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*ATME*

*News*

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A publication of the Association of Theatre Movement Educators <http://www.atmeweb.org>

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**“King Fear”**: a  
non-verbal Mask  
Opera

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# LETTER FROM THE PRESIDENT

Dear ATME Colleagues,

Please excuse the late arrival of the ATME Newsletter. We have made a significant change in the editorial area during the last few months, which has brought with it some delays in the spring delivery schedule. We will be back on track for the fall with a submission deadline of September 15, 2011.

I would like to begin by thanking Jean Wolski for her extraordinary service as the editor of our newsletter for the previous eleven years. Jean was awarded the ATME service award in New York City at the 2009 ATHE conference. (Please see the address delivered as the award was presented and Jean's response, following this letter.) Her generous leadership and guidance in this very important aspect of our communication among ourselves, as well as with those outside of our organization, is greatly appreciated. This will be the inaugural newsletter without Jean at the helm. We will miss you Jean.

And now – we congratulate and welcome our new editors, Ezra LeBank and Diana Moller-Marino. We thank you for this commitment to ATME and look forward to the coming newsletters. Please read our new editors' bios, which are included within the newsletter.

Our newsletter as always is a time to celebrate the accomplishments of our colleagues and members, acknowledge the efforts of those who continue to contribute to our organization, and enjoy catching up on news within our profession. In this edition a number of our members have shared stories of their creative process and inquiries into history, pedagogy and process:

- “MBA: an inquiry into the intersection of Mind, Body and Acting—a small gathering of movement educators,” by Rebecca VerNooy
- “A Final Adieu to Merce Cunningham’s Bay Area Performances,” by Annette Lust
- “Do It Yourself” Delsarte, an historical accounting of the work of French artist and teacher, Francoise Delsarte, as experienced in the 1800s and early 1900s in America, by Jef Lambdin
- “In Pursuit of an Idea,” a journey into the creation of a new work using mask and non verbal opera, by Larry Hunt
- “Surveillance Art: A Course in Performance, Society, and Freedom,” part dance concert, part performance art and part civil protest, the group is working with contemporary media technologies (surveillance cameras) to produce innovative and thought-provoking movement-based performances, by Lori Craig Torok

As well as our organizational reports, news from our membership and more.

Upcoming and Ongoing:

**ATHE 2011 – "Performance Remains, Global Presence: Memory, Legacy, and Imagined Futures" *The Palmer House Hilton Hotel - Chicago, IL - August 11-14, 2011.*** Rachel Bowditch will share our roster of presentations in the newsletter. We will be hosting a special event, created by past president Sara Romersberger, at the conference hotel on Friday evening, August 12, 8:30-10:00 pm. Pasqual Lecoq, daughter of Jacques Lecoq, and artistic director of the school, will offer a discussion and video of the work offered at the Ecole Internationale de Theatre Jacques Lecoq. Our colleagues from VASTA have contributed to the evening and will also be attending. Please check for further details within Rachel's news.

A reminder of this continuing opportunity funded by ATME:

**ATME Visiting Artist/Scholar Fellowship Program** – We have awarded several fellowships over the last three years. We look forward to supporting your work in the future. The goal of this fellowship is to facilitate opportunities for collaborations, scholarly research, creative work, conference attendance, and enrichment for our members as stated in the ATME Mission Statement. The ATME executive board and member Terry Glaser evaluate the proposals. We look forward to your submissions and your feedback. Please view the application process on our website. Contact me with any questions, comments or suggestions.

I offer my thanks for your continued dialogue of thoughtful, innovative and generous responses on our Listserv. Your engagement of ideas and questions keeps us connected to each other and enlightens us.

Please see our officer reports for further updates on their initiatives and perspectives on where we are as an organization.

Michael Chekhov is quoted as saying "The theatre is in the spaces between us." I look forward to filling those spaces very soon. See you in Chicago.

Deborah Robertson  
ATME President

## Service Award

### ATME Service Award – ATME 2009 ATHE National Conference 2009 New York City, Marriott Marquis Hotel

Jean Krafka Wolski has been teaching theatre arts for over thirty years, and has been a member of Eastern Illinois University's faculty since 1993. As an undergraduate, she double majored in Music/Vocal Performance and Theatre at the University of Northern Iowa. She earned her Master's degree from the University of Iowa in Performance Studies, and her doctorate from Michigan State University. Jean has been a member of ATME since the mid-1990s and has served as editor for the biannual newsletter, *ATME News*, since spring 1999. She also serves on the editorial board for ATME's new digital kinetic journal, and has volunteered as a mentor for new faculty. Dr. Wolski has worked as a director and/or choreographer on numerous productions, including *Cole*, *As You Like It*, *Dancing at Lughnasa*, *L'histoire du Soldat*, and *Medea*. When not at the theatre, she can be found in tap and Irish dance classes, exploring lighthouses, at Michigan State sporting events, or, whenever possible, in Ireland.

Jean Wolski:

I am honored to be selected for this year's ATME Service Award. Working on *ATME News* has been a labor of love, and over the past ten years, I feel I've gained more than I've given. When I first started on the newsletter, "cut and paste" involved the use of actual scissors and glue, so I think it is fair to say that the newsletter has given me the opportunity to hone my computer skills. The move this year to the online version of the newsletter has opened up so many possibilities for us, and I am excited to explore how far we can push the envelope. But the greatest benefit for me has been from the many contacts I've made with members of the movement community. The wide range of talent evident in the article submissions, the collegiality of the various board members over the years, and the supportive attitude of the membership have been a source of inspiration for me in my own teaching, directing, and choreography. Thank you again for this great honor.

## From the Officers...

### **Annette Thornton, Vice President**

Dear ATME members,

As I close in on the end of this school year, I pause to reflect on the many people who have helped me survive and (fingers crossed!) thrive in my first tenure-track position. I came to academia late in my career and find the path paved with both soft sand and unexpected potholes. I am blessed to have many support networks, including my ATME family, which remains among the sweetest. Amidst my ATME colleagues I can breathe; I can relax; I can be myself.

My ATME friends go way back – often pre-ATME days followed by a reunion at an ATME event, such as the ATME Colloquium at George Mason University in 2005. It was there that I reunited with Jeanine Thompson, whom I first knew in the mid-1980s when we both were students of Marcel Marceau during his summer intensives. At that same colloquium I met Roberta Otten, who teaches close-by in Michigan and has become a faithful companion on this leg of my journey. The second colloquium, held in Stanton, Virginia in 2007, deepened my admiration of ATME folks. This experience began with a cross-country road trip with (then) ATME president Sarah Romersberger and (then) vice president Deborah Robertson, two powerful and generous women at our helm. They modeled for me (and still do, to this day) the kind of academic I aspire to be: passionate, articulate, dedicated and kind. Subsequently with my involvement on ATME's Executive Board as secretary and now vice president, I have also had the good fortune to work with and get to know the other officers, Beth Johnson and Marianne Kubik, both of whom I admire greatly for their vision and perseverance.

Over the years I have been fortunate to attend many events sponsored by ATME: the two colloquia, several pre-conferences at ATHE, and the M.O.V.E Institute. When I am searching for a new idea or approach to deepen my work, I return to my notes from these events. This year, for example, I am indebted to Lori Craig Torok's "Water Meets Water" exercise that she shared at last year's ATME pre-conference in Los Angeles. I have used this to great effect with many students who cannot "get out of their head." I am also indebted to Rachel Bowditch whose work with Rasas at the 2010 M.O.V.E Institute gave me the insight to be able to use this approach this past fall with my cast of *Into the Woods*. As I write this message I am overcome with gratitude for all the wonderful ATME members whom I have gotten to know.

I hope you will both forgive and indulge this very personal statement. But in these difficult times – global tensions, economic uncertainties and shifting educational needs with each new generation of students – I believe that we must identify and cherish our pillars of support. ATME and its members have been that for me. You may often hear the officers say, "ATME is what its members make of it." In my case, ATME has been and continues to be my lifeline. I hope that you will be able to join us in Chicago at ATHE, where many wonderful connections will begin and/or deepen. I know that not everyone can attend but it is my sincere hope that in the coming year each of you will be able to get out of/contribute to ATME what you want and/or need,

whether it be at conferences, pre-conferences, colloquia, institutes, the listserv, ATMENews, phone calls or emails. You won't regret it.

## Marianne Kubik, Treasurer

This is our second year trying PayPal for membership dues payment, and it is proving successful. Electronic payments more than double check submissions (see below), so we're glad ATME can provide this service to our members. We have not received dues from all of our members, but there is still time. If you don't have a PayPal account but want to pay online, you can simply pay by credit card *through* the PayPal system. PayPal is available on the ATME website. Alternately, you can send a check to our Secretary, Beth Johnson.

The Executive Board has opted to include a "Donate Now" button on the website, now offered as a PayPal added benefit. If you are in conversation with any individual or company who might have the desire and funds to contribute to our organization, this will provide an easy opportunity to do so. I hope to have this option up and working during the summer.

Have you asked one other colleague or student to join ATME this year?

ATME Financial Summary: Nov 2010 – Apr 2011

### Income

Membership Dues (2011) .....	\$3,544.68
• .....	(Paypal: \$2,429.68)
• .....	(Checks: \$ 1,115.00)
Total Income: .....	\$3,544.68

### Expense

American Theater Magazine Ad .....	\$1,213.09
Fees .....	43.00
Fellowship Fund .....	0.00
Office Expenses/Postage .....	29.40
Total Expenses: .....	\$1,285.49

**Current Balance:.....\$22,740.00**

## Beth Johnson, Secretary

As usual, for this time of year, we are busy with membership renewals and updating contact information. Currently 73 members have renewed or reactivated their membership. Additionally there are eleven new members to the organization. Of these, just over 50 renewed with PayPal. There are still 60 members from 2010 that haven't renewed for 2011. If you are one of those, please consider using the membership form included in the newsletter to keep your membership current, or use the on-line payment option. We will have to begin to thin out the listserv this

spring and non-current members will lose access to important information prior to the ATHE conference in August. This would be a great time to update your contact information and pay your 2011 dues.

Warm Regards,  
Beth Johnson

## ATME News' New Editors!

The entire ATME community wishes to thank Jean Wolski for her service as ATME Newsletter Editor, and we are excited to announce the new Editors Ezra LeBank, Head of Movement at California State University, Long Beach, and Diana Moller-Marino, Associate Professor of Theatre at the Hartt School, University of Hartford. Both Diana and Ezra are looking forward to getting acquainted with the ATME membership! You can write to the new editors at [atmenewsletter@gmail.com](mailto:atmenewsletter@gmail.com).

**Ezra LeBank** is Head of Movement at California State University, Long Beach. He has taught at Vassar College, Smith College, SUNY Purchase, The Juilliard School, and was Head of Movement at The University of Montana. He has written for newspapers, newsletters, peer-reviewed journals, and several original plays and screenplays. He has performed and devised theatre, film, dance, and physical theatre around the world to critical acclaim. Original work includes: *{Extinguish.}*, *Fresh Air*, *Roe V. Wade: The Abortion Debate*, *Riddle Me This*, *Side Dish: A Vaudeville Show*, *Mixed Metaphors*, *Making Epsom Salt Dissolve*, *The History of a Hand*, and *Resurrection Day*. Training: Acting Conservatory, SUNY Purchase; MFA in Theatre, Smith College; Diploma in Commedia Dell'Arte, Ars Comica. His play *{Extinguish.}* was one of four plays to receive FIVE STARS from The List at the 2010 Edinburgh International Fringe Festival, and was named the "#2 Next Big Thing" from the festival. This summer he is beginning the national (and soon international) tour of his new multi-media play *PITCH*. Info on the tour and his company *Curbside* is at [gocurbside.com](http://gocurbside.com).

**Diana Moller-Marino** is Associate Professor of Theatre and former Chair of Movement at the Hartt School, University of Hartford where she teaches acting with movement emphasis, specifically utilizing The Nine Viewpoints and Laban training tools to, in addition to various approaches of her own which she developed over several years. Diana directs productions at the Hartt School, ranging from "process" projects (in-house presentations, focused solely on process) through full productions of musicals, plays and new works (both musical and non). Diana was a delegate to the Cape Verdean government, initiating an international performing arts program in that small but vibrant African country. In addition, Diana has given master classes throughout the United States and in Cape Verde.

## ATME Report for ATHE 2011 Conference

*Mark your calendars for the following approved ATME Sessions at ATHE 2011!*

<i>Session Title</i>	<i>Presenters</i>	<i>Format</i>	<i>Assigned Date</i>
TEATRO PUNTO Modern Commedia dell'Arte	Carlos Garcia Estevez and Katrien van Beurden	Workshop	8.13.11 3:45 pm – 5:15 pm State Ballroom
Building Bodies: Consolidating Gestural Influences into Legacies	Jennifer Heywood, Gabrielle Houle, and Amanda Lockitch	Panel with Papers	8.14.11 9:45 am – 11:15 am Salon 6
Shakespeare's Bottom, Lancelot, Dogberry, Feste, Lavatch and Thersites licensed through Lecoq's clown and in	Rachel Bowditch and Sara Romersberger	Workshop	8.12.11 9:45 am – 11:15 am Dearborn 1
The Suzuki Method: Memory as Verb, or Bodies Writing (and Righting) Themselves	Matt Saltzberg, Annamaria Pileggi, and Robin Reese	Combination of Papers and Discussion	8.14.11 8:00 am – 9:30 am Dearborn 2
ATME Membership Meeting #1	Open	ATHE Focus Group Membership/Committee Meeting	8.12.11 11:30 am -1:00 pm Burnham 2
Annual ATME Membership meeting #2	Open	ATHE Focus Group Membership/Committee Meeting	8.13.11 11:30 am -1:00 pm Salon 6
ATME Morning Warm-up #1: Don't Fence Me In	Jeff Casazza	ATME Morning Workshop	8.12.11 7:15 am – 7:45 am Grand Bllrm Foyer
ATME Morning Warm-up #2: Good Morning Everybody!	Yoav Kaddar	ATME Morning Warm- up	8.13.10 7:15 am – 7:45 am Grand Bllrm Foyer
ATME Morning Warm-up #3: Breathing Into the Body	Holly Cate	ATME Morning Warm- up	8.14.10 7:15 am – 7:45 am
Interdisciplinarity in Theatre Movement Education: From Liberal Arts Colleges to Research One Universities.	Sara Romersberger, Yoav Kaddar, Holly Cate, Kate Kohler Amory, Steven Schwall, Heather Harpham, Ezra LeBank, Natalie Turner- Jones, and Jeff Casazza	Plenary Response Panel/Roundtable	8.12.11. 3:30 pm – 5:00 pm Burnham 1
ATME Legacy Panel: Movement Pioneers and Beyond	Annette Thornton, Jennifer K. Martin, Jon Foley Sherman, Davis Robinson, and Kate Kohler Amory	Workshop	8.11.11 1:30 pm – 3:00 pm Dearborn 1
Action Is Not a Metaphor II	Holly Cate, Kate Kohler Amory, Janet Morrison, and Jeff Casazza	Workshop	8.11.11 3:15 pm – 4:45 pm Salon 3
ATME Remembers: Founding Board and Past Presidents Share Origins and Insights	Deborah Robertson, Jennifer K. Martin, Bruce Lecure, Ronald Wilson, Denise Gabriel, Colleen Kelly, and Richard Stockton Rand	Round-table	8.12.11 8:00 am – 9:30 am Salon 4
Tricky Physical Characterizations? Accomplish Them Easily using the Alexander Technique!	Kathleen Juhl and Norma Bowles	Workshop	8.12.11 5:15 pm – 6:45 pm Salon 2
<i>Multidisciplinary Panel:</i> Teaching Theatre to the YouTube Generation	Ezra LeBank, Clay Drinko, Nick Erickson, Eileen Curley, Theresa Smalec	Panel	8.13.11 8:00am - 9:30am Salon 4
<b>SPECIAL EVENT:</b> <i>ATME Reception for Pascale Lecoq</i>	Pascale Lecoq	Discussion of the École Internationale de Théâtre Jacques Lecoq, the LEM program.	8.12.11 8:30- 10pm Room TBA **Please RSVP

## *History, Pedagogy, and Process*

### **MBA: an inquiry into the intersection of Mind, Body and Acting—a small gathering of Movement Educators**

By Rebecca VerNooy

I have been teaching Movement for Actors for sixteen years, initially and predominantly in New York City and the surrounding boroughs. Now I am in Athens, Ohio—a world away from Manhattan in many ways—and I have the great fortune of teaching curious, disciplined (for the most part) and passionate students at Ohio University. My colleagues are all working professional theatre artists. They are also my friends. Our performance faculty and the Department Chair never treat movement as an accessory to acting training. They know, from personal experience, that professional training is an integrating process, the body being an anchor in the development of focus, presence and expression.

New to ATME, I attended the pre-conference in Los Angeles last August, and was inspired and rejuvenated by the knowledge, generosity and sense of inclusion I felt from the twenty-five Movement Educators in attendance. I began to imagine an event where several of us would gather in the same studio for five days to share methodologies, challenges in teaching a progression and the movement values we thought most imperative for an actor in training. I wondered how diverse methodologies all arrive at core movement values—and knew that the brains I wanted to pick were all in this room. I had a conversation with Judith Chaffee from Boston University, and she was game to co-host/co-produce a movement gathering with me in the summer of 2011. The seed was planted.

That seed is now growing into an event. *MBA: an inquiry into the intersection of Mind, Body and Acting* will be a meeting of movement minds at Ohio University from July 20<sup>th</sup> – July 25<sup>th</sup>. Judith Chaffee (Boston University), Sara Romersberger (Southern Methodist University), Tom Casciero (Towson University) and I are the four confirmed participants. One more movement specialist will be joining us. Various grants have been submitted to help fund this inquiry. We are all eager and excited to contribute to the national dialogue emerging in the theatre world about movement training for the professional actor.

By bringing five master movement teachers together for five days, we can have both practical and theoretical discourse about core movement values for the performer, and how each methodology aligns itself with the desired results. Judith, Sara and I have started this dialogue via e-mail and are brainstorming about questions and ideas that can drive this inquiry. Some questions that have emerged are: What is “neutral”, “ready”, “centered”? How do we access the imagination via the body, and what are the implications/intricacies of this journey?, How do we address and refine the semantics of concepts such as “warm-up”, “technique”, “preparation”?, Where is the balance between working from the inside out and outside in?, When integrating text, how do we stay alive, on impulse and in the body?

Of course, these are all vast questions, and each one could be explored for a long, long time. As we move toward the July dates, we will naturally narrow our scope of inquiry. The five days of collaborative moving and dialogue promise to be rich and invigorating. I envision this as the beginning a more formal and extensive conversation amongst movement educators. The findings of our initial investigation will be shared through the ATME list serve and Newsletter. A website might be created to facilitate the conversation and engage more of the movement community. It is my hope to have annual gatherings and published findings. By expanding our sense of community, and furthering the conversation amongst movement specialists, we can contribute our collective expertise to the national dialogue on Professional Acting training and deepen the impact we have on our individual students.

## **Surveillance Art: A Course in Performance, Society, and Freedom**

By Lori Craig Torok

Inspired by both the Trey McIntyre Project's "Spurbans" (spontaneous urban dances) and the Surveillance Camera Players (NYC), Mt. San Jacinto College's Theatre Arts and Dance departments (Southern California) have been working with students on a new project, surveillance art.



Part dance concert, part performance art, and part civil protest, the group is working with contemporary media technologies (surveillance cameras) to produce innovative and thought-provoking movement-based performances throughout the college district. Who is the intended audience for such an event? The 'invisible' person who is supposedly watching the surveillance tape is the beneficiary of this not-so-private performance. Of course, passersby also view the performance (a second layer of audience) between the observer and the observed.

Since the terrorist attacks of 2001, the phenomenal growth of cell phone usage, the increased capabilities of GPS tracking, and the worldwide internet, a new wave of American surveillance of the citizen body has become omni-present. Being 'watched' throughout our daily goings on is as common as a swipe of a discount card at your local grocery store.

Of course, the camera is much more ubiquitous in urban centers and large cities, but even Southern California suburbia's citizenry stars in its own filmed production, daily. With new surveillance cameras installed this year on both campuses of Mt. San Jacinto College, the Menifee Dance Company (DAN 214 - Dance Touring Ensemble) has taken this opportunity to perform for this captive audience in what is known as surveillance art.

Calling themselves the "Surveillance Camera Dancers," they just may be the first dance company to take on what theatre companies have been exploring since 1996. The Surveillance Camera Players (SCP), based in New York City and founded by Bill Brown, are one of the main innovators of this art form. The SCP has a wide following around the world and has inspired sister groups in Arizona, California, Italy, Lithuania, Sweden, and Turkey.



The exploration goes back even further than that, with Andy Warhol's "Outer and Inner Space" (1965). This important work first introduced the performance art possibilities of high-tech surveillance to the modern world.



This has been an interesting and eye-opening experience for everyone involved, as we have been exploring the power of theatre and art in society. Performances to date have been in public parks, city hall, on campus, and at the courtyard of a local mall (where we were kicked out!). Students are enthusiastic about the work, the site-specific flexibility required of the performers, and the social awareness inherent in the project—as we squarely face issues of freedom, the fourth amendment, surveillance, and safety.

The Surveillance Camera Dancers will continue to present their work through the end of the spring semester (May 2011). Photos and video are available on Facebook (Menifee Lab Theatre) and Twitter (MVCLabTheatre).

## Final Adieu to Merce Cunningham's Bay Area Performances

By Dr. Annette Lust, San Francisco Bay Area Critics Circle theatre critic

(Published in *San Francisco Bay Times* in March, 2011)

Ballet dancer/choreographer and artistic director of the Merce Cunningham Dance Company is no stranger to the Bay Area and to Cal Performances. From 1962 to 2011 Cunningham's pieces and his company have appeared more frequently than any other dance company at Cal Performances (University of California, Berkeley), where all his major works have been staged and a good number commissioned.

In this final Cunningham Bay Area tour, on opening night *Pond Way* (1998), commissioned by Cal Performances and first performed in Paris at the Opéra National, portrayed a tranquil scene, with décor by Roy Lichtenstein titled *Landscape with Boat*, music by Brian Eno (*New Ikebukuro* for three CD players), and performed by 13 dancers in soft white attire (costumes by Suzanne Gallo). The ensemble evoked what one imagined to be a poetic nature tableau of frogs, insects

and water lilies inhabiting rippling pond waters. The dance rhythms progressed from slow, flowing moves to sudden accentuated ones, characteristic of Cunningham's movement style. *Antic Meet* (1958), an early humorous work with live music by John Cage (*Concert for Piano and Orchestra*, 1957-58) and simple décor by Robert Rauschenberg, was ahead of its time in its use of the absurd that characterized the theatre of the absurd later in the century. In the program under the title of the piece is a citation by Ivan Karamazov "Let me tell you that the absurd is only too necessary on earth."

First performed at the American Dance Festival at Connecticut College on August 14, 1958, *Antic Meet* is a daring spoof on the modern dance movement, and possibly on the contribution of Martha Graham. Laughter is heard periodically in the audience when, for example, a dancer enters with a chair strapped to his back; or another one struggles to get out of a sweater; or still another enters and exits from a door center stage for no good reason; or as a large box moves across the stage by itself and a dancer appears in a shirt, tie and slacks while a female dancer enters in a fur coat. Here props and contemporary costumes play a more important role, bringing it closer to theatre and announcing the future popularity of dance theatre.

*Sounddance* (1975), to music by David Tudor (*Toneburst*, 1975) and décor and costumes by Mark Lancaster, presents an extreme contrast with *Pond Way* in décor, costumes, music as well as performance wise. The soft movement patterns of *Pond Way* differ from *Sounddance*'s rushing ocean waves crashing loudly and noisily against the shore. Visually the dancers in pale blue against golden drapes offer an elegant and rich tableau. But the mounting deafening musical notes that combat the visual beauty of the dance and the costumes soon outweigh the ensemble ending with the dancers being sucked into a center gold drape one by one in an ambience of highly energized exuberance.

With this last Bay Area appearance and a final two-year world tour ending in New York on December 31, 2011, in accordance with Merce Cunningham's Legacy Plan, the Merce Cunningham company will be disbanded.

Cal Performance's appreciative tribute to one of the world's most original and influential masters of dance today, performed by expressively and technically high quality dancers, has left an unforgettable souvenir with all who have viewed this final presentation of Merce Cunningham's contribution to the world of dance.

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## **"Do It Yourself" Delsarte**

By Jef Lambdin

There was a time in America when thousands of performers, mostly women, shared Movement Theater pieces. This was America from the late 1800's through the early part of the twentieth century. The work was based on the teaching of Francois Delsarte (1811-1871).

Although some scholars and critics claim that some of these performers "falsified and travestied and made ridiculous" the true science of Delsarte, that is not my point in this article. My point is that amateurs and professionals all over the United States were creating and performing

Movement Theater, and audiences were coming to see them often! The amateurs performed in parlors, living rooms, churches and local opera houses. The professionals toured; sharing performances, lectures, workshops and classes. One such performer, Genevieve Stebbins, appeared in venues such as the 1893 World Columbian Exposition in Chicago, Ohio Wesleyan College, and New York's Madison Square Theater.

I believe this "Delsarte craze" was strongly influenced by the availability of books, magazines, articles, broadsides and pamphlets about "The Delsarte System." These publications provided everything that anyone who wanted to gain "mastery" of the techniques could hope for. Guided by the techniques in the books, and by rehearsing using the photos and drawings included with the music, stories and songs in the pamphlets, anyone could share a program of Delsartean Theater. These programs included pantomimes of songs, stories, poems and hymns; tableaux and statue posing. These publications were essentially Delsarte "do it yourself" manuals. Although there were many publishing houses in this line of business, none were as diversified and prevalent as the Edgar S. Werner Company. Werner (1850-1919) was a voice teacher in New York City and dedicated his journal to all aspects of voice production, vocal training, physiology, vocal defects, and voice care.

He published his magazine on voice culture under three different titles, *The Voice* 1-10 (1879-1888), *Werner's Voice Magazine* 11-14 (1889-1892), and *Werner's Magazine* 15-30 (1893-1902). Each issue contained reviews of vocal performances from around the country as well as featured articles by guest contributors, including familiar pedagogues of the day, such as Carlo Bassini, Edmund J. Myer, Julius Stockhausen, and Genevieve Stebbins.

Werner also published books about Delsartism by many of these same contributors, including the compilation *Delsarte System of Oratory* (1882), Genevieve Stebbins' *Delsarte System of Expression* (1885), Mary Tucker Magill's *Pantomimes or Wordless Poems* (1895), and Elsie M. Wilbor's *Delsarte Recitation Book* (1889).

To complete the vertical integration of his holdings, Werner also sold the pamphlets of songs and stories complete with photos or illustrations and instructions showing performers how to integrate the text or lyrics with the Delsartean poses. Comedy and tragedy, solo and ensemble, famous poems, hymns, recitations, songs, holiday-themed tableaux, there was something for everyone.

All of the pamphlets included directions for presenting the piece. Some also indicated, cues, blocking and costume choices. Here is an example of a strictly text description from the song, *America*, choreographed by Samuel Smith in *Werner's Readings and Recitations: No. 41-Pantomimes*, New York: Edgar S. Werner, 1908, pp. 26-31. (*Figure 1*)

DIRECTIONS FOR PANTOMIMING "AMERICA;" OR, "MY  
COUNTRY, 'TIS OF THEE."

*"My country, 'tis of thee,"*

R. foot forward; weight on heel of L. foot; arms extended horizontal; face expressive of adoration, eyes lighted up.

*"Sweet land of liberty,"*

On "sweet," hands are brought clasped to chest; on "liberty," R. hand carried over head. Remember to render this last gesture gracefully; hand is carried *down* first, then describing half-circle, up over head, index-finger prominent. Let L. hand remain spread on chest. Head held high, eyes flashing. Draw R. foot back and transfer weight to its heel, beginning movement on "of."

*"Of thee I sing;"*

Both hands front oblique; R. foot brought forward, weight on heel of L. foot; on "sing," bring R. hand to mouth, then out again in front of face but not hiding it, L. hand still out front. Joyful expression.

*"Land where my fathers died!"*

Both hands extended horizontal; on "died," L. hand is brought to chest, R. hand carried out prone descending oblique, body swayed forward on heel of R. foot. Serious expression.

*"Land of the Pilgrims' pride!"*

Weight changes to heel of L. foot; arms extended horizontal; on "Pilgrims'," bring L. hand to chest, R. prone hand carried out oblique, then brought up over head on "pride," at same time bringing R. foot back and transferring weight to its heel. Stand at fullest height, expression of pride.

Figure 1

Many of the pamphlets had photos to help guide the performance, such as this example of Elizabeth Barrett Browning's poem, *A Romance of the Ganges*, posed by Eleanor H. Denig in the pamphlet published by Edgar S. Werner in 1896. (Figures 2,3)



Figure 2



Figure 3

Other pamphlets depict one performer, and then in the directions say you may use “any number up to sixteen,” such as this example from the illustrated pantomimed song, *At the Golden Gates*, by Father Ryan, music by Sumner Salter, pantomimed and posed by Helen Merci Schuster, in the pamphlet published by Edgar S. Werner in 1904. (Figures 4,5)

# AT THE GOLDEN GATES

## ILLUSTRATED PANTOMIMED SONG

Words by **FATHER RYAN**      Music by **SUMNER SALTER**

Pantomimed by and Posed under Direction of **HELEN MERCI SCHUSTER**

Photographs by Young & Dall, Chicago

Copyright, 1910, 1911, by Edgar S. Warner

**A**T the golden gates of the visions  
 I knelt me adown one day,—  
 But sudden my prayer was a silence,  
 For I heard from the far-away  
 The murmur of many voices  
 And a silvery censer's sway,  
 I bowed in awe and I listened,  
 The depths of my soul were stirred,  
 But deepest of all was the meaning  
 Of the far-off music I heard,  
 And yet was stiller than silence,—  
 Its notes were the "Dream of a Word,"—  
 A word that is whispered in Heaven,  
 But cannot be heard below;  
 It lives on the lips of the angels  
 Where'er their pure wings glow,  
 Yet only the "Dream of its Echo"  
 Ever reaches this valley of woe,  
 But I know the word and its meaning,  
 I reached to its height that day,  
 When prayer sank into silence,  
 And my heart was so far away,—  
 But I may not murmur the music,  
 Nor the word may my lips not say,  
 But some day far in the future  
 And up from the dust of the dead,  
 And out of my lips when speechless,  
 The mystical word shall be said;  
 'Twill come to thee, still as a spirit,  
 When the soul of the Bard has fled.



PICTURE I.  
 "At the golden gates of the visions"

Figure 4



Figure 5

These resources may be of interest to you when teaching about the history of Movement Theater. When I was first studying mime, I didn't know about all of these publications. I originally thought that I first heard of Francois Delsarte while I was studying at the Valley Studio in 1978. Tom Leabhart, the Artistic Director of the studio at that time, gave an excellent (and funny!) evening lecture about Delsarte, using the words of Ted Shawn from his book Every Little Movement. In my notebook from that era, I noted, "must find out more..." That led to my second contact with the work of Delsarte to be in 1979 while I was studying with Tony Montanaro at the Celebration Barn. Tony would talk, or rather preach, at great length about Steele Mackaye (Delsarte's American protégé) and how his methods affected our work.

Notice that I said, "I originally thought." Perhaps like you I was not aware of the Delsartean theater I first witnessed. I was in high school when I saw a touring production of Meredith Wilson's The Music Man. In Act II, Scene 6, Eulalie Mackechnie Shinn and the Ladies' Dance Committee Fourth of July tableaux is pure Delsarte. Originally choreographed by Onna White, the scene goes:

*"One Grecian urn. (pose) Two Grecian urns. (pose)  
And for a fountain, trickle, trickle, trickle, trickle. (pose)"*

---

## In Pursuit of an Idea

By Larry Hunt



**“King Fear”** : a non-verbal Mask Opera

2004 was an interesting year, as all years tend to be, but this year I was performing at two festivals back to back. One in Stara Zagora, Bulgaria, to be followed by a week residency in Novi Sad, Serbia. I took a half dozen masks to Serbia that were influenced by Francisco de Goya prints which in turn influenced the theme for a play I started by looking at these masks and trying to discover their relationships. The relationships were in turn, influenced by the social climate of the time. Iraq was headline news.

The masks had decided character possibilities. The large, overindulgent one would be a King/President. The female, of course, could be the Queen/First Lady. Bulging eyes seemed to represent spying so that mask could easily be the Spy. Ahh, an hierarchy was developing and undoubtedly these characters were not only characters, but archetypes. So I dropped all of the ‘the’ before their names. Now it was King, Queen, Spy. The theme started resembling the abuse of power in any power structure including a Democracy (where the people do not expect it). A light musical comedy no doubt.

The anguished mask would do all of the work. Servant. The ‘Everyman’. The role most of us would undoubtedly relate to without difficulty. All hierarchies need a little lightness so it would be in the guise of Jester. Prime Minister/Secretary of State, Slave, Gargoyle, Dancer, Children, Shadows were all to follow.

Another influence was Jacques Lecoq’s investigation of the Bouffon or Grotesque. In this, each character had a deformity to challenge the audience with. I took this aspect of his concept and gave each of my characters a deformity to fit his/her social bearing. King = four foot stomach carried on a wheel-chair throne. Queen = pendulous functionless breasts of a one time social beauty. Spy = 20 foot elongated neck connected to the removable mask. Slaves will carry it into the audience for a ‘closer look’ while the hooded body stays on stage taking copious notes.

The relationships were taking root so I sat and wrote a five page scenario to take with me to Serbia. We worked with the masks for only 2.5 days and created 15 minutes of performance which the audience found visually, most interesting and thematically, most confusing. But it was a start.

Upon return to the United States, I took it upon myself to flesh out this scenario and over a long time span I have evolved a 23 page full stage 90 minute epic. 23 pages of non-verbal script will fill the time span quite easily.

Now what? Guess I will sit on the script for a few years. So I did. After all it has a minimum cast of 19. How can it be produced in the USA?

In 2009 some friends were visiting from Israel and I had a mask display at an art gallery so I took them to see the masks. He, Ady Cohen, is a composer; she, Bavat Marom, an opera singer. The show was always conceived as non-verbal with a vocal element, Voice, who would sing or sound the emotions, attitudes, relationships of all the characters but not use words. Influence: the beginnings of language and the beautiful quality and tone of Bulgarian folk singers.

As we were walking up the stairs, I thought of the term, *non-verbal opera*. This was suggested to Ady the composer, as he looked at the masks. That night I e-mailed him the script and we have been pursuing this challenge ever since. So far, two small grants (one for playwriting the other for shadow work) has allowed us to create a five minute scene for video and the increased desire to see this project to fulfillment. Interests have been voiced by the University of Connecticut, Stara Zagora State Theatre, Bulgaria, Israel performance and a Palestinian arts collaborator. Maybe it is taking on a life of it's own but we dared not wait to see if the embryo could grow on its own accord so we have initiated a **Kickstarter** site to try to raise enough funds for further development. If you would like to see more, please go to the site:

<http://www.kickstarter.com/projects/679013361/king-fear-a-new-mask-opera>

Or visit my website : [www.masque-theatre.com](http://www.masque-theatre.com)

## *Organizational Rep Reports*

### **MARGOLIS METHOD CENTER REPORT**

There are lots of changes and growth at the Margolis Method Center. The studio has had a major uplift including new lighting and curtains for theatrical presentation of training artist's work. The winter has seen the certification of two new faculty members Jalyn Knobloch and Jarod Hanson. Jalyn and Jarod have trained with Kari for many years and performed with the MB ADAPTORS Company before beginning their certification, and both will be leading afternoon practice sessions at the Center this summer and fall.

#### **This Season Will See the Start of Two New Exciting Programs!**

**The University Professor Certification Program** is attracting an exciting group of teaching artists from around the country! This two-week intensive is geared towards Professors who are interested in incorporating into their existing syllabi, Margolis Method exercises and improvisation structures that merge physical and vocal expression and synthesize the skill-sets of Actor, Director and Playwright. In-depth written materials and a DVD of exercises covered will be included. Participants will work directly with Kari Margolis and side by side with company members. Ample personal feedback and practice time is incorporated into the schedule. A Professor Certification Certificate Level 1 will be issued at the end of the workshop.

Artist Housing is in a beautiful 1890's farmhouse located on two acres right across from the Delaware River (and a fantastic swimming beach.) Barryville NY is 90 miles west of New York City and on the National Scenic Byway. Formal class time meets Mondays thru Fridays 10AM to 5PM. Discussion, video showings and of course barbecues are scheduled on the wonderful Victorian wrap-around porch.

#### **ATME Members are being offered a special \$500 Scholarship!**

**For more info and to register: [margolismethod@mac.com](mailto:margolismethod@mac.com)**

**[www.margolismethod.org](http://www.margolismethod.org)**

#### **New Fall Session**

Traditionally the Center has been open to new training artists over the summer months of June thru August and maintained a professional program year-round. This season, the Center will be open in September and October for new students with previous experience in the Method with either Kari or Certified Teachers. Students registered for at least a month in the summer are eligible to stay on for the fall session. During the summer session new work is created and presented every second week. The fall session will be performance oriented with one larger work created each month.

The MB ADAPTORS Company has been touring its madcap multimedia musical IN SEARCH OF TONTO BLUE and busy at work on a new production entitled PULLING STRINGS. In March, Kari and company members offered a daylong workshop at the Actor's Movement

Studio in NYC and presented work-in-progress. A special three-day theatrical event is scheduled for May 20th-22nd at the Margolis Method Studio, where more new work will be shared. To see over twenty scenes from the MB ADAPTORS repertory you can go to the Margolis Brown ADAPTORS Channel on Youtube or the company's new website [www.margolisbrownadaptors.org](http://www.margolisbrownadaptors.org)

On the road this winter Kari taught a two-week intensive workshop in Barcelona, Spain for the Association of Professional Actors and Directors of Catalunya and a two-week intensive for Millikin University in Decatur Illinois. Kari will be leading a master class for the National Irene Ryan Finalists for the Kennedy Center's National ACTF. This will be Kari's eleventh year in this position.

### **Summer Session**

The summer session runs from June 20th thru August 28th. There are presently two openings available over the course of the summer. You can register for as short as two-weeks or as long as the entire season. Classes meet Mondays thru Fridays from 10am to 4pm. The studio is always open for practice and project time.

**ATME members are eligible for a \$500 scholarship for stays of three weeks or longer.**

### **Michael Chekhov Association Upcoming Events:**

International Michael Chekhov Workshop 2011 - Emerson College, Boston MA.

Professional Actors, Teachers, and Directors who share an interest in the Michael Chekhov Technique gather for classes, performances, and inspired discussion. Previous experience is not necessary in order to attend. A typical day begins with a warm-up followed by a morning and afternoon class. Evenings are devoted to special workshops, performances, informal discussions, and lectures. The first part of our event (July 31-August 5) is organized in instructional classes, the second part (August 6-7) is a gathering called 'The Theater of the Future' and is an opportunity for workshop faculty and participants to gather in small self organized groups through conversation and collaboration. You can choose to register for one or both offerings. For more information, please visit [michaelchekhov.org](http://michaelchekhov.org) or click on the following link.

<http://www.cvent.com/events/international-michael-chekhov-workshop-2011/event-summary-5bf2a551f3894ba9bbc4735491395e13.aspx?i=322526ff-bb46-4dd4-b94d-9bd291028bba>

## ATHE Two-Year College Focus Group

The Two Year College Focus Group is set for this year's ATHE conference in Chicago. The conference provides the group a valuable opportunity to connect with peers at other 2-year or small 4-year theatre programs. This year's program includes:

August 12, 2011	“Models for Developing & Teaching Writing Intensive Sections of Theatre Courses”	9:45-11:15am
	Focus Group Business Meeting	11:30am-1:00pm
	Plenary Response – “Transferring Artistry: Reaching Backwards and Forwards – A Conversation between Two Year and Four Year	3:30-5:00pm
	Diner Out Together	7:30pm Off Site
August 13, 2011	“Challenges of Season Selection & Production In the Two-Year College”	3:45-5:15pm
August 14, 2011	Focus Group Membership Meeting-Issue: “Current Challenges Facing Two-Year College Theatre Programs”	8:00-9:30am

If you would like to be a part of the group, you can contact the focus group rep. Chase Waites, at [chase@lonestar.edu](mailto:chase@lonestar.edu). You can also find the group on Facebook. We are listed as “athe 2year college”.

## News from the Celebration Barn in South Paris, Maine

The big news is that Celebration Barn Theater is celebrating 40 years in 2011! The barn that Tony Montanaro turned into a center for movement and improvisation has never looked better. With a \$12,000 private donation and a grant from the Maine Theater Fund, we are currently in the home stretch of fundraising to install a new heating and air-conditioning system in the theater. This year, our season will extend into October and we'll offer additional residency opportunities and performances.

Celebration Barn's 40th Anniversary Festival on July 16 will feature over 50 performances. The Barn's 11 acres will come alive with spectacle, innovation and interactive workshops. Stay for the day, or join us for the evening's gala celebration.

New workshops this summer: Improv with Patti Stiles, Joy of Phonetics with Louis Colaianni, and Xtreme Physical Theater with Daniel Stein. The two-week Celebration Intensive (formerly Boot Camp) returns with Davis Robinson, Karen Montanaro and master class guest teachers. Workshop tuition includes housing and meals. For a complete schedule, visit: [www.celebrationbarn.com](http://www.celebrationbarn.com).

## 1. New Plays and Solos Submissions

Annette Lust, founder of the Fringe of Marin for Bay Area and Beyond play and solo discoveries, will present her 27<sup>th</sup> season April 15<sup>th</sup> through May 8<sup>th</sup>. Accepting new plays and solos under 20 minutes for the Fall 2011 festival-deadline June 1<sup>st</sup>. For information contact Annette @ [jeanlust@aol.com](mailto:jeanlust@aol.com).

## 2. Book Reviewers and Teachers Needed

Annette Lust's "Bringing the Body to the Stage and Screen and Beyond" will be published by Scarecrow Press in 2011. Content- combining the spoken word with movement resources, exercise program and list of training programs, original pantomimes, interviews and essays by contemporary mime, actor, dance, clown and puppetry artists (Bill Irwin, Mummenschanz, Joe Goode etc) and more.

**Email names, addresses and emails of persons interested to: [jeanlust@aol.com](mailto:jeanlust@aol.com)**

## Call for Submissions for Publication to the ATME Digital Journal

The editors of the ATME Digital Journal encourage you to use the journal to publish your creative research. The visual medium is an excellent way to share your ideas and your process with your colleagues and the theatre community at large. Review of submitted articles is on a rolling schedule and ATME membership is not required.

By now we hope that all of you have seen Jennifer Martin's article published on the ATME website. We'd love to get your feedback on the article.

To begin the process of submitting a digital article, contact Sarah Barker at [sabarker@sc.edu](mailto:sabarker@sc.edu).

All you need is an interesting idea and a passion for sharing it. If you are well on your way in production you can address technical questions to Nick Erickson at [nickwe@mac.com](mailto:nickwe@mac.com).

If you are planning to make a DVD presentation at the ATME Pre-conference this would be a good place to start. Let us hear from you soon.

**Editorial Position Open:** If you are interested in serving on the Digital Journal Editorial Board please send your vita to Sarah Barker. We have a few openings.

## *News from the Membership*

**Bill Bowers** had sold out performances at the Historic Asolo Theatre in Sarasota Florida. In addition to performing his solo play *IT GOES WITHOUT SAYING*, Bill did a week-long mime residency at the FSU Conservatory. Bill's devised work, *HEYOKAH*, enjoyed a three-week run at the Manitou Art Theatre in Colorado Springs, and this summer will be performed at the Edinburgh Festival. While in Colorado, Bill presented masterclasses at UC Boulder, as a guest of Tammy Meneghini, and also performed at the Rocky Mountain Theatre Conference in Cheyenne Wyoming. [www.Bill-Bowers.com](http://www.Bill-Bowers.com)

**Sarah Barker**, Professor of Theatre and Movement at University of South Carolina spent the month of December in Tokyo and Osaka training Alexander Technique teachers at the Body Chance school. She is also conducting research in the effects of Alexander Technique on balance control using a force plate in cooperation with USC's Department of Exercise Science. Sarah will be presenting results from her research at the Alexander Technique International Congress in Lugano Switzerland this coming August. Sarah is now selling her Alexander Technique DVD to many movement teachers and their students through out the United States. It includes animation of anatomy and imagery which many have already found very helpful in their studies. (order at [sabarker@sc.edu](mailto:sabarker@sc.edu)) Before the Fall semester begins Sarah will be teaching a week-long movement and Alexander Technique workshop in Tuscany, Italy. She hopes some of you will consider attending and working with her and several other world renowned Alexander Technique and movement teachers. Check it out at [www.alextechworkshops-international.com](http://www.alextechworkshops-international.com)

**Ezra LeBank** is the new Head of Movement at California State University, Long Beach, and is looking forward to getting to know ATME members and the movement community in southern California. Ezra spent the past year developing a multi-media satire that's designed to be performed in living rooms, garages, and basements, called *PITCH*. He will be a panelist discussing "The Aesthetics of Place" at the TCG Conference this June in Los Angeles, and is booking living rooms, basements, and garages to perform *PITCH* all the way down the West Coast during June and July. If you're interested, you can find info at: [gocurbide.com](http://gocurbide.com).

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Janice Orlandi

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Ezra LeBank

[ezralebank@gmail.com](mailto:ezralebank@gmail.com)

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# ATME Membership Renewal Application

ATME Membership for January 1, 2011 – December 31, 2011

- \$45.00 (in U.S. Dollars from a U.S. bank)
- \$50.00 (in U.S. Dollars from banks outside of the US)
- \$25.00 for students --
- Include a photocopy of current student ID with application.

Please fill out the form below and mail with a check made out to ATME or pay online via PayPal. A PayPal account is not required for the transaction. This form may also be submitted electronically to the email address provided:

Beth Johnson, Ph.D. Sec. ATME  
Finger Lakes Community College  
3325 Marvin Sands Drive  
Canandaigua, NY 14424

[atmesecretary@gmail.com](mailto:atmesecretary@gmail.com)

585/785-1242

**Title/Rank/Tenure?** \_\_\_\_\_

**First Name** \_\_\_\_\_ **Middle** \_\_\_\_\_ **Last** \_\_\_\_\_

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**Preferred Email Address** \_\_\_\_\_

**Second Email Address** \_\_\_\_\_

Work Address

**Institution** \_\_\_\_\_ **Department** \_\_\_\_\_

**Street Address 1** \_\_\_\_\_ **Street Address 2** \_\_\_\_\_

**City** \_\_\_\_\_ **State/Province** \_\_\_\_\_

**Zip/Postal Code** \_\_\_\_\_ **Country** \_\_\_\_\_

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**No**

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## **We Want to Hear from You!**

Let us know what you've been up to!  
Send in photos of your work/projects!  
Or, if you are interested in submitting an article or book review  
for the Fall Issue of *ATME News*, please contact:

Ezra LeBank & Diana Moller-Marino  
Editors, ATME News  
e-mail: [atmenewsletter@gmail.com](mailto:atmenewsletter@gmail.com)

Deadline for submissions is September 15, 2011

## *Movement Courses and Performances*

### *Actors Movement Studio Conservatory Summer Theater Institute 2011*

### *ATME Member Scholarships 500.00 Open the doors to your Imagination! Master the Art of Transformation!*

The Curriculum includes a wide variety of both Traditional and Innovative physically based methods and techniques for training actors. Working with Master Teachers and founders of new innovative Movement Pedagogies; Williamson, Viewpoints, RasaBoxes and Margolis Method as well as traditional forms of movement training for actors; Mask, Mime, Clown, Laban and Michael Chekhov Technique, The program is specifically designed to expand the actor's physical technique and tool box, and to develop the actors creative imagination, vocal range and expressive body, the total Instrument.



The program culminates in a three hour fully costumed Period Style Salon © (Williamson Technique), "A Grand Ball in the Bell Epoch". Using Williamson Period Style Movement and Michael Chekhov Character Transformation participants will create a historical character from the Edwardian Era, through the application of Chekhov's Imaginary Body, Character Centers and Character Atmospheres along with Williamson's in depth exploration of the imaginary world of the character, the polite world of manners, etiquette and period dance, the qualities of movement of the period, as well as entering the experience of the world of the historic fantasy place, along with Chekhov's Character and imagination exercises.

- **Featured in American Theater Magazine -January 2011**
- **Featured in Back Stage March 23, 2011**

**Train with Master Teachers and Award-Winning Guest Artists:Featured in Nicole Potters Book “Movement for Actors”**

*Loyd Williamson, Kari Margolis, Paula Murray Cole, Shelley Wyant, Nira Pullin, along with Master Teachers: Bill Bowers, Leslie Anne Timlick, Deborah Robertson and Andrew Wade and more ....*



**Featured in Book- “Movement for Actors”**

- **Williamson Physical Technique**
- **Williamson Period Style Salon**
- **Fitzmaurice Vocal Technique**
- **Michael Chekhov Technique**
- **Character Mask**
- **Mime and Pantomime**
- **Viewpoints and Composition**
- **Feldenkrais Movement**
- **Margolis Technique**
- **RasaBoxes**
- **Clowning**

**The AMS Summer Institute** is the only intensive training program of its kind. The curriculum includes a variety of physically based techniques and is specifically designed to develop the actor’s Instrument. Students will be immersed in an intensive program with Master Teachers and Award Winning Guest Artists, surrounded by the cultural ambiance of NYC.

**For more information call us at: 212 736-3309**

[ams@actorsmovementstudio.com](mailto:ams@actorsmovementstudio.com)

[www.actorsmovementstudio.com/summer](http://www.actorsmovementstudio.com/summer)

**Contact: Janice Orlandi**

Artistic Director Summer Institute

**Actors Movement Conservatory**

**302 West 37th Street, 6th Floor**

**New York, NY 10018**

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- 

## **An Integrated Approach to Voice and Speech Training Through Laban's Lens**

**Dates:** July 15, 16, 17, 2011

**Times:** Friday: Introduction 7:00 pm-9:00 pm; Saturday & Sunday 10:00 am - 4:00 pm

**Location:** Red Bean Studios, 320 West 37<sup>th</sup> Street , New York City

**Cost:** \$400 (LIMS® Members \$375)

**To Register:** Contact Ana Bella at [anabella@limsonline.org](mailto:anabella@limsonline.org) or call 212-643-8888

This workshop is an experiential application of LMA to training the muscles for functional and expressive use of your voice and speech. During individual and group explorations, the participants will experience the interplay among Shape, Effort, and Space applied to breath, voice, and speech integrated with the whole body.

The term "voice" encompasses how the body creates vocal resonance that fills and penetrates space thus expanding the definition of "kinesphere" to include the concept of "vocal kinesphere." The term "speech" refers to how the articulators of the mouth shape the vocal resonance into precise recognizable sounds that ultimately lead to explicit sense.

The communicative possibilities of vocal resonance and speech are easily enhanced through explorations of Shape and Effort. Therefore, during exercises that highlight Shape and progress to explorations of Effort, the participants will experiment with their vocal resonance and speech as tools for affecting others while allowing their bodies to respond to what is seen and heard. This workshop culminates with an exploration of how the inclusion of voice/speech explorations with a few of Laban's scales affect communication with others and closes the gap between our perceptions of our "inner state" (emotional/psychological) and "outer" (environs) world.

Ultimately, the goal of this workshop is to radiate both the emotional content (implicit) and precise (explicit) meaning three-dimensionally through the expressive use of breath, vocal resonance, speech, and movement. The inclusion of the whole body in the task of creating implicit and explicit meaning is meant to tickle the imaginations of the participants to discover the unity between the articulation of the body and the articulation of speech.

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## ***Mime Explains String Theory, or Mime Explains Life, Death***

Sheila Kerrigan, the mime who can't find a box she fits inside, premiered her show, *Mime Explains String Theory, or Mime Explains Life, Death* in November 2010 in Durham, NC. In this performance for adults, the mime starts before birth, ends after death, and toddles unsteadily through the thirteen stages of woman. She accidentally uncovers the meaning of life and struggles to communicate it.

It's a talking mime show. It's a two-person solo. It's a serious comedy with magical surprises, puppetry, metaphysics and metaphor. It reminds audiences that they are connected by the web of life, and leaves them with that rising feeling.

What people have said about it:

*"I laughed till I cried!"*

*"It's brilliant!"*

*"It was deep. I could see the web that connects us all."*

*"It was a touching, amazing and moving performance."*

*"You embody your craft so well that it was easy to be transported to the world you created."*

*"Whimsy walks hand in hand with human insights more profound."*

*"Wow. Wow. And Wow."*

She premiered her children's show, *The Mime Who Talks! The Juggler Who Drops! (Oops!)* in August of 2010, and is touring it starting in April 2011. Kerrigan juggles (and drops) while she talks about the importance of failure in learning and growing. She juggles and tells a story about setting a positive mental attitude to aim for success. She struggles against invisible forces to get her points across. She does a lecture-demonstration about mime, and even some silent mime pieces in this fun and educational show.

Both shows are available for touring in 2011 and beyond. Contact Sheila for more information.

Collaborative Creativity

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Check out the six-minute version of *Mime Explains String Theory* on YouTube:  
<http://www.youtube.com/watch?v=JSoH7hyYJKk>



## Intro to Bartenieff Fundamentals™ Certification Workshop

The Weekend of August 6-7  
Knoxville, TN  
Riverdale School

- Explore the fundamental principles of Body Connectivity
- Find total body integration through movement in 3-D space
- Develop useful observation skills
- Elevate your level of expertise in movement
- Integrate developmental movement

Laboratory of Movement Studies

**Kista Tucker** (MA, MFA, CMA, RSMT), Instructor

This is a 15-hour Intro to Bartenieff Fundamentals™ course designed to satisfy the prerequisite BF requirements of the Laban/Bartenieff Institute of Movement Studies in NYC.

Space is Limited / \$225 / Registration Deadline – June 17, 2011  
Details: <http://kistatucker.com> (fees, schedule, etc.)

Call: Deborah Whelan, 865-606-1841 or Kista Tucker, 585-330-7711  
Email: Kista Tucker at [admin@kistatucker.com](mailto:admin@kistatucker.com) or Gerry Larkin at [gerry9901@gmail.com](mailto:gerry9901@gmail.com)