

OBJECTIVE - CONDITIONS
 JUSTIFICATION
 SUPER-CONSCIOUS WORK
 ACTING IS ALWAYS ACTING

Moscow Art Theatre

OBJECTIVE:

Falladina:

In the scene between Kostin and the mother, Blair does not know the most important thing. Why is he pushing the mother away, and with what conditions? As a result Kostin is in danger of being humorous but the humorous mission in the play is given to Gralon. The reason is that Blair does not know why he must push the mother out. The director must give the conditions and combine them in a certain way. why does he push the mother away? Is it because of the corpse, or the people around, or because of the moment when he must be sure that she will not scream or see the body. All these things must be clarified because on this depends how he will fulfill his objective. If his objective is to push the mother out, then the director must give some conditions, if the actor is not able to carry the thing out with just the objective.

CONDITIONS:

This often happens, and then the director must give something more to the actor. For the mother a great deal depends on how she will be led out - in a great hurry, or in a sly, cunning way? For her so much depends on this. Therefore, you may work in vain if you do not clarify these conditions.

because when you find them then you will change everything - the mise en scène, etc. This will affect Balladina's speech too. If the scene is very fine, she must speak in a certain way.

These three people are in such close connection that they must be developed as a unit. Of course, if Blair, as Kostin, could find the way himself then it would be all right. In general the character is growing, but in this scene he is helpless. This is a trio, and no one is a soloist. The mother is the first violin but she must be in harmony with the others. You must not leave her helpless, because it is a very great gap.

The director must give the actor something, otherwise the work will be in vain. It is very good to leave Balladina in this trance-like phase. The mother is the opposite - moving, trying to find out everything. The light is the only point - she will not let it be taken away. She is moving about and clinging to everything which can bind her to life - she wants to live and Balladina wants to die - two opposite directions. And Blair as Kostin must hide this whole scene. He is able to hear every voice for miles and miles away, and this is a fine work with these two women. He is the only sound one because he is a dangerous spider, and his brain is quite all right. It must be seen that this spider is doing something in a small space. He is weaving a wide web, but he feels with the tip of his finger what is going on everywhere -

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he arranges everything. There are three different things - a mad woman who wishes to live, a mad woman who wants to die, and a spider who is weaving everything for his own purposes. This is one unit.

The actors must imagine the whole scene much more. So much is given for the actor's soul here, but they are not using all these improvisations and inspirations. They are too dry. You, the director, must ask them to look more into their imaginations, and then will come the feeling that they would like to act the scene.

JUSTIFICATION:

Exercise: You must justify getting up from the position you are in. Get up very, very slowly, but at the same time you must repeat many times in quick tempo the sentence, "Shall I go?" Imagine for one moment that you are giving this exercise to a new student. Why and how to do this exercise? You must know this.

OBJECTIVE:

Exercise: Leave the room through the door, but with the condition that someone is not well and you must be as quiet as possible. Take the objective very consciously - nothing vague. This is as important when leaving the objective as in grasping it. Then add the feeling of truth which is not only a critic, but it inspires and anticipates what you have to do. Through the feeling of truth you can feel what

is wrong. It can be understood as an enemy, as it was with us in Russia [Moscow Art Theatre] - and this was a great mistake - as a critic which tortures the actor. But now we understand it as a friend. Now take the objective, but fulfill it in different styles - tragedy, comedy, drama, etc.

SUPER-CONSCIOUS WORK - ACTING:

Carnival:

There is a difference between doing conscious tasks in rehearsing, and doing many, many things in acting. Conscious preparatory work must be given in small portions at a time, while super-conscious work, or acting, includes fifteen or twenty things - everything. In acting, the actor will be doing many, many things, while when he is rehearsing the director can only give him a few things at a time to do, because it is very conscious work.

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Acting

1 + 1 = 2

Conscious preparatory work.

ACTING IS ALWAYS ACTING:

In this particular play perhaps one thing at a time will be enough. There is no fast rule but it is wise not to give too much at first, or until the play is sufficiently developed. The director must lead this, and must know what is the right time. Acting is always acting, and its whole here is inspiration, and when inspiration is there all the

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other things will come together.

It is a question of the director's intuition as to how much he can give. The rule is that the newer - the less familiar - the play is, the more concentration the director must give to one point at a time, and the actors must know that they can only do one or two things at a time. The director can waste his time if he gives too much, and this has happened to be the case many times with Carnival. At this point it is not possible to do four or five things yet. One side must not give too much, but on the other hand, the actors must know that they are not able to do more than two or three things.