

DYNAMICS  
DANGER OF TOO EARLY ACTING  
FORM OF THE PLAY  
THE AUTHOR'S IDEA OF THE PLAY

DYNAMICS:

The Golden Steed:

Continue our exploring work with the two brothers - how they appear and how they disappear. Try to find the scheme or the dynamic of the action of the brothers. Not acting at this point - only finding the line. The brothers get power when Antin moves toward them. These steps are absolutely important because they will make it interesting for your audience to see the development. Each development is a progression of the dynamic. There are four stages in the appearance of the evil brothers on the stage.

In this work we are preparing the scaffolding for the future play. It is necessary to elaborate each part so that the future psychology of the play will be right. We are, as it were, working in our laboratory. The less you will act at this point, the better you will act later. You will either stop your activity, or you will develop your part in a very commonplace way. In order to find something new you must refuse to act at this point, but to work only to find out things which you must know before you act. The acting which comes too early is like a child which is born too early - it will be stillborn.

DANGER OF TOO EARLY ACTING:

M. Chekhov

November 21, 1936

Many actors of the present time, although they are young people, are already finished. We know exactly what they will do because they have stopped in their development. Why? Because they started with acting almost at the first rehearsal, and this kills them. They have no possibility to dig, to explore, to seek, and to wait. The more you will be able to wait with acting and do such exercises as we have been doing, the more you will reach at the last moment when you have to act; and then you will never stop in your development. You will always find new possibilities not only in the parts but in yourself. Don't be afraid that you will lose your characterization. It will be stronger in the end. Use your words and your movements only to express the dynamic at this stage. Speak not as the image but only as the dynamic. Not to act but to be easy with the small and fine things which will develop the power of penetrating. Just as when we did the work with gestures - that was a moment when we had to do only gestures. You will understand your part much clearer through all this work.

#### THE FORM OF THE PLAY:

When you have a feeling of great happiness and joy in taking these steps, then you will know that you have understood them.

November 21, 1936



We remove each one of these forms with our exercises, until we understand that the idea of the scene is an arrow and not the other forms.

When we have released the dynamic of the whole scene in the arrow, we can speak our lines and move in the right way. When we have found the form of the play, we can give it any form we like - that is the right of the actor. To find the author's idea and then do as we like with it. That is the right of our kind of theatre. But if we only remain with the outside form and speak the words and move in the first rehearsal as if we are ready to act, it means that we remain always on the surface, on the outside edge. Therefore, at present we have a theatre which exists only for repeating the author's words.

#### THE AUTHOR'S IDEA OF THE PLAY:

We must dig deeply and penetrate to the very deepest point of the play, which is the author's idea. ~~After this we~~ must elaborate on this first deepest place with our gestures, our speech, and our images. Then, and only then, will we be ready to begin to act. Compare this approach with the modern stage which commences its work with the play itself. From such an approach there is no development possible, only the repetition of certain habits and so-called technical things, with which the present, immovable actor is bound.