

JUSTIFICATION  
OBJECTIVE  
FEELING OF TRUTH.  
QUALITIES  
COSTUMES

JUSTIFICATION, OBJECTIVE, FEELING OF TRUTH:

The objective is "what," justification is "why," and feeling of truth is "how." These are three brothers. One kind of justification is absolutely conscious - this is necessary sometimes but not always. Another kind of justification is when I am able to justify without having any idea of why - it is justified from the intuitive part of my creative being, but it is true and we believe in it. This kind of justification we call the aura of justification - something very intangible but very important. It gives the tone, the idea of what is going on, but it is very like an aura.

The actor possesses two possibilities for justification - the subconscious and the conscious approach - and he must be quite free in his use of these two things. He can feel stiffness in his limbs, for instance, as Dairdre does as the old mother in Balladina. When the actor is using the subconscious approach, he is knocking at the door of his actor's being by his talent, by his intuition. This intuition is his own world - he can experience anything he likes in it. It is his own world.

In one kind of justification we are appealing to our talent and it responds, and in the other we use conscious justification - we have experienced the difference in both cases.



8101  
M. Chekhov

June 17, 1937

As an actor you must exercise this by doing small tasks at home - for justification, for the objective, and for the feeling of truth.

#### QUALITIES:

Let us do the exercise with the chairs - first let the chair be as light as air and then as heavy as lead. The only danger in this exercise is that you may begin to act, and that is not necessary - you must be yourself doing the exercise of lifting and moving the chair with the qualities of lightness and of heaviness, giving these qualities to the object.

#### COSTUMES:

Designers meeting: For Balladina the whole progression of her costumes must be a stiffening, darkening and enclosing quality throughout. In lighting this scene, the more primitive the colors you take the less interesting it will be. If you try to find a more subtle combination of colors, it will not be so clashing. This applies also to the costumes. You must realize the difference between simple and primitive. For Goplana you must experiment with the cloaks and the mask. Our production of Balladina is such a human one that it would be wrong to have Goplana in too stylized a mask. The Saint's face must be in the same style - very human, in order to be in keeping with the rest of the play.

#### Peer Gynt:

In this scene which is psychological from the beginning to the end, any stiffness in the costumes will kill it.