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Stanislavsky

## THE NATURE OF THE PAUSE:

The ability to radiate means the ability to carry on the pause. The real pause is full radiation, and the ability to radiate means the experience of the full pause. This is sometimes difficult for actors. The third ability in this connection is the ability to find bridges and transitions. This shows that all the points of the method are connected with each other and are actually one thing. It is only divided in order to get all these things, but the nature of the whole Method is to get all of them together.

## CRITICISM OF STUDENTS' SCENES:

## CONSCIOUS WORK:

This criticism is of you as students, and not as actors. It is a matter of practical suggestions. Not all of you are very conscious of what you are aiming at and by which means. This must always be the first thing in our Studio - to work consciously. For instance, if you have taken a certain

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ground such as feeling of truth, you must be conscious of it during the work, and follow the suggestions of the feeling of truth during the whole rehearsal. Or if you choose another point, such as the objective, follow it consciously, being always aware whether you have it or not.

This is one of the mistakes you have made - at times you had the objective, for instance, but it was not always elaborated. This shows me that you are not very conscious yet of the points I have given you in our Method. To work in the studio means to get the habit to be always conscious of what you are aiming at during each rehearsal. This is the main difference between our school and the schools of the past - we are conscious of these things - other schools are not.

My teachers before Stanislavsky were marvelous actors, and we enjoyed them and copied them; but we did not get any conscious approach to our profession from them. My aim is to give you the keys so that you will know how to do things, and for this reason we have so many points.

#### FILLING THE SPACE:

On the stage you have lost some of the power which you had in the smaller studio room. You must learn to fill this space with the same power, and for this all our points will help you - the objective, group feeling, feeling of truth, and so forth will increase your power, everything in

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the Method will help you. The only wrong thing would be to try to push yourself into your audience. You will be able to fill any room, no matter how big, if you will appeal to all the means of our Method.

#### BRIDGES AND TRANSITIONS - PSYCHOLOGICAL LABYRINTHS:

(1)  
To know what you are aiming at and with which means is the most important suggestion, and another thing which is just as important is; (2) to remember this marvelous rule about bridges and transitions. When working on a sketch, do not jump from one point to another, but try in every way to make bridges and transitions and psychological labyrinths, this is the most interesting thing in our art, because anyone can be primitive on the stage - amateur performances are usually primitive. Only bridges and transitions - psychological labyrinths, can make of us actors. This is an important point to be taken seriously. (1) What am I aiming at? (2) Bridges and transitions - psychological labyrinths.

#### FEELING OF EASE:

##### The Fishing Scene:

This scene lacks feeling of ease - the more easily you will do powerful things, the more powerful they will become. Do it in your imagination in a marvelously easy way in the sense of muscles and voice, then you will see how much more convincing it is. You are able to do exercises for the feeling

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of ease, but when it comes to working on the sketch you forget it. Exercises make no sense at all if they are not applicable - the exercises are for the sketches. This is important because you do not yet understand it. Exercises by themselves mean nothing - they are only for developing our acting.

In some cases, bridges and transitions were shown almost not at all. You can do it, so don't be more simple than you are. Such things must not be done primitively. You must always know somewhere what impression you will give. This is the point. There are many young people in the world who swear they love the theatre and are willing to give their lives for it. But when they enter the stage, they do not understand one thing - they have always to love the theatre from the audience's point of view, not only from their own. This they must understand, otherwise the audience will not get their feelings. The audience must get everything - the full impression.

In all primitive acting the audience is not taken into consideration. Amateur actors on the stage get much more pleasure than the audience - they are jumping from one thing to another, full of happiness and pleasure, but the audience is sitting and suffering. If they could make bridges and transitions for the audience, then immediately the audience would get pleasure, and they would cease to be amateurs. Always try to be finer and more complicated.

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Fishing Scene Criticisms:

This scene is ready now to take the next step. Try now to act in this scene the rhythmical gesture, or the psychological gesture more and more. One thing is lacking in this scene - you must try to show more characters. You are too indifferent to yourselves. Try to incorporate in your bodies, your voices, your psychology, the characters. It is very good to use these parts and this situation for elaborating the characters.

For instance, in Warner's case the voice is not right, and this disharmony must be overcome. In Iris's case she tries to act a certain characterization, but it is not yet very conscious. You are not sure yourself who you are. You must require more from your legs, because they are sometimes untrue. The legs must become more developed by being more conscious of this part of your body. For instance, take the objective, as we do sometimes, only in your legs, or arms, or hands. You must exercise this very often during the day. Everyone must elaborate more the objectives in this scene.

## GROUP FEELING - ENSEMBLE:

Inspector General:

It requires time and work to get more and more characterizations developed, through the feeling of truth and group feeling or ensemble. You had nothing to do with each

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other, therefore, you must develop group feeling. When there is group feeling, you will get new inspirations and new characterizations. You must exercise the characters.

#### Don Quixote:

Again the same things - too many muscles, too physical. It must be much easier and much more artistic, therefore, stronger and more persuasive, when your muscles do not stop you from conveying to us all the things you want to.

#### STYLE - ORIGINALITY AND INGENUITY:

An important point. We must always remember that each small scene or sketch must have a different style - they are different worlds in the sense of style. If you do not try to find this style, you will fall into more and more ordinary and usual things. So originality and ingenuity arise from the feeling of style. It is not so simple to find the style, but if you do not find it, you will become more and more common and ordinary. Try to find the style and elaborate it. Each play is a definite world, and we must find exercises which will lead us into these definite worlds.

#### IMAGINATION - BRIDGES AND TRANSITIONS:

Those of us who want to be real actors must spend our free time imagining. The lack of imagination is very obvious. Bridges and transitions depend so much upon the imagination.

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If you have exercised your imagination, you cannot be primitive because your imagination will not allow you to be. If you have decided to be actors you must spend your time for this, otherwise you will be in our school for three years and will have learned nothing.

SCHOOL FOR THE THEATRE AS A NEW PROFESSION:

I dream of the school in which intangible things like the objective, group feeling, radiation, etc., will be considered by the students in the same way as technical problems such as building a bridge. How could an engineer allow himself to forget the simple thing that two and two makes four? It must sit in his blood, and it is tangible for him. We cannot build bridges in our profession without these intangible things. This is absolutely obvious for someone who wants to create the theatre as a new profession. Two and two is not yet here, and still we want to act Hamlet. I dream of the school where this will be understood as clearly as the simple mathematical rules - things which have to be developed or else you will go through life two-thirds amateurs, more or less. Without this dream we cannot get the real education in our theatre school.