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THE BODY - THE ACTOR'S INSTRUMENT:

I think it is very good to come back sometimes to our first exercises.

Will you please concentrate on the very simple idea about our body - that we have our bodies, and our bodies are instruments for conveying to our audience all the feelings we have; all ideas, will impulses, and everything. Concentrate on this for a moment: My body is an instrument for conveying to the audience all my inner life, whatever it is; my imagination; my will impulses. Take it as simply as this and walk with your mind inside of you, as it were - walk and try to feel that you have your body at your disposal to convey to the audience your own inner life. Simply but strongly.

Now will you move your hands and try to think about the same thing - that I can move my body as the instrument, and now try to appreciate this ability to move our bodies. It is a very important idea that I have my body, and I am able to move it. I can move my arms and hands up and down. So I have a movable instrument for conveying my ideas. Try

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to use this simplicity of the exercises which is so important. The more simple it is, the better will be the result - if you will really concentrate on these two simple ideas: I have my body at my disposal, and I can move this body if necessary.

Now kneel down - go forward and backwards and always concentrate on the idea that it is movable. This marvelous thing which we have at our disposal - the body which can be moved. Enjoy this simple thing - I can move my body.

No stress in this - "I can move my body" - "It is me that moves my body" - "I am the master of my body" - "I move my body." Kneel down - get up - lie down - get up - run - "It is I who moves my body, and the body is flexible enough to be moved."

Now, in very quick tempo, do the same running about, lying down, etc., saying the sentence, "I am moving my body." Now stop. Appreciate this ability to stop the movement. It is just as important to be able to stop the body as to move the body.

Now, go over the whole series of ideas concentratedly: I have my body, which is the instrument which I have from nature and which I can use for conveying my inner creative impulses to the audience; and I can move my body - it is I who moves the body. Appreciate this ability to stop the body.

THE CREATIVE SPIRIT - THE CREATIVE IMAGINATION:

Keep this feeling that we have our bodies at our

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disposal and try to imagine the following things: We have our body, but we have our creative spirit as well, and this creative spirit has the marvelous ability to create things which do not exist anywhere but in our imagination. This is again a marvelous idea if you will concentrate on it. So we have the ability of imagination. One is our visible body, which can be moved, and another is our creative spirit. If we have some imagination, we have created ourselves, then we can bring them together. Our creative imagination and our body, and then our body really becomes an instrument for conveying our creative ideas which we have got through our imagination.

THE CONSCIOUS PROCESS:

There is somewhere above us, symbolically speaking, the world of imagination. We can penetrate into this world and choose images and make them our own, and pour them through our body. This is the most beautiful moment for the actor, when he consciously studies this process of bringing the images into the body, and then to become the image, then perhaps super-consciously this process will become as natural as breathing.

THE INCORPORATION OF IMAGES:

This process of choosing the image from the world of imagination and merging it with our body is what we call incorporation. We try always to "incorporate" characters

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which we are going to act in our bodies. As you have developed your imagination through certain exercises, will you simply imagine the character which I shall give you and then try to incorporate it for us.

Exercise:

Will you please see in your imagination, an old human being who takes two steps and then falls down. Choose from the world of imagination such a character.

REHEARSING IN THE IMAGINATION:

Now, as you know, our method requires among other things that you "rehearse" in your imagination several times. You have seen it, and done it, then again and again several times try to "put on your bodies", as it were, and incorporate what you have seen. Rehearse it several times in your imagination. Do it as strongly as you can - that means not only see it in your imagination, but do it in your imagination. Be active by doing the scene.

The active imagination is always doing, not just observing. Repeat it many times, and try to be very active. Try to improve each time in all possible details and gradually you will get the desire to incorporate it. It is always like that with actors; that if the actor sees something in his imagination, he gets the desire to incorporate it in his own body. That is what distinguishes an actor or an artist. We

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actors have always the desire to do it, and to fulfill it with our bodies, and, therefore, we are actors. Each time when you increase the imagination, try to get new details and choose the best of them. Incorporate immediately by being as faithful to your imagination as you can.

THE MEANING OF REHEARSING:

Now here is the moment when we can understand the real meaning of rehearsing the play, because very often we have marvelous ideas about what we are going to perform, and we are full of desire at the moment when we start to rehearse, but our voice lies, our body is wrong, and we have the feeling of shame. That means that when the character or image enters the body, it meets always certain enemies who try to spoil the work which has been done in our imagination, and that is the meaning of rehearsal: To adjust our body and voice to the character which we have created in our imagination.

So, will you now, having had this experience by incorporating your body, take this experience into your body - try to adjust the body to the image, and the image to the body. Create again this small moment in your imagination, knowing what difficulties your body will make for you. Rehearse it again in your imagination, and try to get perfection in your imagination. Really do it in your imagination - really see, don't observe.

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FLEXIBLE BODIES:

We have experienced just now that the body is always inclined to create certain difficulties for the creative spirit. What does it mean for us in the school? It means we have to get, through certain exercises, the flexibility of our bodies. We have to develop certain abilities and qualities which will always be at our disposal so that we can, in time, diminish the difficulties which the body always tries to put before us, and for this aim we have certain exercises.

FEELING OF EASE:

First, the ability which we call feeling of ease. The easier our body is, the more obedient it will be to our spirit, and not only obedient - the more light and flexible it is, the more the body itself desires to incorporate something which is more than all these things we are compelled to do in average life. Spiritual creative things are also very pleasant for our bodies.

Exercise:

The same simple movements - lifting the arms, etc., but with the idea that you are trying to get the feeling of ease in your whole body. First experience your bodies as if they have lost a certain amount of their weight, because you want to have light bodies. It is very easy to get this feeling that the body is easier and lighter, because you wish to

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have it easier and lighter. You know that in your everyday life the weight of your body changes every minute - it depends on the mood. We do not pay attention to it because we do not need it. If we are happy, for instance, we are much lighter. But we do not have to be happy or unhappy - it is simply our professional will, our professional technique without waiting for accidents which will make us light in body.

Now will you please move your right hand up and down with the feeling of ease - getting down, and getting up, without any weight. Each time easier and easier because it depends on you and not on the body.

Now will you please say the sentence: "I am getting down," - but try to speak the sentence as lightly and easily as possible. Now, "I am getting up." Now speak only, without moving. Now do it only in your imagination, but completely so that it is light without any weight. Speak the sentence and do it. Free muscles. Live body. Nothing of tension. Everything light - everything easy - do it playfully and absolutely easily.

Relaxed muscles and keep this feeling of ease, and we will wrestle without muscles. This exercise is full of ease so do not lose it psychologically. Keep it and increase it. Breathe properly. Do not get tired. Do not hurry, but give the impression of fighting.

FEELING OF FORM.

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Keeping this feeling of ease, please add another ability with which we have to develop and train our bodies - the feeling of form. Each thing we do must have a form - nothing vague, even if we are acting on the stage, a character who is vague, it must have form. All situations on the stage must have the feeling of form. We have the desire for form, when we enter the stage.

First of all, experience your whole body - experience your whole body as a form given to you - a beautiful form. The head, neck, and how the head is situated on the shoulders, the arms, legs, etc., which we can use without breaking it. Whatever we do on the stage can be performed in a form.

Feeling of ease and feeling of form together:

Simply lift your arms up and down. Imagine that your hands have form. Try to realize what a beautiful thing it is - our bodies which have such marvelous form - simply concentrate on this fact; that we have this form, this beautiful form. We have to work through this idea until we will get the pleasure. We do not realize that we have such a wonderful form, and when we get this pleasure of having this form, it is the beginning of the actor's technique.

Exercise:

Kneel down and get up - see how this form changes as you get up. Up and down. Now lie down - ease and form.

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To understand this idea is very easy, but to be able to fulfill this idea, we require to exercise the simple things.

Again, wrestling without muscles - ease and form - breathe properly.

FEELING OF BEAUTY:

If we have a feeling of ease and feeling of form, we are very near to the third quality which we call feeling of beauty, which has nothing to do with beauty in the usual sense. It is a certain aesthetic feeling which each artist has to develop - must develop - and this is only the process of knocking on this "psychological door" where the feeling of beauty sits in us. The feeling of beauty will come and inspire you. Self-consciousness has nothing to do with beauty - it is egotistical and has nothing to do with our work on the stage. When we have a feeling of form and a feeling of ease, it is very easy to get the feeling of beauty. Pay attention to this deep and profound thing which we have in us.

Exercise:

Wrestling without muscles - feeling of form, feeling of ease, feeling of beauty. To show you that it is like that, when we stop, you will see that the sculptured effect which you create will be beautiful.

FEELING OF THE WHOLE:

Now, the next point to add to this is the feeling

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of the whole. That means that an artist must always anticipate the future creation. Without this anticipation, he is not able to create anything. He will only flounder. This feeling of the whole helps the creative person very much. If I know that I am going to create something very tragic, let's say even such primitive and simple feeling of the whole as anticipation of the future character, is already helping us. The details will come more and more and fill this anticipation of the future, and then it becomes harmonious. Just the same with your parts on the stage - you are going to perform Joan of Arc or Hamlet. You know the details, but if you have the feeling of Hamlet, this is the base on which you can build everything - which will keep everything in your mind and your soul and accumulate gradually all the details you need.

Wrestling, with feeling of form, feeling of ease, feeling of beauty, feeling of the whole, with musical phrases. The phrase, which you will know, will give you the feeling of the whole for each skirmish because of the rhythm you will be able to anticipate each thing. All the details of fighting will be enclosed in this feeling of the whole. The pauses between sentences are just the same. You have to start with the music as one thing. Stop just when you know the pause is. Your bodies are behind your spirits - try to get it simultaneously. Your bodies are dragging after the music. This feeling of the whole should really keep you together. Use it for

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development of the feeling of the whole, for the feeling of form, feeling of beauty, feeling of ease.

FEELING OF TRUTH:

Whatever we do, in the circus or an Ibsen play, it must be truthful. Feeling of truth cannot be commanded, cannot be controlled from the head - it must live in our body and in our soul.

Exercise:

Fight, with the feeling of truth, and all other things together.

The feeling of truth can be developed also by means which Stanislavsky gave: It is to act and to improvise with "imaginary bodies." We have to be truthful if we have no bodies.

FEELING OF THE ENSEMBLE - GROUP FEELING:

Exercise:

Two sides - equally divided - tug-of-war. Will you please now imagine the rope, and the tug-of-war, and pretend to do it, concentrating this time only on the feeling of truth so that you will take the rope, and pull it, and play this game so that one side will win. Follow these suggestions so that we will see you fighting, and the rope must not become "rubbery." Group feeling is important - first lift it up with

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the feeling of the ensemble. Take it playfully. Our bodies
as instruments - our spirit which lives in this body.

Exercise:

Actor's March.