

MOVEMENT IN RELATION TO GESTURE OF SETTINGS  
METAMORPHOSIS  
PREPARATORY ACTION AND ACTION  
ACTOR'S ACTIVITY AND FINE  
REINHARDT'S REHEARSAL TECHNIQUE

Max Reinhardt

MOVEMENT IN RELATION TO GESTURE OF SETTINGS:

The Fishing Scene:

You can move your actors separately by giving them very naturalistic movements. It will be truthful and naturalistic, but with no connection to the structure, to the gesture of the play, to the theme of the fight between the two forces of land and sea. The way to escape this is to always take one or two figures, or a whole group in connection with the construction, with the light, with the idea you have to incorporate, and move or not move the whole group consciously. For instance, when John appears, this is a climax. You must have in your imagination and your mind the general movement for the whole scene, for the whole play. Draw these general gestures. For instance, the climax when John appears, this gesture is from above down, and this can be the general gesture for the whole scene.

PREPARATORY ACTION AND ACTION:

Palladina:

Don't confuse two things - preparatory action and action. If it is action, then you must stop all your speech gestures, and even the intonation must be thrown away. You must know the line of preparation, and when it comes to acting

then you must leave all these things. Otherwise confusion will grow up in the soul of the actor.

If we attempt to act by means of the psychological gesture together with the speech gesture, it will be an absolutely artificial thing and no one will understand what we are doing. We have our psychological gesture but this is only for ourselves. The speech gestures must exist only for their own aim. The psychological gesture is given for developing everything in us. The director may help the actor with action by showing the actor, and the actor will do the same thing but must re-create it for himself. Another possibility is to ask the actor to carry through the objective when acting. Another is to act being in the atmosphere. This is the normal way, after we have prepared with all the means we are able, but don't confuse them.

In doing mise en scène it would be better if you would divide them into one for the benefit of the actor, and the other for the benefit of the director.

#### The Fishing Scene:

This sketch is in such a state that the cast can already be acting. Give them some possibility to play and to explore some things which cannot be given from outside. Repeat and repeat, and all the mistakes will be clear for the actors and the director. The process of acting the play from the beginning to the end gives something to the actors. If you are giving some tasks to the actors, they must know why. You must

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follow the whole line of the rise on scene, the whole picture, then you can elaborate the details. You must know what is the more important part of the play.

What are the alternatives? 1. You can go through the whole play by acting. 2. You can use your cast as puppets. 3. You can give them atmosphere and words - any style of movement - you can combine a certain amount of movements.

Change your method so that in each rehearsal you appeal to definite sides of the actor's soul. We aim to awaken the actor's feelings through all these roads. Each director must be more careful to vary the method all the time.

ACTOR'S ACTIVITY AND FIRE:

The Golden Steed:

It is obvious that nobody works on his part. It is too obvious that you are coming to each rehearsal with less and less interest in your part, and in the play. You are floundering in the worst way. The actor can have hundreds of teachers and directors, but if inside you do not have the wish to be an actor nobody can help you. Politeness and attention will not get you the same thing. It is nothing to compare with the real fire which should be in the actor's soul. You are too cool. On the stage, during rehearsals, your behavior sometimes is as if you were rehearsing some new play for the hundredth time - as if everything was all right, but it is not all right.

When I think of us as a future touring group I become afraid. All our exercises are nothing if you remain cold and

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quiet inside. All our exercises are zero. How do you express your desire to be actors? How do you use the good things which have been given you in this unique place? You get it too easily and quietly, and you have digested it too easily. Instead of increasing your desire to act you have allowed yourselves to go down. This is so difficult for the director - he doesn't know what to do. This forgetfulness from rehearsal to rehearsal is too dangerous - your inner apparatus is going to sleep. The heavy Devonshire climate was difficult for you at first, but this has gone.

The whole aim of our theatre, and your own aims are lost if you allow yourselves to be quiet inside. This is a point on which no one can help you, only yourselves. This is the holy spot where no one can help you. Reinhardt gets some un-natural power from his actors by keeping them up all night, and at dawn the actors give him something from their frayed nerves. He has found this unhealthy way to get something from his actors, but we want to get something else. We want to get the real human activity and fire. If you will ask yourselves very deeply why you have come to the theatre, what was the impulse, then you will find out for yourselves the danger which is very near for us.