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Gotho
The Flood - The Deluge

BODY - PSYCHOLOGICAL ACTIVITY:

We will do some of our exercises - perhaps primitive exercises - legato and staccato. We shall take them and understand them as psychological exercises - all the bodily exercises are done from the point of view that they are psychological. Although we use our bodies only as if it were a bodily exercise, it must be taken as a psychological exercise.

Will you please concentrate on the qualities which we call staccato qualities - psychological staccato qualities. Through inner effort plunge into this world with very concentrated minds and free bodies - free heads - free brains - very concentrated psychology and quite quiet and free bodies. Then our bodies are able to transmit our inner fire to our audience - if our bodies are tense, then everything stops and the audience is sitting without us.

By doing this exercise will you try to send out everything you have inside of you; absolutely out by the means of your bodies. Concentrate on the psychology, not on the body itself - do it only once in your imagination by trying to send it out so that nothing is here - everything is there. Music

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and imaginary movements - try to do it again by sending out your inner power still more than you have done before.

Try to do the same, having your bodies absolutely free, the muscles must be relaxed - only the spirit is moving your bodies which are following in a very light way, as if they are existing and not existing. Do not lose the power.

Try to realize that during these physical exercises we get a certain amount of psychological power - try to realize it because it is necessary to know what is the aim of the exercise, and what is the result of it, and to be aware of this result. Try to get this feeling. We get certain psychological strength after doing these exercises.

FEELING OF EASE:

Will you please try to get another quality into your body through your inner psychological effort - the quality to be easy and light - feeling of ease. This feeling of ease is even more concrete than the body itself - the whole being is full of this ease.

Lift the hands absolutely with the feeling of ease - the legs and feet must be much easier. Now, kneel down and get up. You must overcome the real heaviness of the human body - it must be overcome through the psychological desire to be easy.

Now, lift the hands and by kneeling down, get the feeling of contraction and expansion. Out of this feeling of ease in connection with the contraction and expansion, speak

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the sentence together, "We are getting down - we are getting up." The speaking must be the same as your movement.

By getting down, try to combine two things: the feeling of ease and contraction. Add to this the feeling of form. First realize your own body as a form given by nature, and then you have to create different forms, using your body. Without words, get down, with the psychological feeling of form, and the psychological feeling of ease.

Add to this the feeling of the whole. That means the movement up and down must be considered by you as one whole thing - one accomplished piece of art - feeling of ease, feeling of form, feeling of the whole.

Use these two qualities - feeling of ease and feeling of form (not yet the feeling of the whole) by trying to wrestle without muscles, but try to be easy and with the feeling of form.

Be always conscious of what we are doing - we are trying to permeate our bodies with the feeling of ease, and we are trying to create millions of forms.

ANTICIPATION:

During this musical phrase we have to consider the wrestling as one whole, complete thing - the time as one whole thing. Feeling of ease, feeling of form, feeling of the whole. The feeling of the whole must lead us to the ability to stop definitely because we know before, how much time our soul has

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to be active. Try to enjoy this ability to anticipate the time. This is the most beautiful thing in our profession - to be able to anticipate the end - then everything is the right time.

Try to get these three things completely - that means I anticipate the end, and I prepare myself for the beginning - I know the beginning, and I know the end.

FEELING OF THE WHOLE:

In addition to these things - feeling of ease, feeling of form, feeling of the whole - is it a short passage of time, or is it a big event which embraces a whole lifetime? The feeling of the whole is the ability to embrace everything we have chosen as an objective, and we have to embrace it with our soul. Try to embrace the whole of yesterday, as if it were your creation. Have it, keep it, hold it.

If we are able to develop this ability to embrace everything, we will get the same marvelous quality which Goethe had - he was always able to embrace everything in this manner. Even in his love affairs, he loved the girl, and at the same time he was looking at the girl. So he was always above everything because he was able to embrace everything. He was never lost in a series of things inwardly or outwardly because he had always these invisible hands embracing certain events.

CONTACT - GROUP FEELING:

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To the feeling of ease, feeling of form, and ability to embrace everything, will you try to add the ability to have group feeling - that means our work is somehow social work - we are not painters sitting alone and creating alone - our work is always with others - we have to develop a certain ability as actors to have contact always with the people around us - group feeling of contact - getting it psychologically by the means you know. Open your hearts and invite everyone into your soul, quite professionally and quite business-like. Expand yourselves so that it is one group - free bodies, free brains, nothing of sentimentality - we are a psychological group. Out of this feeling of contact will you please do the following exercise when you will find each other.

Please sit down and then get up through the group feeling. Find out the moment when the whole group is one being and how long the group wants to sit and then get up. Rely upon this group feeling.

TEMPO:

Now do it with a different tempo, but the tempo must be born out of the group feeling. Add to this sitting down and getting up, walking and speaking, whispering and with loud voices. Combine different kinds of activity and find out what you are going to do out of the group - different tempos in all these things.

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Add to this the feeling of beauty - beauty in our sense - beauty in our aesthetic consciousness.

With the feeling of ease, feeling of form, feeling of beauty, feeling of the whole which will embrace the whole process, build the structures - group feeling - free hands and brains.

RHYTHMICAL QUALITIES AND CLIMAXES:

We shall now do exercises with the theme of The Flood [The Deluge]. This time we shall do it as a preparation for our future theory of rhythm, so we shall start with the very first exercises leading to this rhythm idea.

Different qualities can be applied as a composition for the whole. We have taken the qualities of "staccato," "cold," and "heavy;" and we have incorporated it in a whole composition - a rhythmical whole. We will take only the qualities and try to incorporate them - that means that the qualities must be taken and understood as psychological qualities, and they have to be incorporated in the real sense of the word - the body must digest these qualities and radiate them.

1. Enemies - before storm
2. Suspicion - storm
3. Dam bursts - pause
4. Turning of the pause
5. Reconciliation

We shall apply one rhythmical law: the beginning is, to a certain extent, dependent on the end. Choose the

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qualities for the beginning and opposite qualities for the end - not too many qualities - three for the beginning and three for the end:

Staccato - heavy - closed
Legato - light - open

The transitional part must be from heavy to light - closed to open.

Add to these three climaxes - each part will have one climax - first, staccato, heavy, and closed. This will have a climax before the first feeling for the coming storm - apprehension. (Climax is the moment of tension of certain qualities - tension of closed qualities - tension of heavy qualities.) Climax before the storm comes. Climax in the last part, the end. We will let the curtain come down at the moment of the climax. The breaking of the dam will be the only accent. The climax of the middle part will be the moment when this big pause turns absolutely without any outer action - simply a psychological climax.

First climax - before the storm
Second - at the end

Big pause - the moment of turning - it is the climax.

Please imagine the whole performance in terms of qualities and climaxes - all other things we will improvise.

What was good in this exercise was that we could understand that all these simple things, these qualities must be rehearsed, and it was a very good sign that we could not

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do it at once. Only the very bad type of actor thinks he can do everything at once.

Now, another exercise. We want to incorporate these rhythmical qualities in the group. We will take the same qualities, and we will do the same in space, and the group must have quite definitely three parts in space with different qualities. One part must have heavy, closed, and staccato qualities, and another the transitional part.

First having in your artistic being this metamorphosis of qualities, imagine them - anticipate them. So, in accordance with your anticipation of three parts, build the structure, anticipating also how it is possible. Now, having these qualities as anticipation of the whole, create through group feeling.

Theme: danger - fire. (boys.)

We must be trained as actors so that we will not stop our creative process until we want to stop it.

The girls will form a group - two qualities - hot and slow in first part - cold and quick in last part. Theme: departure. The whole time relying upon contact - group feeling.

By trying to get these difficult things you are awakening certain things in your psychology and in your bodies, which are absolutely necessary for each kind of acting so that you will know if you are getting the result. You will get the

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result, perhaps not here, but in two or three months.

It is most important to awaken our nature and bodily life. The artist must be an awakened person. All these exercises are developing and awakening certain things.