

IMPROVISATION - FEELING OF TRUTH
THE ROLE OF THE DIRECTOR
FEELING OF TRUTH

IMPROVISATION - FEELING OF TRUTH:

Repeat the exercise for the feeling of truth. The scene is in a cafe at dawn; two couples, very, very tired - cheap music - dancing - tired waiter. Begin to add words to the scene. We must find out how to collaborate with the author. The author must ask himself whether what he writes is necessary. If we find they are necessary, that justifies the use of the words in the scene. The actors must awaken an instinct for their speech - they must know whether their speech is reaching the audience or not. After the scene has been played several times very simply, we will find the necessity to elaborate and go deeper, and this is the right moment for the actors and the author to collaborate.

The duty of the actor is to invent - never to be repetitious. Don't exaggerate the problem; the feeling of truth is not difficult to acquire.

THE ROLE OF THE DIRECTOR:

The next step is have a director. The work of the director is to bring everything together - the playwright, the actors, the designers, the musicians. The director must bring together everything to do with the stage, the play, and the audience. The director in the new theatre will be able to create performances which will be right. Color, light, movement,

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music, will be the province of the new director. The profession of directors today is chaotic, but we must create a new type of director who will have his own authors, actors, musicians, scene painters, and so on. Real friendship must be created and trust confidence. Together we must create everything from the very beginning.

If possible, the director should speak little and give only one or two suggestions to the actors, then have them repeat the scene. There is something in an actor's nature which sleeps during the period when we are speaking. But it is necessary to speak; therefore, the director must speak as short and as clearly as possible, and then again try the scene.

If the director has some correction to make to the actor during the rehearsal, write them down and never tear up such notes. You may need them even at the very end of the work on the scene. The director must give the corrections clearly and quickly and then rehearse again.

What is the idea of this exercise, and how does it differ from exercises of similar improvisation given in other schools? The idea is very different. The idea is to create an author, a scene painter, a musician. Together we must create everything we need for a performance. We must create a new type of actor, director, and author. This new type will be clearer as time goes on because you will meet new needs in

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your work which will require you to have new qualities. You must cooperate in the highest sense of the word.

The second difference is that we must develop each exercise to the last thing with costumes, lighting, etc. for perhaps a five- or ten-minute performance. This is another difference between this and other improvisations. We must be able to show our work to an audience. The third and most important difference is that we have to collect the material, and the last aim is the idea. The author, together with the director, must find why we are doing this, what we have to show our audience, and what is the point and our responsibility for what we are showing. This will make a great difference. Today nobody knows why a thing is good or bad.

Do not force yourself to get an idea before it is ready. We must improvise, but we will draw on many sources. We must improvise later on with elements from the Commedia dell'Arte. Our improvisations will be completely done and crowned with the author's idea.

The Golden Steed:

We will work in retrospect on the scene where the two groups are divided at the giving of the bread by the Guard.

FEELING OF TRUTH:

When we take certain positions, we must justify each position and fill it with our emotions. The idea of the

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position must remain with you, although you may be moving. Concentrate on the atmosphere which is divided. One group is longing for the food, for pleasure, and the other group is longing for the Princess. Through the feeling of truth we must accentuate the appearance of Antin. Without the feeling of truth we will never be able to convince our audience.