

The Golden Steed:

The fifth moment in the development of the play begins (1) when Antin appears far away in the background when he is descending from the Copper Steed mood. He is almost mad - by his movements, his eyes, and clothes it can be seen that he is somewhere else - not here. His mind is away. The White Old Man takes him and gives him a Warning. ("I'm here, my son.")

Then the mechanical force of the guard stops him and Antin is, for the first time, afraid. (2) He tries to overcome it and persuade the guard to let him pass. The White Old Man, with his beautiful, magical love, tries to help him to cross the threshold. Fear.

(3) The crowd begins to go against Antin, and he feels that the whole world - because the fairy tale is the whole world - is against him. He is alone. Solitude.

(4) Then is his moment of inner weakness when he begs to forget the mountain. Weakness.

(5) At the moment he becomes weak, he sees himself as a person who is not able to do anything. He sees himself in the form of an ugly creature - this moment brings about the appearance of the two brothers. Self-realization.

These five steps lead this poor, pure boy down to hell - this is the path to Antin's hell. This must be shown in a crystal form so that the audience may follow and understand his fear and weakness.

The White Old Man is the most flexible being in the world - he is able to sacrifice himself absolutely. He doesn't exist for himself - he exists only for somebody else, and this is the most important aspect of his character: these things - this abstract idea of sacrificing and so on. Through imagining, the actor will get the power to find the possibility of incorporating these so-called abstract ideas - but they are no longer abstract since they have been seen in the imagination.

During the five steps when Antin is going down, down, down, the crowd is divided into evil and good - this is absolutely important for the whole composition because in every fairy tale and special kind of legend, in every country, we find these strange kind of Scylla and Charybdis - these two powers which are standing one on the right and one on the left of different heroes, and in our fairy tale, these two groups are the two powers of good and evil.

For the first time today I feel that you are trying to find the truth in the rehearsal. This is the most precious thing. Actors of today don't have this feeling for truth - they have good and bad habits, but not the feeling for truth.

The feeling of the evil group is one of derision, and that of the good group is a longing to be with the mountain and to be with and protect the White Old Man and Antin.

This is the climax of Antin's suffering at this moment of the play, that is why we say he is in hell. He

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December 2, 1936

approaches the White Old Man in six stages of descent at the beginning of the scene. At Antin's entry the group must find some murmurs or some words.

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Criticism of exercise given by Alan: - moving to a phrase of music:

In our future theatre music will play a very important part, therefore, we must be careful to work with music as actors - not as dancers. This depends on our psychology and point of view. We must hear the music from the point of view of actors, not dancers - we must observe the meter, but we must not make it into dance. The difference is very fine - it must be found in your point of view and your instinct.