

APPLYING THE METHOD IN REHEARSALS
REHEARSAL PLANS
Dostoyevsky - The Possessed

Sources of The Possessed:

In connection with the two plays which we will work on this term I must remind you very seriously that we must regard them as our professional secrets. One of the plays is based on the ideas of Dostoyevsky and especially those contained in The Possessed. These ideas are very attractive for the theatre today because such political, social and religious themes are in the air. Therefore, we must be especially careful with these professional secrets. No one who is not a member of our Studio must know that Dostoyevsky gives so many possibilities to speak about present-day problems.

Mr. Shdanoff's work on the play is not protected by law. Although he has taken only certain ideas from Dostoyevsky and has actually written the whole play himself, he has no protection except our assurance that we will never give the possibility to other groups to use the themes contained in his play and appear before the world before we do. This would be a great tragedy for the author and for our group. Therefore we must not say anything to anybody about the play, or write home about it. I must insist on this because it is a very practical and important point. There is not the same danger with regard to Henry's play because it is in Henry's head.

Copies will be given to the persons who have already worked on certain parts, and those who will get parts

later will also be given copies. Be careful of these copies and don't leave them or forget them anywhere. If you do you will offend me personally.

Begin to learn the text as quickly as possible because we are going to rehearse in terrific tempo. You must not think about being rested or having free time. The words must be in your head and heart and limbs so that you speak them out of your whole being. The question is only how to speak, and in this I will help you.

APPLYING THE METHOD IN REHEARSALS:

The idea of this term is a very simple one. You will work as professional actors, not the rehearsal for the rehearsal as we have done before. You are no longer students, you are actors. I will require from you one hundred percent activity and work, and this will be a test for you and for me as to whether we are able to be a touring group. I will require that you understand what it means practically to apply our Method. You must have this method in your pockets, in your arms and hands, in your whole body, in your blood. The Method must be taken and swallowed and digested. If this is not so then something is wrong with our group. I will try to help you to understand the Method and apply it, but you have to apply it to the plays.

It is no longer sufficient to understand the Method as method and exercises as exercises - you must prepare two

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plays as a touring group. This will be your answer to my attempt to give you a method. I give you the Method, I help you to apply it, and you must return to me two plays. Let this be the trial for yourselves and for me. I believe you are able to do this work. When you know it is necessary you can do things which you don't expect - now it is necessary - do it.

REHEARSAL PLANS:

With regard to the technique of working. For each play there will be one special assistant. For Mr. Shdanoff's play Beatrice will be my assistant, and for Henry's play Terry. Alan will take over the work of the new students, as well as assisting in other ways. He will lead the new students and give them our Method as far as is possible, and gradually we will merge together. Although the text of Henry's play is not yet typed, we are able to start working on the play because there are enough scenes and characters defined. Sometimes I shall come back to our exercises when I find it necessary to remind your natures about some things which we need in our practical work, but my main work will be with you as a touring group.