

(Miss Boner's lecture, "The Theatre As
A Building," continued)

FEELING OF TRUTH
CHARACTERIZATION

Stanislavsky

FEELING OF TRUTH:

We have found, during our work of flying over the fairy tale, that our most important need is for a feeling of truth, which is so weak with us. This can be increased. We know what an important place this feeling of truth takes in Stanislavsky's Method; he finds from his experience that it is absolutely necessary for the actor, and we see from our work how important it is. Therefore, we must do some exercises to develop this feeling of truth.

Exercise:

Place rows of chairs together and make a railway carriage out of them; each person has two pieces of baggage which they are holding, waiting for the train to come in. We have one minute in which to board the train with our luggage and sit down. The train starts with a severe jolt, to which we must react. The various times and signals will be given on the gong.

CHARACTERIZATION:

We will now begin to work with each individual. This

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sort of work will be tiring for the others at first, but you must be patient because this belongs to our professional work. From today the work will consist of the elaboration of each character whether it is big or small. You must create your character as a big part. As actors, we must always have our images.

It is sometimes very good to imagine a real thing like fire, for example, in order to get your feelings from it. One of the finest things an actor can do is to change his image during the play, but so softly that the audience will not be aware of the process of changing.

It is very important to show the three stages of the different riders, also to show movements toward Lucifer.

Each character must radiate his or her qualities. The White Old Man must have this powerful radiation. He and Antin are really one being. The White Old Man is the higher part, and Antin is the lower part; but they are one. Their figure is unique in the play.

One possibility to develop the character is to find some position which tells you that it is right; then try to move from this position, and when you begin to lose the feeling, go back to the point where you felt it was right. The same applies to the way the character looks. Working with this psychology, try to be a little abstract, afraid, unhappy. Then go back to that point which you feel sure of. Very often,

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the character begins to be present, to develop from some one point, and you must appreciate that point perhaps more than the whole part because from this one point you will always be able to get into your character.

Sometimes an actor can have a very clear image, but it will not come through either his body or his voice. The way to overcome this is to work separately with each part - the movement and the voice. It is like a chrysalis which you must open bit by bit.

Try to work on these small things until you really get some results. If you stop too soon, you will get a very bad psychology. Like circus people, you must never stop before you have done the trick. The same with an actor. If he stops before the work is finished, he will be content to let himself do work which is half and half.

When you first see your character, you must ask why it is like it is. We will do exercises which will penetrate from the outward expression to the inner being of the character. It is sometimes important for an actor to be absolutely silent and empty in everyday life because in this way he can take impressions from life, and penetrate into them.

You must show as much as you are able at the moment of your development. That is much better than trying to do too much. Each glance, each movement must be done with some purpose. The rehearsal between Antin and the White Old Man was for

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for radiation and other purposes.

The Old Woman must try to find her voice and her psychology; it is too young now. Try looking at things as an old woman; try speaking as an old woman. Try to find her voice and psychology. The body is coming along.