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SUGGESTIONS FOR DIRECTORS
MOVEMENTS - 1. MOLDING 2. FLOWING AND
FLYING 3. RADIATING

GRAPHS

SUGGESTIONS FOR DIRECTORS:

Balladina II:

You must not act the result - you must fulfill some objective, or do some action. Sometimes I have noticed this danger in Balladina, and you must preclude it by having objectives, and other things. You must know exactly what will be the result, but you must reach it by the means which are not the result itself. If the actor acts without an objective, or without any of the other means we are working with, what can he do? The actor must suffer as a character, and not in general. For instance, the mother must fight with her daughter, and then we will feel for the poor old woman.

Melodrama acts only the result. It demonstrates for the audience what it must feel. But in reality, if the actor had an objective the same thing could be very touching. To avoid melodrama, always have something to do, and then the audience will give you the right result. When exploring the mise en scène it would be good if you would call the attention of some of your cast to certain things - to certain compositions between the actors figures and the mise en scène - it would give your cast something.

Directors must know what they are aiming at and what it means. Sometimes it is a little bit vague. The director

starts with a clear idea of what he wants to reach, and with which means, and then he loses it. This must be thought-out before. If you change your plan it must be because you have some inspiration, some real reason for changing.

As the mother, Deirdre used a mixture of psychological gesture, speech gesture, movement, and a little acting. The mixture was not wrong because each of the means she applied was used rightly, and it gave freedom. I was very pleased with her this morning. It seemed right. She began to find the outer characterization. If she will try to combine the psychological gesture and the speech, they will awaken by themselves an outer something. The gesture will give you something because it is archetypal, but the character is too young yet in voice and body. Find what to do at the end when the mother becomes a broken old person, for example: she may find dignity. Always do something, and the more opposite it will be to what the audience will get, the better it will be. The change is still too obvious, but it is the way to find out. It is like a scaffolding which must be covered later. But it is already an inner characterization.

The director must begin to understand what is meant for the audience, and with what means we must try to reach it. From now on the directors must tell their actors that they are doing such and such, with such and such means, for such and such purposes. When the director wishes to change his approach he must tell his cast so that they know what he is working for,

and with which means.

MOVEMENT EXERCISES:

Let us try three new exercises: 1. Movements of the body, being aware that you are carving the space around you - as if you were a sculptor producing a form with each movement. 2. Movements of the air, as if flowing and flying. Moving freely through space - streaming out. 3. Movements which radiate as if gleaming light grows from each movement - up to the stars.

We must be careful with our feet at all times, not to move awkwardly.

Balladina:

Graphs - what do these graphs give us? How do they add to our work on the play? Do they give something to the imagination, something concrete? What can you apply to your rehearsal? We must find the right approach to these things. Do the graphs speak to us in terms of movement? These graphs are photographs of certain moments, like the psychological gesture. What must we draw? Perhaps a composition of powers. How must we take it as actors? With our imagination? In our movements? It must give us action. It must be dynamic from the beginning to the end. Do as many graphs as possible. Work on the idea of different powers and their relationship to each other, and anything you find which would clarify your character in its relation to these powers.