sea - it applies only to the living person. In our sense you can say that the land makes such and such a gesture. It was wrong to give an improvisation. First of all it is too far away from the play, and secondly it is too shapeless and formless.

These kinds of improvisation which other schools give are never useful, because first of all we are doing everything wrong when we do such improvisations. Trying to find the words -

that is the author's work! We are trying to speak to each other, and we are lying. As a group we are not yet able to improvise because we have not had the real approach to it. We will develop real improvisation as a ground, later on. It must be done by some definite, correct conditions and then it is something which is useful to us.

If improvising is like plunging into the water in general, it is nothing and only makes things which were clear before become more vague. The more gifted persons can swim, but the less gifted can lose themselves. It is really only an illusion that it gives something to the actor. It only makes his inner and outer body shapeless.

On the contrary, during the rehearsals the director must give his actors more and more concrete tasks, and all such tasks must become gradually more and more complicated compositions of what you have given already. For example, let us say that you have exercised some atmospheres, then objectives, then words on the ground of the psychological gesture, then the psychological gesture itself, and so you will come to the moment when you combine atmosphere, objective and words. Then you have to decide what to put together.

But in giving such improvisations as we saw today, you are not only putting nothing together, you are losing something. After you have established such things, you have weakened something in your actors' souls by this improvisation. You

must concentrate on the action - you must develop an exercise in the same line of the drama. It is better to give such a thing as an imaginative exercise. Such improvisations make the actor helpless and sentimental. Imagination must be powerful, without any sentimental quality.

Some finesse is not necessary, because as actors we must be much stronger, and must be able to send out devils as well as angels from our souls. Our finesse must be the careful elaboration of everything. You must find finesse in the psychological gesture. The actor must not do his psychological gesture vaguely. He must know where the center is, and what the time, space, quality and activity are. This kind of finesse is curs - it gives us the power of expression and not weakness.

The director must give more advanced tasks for his actors during rehearsals. For example: when you tell your cast to see Mother Gillard, you must define where and at what time, etc. It is much easier to have all things given. The tempo was wrong. It is not necessary to take so long over such imagination. The quicker the better, as it will force the imagination to develop.

#### THEME AS AN ELEMENT OF DYNAMIC

It is good not to divide the play psychologically or logically, but to find the theme. The theme of the earth is needed for finding the settings and costumes, the voices take into consideration the theme of the earth - it must be

seen, it must be heard in the voices. The theme of the sea is another one - like music these themes are interwoven. The people in the village, the suffering of these people is another theme. The hope, another theme. This hope can be shown in many colored spots, or it can be shown by lights, or by a movement of the skirts at the moment when the theme of hope is important. One of the people can make a movement and show a shining yellow - this is a theme. It is the real music of the theatre. The audience will not understand the moment when someone shows the shiny yellow, but at the same moment someone will take one step up and speak in a clear voice for one moment - the theme of hope.

This is the most beautiful thing we have to reach in the theatre - this is part of what we call rhythm, the theses which are going on independently from the psychological or logical play. This is the next step for the theatre in general - so far the theatre has acted only the logical or psychological lines, which are necessary of course, but the music of our art has not yet been found. This is what we have to find and to realize what is going on from the beginning to the end of the play, through the theses. It is the finest thing, and in time we will come to it. The intervening space between two climaxes are transitions or modulations. In our art we have climaxes, anacrusis and metacrusis for instance, but the modulations must show the theses which are going on.

PHYSICAL THEMES IN KING LEAR

For example, let's take King Lear when he disappears from the stage for some time, when he is mad. For a long time we see only Gloucester and other tragedies, and the development of the other theme, and then Lear appears again. During this time it is always played as though we are finished with Lear until he appears again. But the theme of King Lear must go on through all these other things. We must find someone who will remind the audience that King Lear has spoken in a certain way, because in reality the audience will never forget King Lear, although his is not at the moment on the stage. We must lead the audience and show them what is going on with King Lear, while he is not seen on the stage.

The director must invent the things he will show, such as the costumes of King Lear and Gloucester which must have some traces which are the same, and when King Lear disappears and Gloucester begins to act, we must increase this impression so that we will feel that King Lear is with us, through the means of such lighting, voices, costumes, etc. And then you will get a very exciting result.

Remember the scene in which King Lear disappears after, "Draw the curtains: so, so, so. We'll go to supper in the morning. So, so, so." As one of the audience try to imagine this scene and the other scenes in between, and then King Lear when he returns. The audience has followed him subconsciously and has changed his, not being able to see him. It is never



the same King Lear for the audience, when he left them and when he reappears - the audience has done a great work for him while he was away.

This is much clearer in the next scene, when he runs away and appears again with Cordelia. Such a jump between the King Lear who left us on the heath! If we take it logically or psychologically, we must see that this is an entirely different person, and we are not able to recognize him. But we are not only unable to recognize him, we have done something with him while he was behind the stage. These are the themes that are going on in spite of logical and psychological things. As directors we must know how to prepare the best and most effective appearances of King Lear.

Even when the author is Shakespeare, the director has the right to do many things which are not given in his plays. The moment when Juliet speaks to Yorick's skull - a very interesting line. We must try to find everything we can, and add our own imagination and inspiration to the numerous things which Shakespeare has given us. This is our profession, to interpret and add our spirit to something he has given us.

Directors must always demand the result from every exercise. Never be content with anything less than the result. Show your result, and demand it.

#### Objectives:

Again the scene from Juliet - the same lines, only with different reactions on the part of Juliet.