

Michael Chekhov

(Afternoon) February 7, 1940

## ATMOSPHERE

Twelfth Night:

Scene VI: You must tackle this problem very psychologically so that everything will be absolutely true. Try to understand the characters and situations first with the feeling of truth. I will not direct it very strongly but more humanly. Everything strange will then be sound. Take it psychologically and not as clowns.

## ATMOSPHERE:

Atmosphere - night. All the drinkers are coming in secrecy, creeping into this cellar. After each scene the music will start, and the music will lead to another scene. During this music everyone who is in the scenes will, while talking to each other, change the sets - we will not know where the beginning is. Everything will be changed before the audience. You will move things rhythmically.

Garden scene:

Scene VII: This is one of the climaxes in the humorous line of the play. Another climax is the duel. Here there is a tragic note. Here all the threads run out. The difficulty for the actor is that you have to do the whole scene as if echoing Malvolio. It is like the wind. It is absolutely important to get this ability to speak out softly. The audience must get the impression that it does not hear it.

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except one moment when Aguecheek declares he will do it. The words must be spoken in a special way to create the atmosphere. They are all very highly geared but muted.

The scene is so confusing, so real and unreal, that it is as if they are bewitched. Everyone is hypnotized and hypnotizing except Aguecheek, who is lost in certain nothingness. They are sorcerers and wizards - this is the tone of the whole scene - something very strange - otherwise it will be only stupid. This is a magic scene as it goes on. The joke becomes something from another world, and, therefore, it is so serious. They will make Malvolio crazy!

Aguecheek is always overdoing things, which makes him more dependent on them. He cannot find the contact with the others. Fabian must always be very exuberant. Voice and movements must be very clear and deliberate.

Scene IX: The psychology of everyone is very tense because everything is becoming complicated in the plot. Viola's gesture is to become insignificant and to push herself away - she wishes to run away. Olivia speaks all her words from her heart. It is night. Fabian has many swords and daggers on him. Sir Toby is heavily cloaked.

The scene with Olivia is a very vicious one. The scene with Malvolio is a very brutal one. Then when they take him out, it must have a certain tragic quality.

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Scene I: The catastrophe has happened just before the curtain goes up - there are voices and cries and the sounds of a storm raging. Viola is in distress and Sebastian is a little quieter.

Scene II: The growth of Orsino's personality - from a dream in which he hears the music, to the moment when he says "King" - this is the development of his personality.

Criticism: Rehearsal of The Cricket on the Hearth

It is so superficial that you become sentimental. This play can only be done if you take the themes more profoundly. The atmosphere of the tragedy must be around Caleb always, otherwise it is characteristic, but it is not tragic. He cannot be heavy.

The psychology of everyone is too simplified. It must be more complicated. It must be more human and profound. Don't stop on the same level - see these simple things to their depth. Don't be satisfied with this terribly superficial interpretation.