



The Actors Gym

Show Up. Slow Down. Train Hard.

The Michael Chekhov Workshop with Jeffrey Glickman

THE PRINCIPLES OF INSPIRED ACTING FOR THE WORKSHOP

Michael Chekhov compared his technique to a room with many doors - enter through any door and you find yourself in the space of inspired acting. Actors will work with the following principles and practical applications:

DAY 1 09:00 – 15:00

THE ACTOR'S BODY AND PSYCHOLOGY

The body of an actor can be either his best friend or his worst enemy.

- **Marcus Aurelius**
- Imaginary Center Work
- Qualities of Movement (Molding, Flowing, Flying, Radiating)
- Feeling of Ease, Feeling of Form, Feeling of Beauty

THE PSYCHOLOGICAL GESTURE – Psychological States and Gestures

The soul desires to dwell with the body because without the members of that body it can neither act nor feel.

- **Leonardo Da Vinci**
- Extracting the Psychological Gesture from the Imagination
- Creating Character Through Psychological Gesture
- Physicalizing the Psychological Gesture
- Bridging the Gesture with Qualities

DAY 2 & 3 09:00 – 15:00

IMAGINATION AND CHARACTERISATION

Transformation is, consciously or unconsciously, what the actor's nature longs for.

- **Michael Chekhov**
- Incorporation – Character and Imagination
- Characterization through Incorporation (of Imagination)
- Imaginary Body with its Center

OUTER ATMOSPHERES & INDIVIDUAL FEELINGS

The actor will receive the necessary inspiration for his acting from the Atmosphere directly.

- **Michael Chekhov**
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- Objective Atmosphere
- Atmosphere Stirs Personal Feelings
- Action is “what”; Quality is “how” or the Action expresses “what” happens, whereas the Quality (and Feelings) shows “how” it happens.

DAY 4 09:00 – 15:00

THE OBJECTIVE and SIGNIFICANCE

- Bringing Characters to Life (monologue work)

What actors are saying...

Jeffrey has an ability to see what each actor specifically needs. He has taught me a lot about what being honest with myself and what I am experiencing in the moment really means. He is honest, patient, very dedicated and working with him is a great challenge but you always feel very safe with him. By working with atmospheres and centers he gave me the tools to explore and develop characters in a new way – one that I had not experienced before. He always says, “slow down”. That is what he really helped me do; to slow down and listen to myself. **Denise Olsson, Stockholm, Sweden**

I am thankful that Jeffrey never stops pushing until I am really living in the moment. He encourages me and teaches me to liberate and let go of all the walls I am holding on to, to let myself experience what I am experiencing, and learn how to work with it, and use it in the craft. I am learning how to express honest experiences in the craft - Jeffrey settles for nothing less. **Nesma Saleh, Stockholm, Sweden**

Jeffrey showed me how powerful the Psychological Gestures really are. With concentration he gives each actor 100% individual attention and insight. While he taught me about acting he also trimmed off some of the fat (bad acting habits). Jeffrey always has your best interest at heart and seems to know just how to reach you and make your art better! **Hal Schart, USA**

Arbetet med Jeffrey och Chekhov tekniken har varit väldigt viktigt och utvecklande för mitt arbete som skådespelare. **Bianca Cruzeiro, Stockholm, Sweden**

As an actor who tends to get stuck in her head, I am truly grateful for the chance Jeff provided me with to learn a method of approaching a character through physical actions. Under Jeff's careful instruction, I experienced the techniques working through me as intended. He provides an open and relaxed atmosphere that allows you the freedom to experiment with these techniques without self-consciousness. It was a rare opportunity and I am very glad I was able to take advantage of it. **Michelle Hand, USA**

Studying with Jeffrey gave my further insight as to how I can find emotional life by taking action to move my body in very specific ways. He gave me tools to find how the character I'm working on might express what I am experiencing and provided a trusting space to not be afraid of surprising myself. **Ellinor Olmarken, Stockholm, Sweden**

I want to thank you for the training as it is now helping me do the trapeze act I am doing at the City Museum. After rehearsal last night I was unbelievably stiff and sore. Another actor said it was because I was straining, trying too hard. She told me to remember your class, to breathe, to relax by working with the floating or flying qualities. Now I am feeling sure that will work. So I thank you very much dear Jeffrey! **Elizabeth Herring, USA**

Jeffrey opened a new world for me in creating a character. The psychological gesture, the qualities of movement (floating, flying, molding, radiating) have helped me find a different way to reach emotion and motivation. Jeffrey took me from a state of confusion and frustration of being presented with something entirely different from what I knew, to an understanding of this new and enlightened technique of creating. I am grateful I had the opportunity to do this work and would recommend Jeffrey due to his mastery of this technique. **David Wassilak, USA**

About Jeffrey:

Training:

New York University's Tisch School of the Arts Theatre School, BFA
The Circle-In-The-Square Studio – NYC, Alan Langdon, Therese Hayden, Jacqueline Brooks
The Michael Chekhov Studio – NYC, Beatrice Straight, Ted Pugh, Fern Sloan
The Michael Chekhov Studio, West – Los Angeles, Mala Powers, Lisa Dalton
The William Esper Studio – NYC, Susanne Esper
The Actors Space – NYC, Alan Langdon
The Darryl Hickman Studio – Los Angeles, Darryl Hickman
Tony Greco – Los Angeles

Instruction:

Glickman has worked with hundreds of artists in Los Angeles, Chicago, St. Louis, Milan, Paris and Stockholm:

Michael Chekhov Studio West, US	The Actors Gym, US
The Actors Gym, Milan	The Actors Gym, Paris
Kulturama, Stockholm	Calle Flygare, Stockholm, US
Center for Creative Arts, US	University of Southern California Extension, US
The Actors Gym - Stockholm	

Professional

Some of Glickman's notable NYC, Los Angeles and St. Louis stage credits include: The Enormous Radio: Jack Tate, *The Merchant of Venice*: Prince of Aragon, *The Elephant Man*: John Merrick, *Edmond*: Customer and Preacher, *In The Boom Boom Room*: Al Royce, *True West*: Lee, *A Weekend Near Madison*: Jimmy, *See How They Run*: Clive Winton, *Spoon River*: Eugene Carman, *Pillow Talk*: Aaron, *Waiting for Lefty*: Dr. Benjamin, *The Author's Voice*: Todd, *Neighborhood Crime Watch*, Ronald, *Long Days Journey Into Night*: Edmond Tyron