

2046
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IMAGINATION
FEELING OF THE WHOLE
THE "MUSIC" OF OUR ART
THE IDEAL ACTOR
THE CONSCIOUS APPROACH

IMAGINATION:

The imagination has the ability to show us first the cheapest thing, and it seems all right to us. If we allow our imagination to deceive us, we will be content with things which are not good enough. We must develop the ability to say to the imagination: "Show me something more interesting, something finer, something more precious, more original." The first images are always commonplace. When we have enjoyed the second stage, we must have enough inner power to ask for something much better, much more original. We will develop the ability to say "No," to reject.

The imagination requires exercise so that our inner muscles can be developed, and then the imagination can give us inspiration. The imagination either develops or it goes down - it never stays on the same level. For at least fifteen minutes we must exercise our imagination. A very good example is to take a fairy tale, read it and imagine everything you read. The more imagination as an exercise is removed from our everyday reality, the more useful it is. So fairy tales are very good for this purpose. Imagining people as they are is almost like memory, and imagination is quite different from this.

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Exercise: Scene from The Lower Depths:

When the scene is "dragged" it means that the actor's soul is not awakened by his imagination. It is understandable that you drag the scene in rehearsals because we have so many things to do, but we must exercise what it means to be awakened - it means to awaken the tempo, the life, and everything. Don't repeat, don't remember, but create it anew, each time you rehearse.

The tempo of this scene from The Lower Depths; hopeless life; the cold morning; one must live, must start this hopeless life - it is full of temperament. With your imagination you must awaken a new life, by getting anew what we have elaborated during our past rehearsals.

You may try to awaken your temperament by running about and doing exercises, but this is a kind of animal awakening. It is not noble, and we deny this on principle entirely. We must get the life, the inspiration from our spirit, from our imagination, and not from our blood. From above, not from below. Purely through your inner power you get this activity, and not from your physical power. Act inwardly - act fully.

FEELING OF THE WHOLE:

You have lost a little the feeling of the whole in this sketch. It is pleasant to look at during certain moments,

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but the whole is somehow vague. It is a grim, cold Petersburg morning. Cold, hopeless atmosphere, pale gray life, and from this nothing the life comes in slowly and grows until the point of "Gardanapoloust" Then back to the beginning - a big wave

This beauty of the whole must always be in each performance. Whether it is Hamlet with many pictures, or a small thing, it must be one big whole, and the actors must always know what moment we are passing through. It will keep us together. It will keep the audience together. It will give the main gesture of this scene - from nothingness to nothingness.

THE "MUSIC" OF OUR ART:

You must understand that these things are the "music" of our art - it must be heard somehow. You must develop an ear for this kind of music. The attempts to get it must be done from inside. Our exercises for group feeling, etc., are all leading to this ability to have an ear for our special needs as actors and artists.

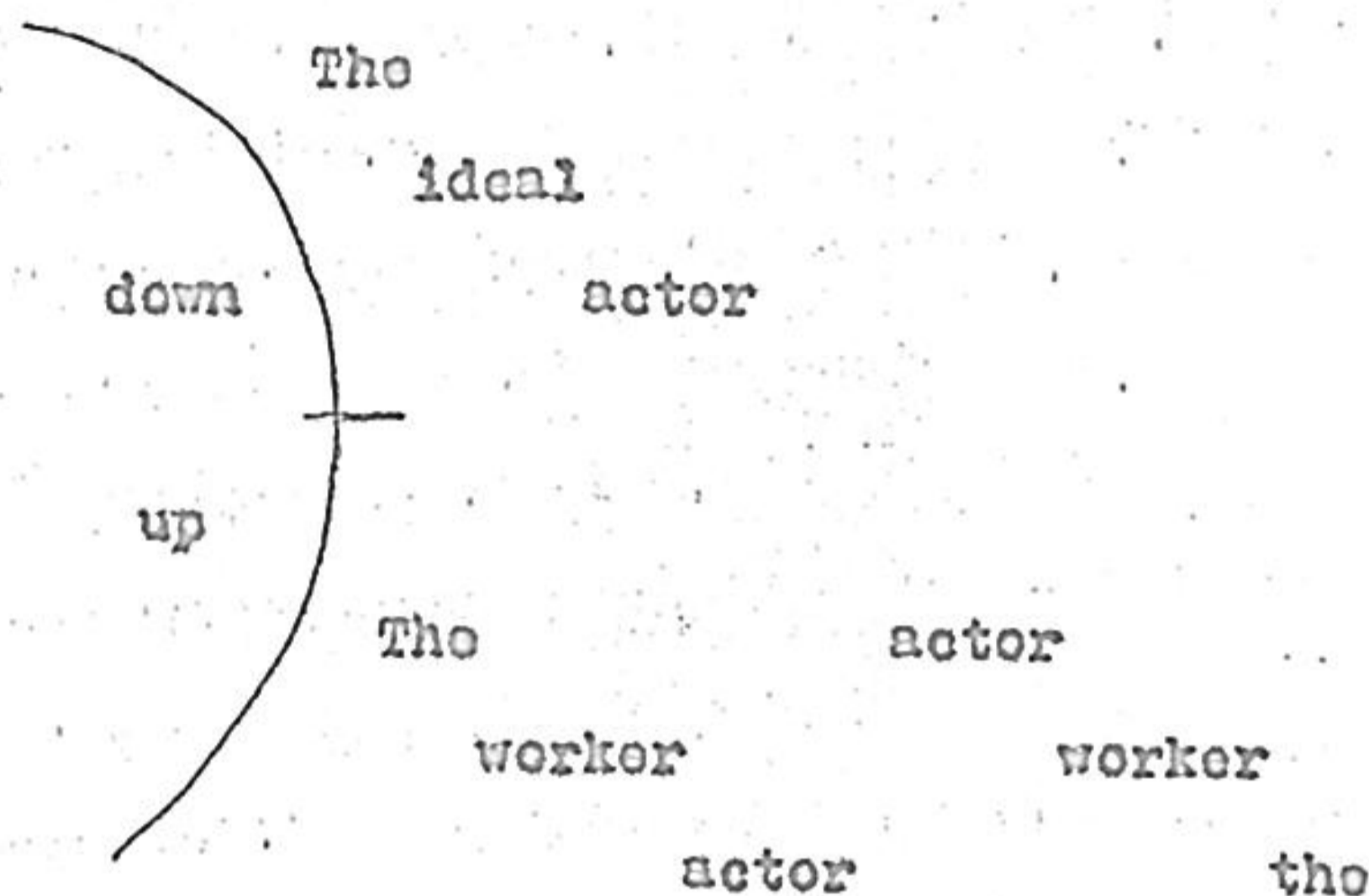
THE IDEAL ACTOR:

What is the ideal actor? Sometimes you must visualize this ideal actor, and yourself as this ideal actor. See him in your imagination with free body, free imagination, free voice - able to do everything with his artistic body and

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being. If you will do this work sometimes on the one hand, while simultaneously you are doing conscious work with the exercises, really like workers, then you will meet the idea of this ideal actor coming down, and the two will fuse much more quickly than if you do only one or the other.



THE CONSCIOUS APPROACH:

Scene from Don Quixote:

You must take a conscious approach to the scenes, by doing conscious and even pedantic work at the beginning, and then every now and then try to act freely on the basis of the conscious exercises you have done. Always have an aim and work consciously and clearly towards it, applying various points of the Method. Question your imagination by means of leading questions in order to find out what you need most from time to time. Never do vague things.

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Leading Suggestions:

1. Try to find the "what" for each moment and each situation.
2. Try to find out the desire of your character in each little moment, and then bring them together.
3. Elaborate the character by doing various styles.
4. Try to establish the style of the scene.
5. Try to establish a feeling of the group toward the leading character - Don Quixote.
6. Try to establish the world of Don Quixote and the world of the peasants.

If we always have a conscious approach, a real aim for everything we do, then we will establish our profession as actors. The architect cannot be vague in his plans - a beam here and a beam there. Why then should an actor do this or that or something else? He must know everything he is doing, and why. In that way he will really establish his profession.