

ADVICE FOR DIRECTORS

DIRECTORS: ELABORATE REHEARSAL MATERIAL.

The directors must now prepare their rehearsals more carefully, and that is the main point from today. The time pressure is finished, and now we must elaborate our ideas and plans, before starting our rehearsals. All that I tried to do on March 8th was not only ^{to} give some suggestions, but to give some material from the point of view of the Method - how to approach the rehearsals without any vague ideas or feelings. This must be the guiding idea of today.

From that point of view I can give the following suggestions regarding the Keen Gyni rehearsal. You have taken the same gestures as before - this means that you are satisfied with the gestures. If you, as the director, are not quite happy with the gestures, then you must change them. Don't cling to the gestures which you have had before. You must meditate on your work, and then change if necessary. If you are pleased with the old gestures, then you must begin to elaborate them. You must find the nuances, then it will give you more. You must elaborate the gestures, instead of repeating them, then you will get new results. But if you only repeat and do not think, you will get good results. It is good to repeat many times the same thing, but by repeating it many times you must develop it.

Directors must come to the rehearsals with a very clear idea of what they are going to do and which is the best

way to reach certain results in accordance with the Method. If we will concentrate on the Method for this period of time, we will be more pedantic, but this will be good. Later we will lose the pedantic approach to the Method, when we have gained a certain skill.

From now on each director must ask himself what his aim was, and what he has reached during the rehearsal. The director must give a short review from the point of view of the Method.

Each director must try to elaborate the material he has got from our criticisms, and try to turn it in his mind to particular things, and come to the rehearsals with a new practical approach because of the experience of the 3th of March.

In the Oxford undergraduate sketch, real ingenuity must appear within the confines and limitations of the problem. Extraneous things are only an escape.

The psychological gesture must be archetypal, not descriptive. It must be found intuitively, but then it must be elaborated and understood consciously by you.

By giving a task, the director must be sure that he has given everything the actors need. He must be more attentive to the points of the Method.

Designers must begin to create new sketches and designs in line with the new color scheme, etc. Try to begin your work from the very beginning - from a kind of vacuum. Try to think in terms of our theatre as it is in reality. Start the graphs

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at once. Don't leave them until the end. The whole performance includes the preparation of the graphs, designs, etc.