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March 31, 1937

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 OBJECTIVE

Stanislavsky  
 Dr. Rudolf Steiner  
 Mr. and Mrs. Elahirst  
 Dartington

TEXT - WORDS AS SOUNDS:

Now that we are beginning to work with texts, the directors must be aware of the words as sounds. For instance, in the rehearsal of Palladina II the other day, the director asked John and Gretel to speak not with words, but with the sounds. This is the most artistic approach to the text. We must take this into our minds, and try to do this with all our rehearsals more or less - it depends upon the stage which the sketch has reached.

We have to develop two feelings - one for the word as sound, and another for the word as intellectual meaning or content - content not in the good sense of the word, but content as the intellectual meaning of the word. For instance, "What is the time?" - in this there is nothing for an artist to do with the intellectual meaning of the play. This is a very new thing which the contemporary sketch does not know at all, but which we must elaborate gradually.

If you are speaking on the stage with someone, just

the meaning of the words, "Do you really love me?" - this is the intellectual approach to the text. Now another way, "Do you really love me?" - the words are the same but how they are spoken, this is the artistic way of speaking. Remember Peter saying, "Garden is - the three roots" in the Two Kings? This how, this sound, this music is the only artistic way of speaking. The content, the meaning is nothing. If you are able to speak logically on the stage, and even more finely elaborated, it is nothing. Speak the text as sound, and not as meaning.

#### PSYCHOLOGICAL GESTURE:

In the Two Kings rehearsal today, John gave a complicated gesture for the whole play. The actor who does a psychological gesture must know what he is doing. He must find what the activity is - what he is doing. If I asked John about the activity, the answer would be that each actor is a member of the whole cast in this play. Each actor acts not only his own part, but all the parts. The composition of the play, the composition of the characters, the rhythmical composition of the scene, is one whole thing. In this one whole thing, consisting of shapes, voices, actors, costumes, etc., each of these things possess some movement. The composition of the movements is the result of the contribution of everybody and everything. Therefore, if the whole scene can be described as a disaster, for instance, who does this gesture? The answer

is everybody and everything on the stage. It means that if each actor acts his own part and has his own psychological gesture as a spine for everything in his part, he includes the psychological gesture of the whole part.

In a certain way each actor must act the parts of the others, and this is why the gesture given by John must have the same activity, because this activity will be invisibly, intangibly distributed among everybody and everything and every color and every sound. Therefore there are no abstract gestures or actions on the stage - everything has to be incorporated.

#### INCORPORATION:

At the moment when we touch incorporation, we are in the region of the will. What do I go to incorporate? We have not yet come to this moment in our work, but we can understand it. For instance, let us take Antin's line in The Golden Fleec. He is climbing up and going down with the Princess - this is the movement. Imagine that we have found and are rehearsing the movement, the gesture. The question is, who is acting this gesture?

Recall the play and you will see that this one gesture of the play is what we call Antin's line. Does Antin act this line? No, because he is only on the stage a few times. The crowd is acting Antin. Under the guise of the crowd he is acted. At the moment when Antin appears the crowd changes this problem - the crowd begins to act with him,

or echoes him, or reflects him. The main gesture of the play is distributed among everyone. Therefore, we are not able to say that the gesture of Antin is for him only - it is for everybody, and the brothers are acting Antin too. When they are climbing up it is the same Antin but like a nightmare - the same theme, the same gesture. Everybody must do the same gesture in their particular line. The <sup>1</sup> ~~secret~~ <sup>is</sup> that this is not so we have an "apple" scene as a result.

We must realize whether the objective was reached in the given situation. Every thing which leads the objective forward is all right. The most helpful things are counter-actions, as we will see later on. Things which prevent us from reaching our objective, and the action becomes more and more active, because there are things which are disturbing us from reaching the objective.

On the other hand, "apples" are things which do not fulfill the objective. You must be free to invent things in your creative imagination, but if you do "apple" scenes it will always be wrong. If it does not help the objective, why do it? It is only crawling on the surface. We must ask ourselves which are the "apples". It will take time to realize that the "apples" are not really acting.

I found my way back from the "apple" incident with Stanislavsky, and got back my interest in acting by doing everything on the stage with insia. To apply a certain feeling of taste to everything will answer the problem for you -

thinking will kill your activity, but by applying the feeling of taste to everything, you will find the right way.

Each group, and especially such a one as ours which works with such subtle things, must keep certain aspects of their work from the outside world. I would ask you not to speak about our lessons to anyone, and do not show your notes and papers, because no one will understand, but everyone will find some points to laugh at or to criticize, and it will bring a very bad atmosphere around our school. Each group has always a number of enemies, but we must not give them the power to do this to us, because with time it could prevent our development. It will not do us much harm at the beginning, but with time it can create a crowd of enemies.

The people who come to observe our Saturday morning classes can criticize us, but it is necessary for our school to have open days and hours and we must show our work. We cannot stop this, but if we give them more possibilities to speak about us in other ways, it will do us much harm.

Every spiritual movement such as Dr. Steiner's is open to criticism, and it is very, very easy to create enemies. We must try to stop and destroy these things about us which can be criticized. For instance, some of you are going to live at Dartington during the holidays. This is an instance where we must be very correct in our behavior, because this is another place from which a stream of gossip can come, and if the school has a bad reputation because of the mode of living

of some of its members, it can make a bad impression and kill our life here. Being with Mr. and Mrs. Almhirst, who are such honorable people, we must be affected by them. Our standard is now good - please keep it that way and increase it.

#### CREATIVE POWER:

The habit of speaking dirty words must die out among us. It is not good and brings some decay inside us. I know we will overcome this difficulty, because it will become less and less interesting with time. The new students coming in will gradually find that we are more than actors who drink, and swear, and show their bodies and feel themselves so important. We must be ready with our standards at the moment our new friends will join our school. At certain times in a young man's life it can be a kind of freedom for a short time, but there are not pathological reasons for it in our present group.

All these sexual themes are closely in connection with the creative power, and if a person is not able to use the whole creative power, it can turn to sexual questions. If a person goes the wrong way, he sometimes uses swearing instead of having real intercourse in a normal way - it involves a certain amount of unused creative power. By stopping this kind of speaking, the creative power will not be lost but will come from another side as creative imagination. Therefore, by stopping such speaking we are really diverting the creative energy into

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a constructive channel. It must be done in a very normal, sound and healthy manner, and the transformation will take place of itself.

This is not moral preaching. It is an evil thing to lose the creative power which comes from such depths in our being. It is worthwhile for us to stop these things, because we are going to build our whole professional life on the ground of this same creative energy. So let us try to lift the standard so that we can show our new members what we are aiming at.

#### EXERCISES:

When you are really concentrated on your objective, your whole being is in harmony, and in such a state inspiration can come in. Your whole body must be concerned with the objective, your eyes, your ears, your nose, your hands, your whole body must be part of the objective. Exercise: The objective is to get rid of someone whom you don't like, using the sentence, "I really think you should take a long holiday." Then say the same sentence to someone you love, but who has been working very hard, and whom you must persuade to go away. Your objective is to persuade. Then take the objective of crossing the room and sitting on the platform. We must develop a finer feeling for the quality of justification.

#### Rehearsals:

The rehearsal of The Golden Sledge was extremely interesting, and the results were very beautiful. The director

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has combined many things - first of all size on scene as gesture, and gesture as music, as atmosphere, and sometimes objectives, and this combination of all these seems give a beautiful result. All directors must note this kind of rehearsal, and must try to combine things as freely.

Each director gives something quite different. They are using the Method quite differently, and this means that the directors are free and that the Method is flexible. Each director must combine and create, and the Method will grow and you will develop your own powers. Please try to do this individually.

#### Language:

The style of the play is a legend - the quality of early manuscripts, clear, simple and strong in color. The English forces have a strong, firm quality. The French forces are more emotional and excitable, capable of being roused to great heights.