

THE PERFORMANCE AS A SYMPHONIC WHOLE
THE FEELING OF TRUTH
ATMOSPHERE
PROJECTION

THE PERFORMANCE AS A SYMPHONIC WHOLE:

Continue the line of Antin in connection with the group and the steeds. We must see and understand each line - it is important for everyone to know what is going on in each part in order that they may be part of the whole. The feeling of those who are near and those who are far away will all be developed in our group work. These subtle things are very necessary to be felt by the actor. Each movement on the part of the actor must be an event, then we will really have a symphonic whole.

The audience understands much more than we think, and if an actor creates his part from his imagination, the audience will follow him and be with him. Therefore, such small sketches as we are doing now are absolutely important for the future of the play because as we are doing them, we are really acting - it is real action.

THE FEELING OF TRUTH:

Antin is going through hell when he is with his brothers. Then he receives a spiritual spark, and he becomes silver, and he is free of his brothers. You must react to every moment. You must be with, be in every movement. When you find the feeling of truth, you will be very glad on the

M. Chekhov

November 17, 1936

stage, but you will never be glad on the stage if you only have an abstract feeling about what is happening there. You must react to the real happenings, not in an abstract way, but with full energy and a realization of the thing which is happening. You must appreciate what is going on. Actors always show their weakest points first; when they first get the part, their weakest points are seen because they are the most comfortable, the easiest, and the most natural things for the actor to do.

Our exercises in concentration help us to see, to be with - we should react to each movement because we are able to be so concentrated that each movement means something for us. Each movement must be an event. It is when we are abstract that nothing touches us. We must have the feeling of truth - this does not mean that we must be naturalistic - only the feeling of truth must be there. The importance of the actor on the stage depends upon the space around him.

ATMOSPHERE:

First Exercise:

Let us imagine an endless flat plain on which there is a long, straight road. You are walking along this road with a feeling of helplessness. It is raining and the atmosphere is cold, grey-blue. The second atmosphere is that of a very brilliant ballroom in which everything is very light and gay, with very modern music and everyone in very beautiful clothes.

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In this image of gaiety and feeling of elegance, imagine that it is 2:30 in the morning. Then 4:30, with a feeling of tiredness, and a desperate effort not to show it. Then it is 6:00 in the morning, and there is an awful feeling of sleepiness and a desire to leave and go home. In this mood of dislike for one another, listen to some insipid music, using it as an excuse to escape for a few moments. Then someone announces the last dance. With a feeling of a last effort we get through it and end on a note of relief that we can go home to our family, our dog, our bed, etc.

The Golden Steed:

The play begins under the earth - under the stage. We must have the feeling that we start from the lowest place under the earth, but that we push upwards throughout the play to the highest point. The first evil moment is filled with the words of the Second Man. The "Quiet, quiet" of the crowd is the first sign of the fight between evil and good.

PROJECTION:

We must always appeal to the invisible part of our body when we are acting. For instance, a poor actor will point with his finger and say, "Go," but the command will end at the tip of his finger; while the actor who is doing something more than just gesture, will project something with his words, and the feeling will go on. You must always find something under the material, then you will find the right way to move the

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material. Incorporation of images, concentrate on your character,
and elaborate your images.