

Michael Chekhov

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FEELING OF FORM
 IMPROVISATION
 FEELING OF TRUTH
 INTUITION
 IMAGINATION
 Stanislavsky

FEELING OF FORM:

Exercise:

Move the body with the feeling of form. Sharp beginning - clear end - nothing vague. See that in every moment there will be form. Now bend to the right as if lifting something and place it on the left. Do it in different tempos. Now add certain qualities to the movement - light or heavy - without weight, etc.

IMPROVISATION:

On the basis of atmosphere and imagination, do The Robbers skotch.

All our mistakes can be cured by exercising our actor's nature. This is why we have our school and the time in which to exercise. Regarding our natures: the whole idea of the school is for exercising this ability to recreate our natures. Usually, students start from the wrong point of view - they think they are actors, but young ones. This can disturb us. Consider yourselves more as individuals who are trying to get certain new abilities.

FEELING OF TRUTH:

To what you know from Stanislavsky's book, "An

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Actor Prepares. I shall give a little nuance which will help you to understand this feeling of truth. Very often we confuse the feeling of truth with a natural kind of expression. We think that if it is just as it would be in life, then it is true, but this is not so. It is very easy to copy or imitate life, but it gets us nowhere.

INTUITION:

The idea of the feeling of truth is not to be naturalistically true, but it lies much deeper. This is a kind of actor's intuition which we must awaken because without the feeling of truth you cannot find out all the things which have to be present if it is a really intuitively awakened feeling of truth.

First you must take the whole situation into consideration, and, on the basis of that, develop your own intuitive feeling of truth. Each situation has so many special conditions which make it either true or not true. We must grasp the whole situation so that the truth will dictate to us what should or should not be done.

IMAGINATION:

We can only get this through the imagination of the whole situation and by opening our imagination to the extent where things are coming to us. The bare outline of certain given points in the situation will never give you enough. You

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must pay attention to the voice which speaks inside you. If we develop this feeling of truth to the extent we must, we will get this voice which will instigate us to act again and again, until we find out what we must do. The more we work upon the part, the less we know of it because it becomes richer and richer as we work upon it. The main thing to do is to develop this inner voice, which resembles our consciousness in everyday life - right or wrong you may not know why, but you will feel it.

Exercise:

Enter the room individually. It is your own room which you enter very late at night. You are going to read in bed for twenty minutes and then fall asleep. Then enter the room of a very close friend and do the same thing.

The feeling of truth, from our point of view is not a naturalistic truth. To be true on the stage means to take into consideration all the conditions which are given in the scene.