

INNER ACTIVITY
INDIVIDUALITY
FEELING OF FORM
STYLE - SPEECH

INNER ACTIVITY: INDIVIDUALITY:

Our Phantoms [The Possessed]:

Our individuality must radiate and fill the room in the style of this play. We exist on the stage. That means we exist in every small part, each corner, very actively, (but without strengthening the body). Inner activity has nothing to do with strengthening our muscles. We are present on the stage as artists, full of inner activity, by which each controls himself.

FEELING OF FORM:

Take your own body as a form. You can be really relaxed, without tension, but full of feeling of form, and out of this feeling, in the simplest way which we have just now, we will get the ability to act this play.

When the spy or the engineer appear on the stage with the feeling of form in the body, it will be quite a different appearance. If I carry my body as a form on the stage - my entrance, my exit is quite a different feeling. Try to experience how interesting it is to have a body of movable form on the stage. All I need to know is that my body is here, and that I can send it out, without making any physical effort, and through the power of my individuality.

I exist on the stage.

Will you please fill the form of your body so that it is at the point where it will break. If we are able, through our activity, to increase the tempo, this is good and this will kill wrong things. Out of this preparatory work we want to try to speak out of this inner composition which is the feeling of form, and the form is filled with^a certain kind of activity which can burst. We want to have help to do it technically right, from the point of view of speech. My individuality is powerful enough to fill the space without any difficulties. Now, do the same with your speech. Do it by believing that if your gesture is right, your speech will be right. Now, will you please fill the form which is almost bursting. Now, whisper, but with the feeling that the form is full. Now, by whispering, burst the form when the play plunges into chaos.

Walk toward the footlights, (in the style of Mr. Shdanoff's play), speaking, and try to appreciate as actors, the difference from which corner of the space you speak. It is so important. Try to speak this sentence, realizing where you are in the space, and what you should psychologically do to fill the entire space.

I want you to get the ability to do it at once, not after many, many preparations. I want you to realize that you must at once get things which we have already de-

veloped. The desire must be there. You must have your technique ready, from the point where you left off yesterday, and not have to review many days back.

The form is our work, the form is the theatre in which we act, the form is the curtain rising in our souls, the walls, everything belongs to the form which we have to fill with our inner life. Now, as a crown on all these things, create your words.

STYLE -- SPEECH:

Miss Crowther:

The exercise, before you begin, must be very much bigger. The gesture must go on and on - more palate - and when Mr. Chekhov asks you to have the form and fill your gesture, the consonants and vowels must be filled to bursting point, and then you cannot possibly say, "Naow," as when you speak with a flat palate. Much larger palate, much bigger vowels, much more activity coming through the sounds, and much bigger gesture before and after.

Mr. Chekhov:

Be ready to combine the style of Mr. Shdanoff's play and what Miss Crowther requires from your technique. Fill the space just as the form belonging to you, your bodies, are the forms moving in this space, and the crown is the form of all the words.

M. Chekhov

March 2, 1938

Miss Crowther:

Don't feel that it comes from inside your heads. It must be perfectly free inside. The end must be a tremendous gesture. Tremendous palate - you can mold every sound with your breath.

Mr. Chekhov:

Mr. Shdanoff's play must have these hidden curves so that you can mold into these curves. Remember how inartistic it is when somebody is too tense - the same with the voice. The more conscious you are now, the more subconscious it will be later on. This is the beautiful state - to be able to rely on your super-conscious. Please do not forget the difference between the lesson of Miss Crowther, when we have to deal only with Miss Crowther, and then this lesson. In this lesson we have to combine Miss Crowther as well as my suggestions.

I want you to break the form, and Miss Crowther will make some suggestions. Run forward, and say the sentence, and break the form. BEFORE YOU BREAK THE FORM, YOU HAVE TO FILL IT. "Now, we are walking forward."

When everything is very expressive but without technique, it is painful. When it has form and real talent, then it has full satisfaction for the human being.

Miss Crowther:

M. Chekhov

March 2, 1936

Your voice must go with your gesture. You must rely on the sounds themselves and not push them through - they will never come. Fill them out with the breath and molding.

Mr. Chekhov:

Fill the space, take the form of the stage, your own body. TO HAVE A FORM - TO BREAK IT.

Get the desire to have this ability and be powerful on the stage because of this ability.