

MOVEMENT
THE BODY AS THE ACTOR'S INSTRUMENT
CONCENTRATION

MOVEMENT:

Try to understand me, not with your intellect, but with your feelings - don't try to "understand," but try to guess what I mean. Try to be a little bit more stupid than necessary in order to feel and to guess. What is very important for anyone who wants to be an actor is, first of all, to get a new feeling for your own body. I don't mean that you have to develop your body with certain exercises - of course that will come - but first of all you must get a new feeling, as if you are sitting in your body, not as you do in everyday life when, for instance, your body is in a hurry, or it sits quietly, or eats or sleeps. Not at all! It is quite a different feeling, and this new feeling is that I, as an actor, an artist, am sitting in my body and from there, from inside myself, I am able to move my body, am able to use my body, because I want to use it.

Usually we walk about with the feeling that we are walking about, but who is walking about nobody knows. I am walking and my body goes with me, very unconsciously. But I have to get the first idea, the first feeling of what it means to be an artist, and to use my body too. Now stand quietly and try to make your body free, your arms and shoulders, your hands, then your legs and feet - everything must be free; breathe freely as well. Now try to walk inside your body with

the desire to make your body free.

THE BODY - THE ACTOR'S INSTRUMENT:

As an artist you have your body as an instrument to show in the future. As an actor you are going to show your body to the audience, and that means that you must have your body in your own power; in your own will; in your own creative activity. Try to find some places in your body which are a little contracted, and make them free. Do this quite consciously. Walk in your own body, trying to find the places and parts which are obstinate and which want to be free. Let them be free. It is possible that you will feel more contracted in some places in your body, because you are paying attention to it. This does not matter at first; the spirit is the important thing.

Now walk about the room very slowly with the same task; to make your body free from inside, knowing very consciously what you are doing. This is the first step towards becoming master of your own body. Of course it is very important to do many body exercises too, but it is also very important to have psychological exercises for your body. To be psychologically sure that you are master of your body, and not only that you can do somersaults!

Let us do the actor's march. Now repeat the same psychological exercise of sitting inside your body in order to command it, and to be free. Then lift up your right hand very consciously, saying to yourself that is I who lifts my hand. Then lift both hands and arms with the same feeling that it

is I who wants to lift and lower my hands and arms. Psychologically, I am master of my body. With time my body will express everything I want, because I will be a little bit above my body. I will get the beautiful feeling to be able to move my body because I want to move it, because I am an artist and can move my body when I want to.

Now, do the same thing by walking forward three steps. Then start again from the very simple idea that, standing still, I have my body quite free. Just that. Again walk inside your body and find the parts and places which want to be contracted and which are obstinate.

Now lift up your right hand with another feeling, which is the pleasure you get by moving your limbs - it is real pleasure because although you do not know it, you want it. This is the beginning of the real artistic pleasure on the stage - because you want to. I am an artist and I want the psychological and physical pleasure of lifting my arms. We have pleasure in moving our body, but we are too busy to realize it. But by exercising we can find this beautiful feeling, which is to have pleasure in moving one's body.

If you move on the stage with real pleasure, then your audience will always feel the same pleasure, and will go with you because your body is persuasive. Try to realize that your hand, your arm, your body feels the pleasure. We are moving our bodies as artists and our bodies have pleasure in being moved. If you have this pleasure in moving your body,

in time your movements will be quite different. They will be fascinating for the audience although they will not know why; not because the body is developed, but because your psychology will radiate through your movements, and the psychology which you, as an artist, will get from this pleasure will be very fascinating for the audience.

Now run through the two rooms, then leap and jump, realizing that the pleasure is not there all the time. Now take again the first position and realize that I am sitting in my body, and the time will come when I will be able to master my body and will move it with pleasure, and this pleasure will be radiated, and the audience will be fascinated by this special kind of movement. It is not to describe what kind of movement this is, but it is fascinating because it is artistic.

CONCENTRATION:

We will do these exercises many times, therefore, do not be afraid if you do not understand them the first time. When we try to understand and analyze creative processes, we will find one thing which is always there and is always important, and that is to be concentrated on what we are doing. Again, in our everyday life we have so many habits that we do many things without any concentration, but this is not possible on the stage.

We must always be concentrated on the thing we are doing, and this is one of the abilities which we have to de-

velop consciously and with great patience. Through many, many efforts we will get this ability to be concentrated on the object we want. Without such concentration we are either doing nothing really, or we are going along with our old habits - neither of these things are allowed on the stage. Everything must be done freshly, therefore we need to have the ability to be always concentrated on something which is important for the moment.

Concentration exercises:

Let us start by concentrating on the number one on the back of the chair. Look at it and be conscious of the looking at it. Don't interrupt yourself or allow your thoughts and emotions to disturb you. Try to send your will to this point, and try to look at the number one not only with your eyes but with your will. Then stop and compare the state when you are not concentrated, with the state when you are; they are two different states of psychology.

Now again concentrate on the number one with your will by looking at it. Again be conscious that you are doing this because you want to do it. Stop and compare the two states. Now listen to what I say, without interrupting your concentration. Please do the following; I look at it, I send my will to it, and I try to awaken the feeling that I have it because I have so concentrated upon it. To a certain extent I have it so that it is almost one thing with me. I send my

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will out to the object, and I have it and keep it as long as I want.

Now, without being concentrated, follow me and realize the following things: I am concentrated - what does this mean? I am not concentrated - realize what it means. Now realize what it means to send the will out to the object. Now realize what it means to have the object on which I am concentrated. Now realize what it means not to be concentrated.

Again concentrate on the number one, but with the condition that the chair is taken away, and is no longer visible. With your concentration, please feel this number one somewhere, without looking at it. Don't lose contact with this number one, because you don't see it. Without seeing it, send out your will to it, feel it and have it. Stop and compare the two states.

Now, without knowing where the chair is, try to find it with your will, and try to establish contact with it, wherever it is and again have it and keep it, then stop. Perhaps you will feel some inward connection with the chair; cut it off. It is very important not only to be able to concentrate, but it is important not to be able to be concentrated if something contracts you, and you are not able to be free. You must be free. Therefore, make this cutting off of the action very definite. Then at once concentrate with your whole will. Take it and send your soul towards it.

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Now, without interrupting your concentration, please walk about and always be in connection with number one. Try to understand that concentration is an act of will; of wishing. This is concentration. Now, move faster and still keep the contact, then run about without losing the contact. Then stop and send out your will, stronger and stronger, to the object of your concentration. Now stop your concentration and really be free - push it away. Compare the two states. Now let us do our staccato and legato exercises, after which we will return to the problem of concentration.

The state of not being concentrated must be as well known to you as the state of being concentrated. Now will you simply look at the number one, and nothing more. Then realize that by simply looking at something you are really not yet concentrated; it is only the beginning of the process of concentration, and that you need something more in order to be really concentrated. First you are only looking at it, then make an effort inside and by looking at it, send your will toward it. This is the second step. Now look at it only, and compare the two states. By looking at it you are much weaker than you are when you send out your will. Now add the ability to have it. You are now looking at it, you are sending out your will and you are having it.

Now try to feel that you are concentrated on this number one with your whole body; each part of your body is streaming with your will; your whole body is concentrated.

Now pay attention to different parts of your body; try to be concentrated on this number one with your legs, then with your chest, then with your shoulders.

Now follow me as I point out the different stages: 1. You are looking. 2. You are sending out your will. 3. You have the object. 4. Your whole body is concentrated on this number one. Now, without interruption, change the object of your concentration to this piece of paper. Always be concentrated to the fullest extent. Now change to number one, and stop.

After many such efforts you will get the pleasure of what it means to be concentrated, and gradually you will get the feeling that when you are not concentrated you are almost guilty, and you will feel weak. Then you will get the desire to be concentrated, and this will be an important new muscle in your soul.

We can do the same thing with sound. First start by listening to a sound, and then add your will. Music has no space as you know; it exists in time, but for us it is the same thing - we must send our will into the past, present, or future time. First listen to the sounds and then take the sounds; they belong to you. Now your whole body is listening to the sound. Try to listen with your backs, with your legs, with your chests, etc. Send out your whole will from your whole body to the sounds. Then, at once, change the object of your concentration to the paper, to the number one chair,

to the sound. You must master your body and your psychology, and the first thing to do is, to master your ability to concentrate. It must be in your hand, like a stone. If you wish to be concentrated you can be, and nothing can disturb you.

Now again the same exercise but with another addition. Again concentrate on the number one very consciously. Now try to do it. You are creating it. It is here because you are creating it. It not only belongs to you, but it exists because of your will. You must say to yourself that it is I who create this number one - at this moment you must realize that you are able to create the form and shape of the chair, and the black letters on it. The same with the piece of paper, but quite a different kind of creation. The same with the sound. In time you will see how important it is for you to be able to get the illusion that you are creating the object on which you are concentrating. When you create your characterizations, your images, you must have the feeling that you are creating these characters. If you don't have this feeling, you will lose something of your activity.

You must never start an exercise with the idea that you have already done it, and that you know it. You must always start with the idea that you are doing it for the first time, and in this way you will get much more results from it. When you hear the same things repeated again and again, make an effort to hear them as if for the first time. Then we will progress much more quickly.

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Movement exercises:

In the molding exercises a real form is left in space. In flying and floating there is movement which never stops, and in radiating, the radiance, light and vibration never cease.