

THE OBJECTIVE
THE PAUSE
FOUR BROTHERS - FEELING OF BEAUTY,
EASE, FORM, THE WHOLE
SUSTAINING

Hamlet

THE OBJECTIVE:

We will work a little with the objective. Take the scene in which Hamlet says to Ophelia, "I loved you not." First, let us take as his objective that he wants to make clear to himself whether he has loved her or not. He wants to be sure that he has not loved her - "I want to be sure that I have not loved her." Each psychological state can be, and must be, experienced with the whole body, and never with the head. Take the objective in your whole being, otherwise it is not an objective. "I loved her not." Do consciously what you have done instinctively. Try to justify the pause. Justify the position you have.

Now, the following objective: "I want her to know that I do not love her," with the condition that I do not want to hurt her. Experience the tremendous difference between this objective and the other. Justify your position out of this objective.

Now, another objective: "I want to tell her that I loved not her body, but I loved her spirit." Therefore, I have to say that I loved her not in the sense of her earthly being, her body.

Another objective: "I see myself that I loved not your bodily, earthly being, but I loved you as a spiritual being. I loved you as a spirit - I love you now and will love always your spirit." Emphasis on the possibility of saying everything through every sentence, by feeling different things inside of you. Live the objective experience. It is quite a different state.

Now, we will take it as we have before but more complicated. An absolutely simple objective to leave this room through this door. Take it as an important psychological gesture. Fill your whole body with this wish to leave the room without any conditions, simply the objective. You will know when the objective is really taken, there is a certain kind of anticipation. I have already left the room, therefore, I am able to have this desire. Anticipate it as if already done. Try to realize this thing which is an objective. I have already left the room.

Leave the objective and come back. Now, the same objective, "I want to leave the room," but with the condition that I must clean the room first.

"I want to get pleasure by looking at everything in our Studio." If you will take it as objective, it is as simple as leaving the room. Do not confuse two things. Psychologically it is so difficult. I want to get the pleasure out of everything I see in the Studio. If you will make the

effort in your psychology, if you will do it with your whole being it will come. Although you may belie yourself by artificially expressing this pleasure, you must not force yourself to get the pleasure. If you will do it properly it will come.

THE PAUSE:

We will try to experience the pause. The pause, if it is filled with content, must be, or is the result of something which has gone before, or the pause is the starting point, the beginning, out of which the action comes.

Now, the opposite. I will ask you to sit down, and after you sit down will come the pause as the result of this action, but, of course, you will find some certain content - certain meaning. Now, I will ask you, "Do you think so?", and the answer will be, "I think so." Start the pause as the result of getting my question. Then I will give you the sign out of which you will give your answer - give me the answer individually.

The first and second pause should be much longer. I want you to combine two exercises: The one we have done, to find the psychological approach which will fill everything, every moment. Both times a very long pause, but filled with these inner transitions.

I ask you, "Do you think so?", and then you will, as a group, find the moment when all of you turn the pause and

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give the answer at the same time, as a group, but we must be quite sure that the pause is turned by the condition that you will try to make this psychological pattern and bridges. Start by being very heavy and sad, then gradually you get a certain kind of activity and your answer must be like an explosion of happiness. I will not give you any sign, you will have to turn it all together, as a group.

FOUR BROTHERS:

I want you only to walk up and down once. First, with the feeling of beauty. Now feeling of form - I am walking through the room. Feeling of ease - psychologically and, therefore, physically. Feeling of the whole. Artistic intuition - anticipation. There and back, and it is fulfilled. Now, try to make a tremendous effort to combine all forms in one.

Problem with Structures - Feeling of Ease:

It is a purely psychological disturbance. Combine the four with the condition that the tempo is increased. To study, to develop these special muscles it is necessary to do each one alone. The lack of ease today I am sure was absolutely psychological. Take all these things psychologically. All our exercises are psychological, otherwise they would be merely body exercises.

Wrestling:

We shall try to do it freely and then Mr. Harvey will help with music. Try to give the impression of heavy movement, strong movement, light movement, without muscles. Then with muscles strengthened as far as necessary, loosen yourselves. Combine all kinds of movements with free muscles, and this time in harmony with rhythm (in Mr. Oppenheim's sense).

To experience happy moments and unhappy moments, it is the same, it is necessary for our development.

SUSTAINING:

We have to move in harmony with the content of the sentence - we have to sustain it. Start the melody and break it, then continue it. Each individual must find the end. This sustaining must be as a little thread through the whole story, it is not independent. All these exercises are combined completely in rhythm.