

Balladina I:

In one presentation of this play, Coplana was interpreted as very child-like, very naive, with large child-like eyes, and with very little movement. It is interesting to take Eleanor's interpretation of the character as being full of movement. And this may be right, because in nature everything is movement. Improvise the movement on the ground of the psychological gesture. It is already between acting and gesture. The director can give some conditions and it will come closer to acting. By giving a quick succession of movements you will get the feeling of movement which is always in nature.

The actor knows his importance, but he is perhaps a little bit blind because he sees mainly his own character, while the director must see the whole play and the composition of the characters.

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Excerpt from a speech given by Dorothy Elphinst:

The history of the theatre at Dartington is a long one. The fact that the theatre is here today is due to many, many people who prepared the way for it for many years. The flower of that preparation is Michael Chekhov and the present Studio.