

FINE - FEELINGS - DIMENSIONS
PENETRATE INTO WHAT LIES BEHIND
GESTURE: THAT WHICH LIES
BEHIND THINGS
THE ARCHETYPE
PSYCHOLOGICAL GESTURE
THE AUDIENCE
TALENT - GENIUS
TECHNIQUE
OUR METHOD
THE IDEAL ACTOR
THE ARTISTIC NATURE
STANISLAVSKY'S METHOD AND
OUR METHOD
PIONEERS
CRITICISM OF STUDENT'S SCENES
King Lear - Romeo and Juliet
Stanislavsky
Moscow Art Theatre
Vakhtangov
Mark Tobey

I will give some suggestions, more in general, on the basis of my experience with you through the whole term, or perhaps even more, through the whole time we have been together. Then I will ask some questions and let us consider this meeting as a discussion of some of the questions.

1. I want to put before you one question, on the basis of the following observation: We need one thing very much, and without this one thing I do not think we are able to develop in the right way. It is this: Each piece of art, each part, each scene, each theatre as a whole, each artist or actor as such, has certain dimensions. For instance, the dimension of Joan of Arc which we have just seen is a very big one. Shakespeare's scenes are super-human in dimension, Mr. Shdanoff's play is human. All these directions are, at the same time, dimensions. Shakespeare's plays are deep in

the sense of over the earth qualities, heavenly qualities, super-human qualities. We have a certain feeling for these different qualities only as an outer form, but we are not yet able to fill all these dimensions - we are not yet able to live, the depth of the human soul, the depth of super-under-earth powers, as it were; we are not yet able to feel the depth of fairy tales. Everything is drawn very right in the outer sense, but empty in the inner sense. This is, I think, the most important point.

FIRE - FEELINGS:- DIMENSIONS:

I have spoken several times about the warmth and fire feelings, and I have tried to point out that it is essential for us to have this ability to live - not to perform, not to pretend, but to live in these dimensions, and out of these dimensions. This is the question which I must discuss with you, because if I will repeat things I have told you, there is not very much sense in it. I want to discuss with you this question and you must tell me what is actually the reason why you are looking, as artists, only from the superficial drawing or outline of something which could have depths and dimensions. We will find together the way to these depths and heights, but I think that there is a certain lack in us, not only as artists, but a certain negligence as human beings, because it is a wrong idea that to be a human being is one thing, and to be an artist is something quite different. It

M. Chekhov

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is not different, and you could, if you wanted to, prove it by your own experience during the time we have been together. What does it mean actually? It means that, first of all, unfortunately we live in such a time that everything is either superficial (our life as a whole), or it is rude and brutal. Pressure as in politics, etc., and the war threatening all around us, and, of course, that kills every fine feeling for the life inside and the life outside. Every one of us wait instinctively for this blow which follows each event by this dictator or that, and it is quite understandable that our souls are curling and are becoming more and more dry, abstract, and schematic.

This is the sign and character of our age; this is one explanation, but still, if we shall bow to this human destiny in general, then perhaps our whole attempt to create a group of artists who are able to say something which will mean something to the audience, will have to be dropped. We will drop this ideal and we will then have to go the usual way of artists of today, simply showing something like an abstract scheme on the stage, and letting the audience, according to its mood, accept or deny, and actually be absolutely indifferent to our art and to our attempts and efforts. This is something for which I do not think we have to work - this sort of indifferent opinion. If so, it is not worthwhile to work.

To overcome this type of profession which deserves

such a reception it is necessary to make certain great human effort inside us, such effort as will be equal to all these negative powers which haunt and surround us in the world today - dictatorship or superficial, schematic heartlessness, lack of interest and so on, which is the destiny of our age. If we want to overcome this we must not just admit that the age is like that and that we are under pressure, but we have to make a certain decision because of this pressure, because of our destiny, because it is so tragic we must make a tremendous effort to overcome this. If it is so, then I should say perhaps some of you will deny this opinion, and it is quite individual.

An artist cannot be a materialist - cannot be, must not be because the materialistic kind of thinking, feeling, and willing, doing, speaking, this is the easiest way to live in our age. But this is the rude means by which we kill the artistic desires, emotions and powers which are living inside us. Therefore, we came together because each one of us feels that he is somewhere an artist, and at the same time, killing oneself by living a materialistic life in one's thoughts and everything. Of course, you will contradict this opinion and argue that you cannot be ordered not to be materialistic and to have spiritual interests and ideas and so on. That is true, and I do not mean that by tomorrow we must all be spiritual thinking, doing, and living persons. This is the ques-

tion of the whole life. One comes to this spiritual understanding early, another later, and another never, but in the frames of our art there are means to penetrate into this plane or level which is similar to this spiritual life, and this is what we have spoken so often about, but we have not yet got.

PENETRATE INTO WHAT LIES BEHIND:

First, we must work if we want to be artists in the sense I mean - we must be able to penetrate behind all the things simply as professional people. What does it mean? If we have a table before us on the stage - if we consider it only as a table, then we are not yet artists. We must find the meaning of this table. Why the table is here on the stage at this moment, and how have I to act with this table - whether it means when I am sitting before it that I am sitting before a tomb. For an artist it can be a tomb, while for the materialist this idea can only be funny. For an artist it can be the idea of the tomb and this is the first step to the depth of the idea of the table. Perhaps I am sitting before this table as if it is a wedding table. I have to find the idea of this table - to experience it - to live it - to perform the table. If I am sitting on a chair, perhaps it is the electric chair, where I will meet my death. The artist must know what he is doing by sitting on this chair. Perhaps it is a throne, not because I perform the part of a king, but because

in every part each chair can be for two minutes a throne, then an electric chair, and then something from which I have to fall down.

We must make such absurd and purely actor's efforts to penetrate into everything, and to create some life behind things. I take quite purposely this very rude example of chair and table to show that even these simple and rude or usual things must be symbols. This is the symbol for a certain life, for a certain event, for a certain deep level by which I, as an actor, can find the approach to everything.

GESTURE: THAT WHICH LIES BEHIND THINGS:

Now if we will leave this level of usual things, and take simply our human gestures, then we will see that each gesture is the human soul. This is the way to awaken something in us which will substitute the spiritual understanding and feeling of the world for the human being as such. For an artist, it is to create things behind things. If I look at somebody, it must be full of things which are behind my glance - radiation, atmosphere, etc. That is why we have our method of radiation to convey this depth and width, scope and height. In the human gesture lives the human soul, and the gesture will never belie the audience. If you make an empty gesture, the audience will never criticize you because the audience is sitting sleeping, but it will feel that the person on the stage is fooling it, showing it empty gestures, empty voice, empty

words, empty breath.

Now if we go still higher, we will see the enormous world of depth and height which stand behind each character - I do not mean only Shakespeare's characters, the majority of which are already given as archetypes, but if it is not given as archetypes the artist must see, desire, and dream of finding an archetype behind the character he is going to perform. For example, "the old King Lear" - behind each word lies something - not just "old"-this does not mean white beard, gloomy glance and feeble walk - "old"-that means everything behind him. This is a great experience. Imagine that it means everything behind him. It is an experience which can give a real artist the whole spirit of the tragedy. "Old" - that means wisdom - wisdom which lies everywhere and penetrates everywhere, and radiates from everywhere, and is clear and shining. There is no limit in trying to describe these things - although they must be indescribable. "Old" - that means to be before something. It is not to be described - it is to be felt. The "old" person stands before something - on the street, old faces, old eyes. You will ask: "What is the characteristic in these faces?" They are standing before something. Is it death? Perhaps it is the revelation which will be given in the last hour of life. Is it quite unconscious and slipping into the libido, into non-existence. "Old" - it means to disappear, leaving nothing behind. Tragic, stately power -

everything lies in this archetypal "old." King - not the king who sits on the throne in this or that country, but the king as a certain kind of human being who is wiser, more powerful, an old father - that means he gives something - he meets himself in his child.

THE ARCHETYPE:

There are unlimited possibilities for penetrating into all possible things. For an artist there is nothing in the whole world which is meaningless, senseless, which has nothing behind it. It is the spiritual aura which we have used. If we are trying to act Romeo and we are materialistically-minded, we can act only these movements, these words, and try to create materialistically, and this will never be done. It will only be a boy, and perhaps not the most interesting one. The whole Romeo idea - the Romeo archetype will be lost. I have noticed that because we are blind to this world of the archetype we are not able to discover the "flame" which is in us. We are all born as human beings and we must not consider ourselves as especially unhappy people who have no fire - we have it, but the fire must be discovered by trying to imagine and penetrate into spiritual things. Imagine an aura around everything, every part, every scene, every play. The fire is there - therefore, I speak.

Romeo and Juliet - The Archetype:

Juliet lies, she does not sit. This is the whole philosophy, the whole world of ideas boiling around this lying Juliet on the tomb - dead - young - full of love. Each word, if it is taken and experienced as an archetype, will give us something which will bring us to such a state that we begin to laugh and to cry. If behind all these images, Juliet is lying on the tomb, dead, then we will get our fire - only then, if we penetrate behind this given picture. That means to awaken an artistic mind, and to discard the materialistic approach to the theatre, because for the materialistic mind, there is nothing exciting in the fact that this girl is lying there dead, and this ghost, this phantom, whose name is "nothing"; this persuades us that this thing is like that thing - a girl lies on the stone and sleeps. This certain kind of "nothing special" kills our creative spirit. But the ability to penetrate behind things and to imagine things as we want to have them, this is the step towards the ideal to be an artist, and this step cannot be done from the outside. I cannot do it for you. We cannot discuss it - each one must make this effort for himself.

You must make every effort to put this problem before yourselves and work and exercise it. For instance, if you see an old man on the street, do not pass without getting some idea about him - you must work with this old person in your imagination, perhaps for hours and days, to penetrate

into this old face, and to imagine what is behind it. Put the question to yourself quite simply and definitely - what is behind this old person I met on the street? Gradually, through this effort you will get some slight inspiration about everything and this is what we need so much. We must try to penetrate into the archetype of the old man or old lady, or child, or strong man, or stupid man, or indifferent man we see on the street, and if you will make the eurhythmy gesture of "M" into them, then you will discover things in yourselves which now are sleeping.

Fairy Tale - Two Bad Queens:

This is a world you must penetrate into - Bad Queen, bad aura, strange aura, powerful aura, etc. You must do it inside - you must make the effort to find what is behind everything. Look at the eyes of a stranger on the street. You will find one glance will be enough, one impression, and when you have time, elaborate it - eyes which are absolutely godless, and other eyes, perhaps a stupid face you see - take it, and look at it, and work with it - and you see that this is a marvelous face, and it was quite a wrong impression to say it was a stupid face - it was your stupidity and inability to penetrate into something behind, at the first moment of seeing. If we will try to do such simple exercises, we will enrich our soul for millions of things. By looking at the old person in this way, we will get an archetype. Each effort to create the

life behind visible and audible things, develops in us the ability in a very short time to be able to discover things behind, over, around, and in everything, in everybody, in every sound, and every seemingly materialistic object.

When we have spoken about the archetype, we have spoken about the same thing. We have, for example, spoken about sitting at a table; one person is very bored - find the archetype. By which means? We have the means - try to find, first of all, many images which are similar to this bored person - yellow leaves in autumn; the long white stick; a round stone; a fire which is dying out; the water which is not cold or hot. Such small things which seem not to have very much connection with this boredom, will awaken gradually the understanding of boredom...all these leaves and stones, etc., will disappear, and instead of this, we will have a feeling that we want to act the part because we know something about the character, and we want to say something to the audience through it.

PSYCHOLOGICAL GESTURE:

Without this work what shall we do? - only sit - we cannot do anything more - and how ashamed I am, as an actor, to perform such a man with such poor means - such small tricks with no meaning. But if I know and live behind this bored man, then I will feel that my cheeks are burning, and my whole

being, even my body, because I have the source for this simple bored person who I am going to perform. This is the way if someone wants to change his materialistic, worldly outlook, but perhaps you are not interested in doing this - it is a very personal thing, but you can do it in quite a professional way by trying to find the same result through our other exercises which are all leading to this point, especially the psychological gesture - if it is done, then do it as a professional person.

Enrich your understanding of the Method. For instance, do not try to remember that you have been offended several times in your life - this is only your personal experience and has nothing to do with the archetype - but try to accumulate certain images as simple perhaps as the leaves and stones, and they will show the way to experience the archetype to be offended. This is the one point I want to tell you at the end of the term. Perhaps you do not want this, perhaps you do not agree. Perhaps you feel certain hindrances inside of you. It is absolutely important to clarify this point because without it we will sit on the same level, and no one will say a good word to us in the future. You may ask: What do you mean by "materialistic outlook"? The materialistic approach is one in which everything exists for our ears and eyes, and our practical use - the whole world exists for me and for my group or for my country, as far as I

can use it personally and without any symbolic or imaginative meaning. This is the materialistic approach.

In each art, and ours especially, we are trying to find certain means by which we can convey, but the question in regard to the archetype is what we have to convey. If the means are elaborated through exercises they will adjust themselves to this archetype. If the objective is really fully taken, it is a tremendous means for expressing the archetype - atmosphere, radiation, everything can be used for this purpose.

If, for instance, you are playing Juliet, and you are lying on top of the tomb, you may be very full of some aura, and feelings and conceptions, and yet all you can do is lie there. To what extent can your inner impulse reach the audience? If you have the desire to convey, you will always find the means. It is such a fine interplay inside of you that it is impossible to describe. Perhaps you will make a certain movement unnoticed by the audience - there are millions of secrets.

THE AUDIENCE:

Each art demands a certain ability in the audience as well - one person will understand and one will not. Let the audience be blind even - you as an artist, have to convey to the fullest extent, believing that there is always somebody who understands. The audience is not in our power. As audience, we require that the artist gives us his whole activity,

his complete piece of work. The audience has this right, and the artist must not think that they will not understand. They will. How to develop ourselves to get this depth inside? We must be more concerned with ourselves and how to get this ability through all our exercises, physical, bodily, and psychologically. Therefore, if the exercise is properly done, it awakens the ability to get the archetype and to convey.

(Mrs. Elmhirst, a great English philosopher has said that "Religion is what we do with our solitude" - it is the same with art.)

Michael Chekhov: Our private lives and our professional work are indivisible if they are divided, then it is bad for our profession. This is the second point I wish to mention to you.

I have noticed - and you must apply what I say to yourselves individually - that as a group you are not working outside of the Studio. I see, because I know how a person develops when he works, and you know it too. You know from biographies how some people develop abilities which they have not even had, because they were possessed with the idea to attain a certain thing. I see you going on as a group without being possessed by the idea to get something - we are actually walking slowly forward. Perhaps we will get something - perhaps not. Perhaps we are satisfied with what we have got - perhaps we don't believe in the whole school.

Sometimes our nature does not believe in the things we have, and in each of us sits an old conservative person who waits only for the moment when we will act well. The other part of us is always trying to persuade this conservative person to get more than he has, perhaps this fantastic moment will never come - the part will not be right - the lighting will not be good - the Method will not work. Then I will say to myself, "I am gifted, but I am unlucky - why did I come to this school?"

TALENT - GENIUS:

This is quite a human thing, but we must discover this part of us - this "talent" or "genius" in us which cannot help us because it is lazy - and it waits for us to do something with it. You will see that this "genius" is always waiting to pull you down and he will always find some excuse.

I feel you are not working the whole day, and that it is not altogether a question of time - it is a question of desire. You must each decide what you want in life - whether you really want to be an actor, not in the sense of the "genius" sitting here in you, but as a thinking, conscious person who came to this Studio, and whether you want to act in the style which we are trying to get here. This is a practical question - with the "genius" it is an abstraction - a game.

Are you really doing something for your development?

If this question is once put clearly before you, you will have a moment when your whole soul, your whole mind, your whole being will be very frightened at the loss of time. You will feel that you have actually done very little, because you are going through the training in the school sleeping and dreaming, and not working at home. What does it mean to work at home? It means that you are filled with the idea, "I want to get it", so much that you will be doing exercises in everything, in walking, in eating, in sleeping, in dreaming, etc. This is a very intimate thing, but without this threshold when we ask ourselves whether we are really working or not, it is only an illusion. This moment must come and if it does not come, it can mean a life disaster. What is the real genius? It is something which drives us to work, that is genius. It is always busy with one idea.

TECHNIQUE:

At this point we must put two questions before ourselves: Are we really working? The first question about the archetype, the spiritual point of view instead of the materialistic one, and the second point is to ask yourselves whether you are really working. In connection with this second point, many questions may arise. Perhaps you don't believe in the theatre as an art which must have a technique. You must find this answer for yourself. I personally believe that our art will only be the first and highest art when it

will have such a technique as music - the musician must work and study for years and years before he can begin to play or compose music, but we think we only have to put on a costume and act. From where? With what means? With what technique? What a dreadfully poor art.

We must ask ourselves whether we believe that our art has a future and, therefore, must have a technique. I believe that it will only come through incessant work, forgetting all these "genius" ideas, but working as a musician works, then we will get something.

Our technique is much more complicated than some others because we have to move, we have to speak, we have to radiate our emotions, we have to imagine, we have to know about settings, the laws of harmony, light - we have techniques, many many techniques in our art. Therefore, the idea that our art is so free that it does not need a technique is a great illusion which has grown through many decades, and now we come to the moment when the "genius" is a little weak - we no longer have a Garrick, a Salvini, or a Duse. We must face this problem: Our age has contracted the genius - we must work to re-discover it and work as a musician works or a physician works, or as an undergraduate works - that is technique. And we think we can appear before the audience without technique? Why? I cannot be persuaded that such a point of view of our art is justifiable.

OUR METHOD:

To answer these questions, you must answer the problem whether you really want to work, and to work as this Studio does. I will understand it if you don't want to do this because you are quite free, but what I cannot accept is the half-dreaming existence in the Studio, then I feel that my whole life, my whole idea to find this technique is thrown away. This half-taking, half-giving back, half-relying upon something inside - this offends me much more than anything. I will thank you if you tell me that you don't agree or don't believe - perhaps I can make my Method more clear - but at least it would be something. !

THE IDEAL ACTOR:

The third point I want to mention to you. Let us suppose that we agree that we have to work and develop this new type of actor with a technique. Then we must have an idea of ideal of what it means in our school to be an actor who has a real technique. I will give you a very simple example to think about. Our ideal is the type of actor who, when he appears on the stage, his whole nature is constantly in a state of radiating, not because it is necessary to do so in this part, or at this moment, but because his technique is such that he is constantly fulfilling objectives, consciously, unconsciously, sub-consciously, super-consciously, he is always in a state of chasing the objective, and at the same

time atmosphere, the same time contact with everything; at the same time he is constantly radiating the atmosphere, burning with archetypes, and at the same time moving consciously, beautifully, truthfully with points, if necessary all points; at the same time he is always concentrated on something. Take all the points of the Method and you will see why you must have a technique, which means that in your nature sits the whole method which is constantly there, consciously present, constantly working.

If you get this technique to be constantly in this state, then, and only then, it becomes a very beautiful profession because then we can begin to play on the instrument as it were, by touching this note or taking this chord. And what does that mean? It means that if I want the atmosphere of depression I touch this note - or my objective, "I want to save someone," I touch this note, and so on. It is there.

If through constant exercising I am in a state of constantly and continuously radiating, then I need only to listen to my director to know what note I must touch because I am constantly in the state of having my objective or my atmosphere. I don't need any time or any effort to prepare myself - this must be the new ability, the new technique, and that means the new actor. As long as we need to make an effort to radiate, and have to start each time this heavy machine, we are still students, not actors. This is the

third point - this ideal to be constantly radiating and doing everything.

THE ARTISTIC NATURE:

If you will remember I have asked you to be present on the stage. This "I am" presence can be developed into this new technique, and what beauty it is to be able to have this technique. Never to need to prepare yourself, but always to have everything potentially in you. An actor with such a technique has already so many parts in him - old ladies, old men, young boys, comedy, tragedy, drama, soliloquy - they are all there in such a person. He has this thing and then it is only necessary to open it. That means to re-create our "usual" nature into the "artistic" nature. Look at Mr. Tobey [Mark Tobey] - he has this ability in a very interesting way - how he looks, how he laughs, what movements he makes, his whole being is constantly doing things visibly and invisibly before he will really paint. He is laughing because he is doing the tail of a duck. He is doing this thing, and that means to get a technique. And we can get it.

STANISLAVSKY'S METHOD AND OUR METHOD:

I have seen such actors, not many - some by nature and some educated by Stanislavsky, because there are only two methods in the theatre: Stanislavsky's Method, and what we are trying to do. Perhaps other methods will be developed

later on. We have taken Stanislavsky's Method and we have added something from our side which will give us this technique. I have seen actors in the Moscow Art Theatre really following Stanislavsky's Method who have got this technique, and some have got it, some more and some less, and some absolutely, and it is wonderful to look at such actors and directors - Vakhtangov was such a person - he was full of all the possibilities that the director and actor can have.

It does not mean that the actor must be a genius - I speak about the technique. This is so important. It is possible for us to get it, whether we are more gifted or less gifted, and after we have it, then we will start to create, then we will really get the pleasure of creative work. But now at our present stage we are breaking and digging away at our parts because we have no technique. Why should we go on digging for years and years when we can fly over our work with pleasure and with fire? We can do this. This is a very important point, and you must understand me.

PIONEERS:

You must be pioneers in this new type of theatre, in which you must be actors with technique, so that when critics come from the outside world we have our defense because we have a foundation, but now when we are without technique, if someone came and said that we are dreadful, you

would have to excuse yourselves and you would be crushed and killed. But if you have your technique, this cannot affect you because if you have a technique, you will be artists. And if the critics would speak about our technique - that the technique of one is much more developed than that of another, then it would be an honor. I want the critics to speak about our technique as they speak about the technique of Menuhin. No one can criticize lightly such a technique as his. But they can do this to actors because we have no technique. If we have no technique we are people of accident. If we have a technique, then we are artists.

Another very important point. The technique is not only important for us as actors, and for the audience - bad technique makes a piece of art bad. You can take the great masters and play them badly, and you will kill even Beethoven. If a play is played by an artist we may say it is a piece of art. Not only our acting depends on our technique, the plays are always depending on our technique. You know from doing our exercises that if they are done with technique and skill, we say how marvelous. Is it a play with a deep idea? No, only the beginning of the technique, but it can be a beautiful thing, even though it may be only a leap or a jump over the structure.

These are the points I want to bring before you, and I am sure they are of great importance in helping us to

take the right steps forward. If we want to take such steps and want to progress, we must ask ourselves: 1. Whether we want the result; 2. Whether we understand how to get it; 3. Then really do it.

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CRITICISM OF STUDENTS' SCENES:

Joan of Arc:

I like Beatrice's imagination of this performance and particularly the last scene, because there is the beginning of certain form. I think she must go on with her imagination without any suggestions from me. Her work needs to be continued as it is. One thing you must be aware of now, and that is that the dimension is a very big one, and if you and your cast are not able to fill it, then it will be a failure. The picture must fill the whole frame, then it will be justified. If you make the frame smaller, then you will get only a miniature. You must find the right dimension. Try to help your actors through to the point of the archetype. It is not yet fulfilled.

Othello: (Sam Schatz):

In this scene Sam got a certain feeling of form which was his task. He got both inner and outer form, although it was still very naive, but he has found a certain form and with this point I am satisfied. But there are many other

things which he must get. I feel that you got the form apart from the Method - simply form. It is good that you got the result, but I would suggest that, if you agree we must be actors with a technique when trying to find the form, that you should try to find it in the form of an objective, of radiation, through all the points we have. You may want to get form in your words or speech itself, and you try to get it quite instinctively. This is one way, but I don't recommend it. It would be better to take the objective, or any other point in the Method and try to fulfill it and then you would get the form as well. A certain point in the Method must be there before you start to get form. You are not yet able to take the objective really - exercise constantly until the moment comes when your whole nature will shout, "I know what the objective is", and then you will get it forever.

Exercise - this is the only thing - there is no other way. Exercise! Exercise! Exercise, until you will get the result. A pianist might ask why he is not able to play certain things - the answer is develop your fingers. There is no philosophy about this - nothing complicated - it is simply exercise. When you reach the point when you are ready to take the objective, you will see one interesting thing - that it is very easy to do it! It seems difficult, but it is really easy, and it will be more difficult to act without the objective, and radiation, etc.

Othello: (Hurd Hatfield):

Your case is very characteristic. You have to fill the dimensions you show. You must penetrate into the world of archetypes because I can see your intentions, but they are still empty shapes and forms. If you feel this, then you will find the way which is again the attempt to penetrate into the archetype and all other things. Your imagination must be much richer. Imagine the inner life of the character. You must imagine Othello or Romeo for days and days - like a world - like a work, not like a pleasure. When Romeo enters the vault, look at his inner life - look so long that you feel you begin to be him in a strange way.

Real imagination which you need must be developed to such an extent that if you ask your image to act how he enters - inwardly - outwardly, you will see perhaps too much. Then force him again and again and the moment will come when he does, and the actor has nothing more to do but look and marvel at what he does. The actor's effort was to ask the image and when the image does something, the actor only has to absorb, then will come the third period when your imagination is so developed that you don't even have to force - the images will come to you of themselves. For instance, you may be reading a book which has nothing to do with your character, and you stop because you know "he" is there - "he" knows when to come. When he is there, everything stops, then he disap-

pears. This is the third step. And the last step is when you don't see images at all - they are hidden from you, and instead of seeing them, you are doing them. This is the moment of real artistic inspiration, and this is the moment when you are creating, but all the stages must be gone through first. When you are able to see your characters with their full inner life, then you will be able to fill these forms which you are now showing simply as schemes.

Desdemona: (Mary Lou Taylor):

It seemed to me very artificial. Why? I think it is one thing to have an idea that you want your character to be like this or that, and another thing to get it. When we are half-way, it is sometimes very artificial and very strange, but we must know whether we are aiming at something definite, and, therefore, our half-way stage is half-born and we are floundering. In your case you were floundering without aim, although the aim may have been there, but you have not yet reached it. When the actor has the technique we have spoken about, he will never be in such an artificial state, without feeling of truth. You must always have an aim and then you need never be afraid to be half-way. If you have technique then your half-way state will always have a certain charm, otherwise it may be painful.

The Merchant of Venice: (Woody Chambliss):

You have made much progress since the last time. I feel that you are working well and that makes me very happy. One suggestion I would like to give you: Sometimes you think it is already something when it is only a hint. You must develop it to the last point. This is your problem. Don't be satisfied with hints. The other extreme is to exaggerate, but you have enough taste to know to what extent you must develop this.

The Merchant of Venice: (Dennis Glennie):

You must pay more attention to the content, sometimes you are not quite clear about what you are speaking, or why you are moving. When I say don't use your intellect, I mean don't substitute the imagination for cold thinking. We must know everything - every sentence we speak on the stage, every movement we make, but at the same time we must not use the intellect instead of the imagination. If you will incline more to the imagination, your thoughts will be there, and yet the content and the meaning will not disappear.

Desdemona: (Valerie):

I think Valerie had more contact, and a certain quietness which was interesting, and a certain idea of one line which continues through the whole. This is a very good thing.

Romeo and Juliet: (Blair Cutting):

I got much pleasure from Blair in this scene - when he appeared, I felt that now I am fed by something which speaks to my feelings. Hurd, for example, feeds my eyes and my understanding, but not yet my heart. Blair says something which touches my heart.

Romeo and Juliet: (Daphne Moore):

She is like a flower and must grow up like one without paying any attention to our Method. It does not yet exist for her and will come later on.

Terry's Fairy Tale:

I have seen here an attempt to ask the actors to move in connection with drawings. It is quite right and sound, and all our directors can use this means. It is the same as incorporating the imagination, or incorporating what the director says because it is something for the actor to incorporate. Once, in the Moscow Art Theatre, I got a drawing from a painter and the moment I looked at it, I got my part at once. It was so right for me, for this part, that my nature understood the part at one glance. It is very important for us to have eyes for drawings, paintings, images, etc. It is another line of approach and I accept this method of using drawings.

However, I am not sure that you have always given your actors the help they need by means of the Method. The director must answer this question himself, but to the actors,

M. Chekhov

March 28, 1938

I have something very definite to say. The performance was almost a demonstration of the inability to use the Method. Everything was actually groundless and amateurish to a great extent. It was groundless, not conscious. It seemed accidentally done and unjustified. I have seen you in other rehearsals do it much better. Whether the director gave you suggestions from the Method or not, is not the point - as actors you have not yet found the basis. That is why the performance made me so unhappy because I know that you can do much more correct things.

I want you to understand this difference to act not interestingly, or to act beautifully, but accidentally. We are not interested in the acting even if it is beautiful, if it is accidental, because then it is not professional. In this case, I want to see correct acting. A very badly fulfilled objective is better than something which comes but which will disappear. A badly done psychological gesture is better than a good performance without any basis. This is the same question of our profession, or our life in accidents. I want to help you to get a professional technique. The Fairy Tale today was not quite professional work, although there were some things which I liked very much, but I am not here to enjoy your accidentally interesting things, but to give you a basis. I want to see your professional people not accidentally beautiful. One thing was there today - a feeling

M. Chekhov

March 28, 1938

of ease, and this is the only point which encouraged me. But everything must be there - then it is the correct being on the stage.

At times it is clear to see that there is some understanding of the psychological gesture. The gesture will, in time, give us everything, because it is archetypal if it is properly done, if it is done so that it awakens everything in our nature.

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I want to speak to you about your life at Redworth because I know that some disharmony begins to exist there. I know that some of us are sometimes not very social, but we must know that some qualities of our personal characters must be sacrificed when we are living together. Real social life requires that we must be able to hide the unpleasant sides of our character, and yet to be able to accept the unpleasant qualities of others. Otherwise, we would only be able to live in paradise, and even there we would not be satisfied. It would not be a wonder to live with angels and archangels in harmony, but we are living with each other and that means that we must be able to bear certain difficulties, and to hide our own bad qualities. To ask always that our surroundings and everyone around us must be as we want them is gross egotism, and such a manner of living will bring only disharmony

into the whole group. One person can bring this disharmony, but why should we all suffer for one or two or three bad persons, who cannot manage their characters?

It is not necessary to mention any concrete instances, but I want you to ask yourselves who it is that disturbs the peace of Redworth? Redworth can only be at the disposal of those who can manage and govern themselves so that a social life is possible - the others will be asked to leave Redworth, and if necessary, to leave the School because the spoiled life in Redworth means the spoiled life in the group, and the arrows of bad character will fly directly from Redworth onto the stage. I don't want these bad arrows on the stage. This is a very serious and important point, and I ask you to pay attention to it.

My last point. Please don't work during the holidays. Forget the whole Method, like Daphna, and have a good rest, because the rest is as necessary as the work. If you will rest during the holidays, you will be able to work fully next term, when the work will be much harder. We will be rehearsing the two plays every day and will jump from one character to another, and one director to another, and this will be real work. If we have time, we will continue with the work on Joan of Arc and with the experiments on the Fairy Tale, in order that we may find the special method to perform for children. I would like you to keep this aim especially before

M. Chekhov

March 28, 1938

you - how to perform for children between the ages of seven and fourteen.

As a group, we will always have to solve certain life problems, and we must be able to speak about our profession quite openly. Today I have mentioned mostly bad things, but there are many good sides. I want you to have a good rest and to come back with the determination to assume the Method absolutely, and to be pioneers in our very demonic century. To try to be able to throw a little light in our life, and this light we will be able to bring to our audience if we are masters of this light, of our technique. Otherwise we will remain a group of amateurs. We can only learn one thing from amateurs and that is they take their problems very seriously, and this we have to take from them. It is a very good quality - seriousness.