

physical limitations. No...! You need to expand your space, come out of that static cocoon, that comfortable static habitat. This mean means MORE CORE... More Core Joany Stallone!

He was sharp in saying that the development of the scenes between each other need to be much better and more consciously performed. There's lots of snap changes, some of them are through the use of the bell, but YOU have to internalize them and share that by externalizing them. DON'T LEAN ON THE CHOREOGRAPHY AND DRAMATURGY TO DO THAT. DSMN!!!

Now To take an example: the bell is giving the change as a symbolic code, which helps me (the audience) to know or feel a change, a click. But... the bell should change YOU!!! in a monumental way, and THEN we (the audience) will feel the whole world, the whole scene transform, through your body!!! And, THAN (the audience) reflects back on the BELL in a way: Fuck, that tiny little golden or copper bell made a whole shit ~~happening~~ happening, what is that, how come, what is that what we makes the whole universe shift? Well, THAT IS THE

HISDNESS!

And there we go, THAN we have the work where we wanna have it: by its balls... which; by its ball 😊! The work needs to ~~lift~~ elevate from floor 3 towards the (minimum) 8th floor (scale 1-10). You actually say it yourself in your first letter that you find the canter gods very well fitting to the concept of transformation! Let that transformation happen, allow it to manifest, jump on that train, ride in that ocean, fly to those heavens. Like Ophelia reaches (but is not able to reach) that she is striving to overcome the interferences of "the steep and thorny way to heaven..." (Shakespeare, Hamlet, 1.3.48-49). This solo is a performative movement to the heaven 😊.

Another thing that Riccardo mentioned (and it is bit implicit in the things described already, but good to make it explicit) is that you have the tendency to snap out your performance, once a change ment or surprise in the moment pops up, that wasn't foreseen. Those moments are moments of REALITY and

→
A
I
M
!