

When we are rehearsing one point of the Method it does not mean that we are obliged to forget all the other points. It only means that our conscious work is on atmosphere, let us say, but all other points are welcome. Otherwise you will give the director the impression that you have forgotten what was done yesterday. This impression can arise if you work only on the one point and dismiss the others which may come. This is very important.

Church Scene:

Start with the objectives in the style. The style at the bursting point. The real style of this play gives tremendous tempo because of the urgency. We must interpret all the psychological moments so that they have this urgency. Everything must have interpretation of being at the last moment of tension, because at the next moment something unexpected will happen. Everything must be on the highest level. Tension in the air at each moment. The objective will help you to get this.

Martha must be here and not here at the same time. She is dreaming in the fairy-tale world - half her and half there.

Shah'tov has two gestures - one gesture back and away from the world, and another gesture which is strong enough to lead him to the moment of the blow. Either back or forward with his whole being.

Sitting-room Scene:

The Mother's objective is "I want to solve this puzzle," up to the point where Verkhovenski explains about the circumstances of the marriage, when her objective changes to "I want to make everyone kneel to Nicholas." In speaking the soliloquy she enlarges her circle first to include Verkhovenski, then she includes all the others, and finally the whole world becomes her imaginary audience. She can be absolutely passive in her body during this scene, but burning in her spirit. She becomes the center for everyone when she speaks in such a tone. The whole process is like that of a corpse getting up. Finally she is absolutely out of herself - she is like a prophet - like an old Egyptian priestess - perhaps an oracle - she must not be humble.

(Demonstration by M. Chekhov) She must distribute her power so that she begins very strong and powerful and gets gradually weaker physically. She makes an affirmation at the beginning which becomes weaker and weaker. There is also an element of accusation against everyone - against the whole world in "Do you mean to tell me..." The whole world is guilty. The Governor gives her support in this. She must not scold, she must accuse. She accuses them of being guilty when she says, "What could he do but protect her,..." She accuses them by questioning, by affirming. Each word is heavy like stones. Now another color, that of "threatening" in every word. She is so sure that everyone will try to find her glance,

that she does not even need to sit up in her chair.

Distribute the soliloquy in three parts - the first up to the moment when Verkhovenski sits down - the second part until Nicholas enters - the third part with Nicholas. Try to feel this as three different things. The second part must be one whole thing. Speak it with the objective, "I want everyone to kneel before Nicholas." There is nothing left for them to do but to fall down before him. Her objective is to force the people in the room, and her imaginary audience, to kneel down so that each spirit is absolutely important. She must humble each one of them. This cannot be abstract. (The objective must be taken with the whole body, not with the mind. The body must be filled with the desire of the objective). Then take another objective - "I want to elevate Nicholas as high as possible." Then add the psychological gesture of lifting him up. Speak the whole soliloquy on this gesture.

The psychological gesture of the Governor is to put cotton-wool around the mother, and around everything in the room. Verkhovenski's character - he imagines himself as a young man in evening dress. This will give him some style.