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MAIN LINE OR RHYTHMICAL GESTURE OF THE PLAY
JUSTIFICATION - THE SUPER-CONSCIOUS AURA
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MAIN LINE OR RHYTHMICAL GESTURE OF THE PLAY:

All directors must find the main line for the mise en scène for the whole play. You will see that the more experienced you become the more you will realize how really impossible it is to create mise en scène which is not part of one big gesture. There is one part of the mise en scène in Balladina I, which is not in connection with the line of up and down, good and evil in the play, and the actors are like strange dead bodies. In Balladina II, you must try to find the same line. In The Fishing Scene the director has drawn the main line, but I think it is not only expressing the idea of the play, because this main line must be the incorporation of what we will call later on the rhythmical gesture of the whole play.

We are now speaking about the idea which we will see in the future as the living gesture, the same psychological gesture embracing everything. Perhaps the idea of The Fishing Scene is not the same as what the director has drawn. For instance, the idea of the spiral in Balladina is inspiring, but it must be incorporated. In Peer Gynt the gesture is persuasive, but in The Fishing Scene we understand the gesture, but it is not yet persuasive. We must combine these wave-like

movements and speech, and something in the gesture. It is not yet the full harmony. The directors must bear in mind that we are trying to find one big gesture, which we will call later on the rhythmical gesture of the play.

JUSTIFICATION - THE SUPER-CONSCIOUS AURA:

Take the movement from The Fishing Scene when the rope is thrown. Justify it first quite consciously, and then begin to explore the super-conscious aura. Without this aura the actor may be able to justify everything, but he will be worse than a puppet - he will be only a big galvanized puppet. The life on the stage is more life than life itself - it is concentrated life. The aura must remain as a mystery around everything.

If you think about it you will find many examples which will explain much more than we are able to explain in our lessons. You will see what a real wonder you will find in this justification, which is surrounded by the aura. It is something intangible, something like life which is living around the justification.

IMPROVISATION:

The Fishing Scene:

Try several things by means of improvisation, but when you ask for improvisation you must not rely on imagination too much, because you will really be giving the improvisation twice. You must let your actors imagine, and then you must

give them something as a ground on which to improvise. For example, give them objectives and then ask them to improvise, or give them atmosphere or feeling of truth.

The director can tell his actors that during the improvisation perhaps he will give some other grounds. For instance, the director may give objectives, then add atmosphere, then add feeling of truth, then add justification of hands and bodies, etc. During the improvisation the director can lead his actors by giving some new reasons and grounds, but he must not leave his actors to improvise only, having given them the idea in the imagination.

Secondly: do not give them too big a piece to improvise - they will only lose themselves. For instance, start very carefully with the moment when Mother Gillard appears. Ask the cast to improvise and the director can add something. It is very important for the actors to start the rehearsal in the right way, and if the director will lead them into the spirit of the rehearsal very carefully, he will have them the whole day. The director can ask his cast to act the play in general, or he can ask them to please act it by paying special attention to the objectives, or to the feeling of truth for the hands and bodies, etc.

ACTION AND COUNTER-ACTION:

We are not yet using one very important thing. What is the mission of Mother Gillard really? It is the action and

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counter-action of the play. The action of the play is to save the fishermen, and Mother Gillard is the counter-action. At the moment she appears the people must be even more anxious than before. Ask your actors to play out of atmosphere, paying attention to the wave form in the speech and movement. Then ask them to play, paying attention to the moment of highest tension, the moment of greatest friction. The director must imagine that he is an actor and ask himself whether what he is giving as a director is helpful to himself as an actor.

Carnival:

Question: How does the director wish to continue his rehearsals?

Answer: By using psychological gestures for the beginning, middle part, and the end, to show the clear line of the play. Then begin working on the script on the basis of objectives and the psychological gesture. Then the style of movement for the whole play, to give an idea of the metamorphoses. Then put these pieces together.

FEELING THE WHOLE PLAY:

I know your style of rehearsing, and that when you are working on the details of the play you do this very well, except when you are following me too closely, and repeating me. But one thing you must get - you must sometimes give your cast the impression of the whole play. Sometimes they become too tired, having been kept on one point with too many details which are well elaborated, but their souls forget the

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whole. You must give them the new text, and the idea of the physical style of the movements, then add more and more.

"STREET" LEVEL OF ACTING:

The Fairy Tale:

In the rehearsal in the theatre today the atmosphere was too much like the level of the street - there was no respect for the people, or the space in which they were working. Therefore the rehearsal was wrong because of this beginning. Why were the actors lying so much today? Your director should have stopped you and given you some exercises for the feeling of truth. "Street" people have no idea about the feeling of truth on the stage - it is very characteristic. The street life, and the feeling of truth on the stage are great enemies, and as long as you are "street" people in the rehearsal, you will lie. This is a law and it was proved today.

You have started as common actors, and as a result you were lying from the beginning to the end. If you had the feeling that you were lying, you should have been ashamed and should have run from the stage. This is the blow you have got from this "street" beginning, which will always push you down. There is no other way, no other means to fight with all our enemies than to always be careful to awaken in our minds the question, "What am I doing?" and "In which state of mind should I be?" Several rehearsals ago your performance was very beautiful, but you see it can fall down so easily

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to this "street" level of acting.

ORGANIZING REHEARSALS:

As your director John must be more exact in leading the play. There is still some confusion there. For instance, the director began the rehearsal with nothing, and then started to work with the lights. The actors were acting, and you were talking to the lighting people. As a result the actors were speaking more and more dully, and you told them to be more active, but from where? This does not mean that you are leading them - it was absolutely accidental, really something chaotic. This chaotic approach will disturb you.

We must use our school time to learn some things, which will be done absolutely instinctively later on. But now we must pay more attention as to how we are doing things. Only then will we get some higher qualities than the average stage. But if we have the approach that we are already directors and actors, then we will lose our school time. Our school time is given to us to learn something very consciously and very pedantically. We are students.

When rehearsing don't do something vague, as if you will do something good in the future. Otherwise you will fall into a big chaotic nothing. Pay attention to the organizing of yourself and your cast when they are working. Not to be able to feel that your actors are lying is chaotic. The director must think of his theme from the standpoint of its serious-

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ness. It is very simple but very speaking, but you must not take it superficially as you do now. You must take it as a symbol for something which is much deeper in the human being. Your actors in their roles are showing you some kind of human qualities, which are more important than superficially doing nothing.

You must give your actors the idea that this is something more important for the human being than what they are doing. It can be done with or without significance. You will get this significance through all possible means - for instance, give your actors the idea of the play when the curtain is down. Ask them to meditate on the idea of the play. This will awaken seriousness. Then you must give them such objectives, which will awaken in them the real seriousness of approach. Then the composition of atmosphere is another way, and the feeling of truth another.

In other words, by all means which we call our Method - they are the path to this seriousness, if you want it. Then we will get a beautiful composition under the guise of these funny things, which must be funny and not strange things, and you will say something very important and interesting to your audience. It has been very funny and very deep, but you have lost it because you don't know what it is and how to keep it. Think about it, but don't be afraid of this lying. It is a mistake in using the Method, that is all.