

Michael Chekhov

October 21, 1938

GROUNDS FOR REHEARSALS  
CROWD SCENESMoscow Art Theatre  
Stanislavsky

## GROUNDS FOR REHEARSALS:

Spanish Evening:

On the new discovery of taking various qualities and combining them with various grounds, do the following work. Go through all the scenes by taking different grounds and qualities - the same as the work of Deirdre and Woodie. Take the script and write down your scenes, so that you are not bound to the script. You must avoid one mistake and that is that the words are badly spoken, because of the characterization.

Criticism: Woodie: don't change your voice into falsetto. Erica: don't use the double voice. Deirdre: pay special attention to your arms and hands. They must always be expressing what you want. Paul: try to apply different grounds and qualities for the Manager's part. Pay more attention to the form. Don't allow chaos to tear you to pieces. Do it more and more in an organized way. Hurd: you must pay attention to the words. Try to find a more natural voice, otherwise the voice is not justified. Start with a more normal voice.

## CROWD SCENES:

Scene with the crowd: The entrance of the crowd in the style of the play, to which must be added the quality

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of the psychological gesture given to Mary Lou. When the Manager speaks they die slowly until Harlequin speaks, and then they revive. Then do this in a quick tempo, dying quickly and reviving quickly. Then the crowd congratulates Minjaca with the qualities of: 1. warmth. 2. intimacy. 3. double-meaning. 4. jealousy. Act as individuals in the crowd.

Crowd: Each member of the crowd must consider himself an individual. He must never try to act the whole crowd. This is a frequent mistake which all actors make.

In the Moscow Art Theatre Stanislavsky finally got the crowd scenes to such a wonderful point that every member of the crowd had such perfect, individual characters and individual make-ups, etc., that the audiences bought pictures of them just as they bought pictures of the leading actors. So finely was the crowd elaborated that each member was like a star. This is what we must achieve in time. It is the ideal of our future theatre.