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PERFORMANCE PLANS:

This term will be much easier, because we are going to prepare our sketches to be shown to an audience. This will be the guiding idea of this term - to show to audiences in our theatre some of our sketches. We have sketches for three full evenings, but we must divide them into two evenings. We will prepare first of all one program and then a second one, perhaps at Christmas time. Whether we will be able to fulfill this plan or not is another question, but we must try. We have divided the sketches in the following way:

1. The Fishing Scene  
Carnival  
The Golden Steed  
Leer Gyns  
Balladina I & II  
The Salty Tale [The Two Kings]
2. Don Quixote  
Joan of Arc  
The Meeting  
Work  
Clowns

The Cave of Salamanca will be included in Spanish Evening, which I hope to direct at the beginning of next year. This is the plan, not only for the work in our school, but for our first performance as a troupe.

DIRECTIONS AND DESIGNING TASKS:

In connection with this idea of showing these sketches to our audience, we must plan the distribution of our time for rehearsals. Designers and directors must change their approach to the work. It is not only that we have to show some sketches and costumes, but we have to prepare a real plan for the settings on our stage. They must be responsible for each piece of material, for every color - not as a picture on a piece of paper, but they must know how the right effect can be reached on the stage. We must also start with the problem of the lighting of the stage.

We will commence with the directors and authors today, and twice a week we will come together and find what is necessary to do. When the sketch has been accepted and approved, the author will do everything he can to help us realize it. Concerning the make-ups: we have not yet had our lessons and we will not be able to have them until next year, but each make-up must be prepared and elaborated. The designer and the director must find the right idea for the make-up and they will be done by Mr. Peters and myself.<sup>1</sup>

From now on we will not do the threshold exercises, but I will ask our directors to ask the cast to stand quietly for half a minute and imagine something which the director will give. In this way we will "cross the threshold" inside.

Two of the sketches on the list will be postponed - they are, Don Quixote and Jean of Arc. We are postponing them but we must continue to work on them, knowing that they deal

with famous characters, and we must prepare them with great responsibility. We must prepare these characters so that we can be responsible for them before our audience. Therefore, in Jean of Arc, Alan will work separately with Beatrice, preparing the character, and Beatrice will work with John and Paul, preparing their characters in Don Quixote. I will help them both.

**SPEECH:**

One of our weakest points is our speech. We are not able to increase the hours for speech lessons, and therefore I think you must do more to help yourselves. You must be more responsible for your speech, and the only way to do this is to work, not only with Miss Crowther, but alone, constantly working inside. You must be a little bit crazy about your speech, otherwise you will never reach the necessary standard. On your activity in this direction will depend whether we are able to show something or not.

**THE CREATIVE APPROACH TO THE WORLD OF IDEAS:**

We must learn to keep the ideas of our friends separate in our lives. As much as you can remember you must apply the same technique in our exercises - everything is done in a concentrated way, and nothing is done in general. We must be able to make clear, sharp divisions. We must never confuse humanity in general because we, as actors, have always to do with human beings when we are performing a character. If you as artists look upon your friends and the school in

general, then I will not be able to help you, and you will not be able to work with me.

This is the same in the realm of the ideas. If you confuse the ideas of our friends, it means that we confuse the most precious things. This listening to one another is one of our most important works - it is in line with our general Method. The ideas of each person present an entire world. We must believe that each human being is important - then you will find the right approach to certain artistic things.

In our profession and our world, we will really get a persuasive power over our audience if we are able to awaken in ourselves the feeling that each person with whom we are working is famous, because they represent the whole world. Then you will be able to create a group which is consisting of individuals. If each member's ideas are something which have to be reckoned with, then we will be able to build together a strong group, which will be absolutely individual at the same time. By listening to our friends we must not criticize, because this is the way to be weak, but we must listen as if it is a famous or very important thing.

The individual is radiating from these definite worlds of ideas, and being artists we must develop everything that is behind these ideas. We must be able to catch these rays which the ordinary person is not able to catch, or to follow, or to feel. This radiation is the matter from which we must work; through these answers to the questions the whole personality

will radiate. Therefore, we must take it with respect and admiration. Don't flounder - be concentrated on the different worlds which our friends have discovered. The actor must realize that, in his own being, lies the profound depths which he must project to his audience.

There are two kinds of thinking - dead thoughts which can be very clear but without life, and then there are sometimes in our being the same thoughts which are full of life, and the life comes from our hearts. When I try to persuade you to plunge into the world of ideas of our friends, I ask you to think with your hearts. These thoughts are the most beautiful kind of thinking, and such thoughts are creative thoughts. Dead thoughts, which belong only to the head, can contribute nothing to our art. You can think of mathematical problems in two ways - the equilateral triangle, for instance - but you can do this with your heart. Geometry is full of life and of feelings, and if we are able to produce these problems with our heart, then we are really thinking about geometry. And this is the only kind of thinking we must use.

We must approach the world of ideas in the same way that we approach our world of artistic material. The approach can be artistic, or not artistic. Today we are trying to call up the artistic, creative approach, which will be the right way for us as students of the theatre school. This world of ideas will not only unify us more and more, but as artists we must feel the thought and think the feeling - it is the same thing.



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We can receive thoughts with the same artistic approach as we can with our plays, our characters, etc. This is very important, because in the future we must grow into the world of ideas.

Our world until today has been very emotional and mobile, but we have to think of some other things and this is the first approach we have made today. We will think of philosophical ideas, because it is necessary to develop two sides of our nature. One side is absolutely beautiful, stupidly, emotionally, we are doing intuitively - this is necessary but by this kind of life we are in danger of losing our individuality. We must have both things - a strong feeling of "I", and the feeling that I am a member of a group.

#### THE INDIVIDUAL AND THE GROUP

Until today we have only developed the group feeling, but now we must simultaneously develop the "I" feeling, because a group must consist of many "I" people - then it is a power. We must not only create our performances, but we will have much to fight. To be able to fight we must develop two things - to be a group and to be individuals - and then we will be a real cultural power. The developing of this individual "I" is through thinking, thinking objectively, then we become individuals. Our thoughts must be objective. Is the human being there or not? Being able to think such thoughts gives me a spine - I am gradually more and more something - "I am", whether I find the solution or not. If I am able to think of Greek culture in the past,

and the culture of the future, and the culture which exists today, then I am thinking objectively.

The director's aim must be to go to the theatre and work on the stage as soon as possible, but not to go to the theatre without a reason. You must have something prepared to the point where you can try it on the stage.

For the designers, we must find some approach to the designs which we see in front of us. Let us concentrate on the feeling which we get from the colors - only the colors at this point.

COLOR OF THE PERFORMANCE - FEELINGS - MOODS:

Carnival:

It is at once a multi-colored performance with red as the basic color. Try to find with your brushes and paints what you really want. You must show a real gamut of colors by the next rehearsal.

The Dining Scene:

The main color seems to be blue. The earth quality is not yet fully felt. Find a gamut of colors.

Saladina I & II:

Black, white and red, and certain greens can be used. At present no color is very clearly done or shown. A little dark purple can be used as it will give us depth. The designer must bring more colors, more designs. It is necessary for all

designers and directors to show us three things: 1. Costumes. 2. Settings. 3. Make-up - In colors, and this must be done by the next class, in order that we can speak more in detail about these things.

### The Fairy Tale:

What about the color gamut? The whole play is one of philosophy, in which we must show some strange and psychological difficulties.

It is possible to have many, many colors in one production but the idea of the play must demand it - it must be justified. Therefore Carnival can be multi-colored, but in the case of The Fairy Tale it is better to choose some colors and show them clearly.

### COLOR, LIGHT & GESTURE IN SETTING & COSTUMES:

#### Color & Light:

The light will change the mood of the scene - the costumes are expressing the character - the tone of the scene in general will express the whole idea of the play. Therefore, you must find the basic idea for the color for the whole play.

You will never get the color of your setting without light, but to find the real gesture you must divide it in three parts - 1. Costumes as characters. 2. Lights for mood. 3. Colors which are basic.

#### Carnival:



From another point of view it is difficult to find the setting in accordance with the Method, and we must not be in a hurry to do this. We have spoken about the colors in general. Now concentrate on the settings - analyze them from the point of gesture. Which gesture will the director use, and how is this gesture in harmony with the designer. In the designer's present sketch, it is too dignified, too quiet, and it leads out and escapes, instead of leading us in. The blue leads us away, therefore, something red in the foreground would bring our attention forward.

Our problem is that we are looking at the heavens through the whole sketch, and as a result we have sympathy for the beggars. We are feeling for them all the time, therefore, we cannot close the heavens to them. We must open the heavens for these two human beings. This open heaven can be the whole interpretation of the play. The audience must have the ability to sigh, not to be depressed, and, therefore, you must open the heavens, and give a possibility of escape into them. The play is in the romantic style - it is not a tragedy - and every romantic play must be played in relation to the heavens. This play has something of a song about two human beings and, therefore, it needs some singing in the settings. The steps should not be so harmonious and straight - they need to be more curved.

You are showing something very human, therefore, if you hide the human face and hair, etc., you will lead your audience astray - unlike The Fairy Tale in which it is better to show

philosophy in red, blue, and green. You would have to stylize the whole play of Carnival, and that is not necessary for this type of play. The activity of the play appears and disappears. The direction of the activity in the play is in and then out. The direction is to come into this world, and to embrace it, and then to go again. Time and space are in this sketch - the time is eternity and the space is unlimited. If we can find a spot in the settings in which the audience feels that the unlimited space is disturbed - this is necessary in the setting itself. By trying to do these gestures, you will find what is possible for the setting. Justification is harmony.

#### The Fishing Scene:

The gesture of the setting: In Beatrice's setting, the people are giants, but they have nothing to do with the sea or with the earth - they are fighting with the heavens. Paula's setting shows deep psychological things, but it is not the simple human grief. This tragedy is one about very common life. The land is represented by a group of people. We must show their earthy life. The whole fishers' tragedy is that they are sinking down - forward. For instance, we can imagine some rocks and sky - the rocks can be as if falling down on the audience. Under these rocks we can have some space where the people can trust themselves, and John can come from below (the trap door gives that possibility).

If we try to show the story itself - which we should

not - then it is another thing altogether. I would like to know where the sea is. There is the tragedy. We are showing a tragedy with the sea. The play is a drama, not a tragedy in style - they are human beings. When one of them is more than human, then it is no longer a drama. We must find the gesture in accordance with the play - the earth is always pushing the people into the sea, therefore the rocks should be pushing the people into the sea and should have active qualities, and the sea must be somewhere very, very deep because the sea is the problem of death, in a very human way. From some very uncomfortable place we must see this tragedy. The characters are not free - they are fighting with each little spot of the shore. If the characters are seen walking with difficulty over the rocks it will be very important, because it will mean that these fishermen are in difficulty - this is just a suggestion.

#### The Fairy Tale:

What is the gesture of the setting? For the next lesson try to bring the right colors, and a real pattern for the throne. It must be more concrete.

#### Balladina II:

What about the gesture? We must approach this setting from the director's idea of the gesture for the whole play. Then the designer can decide with which means to present it. The idea of the spiral which the director gave us begins to be seen, but

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it is not enough.

Having the idea of performance in view, you will see how important it is to have the concrete shape and form in mind - not just pictures. Our aim is to understand how we have to produce the play, and to make it more and more concrete each time. Therefore we must see costumes, settings and make-up in more concrete form.