

Michael Chekhov

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RADIATION - INNER POWER
THE VOICE

RADIATION:

Radiation - this power of conquering the space - must be a spiritual thing. Never depend upon your body or your voice, because they are too weak. The spiritual motivation must be there. If we do the psychological gesture without this inner spiritual power, it is nothing. The psychological gesture is a lever for the actor's whole being. Each slight movement from radiation and inner power must be like an event. Without any tension. Psychological tension is the same as physical tension - it stops you. When you radiate, you must want to come out of your own skin. Don't be tense, but don't be weak - we often confuse these two things. Each word, each sentence must be something which has wings.

Exercise: Run up the aisles of the theatre, saying some words and using your whole body for sending out your whole activity. After this running you will have a certain physical help from your body, but you must be able to get it by ordering your psychological nature. You must master your psychology, because without this our whole work is in vain. You must be able to hear that which is only the outer means of expression which belie us. They must be repulsive to you, these artificial things, when you try to show your outer means of expression and try to belie the director, and the audience, and yourself. You must get this feeling of revulsion, otherwise

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you will get such "indigestion," and will suffer very very much. You must not allow yourself to get cold inside. We have only our psychology, we don't have brushes and paint like a painter.

THE VOICE:

The voices came back instead of going on; they must go forward with the psychology. You must send out your inner activity not only with your own body, but with every movement of your clothes; every line of your clothes must be speaking. Pauses are not the reason for beginning cold, or letting your activity down - never. You must feel no fear before the audience room; you must feel that you are a queen or a king for the moment. The activity is there sometimes, but the voices are not yet elaborated, and at the moment you want to use your voice it fails you, because it is not well elaborated. That is the reason for having a school. If an artist speaks something it must be full of meaning; nothing is a dead form on the stage. Individuality on the stage is as precious as in each human life; never become part of a crowd psychology; a crowd is a group of individual people; one is an individual belonging to the group - quite free.