**AMC’s notes for Table reading…**

The plot is my Pirandello work The film made or the making of it?

The making of it.

We start in the theatre, making the work. Re-cut it. And add new elements…Crazy elements.

It seems to me that I am walking about in my sleep, as though fiction and life were blended   
~ August Strindberg

Provide new script for new play.

Over black…Ladies and gentlemen…

The Producerers proudly presents…

Real live….

To witness….

Before your very eyes

Sudden cut to women in middle of doing something.

Hey Simona, you can stop now…

Said twice.

Then she stops.

We hear her heart beat…

That’s a good beginning.

The sound of a xxxx heart beating.

You d know why you’re here, don’t you?

You’re here to live…

Then die.

I don’t think anyone’s got the time to sit and watch you for decades…

So you’d better get on with it.

Go on- act!

Just wanted to let you know they are all here now…

Everyone is sitting down and they are all watching you.

Before your very eyes.,,,

Take Simona;s heartbeat. Let audience know…

Show Simona’s future movements in space, map of her becoming the character…

You can stop now…

Simona’s look at what you’ve done…

I am built inside you- who is speaking?

The importance of the script.

Going off script. What lies beyond the script?

The scripting of images.

Work from developing a script from a series of still images, which suddenly come to life.

Use repetition, Get to a point- yell CUT. Repeat. Intermission! Spiralling around and around and burrowing deeper, into stranger renditions of the same narrative.

Use superimposition. Auditory and visual.

Finish on sequence I partially speak over of multiple superimposed Simona’s saying the line again and again. Over which I speak a crazy story.

Where I seem to ask or answer questions asked in a video…

Search for images of rehearsal, especially of 6 characters. And Simona.

I didn’t hear you…

Franz Kafka’s short story ‘The Cares of a Family Man’ (1919).

undermine the illusion of autonomous character”

for what might be called the “through line” or “super objective” arcs of the characters in Stanislavski’s system are difficult to track because each actor has lines from multiple Chekhov characters in multiple newly formed relationships. The characters are rearranged, subject to Satter’s authorship, and therefore *in*coherent and inscrutable.

multiple characters being me. Being the Mother.

Multiple Simona’s.

Character is refracted and displaced for audience members who are aware of Chekhov’s original characters and plot.

This question, of performance of identity in relationship to theatrical acting, is a political one, embedded in feminist and queer discourse surrounding the de-essentializing of identity and the representation of socially-learned or socially-necessitated behaviors from women and queer people. In Satter’s play, acting is elusive yet inherently connected to emotion and authenticity. This act of “channeling,”

Channeling charisma–you know–in a really fascinating way. It’s a new kind of acting” (Satter 34). The relationship between the actor and her character, at the intersection of acting style and dramatic structure, aligns and refracts simultaneously;

Davis delivers a highly emotional performance through real tears, the material evidence of an internal emotional process. Treplov/Barbagallo tells her that she is finally shining, and Nina/Davis grabs their arm and confesses the title of the play: “I am always, always thinking of you. And I really hate you.

Half Straddle, obscuring and complicating a porous relationship between character and actor, stages a subversive, postmodern version of The Seagull.

And, while he said this, a queer change came over him. His grey eyes gleamed strangely, his lips began to quiver, all the muscles, all the features of his face began moving and working. He was trembling all over. After stopping the doctor's hand, Mr. Golyadkin followed his first movement by standing motionless, as though he had no confidence in himself and were waiting for some inspiration for further action.

……..

Some remote, long-forgotten idea - some memory of something that had happened long ago - came back into his mind now, kept knocking at his brain as with a hammer, vexing him and refusing to be shaken off.

……

In preparation and rehearsal, the actor develops imaginary stimuli, which often consist of sensory details of the circumstances, in order to provoke an organic, subconscious response in performance.[[39]](https://en.wikipedia.org/wiki/Stanislavski%27s_system#cite_note-counsell28-39) These "inner objects of attention" (often abbreviated to "inner objects" or "contacts") help to support the emergence of an "unbroken line" of experiencing through a performance, which constitutes the inner life of the role.[[39]](https://en.wikipedia.org/wiki/Stanislavski%27s_system#cite_note-counsell28-39) An "unbroken line" describes the actor's ability to focus attention exclusively on the fictional world of the drama throughout a performance, rather than becoming distracted by the scrutiny of the audience, the presence of a camera crew, or concerns relating to the actor's experience in the real world offstage or outside the world of the drama. In a rehearsal process, at first, the "line" of experiencing will be patchy and broken; as preparation and rehearsals develop, it becomes increasingly sustained and unbroken.

In preparing and rehearsing for a role, actors break up their parts into a series of discrete "bits", each of which is distinguished by the dramatic event of a "reversal point", when a major revelation, decision, or realisation alters the direction of the action in a significant way. (Each "bit" or "beat" corresponds to the length of a single motivation [task or objective]. The term "bit" is often mistranslated in the US as "beat", as a result of its pronunciation in a heavy Russian accent by Stanislavski's students who taught his system there.)

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the uncanny appearance of the actor.

Did you see….simona the actress.

The Mother. Present.

1/. Stanislavki

2/. Diderot

2/. Postdramatic, multiplying

one outward. Planning. Written.

One inside the actor, using sound and abstraction. Neural imagery and sound.

Comedy, of me missing the actor being immersed in the role.

Me./ dir keep stopping them and telling the actress why the acting is wrong…

using my drawing.

Where is the audience.

BLACK SNOW.

Trying to make a good impression on the actor and cast. The insecure director.

Write the story about the occupation and the characters….

Use the already written account of the opening of the recording.

First written by director. Inept director.

Am convinced by actor. Trying to keep mic on the chair…

Second written by actor.

That is no good at all…

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This paradigm of human appearance is understood, in the modernist instance of an *art* of theatre, as being that of “an actor” (as *persona* or *imago*), offering a figure of and for an apprehension of what is visible (or rather, perhaps, memorable) within a cultural (and affectiv) “schema” of human being, in (and as) its appearance theatricall

“an engine to think with, to think about

Reflecting on the “metaphysical shock” that is the affect connected with the essential event of the theatre of death – where “an Actor who assumes the condition of a Dead Man stands in front of the audience” – Kantor offers an explicit (modernist) caution:

THE INFAMOUS TRANSITION OF THE WORLD OF THE DEAD INTO THE WORLD OF THE LIVING

Odyssess. Must return. Séance. simply the thing I am Shall make me live

getting the audience to apply their energy to the materialisation of the fictional character being made present. Like a séance.

The making real of the production. The materiality of the production is about a binging into life. Make this happen in the present tense.

I must hold the space we are in as an audience as the place where the material is being made. I must not let the audience out of the space. The audience are brought not into the fictive space of the ‘story’ but into the moment the fiction is being created. We are here in this theatre-space/time, not in an historical period or geopolitical location. And something is happening to our bodies. The audience is also being ‘produced’.

for the audience to believe an embodied presence is being created, using this to bring together director/ audience and actor

What is it to be a self yet be with the actors on stage who are not themselves. I am making a reality that is not real in the everyday sense, but rather my own world where the audience has to start becoming ‘with’ the actors.

I must create this as an osilliation, back and forth in the work.

Beginning with the “Theatre of Death”, the most important rule was that a dummy having the same features and costumes as the actor became a look-alike of the deceased. It is as if gures present in our memory were in fact more real than the living ones, often dead while still alive. Here Kantor referred to the mystic, Jewish faith in a “dybbuk” – a dead person’s spirit materialised in another living being. “Fiction, «World of the Dead» drama, must be given its second life (...) These dead, wandering and ephemeral gures must be given a LIVE «D U P L I C A T E»! A look-alike from our living world, from our times. To «G R A F T » the «spiritual matter» of the deceased to a living human being.”

I must start with the fact that the room is not a theatre, an exhibition is being made.

Use unedited footage of my rehearsals with Simona to help detect/ conjure the materialisation of the character/ fiction.

Can I create a doubling of Simona on video? Superimpose…Use colour and black and white.

Use a musical motif score to signal interludes between sections. Make sure actors/ I move with the swell of the music.

When the play is over dangerous

Use a recording of my voice.

In a moment I will enter….empty chair.

I’m 'on stage' again.

I think I’ll never fully and clearly

explain this habit

to You or to me.

Actually it’s not a stage

but a border.