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EXERCISES FOR INCREASING ACTOR'S ABILITIES  
SIGNIFICANCE  
ACTIVITY AND EASE, FORM, BEAUTY  
THE CHARACTER'S INNER FIRE

EXERCISES FOR INCREASING ACTOR'S ABILITIES:

Let us take the scene from King Lear - "Blow, winds," and do it with voices. We must awaken in our souls this instinct, this ability to do everything significantly. Please start each exercise with the idea that the exercise properly done increases certain abilities in us. If we really understand that each exercise, properly done, increases certain abilities in our artistic soul, then it is a great pleasure, but we are a little bit sleepy about what it means to be taught, or to take lessons and to do exercises. You must find this afresh.

Each exercise increases in us certain abilities. Try to imagine that you have lost certain abilities and you will see how unhappy you would be. Now imagine that you have gained some new ability, how tremendously happy you should be. Our nature has forgotten this because of the stupid and stiff idea that we are as we are. It is the most stupid killing thing this, "I am as I am." What does it mean? You must change yourself quickly, because the whole life is suffering under this, "I am as I am," idea. This is the wrong ground on which we unconsciously stand. You must realize quite a different idea - we are able to get more and more new abilities - life and death. Therefore, start each exercise with

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this idea, then you will get the pleasure of doing the exercises.

#### SIGNIFICANCE:

Exercise doing everything with significance but without exaggeration. Try to sit as you are sitting but with significance. Don't try to change anything but only try to get this stream. Inner significance has nothing to do with exaggeration. Try to sit as you are sitting but with significance. Don't try to change anything but only try to get this stream. Inner significance has nothing to do with exaggeration - it is a fine psychological state of mind; a new spiritual muscle. Now walk across the room and back, with this feeling of significance. Then run across the room experiencing this same significance.

#### Improvisation:

A number of people are clerks while the others are customers. The situation is immaterial, the important thing is to be aware of the significance for every single second - every little movement must be significant. Take another exercise: run the length of the room and back with this significance; lie down with significance. Now drop the feeling of significance and relax.

#### ACTIVITY AND EASE, FORM, BEAUTY:

Then to the count of ten, fill your being with

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with activity. Get up, keeping this activity. To this add the feeling of ease and lift your arms with the feeling of activity and complete ease. Be sure that there is no tension anywhere. Activity does not mean tension, and ease does not mean lack of activity. Activity with ease. Relaxed in body but active in spirit - the spirit must never be weak. An active spirit is part of our technical equipment - it must always be there. Again lift the arms with this feeling of ease and activity. Have the feeling of ease in the head and shoulders and in the back of the neck where there is always tension. Lift your eyes up and then look down with the feeling of ease and lightness, as if you could fly from the earth at any moment.

Now add to this activity and feeling of ease the feeling of form, and begin to wrestle with one another. Then add the feeling of beauty - always with activity. Realize that every exercise in our Method leads us to the feelings. Every time we do even the simplest exercise properly and correctly and experience it as deeply as possible, we are developing our abilities. What is the thing which each person wants to do in life? To have the possibility to develop his or her abilities. We have this wonderful possibility in our school. We are not forced, like many actors to acquire habits and cliches and tricks of voice and manner. We are not interested in this uncreative approach, we are only interested in developing our abilities and this is what our whole Method

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is aimed at.

#### THE CHARACTER'S INNER FIRE:

Let us repeat the King Lear scene, using our speech. We must appeal to our imagination and make it strong enough to see the character, and through its outer appearance see its inner life. This fire which we see in our imagination <sup>must</sup> enter into us. Then it will be inspired feelings. Then we have to imagine the most subtle and interesting form in movements and speech, and into this form we have to incorporate the fire we have seen in our imagination.

This is the task. You must do it very consciously and be sure that you are not floundering, but are doing the task as it is given. The body must be full of feelings. We must get two abilities - to get the fire from the imagination and pour it into our bodies, and to do everything with relaxed bodies. When these two things are not together, you will find that you are tense and full of feelings, or weak and empty. Swallow the fire and pour it into your body and do it quite easily. Imagine it strongly and feed your body with imagination.

When we are able to penetrate into the soul and body of the character, we will be able to direct our actor's body better. This inner fire does not require a tense body. Exercise by taking one or two steps forward and exclaiming, "Look." By these movements try to keep your body absolutely easy. Then stand up and shout, "Fire." The task is that the whole body

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does two fiery feelings. In the ideal actor the body must be transparent and free, but the soul must be strong enough to fill every part of it with any impulses it wants. The body must be transparent and the soul must be strong. In other words, feeling of ease and radiation.