

PREFACE

The publication of the following work stems from the needs encountered by the GROUP THEATRE in its experimental work and its search for newer methods of interpretation and acting. We wanted to compare our own activity with that of other organizations and individuals who have paid particular attention to the training of actors, to the problems of style, and the relation of general currents of thought to the interpretation of plays, and to seek for guidance and inspiration in the results already achieved by these individuals and theatres with a conscious line of development. Material of this sort is very rare outside of Russia. The first four publications are therefore translated from the Russian and deal with the development of the Moscow Art Theatre Studio (now the Second Moscow Art Theatre), the work of Meyerhold (in a brilliant critique and description of his post-revolutionary activity by B. Alpers, and a chronological description of his pre-revolutionary "new manner" period of the years 1910-17, indispensable for an understanding of his later technique), and a book of memoirs by M. A. Tchekoff. This material is unique in that it continues and elucidates the kind of analysis and grasp of both theoretic and concrete problems of acting and the theatre exemplified in Stanislavsky's "My life in Art." It is hoped that workers in the theatre may find something on which to meditate and be inspired in these publications, and that it may help to raise the discussion about theatrical problems to a higher plane.

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