

STYLE
PRESENCE - CREATIVE INDIVIDUALITY
THREE KINDS OF ACTORS

The Deluge

STYLE:

ShdanofY Play: The Possessed:

We will concentrate on the style of this play by going through many scenes. Imagine that this drama is very, very near to tragedy, and take this into consideration. This form, filled with content to the point of bursting, is almost tragedy. The feeling of danger must live in the audience room from the beginning to the end. The feeling that something is going to happen any moment - this is the tension of this play. Everything that does not do this; does not frighten the audience, is not what we want. We must be absolutely sensitive to this thing. That does not mean that we must hurry - the quality of hurrying on the stage is always minus, whereas this play must have the quality of plus. Don't confuse two things - the inner tension, and the tension in the body. For instance, the spy walks in an aura of psychologically tense atmosphere.

The Church Scene:

Your figures must be living in this style - the form which is filled with a certain content which is about to burst out.

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PRESENCE - CREATIVE INDIVIDUALITY: Criticism:

It was not urgent, it was not stormy. This inner psychological flame must be there at all times, at all moments. At every moment your presence on the stage must be like a storm, hidden or apparent, outer or inner, it must be always a storm. It must be still more urgent, still more necessary. I am on the stage as a personality, as an individual. When I am on the stage it is from some inner necessity.

The inner presence of the creative individual on the stage, this is the real storm. Everyone as an individual, this is the real theatre. If you will once understand this, you will love to be on the stage with the feeling that I am a creative individual who not only has the right to be on the stage, but it is necessary that the individual is on the stage. If you understand this it will give you so much power, and the art will be much more. The creative individuality fills the whole being; it does not exist in the head, or the heart, or in any other place - it fills the whole being. Each glance must be full of this presence on the stage - each sly movement.

The style of this play is that the form must always be threatening to break. There is always the danger of this break. We must always be expecting the moment of the breaking of the form. You don't have to move or speak quickly

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unless it is necessity. Individuals creating in such a form which can be broken. It must be very dangerous for the audience. This is only for the artist to know that there must be danger always, and that if I do such or such the theatre will burst. When you get this idea of how interesting it will be to keep the audience in this state of suspense, if you have the style of this play.

Once when I was acting one of the parts in The Deluge, I was in a great hurry and I have acted so quickly that the performance lasted forty minutes less than usual. Sometimes unconsciously the actor holds his breath, and when one does not breath everything stops in you, thinking and everything, so that although it seems to us that we are doing something we are really doing nothing. There is something right in this need to go on more quickly with this stage of necessary preparation for this play, but one of the mistakes you make is in holding the breath and stopping the psychology. When we are relying upon our individuality it is at once more powerful and full of meaning.

THREE KINDS OF ACTORS:

Really good actors rely instinctively on the power of their individuality. Actors who are not quite so good and who are not aware of this power of the individuality, do everything they can to show themselves to the audience by over-acting, make-up, costumes, etc. The third type of actor

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who wants to rely on his individuality but is not able to do so, sometimes relies on this individuality in the poorest sense, because of their humbleness.

You must fill the theatre with great ease, without any effort, like masters. The least effort and the more real power, the more it is an effort for the audience. The audience must work and live with you. If you are making too much effort, the audience has nothing to do but sit quiet and comfortable.

Try to penetrate into the idea of the style of the performance. It must be something which is lying in your pocket, like your wallets and papers, something which you can use immediately. In the scene between the son, the spy and the convict with the money, in this short moment is given the preparation for breaking the form, and the breaking itself. This is very characteristic for this play.

STYLE:

In every play the presence of the individual must be there, but the individuality becomes different in each play. In Shdanoff's play it is tragic, dramatic, and heavy under the earth. Whereas in Henry's play it is quite the opposite - flying somewhere in the sky, touching the earth and flying away again. Two styles - from above and below.

Concerning the showing of the new students' Shakespeare scenes: The only point of view is to see how the

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child tries to walk. Of course the child cannot produce the movements which are beyond his ability, so we must consider them as children who are trying to find their balance. Be very active by trying to find the most useful suggestions we can give them - this time personally and not from the point of view of the Method as we did before. But we must be sure that every suggestion is absolutely helpful. That will give us the possibility to discover something in ourselves as actors. The truest part of our souls must work on this occasion.