

PSYCHOLOGICAL EFFECT OF COLOR IN
COSTUMES AND LIGHTING
ATMOSPHERE
METAMORPHOSIS
TECHNIQUE FOR IMPROVISING
AWAKENING POWER ON THE STAGE
FAIRY TALE THEMES

LIGHTING:

The Fishing Scene:

Lighting for the play. Beatrice is a genius in this respect as well - it is very beautiful.¹ But the curtains are too heavy and the red spot is too red. Make it more yellow. Don't concentrate the spot in one place, but spread it over the whole space. The air must be more passionate and reddish, rather than having one spot. This will contrast with the lost, pale ending. Another point - the place on the stage where the danger, the water, the tragedy is becomes sometimes too good, too light. We must show this part as dark as possible, as blue as possible. At the last moment it is too innocent. It would be best if we could reach gray and brown, but it is better that we keep to a romantic color scheme, and therefore we will leave it a cold blue.

The lighting effects change the mood, and the costumes must express the characters. There are no special parts in this play so it can be a crowd. The mood of the play depends upon the general color scheme, but at the moment I am not able to understand what it is. There are three things: 1. costumes for characters; 2. changing colors for the mood; 3. and the color tone in general. If we were to ask the audience

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what color was predominating, no one would be able to tell us.

The gauze is there, but which one predominates? That is the question. The pale, dead blue at the end is very impressive, and the red spot is very impressive, but they both disappear. Perhaps we should say that in general green is always on the audience right and blue always on the left, and the middle will be the changing part. The blue and green are two different worlds and they are not able to understand each other or come together, and the play is always between these two worlds, this tragic blue and green.

COSTUMES:

About the costumes: I am very sure about this scheme which is very simple. We can wear green and blue through the whole play because they are dark enough and light enough when necessary and they are in the scheme. Red must be there in the very beginning, until the hope is gone. This red color in the air must be dimmed gradually and the red in the costumes must disappear at the same time. This fight and struggle with the elements will disappear with the red color, and the hopelessness will take its place in the blue, dark, dead lifeless world. Even in this lifeless world we must have some blue and some red. Use more little spot lights to give more life - the big spot is good but if you have many little ones, then it begins to vibrate. This sketch will depend upon

much darker lighting than some of the other sketches, which must be expressed in much sharper colors.

ATMOSPHERE:

The atmosphere at the beginning of the play is too "cathedral". It must be much more tense and even angry, then the people will be absolutely collapsed at the end. In this way we will have a greater range of psychological tones, moods, colors, etc. 1. Make the colors sharper for the beginning. 2. You have shown only two transitions, but try to find three stages in these transitions.

METAMORPHOSIS:

The first part is not so much hope as it is passionate, perhaps angry tension. There is a fight between the too-tense atmosphere, and those who try to be calm. Therefore, the first moment must be more sharp, more passionate, more angry - greater friction - aggression. This is the first part. The second part is very warm, very legato, very full of hope. The third part is lifeless, hopeless, exhaustion. Then you will get the full metamorphosis - the three parts with these opposite ends. Try to find the three main colors for these three parts.

Explore the movements and sounds quite freely in the atmosphere, and improvise. Improvisation must always be on the basis of something: 1. On the movements and sounds.

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2. On the basis of atmosphere. 3. On the basis of objectives.
4. On the basis of the psychological gesture inside.

THE TECHNIQUE OF IMPROVISATION:

What was the rehearsal today? The director wished to approach the new interpretation of the first part, but it must be clear from the point of view of the Method. For this aim the director has chosen improvisation. It is possible to approach the same thing from different doors and the director has chosen improvisation.

For improvisation it is necessary to give some business, some basis, some ground. Something must be given as a foundation on which you have to improvise. This time you were given the task to improvise on the basis of the movements and sounds. This is business. The actor will never be at a loss as long as he has something to do. The second task was to radiate the atmosphere, and to explore in this atmosphere the new interpretation. This is again business. The third task was on the basis of the objective - carrying through the objective, which is business.

This is the right approach to improvisation, if the director wishes to approach the play through this door. I have spoken about this because it is a new thing for us, and I don't want to prevent the directors from using it, although we have not yet taken it in our lessons.

You must try to keep the objective all through the

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improvisation. If you lose it from your consciousness but get it in your actor's nature, then don't try to consciously remember it, and if you are inspired you can change your objective.

This work was done with high quality, with actor's quality, with such understanding, absolutely right. You have done some things which might be out of the boundaries perhaps, but you have justified them. The feeling of truth was very alive. It was very good and of high quality, and the more you will keep to the Method, the further we will be from the danger of falling into chaos, which is the most dangerous enemy in our work. You must climb over the hill to the Method, and then you will never fall down into chaos, but will come up into freedom. This is our way, so don't be afraid of having too much Method - it is as necessary as a, b, c. As children, it was a great work for you to remember the difference between a, and b, but now you are writing letters! This is the same stage we are in with our exercises.

AWAKENING POWER ON THE STAGE:

Sometimes the ordinary everyday state of mind and weaknesses are coming into our work. It is very understandable, and we must not blame each other for this, but we have to fight it. We have to overcome it. The exercise today, for awakening power, must remind us that we have this power which can save us from this most poisonous thing, which is killing

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our profession - which is bringing our everyday life, with all its weakness and vagueness, onto our stage. In some of our exercises we will fight with this dreadful thing, which is the confusion between art and life.

FAIRY TALE THEMES:

These suggestions are for all of you who are the readers of fairy tales.² Do not think that we need the whole plot. No. We are looking for some new fairy tale which we must write as a play, if we are lucky enough to find an author for this kind of plot. Therefore, we do not need a whole plot, but if you find one moment which seems right, or one small bit of the plot, write it down.

The Fairy Tale: The Two Kings.

I must correct something in connection with the direction of The Fairy Tale. During the rehearsal of Calladina yesterday, I asked the director not to let Blair move when Calladina starts her soliloquy with the Saint. John has misunderstood this, and has asked his actors not to move and speak at the same time, in The Fairy Tale. This is not what I meant at all. It was a special case, when Calladina was speaking and Kostin moved. The idea was not to have two or more centers on the stage, between which the audience must choose. The director can move everyone on the stage, but he must be sure that the audience knows where to look. The actors must move and speak at the same time, if and when necessary.