
Fall 2011
Volume 19, Number 2

ATME

News

A publication of the Association of Theatre Movement Educators

<http://www.atmeweb.org>



ATME members participating in a Rasa Boxes/Clown workshop at the 2011 ATHE Conference.

***ATME Photos from the 2011 Conference can be found throughout this edition of the newsletter.**

Contents

Letter from the President	3
From the Officers	4
ATME Conference Meeting Minutes	7
History, Pedagogy, and Process	12
Organizational Rep Reports	21
Call for Submissions: ATME Digital Kinetic Journal	24
News from the Membership	25
ATME Officers & Reps	27
Scholarship/Membership Forms	30
Call for Submissions: ATME News	31
Courses	32
Back Page Photo	36

Letter from the President

Dear ATME Colleagues,

I hope your fall season is bringing you joy and insights. This past summer's ATME gathering at the ATHE conference in Chicago seems a bit distant now as does our next pre-conference and conference that will be in Washington D.C. next August. However, we do have our newsletter containing photos and conference experiences from our officers and members, and our website will soon be streaming "ATME Remembers: Founding Board and Past Presidents Share Origins and Insights." The 2011 ATHE conference, "Performance Remains, Global Presence: Memory, Legacy and Imagined Futures," was a celebration of the 25th anniversary of the organization. This seemed an appropriate time for us to honor and to hear the stories of our own beginnings. Six of our Founding Board members and Past President's: Denise Gabriel, Jennifer Martin,



Ronald Wilson, Colleen Kelly, Bruce Lecure, and Richard Rand, shared their perspectives on the creation, definition and development of the organization and also answered questions from current members. It was a rare moment. I am so appreciative that they were able to travel to the conference, prepare remarks, and open this window into our organization's history. We will now have this piece of our history available on our website. When the video is ready for viewing we will contact you via the listserv. You are in for a treat.

Sara Romersberger, Past President, and very active member, arranged for ATHE and ATME to host Pascale LeCoq, architect and director of the Laboratory of Movement at the Ecole International de Theatre Jacques Lecoq (LEM), Paris, France, to participate in ATHE and ATME panels and a workshop. We also enjoyed a celebratory party in her honor during the conference. She accepted, for her father, a posthumous "ATME Lifetime Achievement Award." We socialized and watched videos of presentations based on the training from the Lecoq School.

Rachel Bowditch, our conference planner, did an excellent job of organizing our submissions and presented us with an excellent roster of workshops and panels. She will share information related to the Washington D.C. conference within this newsletter.

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

Thank you for all that you do for ATME. I wish you a fruitful conclusion to your year.

Deborah Robertson
ATME President

From the Officers...

Annette Thornton, Vice President

Dear ATME Colleagues,

The recent conversations on the ATME listserv clearly point to the energy around and interest in physical dramaturgy as a topic. Therefore, the theme of this year's ATME Pre-Conference 2012 is "Physical Dramaturgy in the Digital Age: Disruption and Transformation." There will be an official call for papers, presentations, shared examples (digital?) after the first of the year. In the meantime, let yourself imagine the directions that this topic may take in ways that are meaningful to you. From the listserv conversation, I have gleaned the following as avenues of investigation:



- Different presenters playing with the same materials through their personal lens
- Application of primary training or "methodology" to Physical Dramaturgy/physical table work
- Application of physical dramaturgy to scripted, devised, live or media/digital mixed
- Articulation of values and aesthetic in a short document followed by presentation of a short specific application
- Physical dramaturgy throughout the rehearsal process
- Physical action/life that springs from text, film or any media
- Methods for using a media or a physical movement score as a dramaturgical devise to express the physical life/action in the work (devised or scripted]

Thank you for all your thoughts and suggestions. We look forward to seeing you in DC! Save the dates: ATME pre-conference is August 1-2; ATHE conference is August 2-5. Location is the Hyatt Regency Capitol Hill.

Best,

Annette Thornton
ATME Vice-President

Beth Johnson, Secretary

Dear Membership,

It seems like many of us were just in Chicago for the ATHE conference. But summer is almost gone and we are all off to our next project, production, or semester. If you weren't able to join us this year, the minutes will be available on the website or you can open the attachment by [clicking here](#).

We gained 20 members since the conference when I reported our membership at 116. However, at 136 we are only up one from the same time last year. Please consider reaching out to colleagues and students. Invite them to join ATME. You will see from the minutes that we spent some time in Chicago brainstorming the benefits of membership. I think you will agree that ATME offers a number of professional development opportunities and is worth the annual dues.

As always we are constantly looking forward. There was also a brainstorming session regarding ideas for next year's conference and pre-conference. Please look over the topics and feel free to offer-up additional ideas on the listserv. ATME set an internal deadline of October 1st for session proposals. ATHE's deadline is November 1st. Please take advantage of the listserv to open discussion regarding next year's conference.

We are also looking forward toward upgrading the website in order to take advantage of the member's only area. The organization has been talking about this for some time and we are currently planning the content and arrangement of the public and private areas of the site. The goal is to add several new features to enable members to have control and access to their personal information as well as offer them new ways to market themselves as movement specialists.

I would like to thank you all for your continued support of the current administration. It has been very rewarding to serve this organization. This is the final year of our term and we will soon be soliciting nominations for up-coming elections. Please consider running for office.

Sincerely,
Beth Johnson
ATME Secretary

Treasurer's Report

ATME funds currently sit at \$21,373. Expenses for our recent participation at the 2011 ATHE Conference in Chicago totaled about \$2,000.

We awarded one research Fellowship this year. There is still time to apply before the year is out! See the website for submission procedures.

We expect major upcoming expenses to include next summer's Pre-Conference to the ATHE Conference and planned changes to the website.

Membership renewal is due January 1, easily payable from our website through PayPal, even if you don't have your own PayPal account. We will still accept checks by mail. Dues are \$45 per US individual, \$50 per international individual, \$25 per student.

Marianne Kubik, Treasurer



ATHE Conference Meeting Minutes

**Chicago ATHE Annual Conference
ATME Business Meeting #1
8/12/11 11:30 am Burnham II
17 in attendance**

Welcome, Introductions, and General Announcements – President, Deborah Robertson:

- Kudos to ATME and our members that were represented in the January issue of *American Theatre*, which focused on movement training.
- We are looking for a new designer for next year's post card? Please contact Deborah if you are interested.
- Introduction of conference officers:
 - Marcia Douglas has stepped up as the new focus group rep. for this year and next replacing Bethany Urban.
 - Rachel Bowditch continues as conference planner.
- General introductions of all in attendance.

Announcement from VP for 2012 conference, - Mark Lococo.

- Next year's conference will be held at the Hyatt Regency Washington on Capitol Hill, a block away from the capital and 2 months before the presidential election.
- The theme is "Performance as/is Civic Engagement; Advocate, Collaborate, Educate."

Discussion of conference 2012 submissions – Rachel Bowditch.

- November 1 is ATHE's deadline for submitting for next year.
- We will brainstorm at the next business meeting regarding possible workshops and presentations.
- Then we will use the listserv to flush out those ideas and find interested participants.
- This year 8 sessions were accepted, plus debut and warm-up sessions.
- There has been an issue with how many panels and session people are involved with. Next year, please only apply for the 2 or 3 sessions you are most interested in.

Information and announcements regarding reception, fellowships, and special training - Sara Romersberger.

- Tonight there is a reception for Pascal Lecoq sponsored by ATME and VASTA. Wine and chocolate covered strawberries will be served. Pascal will be showing video of her work at the LEM.
- Teatro Punto has moved their workshop to tonight 7-8:30pm in the Stage Ballroom so as not to conflict with Lecoq's workshop Saturday afternoon.
- The Lecoq paid workshop is tomorrow afternoon at 3:30. It is sold out.

- Sarah received a fellowship from ATME this year to help with car rental for herself, Rebecca Vernooy and Judith Chaffee. Together they organized a movement training in Athens, OH. There will be a write-up about the event in the next newsletter.

Newsletter Update – Ezra LeBank

- Send information for the newsletter to atmenewsletter@gmail.com
- Please consider submitting an article or update about what you and/or your organization are up to.
- Deadline Sept. 15th



Promotion and Tenure - Colleen Kelly

Promotion and Tenure documents have been updated and posted on the Internet. The committee worked for two and a half years revising these valuable documents. The packet is presented as a series of Q and A to help new faculty through the entire process; first year, second year, etc. The committee recommends the creation of an ongoing committee to review and evaluate these documents. ATHE has also created a P&T document that is posted on their website. ATME's current packet is designed to assist junior faculty achieve tenure. It might be helpful to create another document designed for faculty seeking promotion to full-professor. Jennifer Martin recommends that members send a copy of this new document to your dean, chair and/or P&T committee to verify our standards.

A big thank you to the entire committee for all their hard work!

New officer elections in February –

Please consider serving.

We will also need to appoint an assistant conference planner.

Officer Reports

- **Annette Thornton, VP** – Annette announced that as VP she will be running for president, but encourages everyone to consider running for office. Next year's ATHE conference in DC will include an ATME pre-conference. Continuing our efforts toward an international focus, we have made some initial contacts with a similar movement group in Brittan. The goal is to work with them during next year's conference. The pre-conference is a great opportunity, which offers participants a more in-depth and involved conference experience. The extended time and in-depth workshops create meaningful bonds and networking opportunities.

- **Beth Johnson, SEC** – Currently we have 110 members plus 6 lifetime achievement members; up a bit from last year. Right now we are offering a conference special for new members. For an extra \$5 you can join for the remainder of this year and all of 2012. Please invite colleagues to join ATME and remember that the dues cycle runs for the calendar year and not the academic year. Regardless of when you paid for 2011, 2012 dues will be collected in January 2012.
- **Report from Marianne Kubik, Treasure** - Currently we have \$23,000 up from 18,000 last year. However, there are a number of bills to pay for this conference. There were twice as many payments made via PayPal then checks this year. Please, invite a member to join.
- **Marcia Douglas, Focus Group Rep.** – News from ATHE: The Member-at-large positions will be more active within the organization this year. All members are encouraged to get more involved in ATHE. Mid-year reports from Focus Groups are now submitted via a standardized form and will be viewable on the ATHE website. A question was asked about how focus groups could find out about new ATHE members who indicate on their membership form that they are interested in a particular focus group. According to ATHE, Focus Groups should receive their list in September.

Membership Committee Update – There was a brief discussion about the advantages of membership with ATME. In addition to having access to the resources on the web and the listserv, being a member of this organization really means standing up for the discipline. The Membership Committee is looking for members and would like to continue to explore the professional benefits of membership and how to utilize focus group reps. to help target and advertise to specific organizations.

Website Update – ATME continues to work on improvements to the website. The next big effort is to create and manage the ‘Members Only’ area. Richard Rand recommended that we connect with Patty Raun from VASTA. VASTA currently has a website with many of the features that we would like.

Respectfully Submitted,
Beth Johnson, PhD
ATME Secretary

**Chicago ATHE Annual Conference
ATME Business Meeting #2
8/13/11 11:30 am Salon 6
17 in attendance**

The meeting began with a general welcome to the group and re-introductions of the officers and of those in attendance.

Announcements:

- We are looking for an assistant conference planner and officers for next year.
- We are looking for a new designer for next year's postcard. Additionally, we would like to have a new graphic to be printed on T-Shirts. Hats were available for purchase with the current ATME logo.
- Congratulations to ATME and the members in the January edition of *American Theatre* magazine.
- Last night's reception for Pascal Lecoq was a great success. Sara Romersberger was inspired to invite Pascal to this year's conference after last year's discussion of International Interdisciplinary. During last night's reception Jacques Lecoq was posthumously presented a lifetime achievement award for international teaching. Pascal accepted the award in honor of her father.
- The updated P&T documents are now available on the ATME website.
- The definition of a Movement Specialist has been posted to the ATHE site, but isn't on ours yet.
- Ezra LeBank & Diana Moller-Marino are the new Editors of ATME News. The deadline for submission for the fall newsletter is September 15th. Please send info, articles, and updates to: atmenewsletter@gmail.com
 - VP, Annette Thornton reminds organizational reps. they are to send in an update for the newsletter.
- Members in good standing for a minimum of 2-years can apply for \$500 Fellowship Awards. The rolling application process is simple to do.

Conference 2012; Looking Ahead – Rachel Bowditch

- For information on next year's conference see page 13 in this year's conference planner.
- Guidelines
 - Looking for panels of 3 or 4 people.
 - Try to self-regulate and not submit five or six applications.
 - As usual multi-disciplinary panels are being encouraged.

- Please let us know if you are planning to submit – utilize email and the listserv to generate interest.
- Let us know about students who might like to be on the debut panel.
- Also, we are looking for folks to do warm-ups.
- Internal deadline October 1st for submissions rachel.bowditch@asu.edu

Brainstorming Session on Panel topics (Highlighted considered for pre-conference theme.)

Anatomy for actors

Civic engagement theme – in the community

Performance Ethnography – bring acting into the discussion maybe connect to Suzuki – would this be a good multi – dis. Panel?

Physical dramaturgy – multi-dis Panel.

Movement with disabilities (Core Dance troupe)

Augusto Boal and his physical practice in *Theatre of the Oppressed*.

Devising/Lecoq What are the pedagogical tools to devising?

Theme: Advocacy – for the arts

Movement in the Digital Age: Disruptive and Transformational What will movement be in 2050? How are we advocating for ourselves with technology/relevancy. Book *Engaged Performance* (I couldn't find this book title)

How is the internet changing our bodies? – possible pre-conference topic or a round table.

Book Titles: *THE SHIFT AGE* by David Houle, *DRIVE* by Daniel Pink, *NO CULTURE NO FUTURE* by Simon Brault (on TCG website)

Author Sir Ken Robinson (see lecture on TED) - He would be a great keynote for DC

How do we get students to want to be in their bodies?

Makers of *War Horse*

Mentorship Program – The goal of the mentorship program is to link new members with mentors within ATME. President Deborah Robertson has suggested that the past-president of ATME would serve as the point-person for mentorship along with one or two others. Bruce LeCure and Kate Kohler-Armory volunteered to assist. It was suggested that ATME host a breakfast or similar event to connect mentors and mentees at the annual conference.

Brainstorming Session on Membership Benefits

Community

Training/Education/Information

Communications

How to Make Money?

Website – Resume/Bio and picture

Listserv

Advertise workshops/shows etc.

Teaching Training at ATHE – on off year from Pre-conference

MOVE

Respectfully Submitted,

Beth Johnson, PhD

ATME Secretary

History, Pedagogy, and Process

A Report from Sara Romersberger on: MBA: an inquiry into the intersection of mind, body and acting

In the spring 2011 edition of the ATME Newsletter, Rebecca VerNooy wrote about her brainchild and proposal- *MBA: an inquiry into the intersection of mind, body and acting*. What follows is a report on that meeting of movement minds and bodies at Ohio University from July 21st – July 25th

Rebecca stated that the purpose of this gathering was to begin a process that would contribute to

... “a national conversation emerging in the theatre world—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.”

The diversity of styles in which movement specialists teach makes what we do hard to define; yet there is little debate as to the importance of movement in the training of actors. Whether based on dance, tai chi, yoga, Pilates, Alexander or any one of many movement techniques/approaches; Lecoq, Decroux, Bartenieff, Viewpoints, Laban, Michael Chekhov, Feldenkrais, Authentic Movement, Meyerhold, Suzuki, etc., theater programs employ somatic or physical training in some form. Everyone has an opinion about what works best to bring forth his or her program’s “aesthetic.”

The five participants:

Wendell Beavers, Wendell Beavers, Founding Chair of the MFA Theater; Contemporary Performance Program at Naropa University, Boulder, CO. (2004-present) and a founding faculty member of NYU's Experimental Theater Wing (ETW) 1978-2003

Thomas Casciero, Ph.D., CMA, Professor, Theatre Department, Towson University, Baltimore, Maryland and Research Associate, Certified Laban Movement Analyst, Laban/Bartenieff Institute of Movement Studies, New York, New York;

Judith Chaffee, Associate Professor, Boston University (at BU since 1974), certified yoga teacher, and 2011 Metcalf Cup and Prize for Excellence in Teaching, BU's highest teaching award; head of movement training for School of Theatre.

Sara Romersberger, Associate Professor of Theatre/Movement, Meadows School of the Arts, Southern Methodist University, Dallas, Texas, Certificate École Internationale De Théâtre Jacques Lecoq, Paris, France;

Rebecca VerNooy, Assistant Professor of Theatre, Ohio University, Athens, Ohio, Teaching movement and acting professionally in New York City for 15 years.

In the space of five days, five master movement teachers each taught three two-hour classes focusing on both practical and theoretical discourse about core movement values for the performer based on their own specific methodologies. We wanted to see how our techniques aligned to achieve the desired results for our students. Simply put, how do we teach differently using different methodologies but gain the same result.

We moved through the five days as we had planned, making adjustments of what was taught based on requests from the group. Each movement specialist would start with the center of his or her personal methodology—each of the attendees fully participated in each of the others classes—followed at the end of each session by discussion of the work and the intersection of core values, principles and hoped outcomes for our students as actors. We continued this process working through all participants from 9:00 am until 6:30 pm for four days, with a morning session on the fifth day. A videographer documented each class and each discussion was taped for later use for clarification and possible publication.

Basic tenets as well as personal adaptations to techniques were discussed at length. Because of the high level of participation, specific sharing of information and lack of ego in tandem with extensive, detailed discussion, the five days were fatiguing but exhilarating. It was a powerful five days. The greatest excitement came when discovering the intersection in each of our techniques. Passion was high at times, yet we found common ground and the overall consensus was that actors all learn differently and each, like the five of us as teachers, gravitates to the movement training style that best suits their actor needs (both somatic/corps training), learning styles and actor temperament.

That our shared values and goals:

- Professional development—published material (Routledge online archive)
- Interactive access to philosophies for movement training
- Continual investigation of values and principles in movement training
- Creating pods of training in movement for actors
- Identifying common ground (the field of movement training) through generous sharing of methodologies
- Synthesis of common values—harvesting the language of movement specialists
- Are there appropriate connections of methodologies that resource a greater range of values?
- Establishing a “think tank” of ideas and values for movement training
- How has our experience allowed us to set ego aside? To be sure there is a weight of master teachers holding the space. Who will read this “sacred text”

Attendees and a short summary of the work they shared (in their words) follows.

Wendell Beavers, Associate Professor, Performance, Naropa University, Boulder CO; Founding Chair of the MFA Theater; Contemporary Performance Program at Naropa University (2004-present); Master Teacher at Tisch School of the Arts and founding faculty member and Director of NYU's Experimental Theater Wing (ETW) 1978-2003

(Primary Methodology- Developmental Technique(tm) based in Body Mind Centering (BMC): Viewpoints within a context of mindfulness/awareness training drawn from "nature of mind" teachings of Tibetan Buddhism; applied to interdisciplinary dance. /theater curricula as it applies in MFA performance and teacher training.)

Session 1 -- *Developmental Technique(tm)*; Wendell presented a technique/physical training he has developed from Body Mind Centering and other influences. He has utilized this training at both the MFA and BFA level as a foundation technique for both physical acting and dance training. In the first session we verbally reviewed developmental/evolutionary theory and moved through a sample developmental sequence from prone/supine/six-limbed states, through quadruped, brachiataed, and bipedal locomotion patterns. In this session Wendell emphasized navel radiation as an underlying pattern of differentiation and integration of the six limbs (head, hands, feet and tail). The developmental vocabulary is comprised of the fundamental patterns of locomotion and is utilized in this training as a way to fundamentally re-pattern movement response. This technique is being applied to achieving an extended movement range and articulation, including range of qualities, in support of heightened physical presence and enhanced range of physical choices for the actor, and a source of creating original vocabulary for the dancer.

Session 2--*Viewpoints*; We verbally reviewed the history of the viewpoints differentiating the origins of the pedagogy of this technique at the Experimental Theater Wing, as taught by Mary Overlie (Viewpoints originator) and Wendell, from later applications by SITI CO. Wendell led the group through introductory exercises in space awareness going on to demonstrate a progressive sequence through the original 6 viewpoints of space, time, shape, movement (kinesthetic sensation), story/image and emotion. Wendell emphasized the "inner work" of the viewpoints--sensing, perceiving and feeling, ---as the basis for "authentic" or "appropriate" action or movement response. Wendell led the group through a particular style of "improvisation practice/technique", which has come to be known as "viewpoints improvisation". This style of improvisation was at the core of the pedagogy developed by Mary Overlie and Wendell.

Thomas Casciero, Ph.D., CMA, Professor, Theatre Department, Towson University, Baltimore, Maryland and Research Associate, Certified Laban Movement Analyst, Laban/Bartenieff Institute of Movement Studies, New York, New York
(Primary Methodology, Laban/Bartenieff training as it applies to acting and impulse in BFA and MFA programs)

Session 1 – *Movement Impulse Improvisation*

In the first session, we explored Movement Impulse Improvisation (MII), an experiential process that fosters awareness of and spontaneous response to impulses within the actor.

Impulse Improvisation is grounded in somatic explorations that reveal and release physical patterns that “cut out life, or seem to conceal or block it, ... (Declan, 2002). The MII process supports the actor in listening and responding to self and others, finding authentic physical responses, and creating richer characterizations. It results in an integration that allows the mover to find personal power, center, and strength, as well as an ease and openness – all on a physical/emotional/intellectual levels.

Note: The improvisational work of MII, Authentic Movement, Leqoc, and BMC sparked a discussion on the definition and nature of impulses and their value to actor training and the acting process.

Session 2 - Introduction to Laban Movement Studies

Tom introduced the foundational principles of Laban Movement by first presenting an overview of each of the Body, Shape, Space, and Effort categories. He then taught three of Laban's Spatial Movement Scales and highlighted the Laban and Bartenieff concepts and principles inherent in each scale. As a result, the group gained theory, vocabulary and an embodied experience of the Laban work.

Session 3 - Developmental Movement Principles and the Bartenieff Fundamentals

What began as warm-up that included tension release work, we quickly morphed into explorations of foundational movement principles. Focusing on the Bartenieff Fundamentals and the developmental concepts they reflect and embody, we examined their importance in re-patterning the actor's inefficient movement patterns. We also revisited and reinforced Wendell's earlier approach to developmental movement, one more influenced by BMC.

Judith Chaffee, Associate Professor, Boston University (at BU since 1974), yoga certified teacher

(Primary Methodologies culled from dance, alignment/release techniques, contact improvisation, Commedia Dell'Arte, Viewpoints and Suzuki (SITI), Laban, and Chakras. Primary movement teacher and choreographer for BU School of Theatre.)

Session 1 – Breath Rhythms for releasing character responses

Explorations with five physical manifestations of the flow and rhythms of breath impulses: Lyrical, Percussive, Swinging, Vibratory, and Sustained. Each breath rhythm is defined by impulses from breath, flowing or not, with either even or uneven rhythmic patterns. We explored deepening the image of the breath from imaging it within the spinal column, and then directing various external actions such as walking, running, sitting, putting on clothing, etc, in response to each breath rhythm, taking responsibility into a subconscious response from inner breath, and away from an actor's conscious choice for how to move or react. Emotional reactions and unsolicited actions were elicited through explorations of the inner breath rhythms.

Session 2 – “Directed” Body Rivers to Music, and the Beijing Star

The session began with walking through the space for connecting to breath, self, and others in the space, followed by a yoga-based stretching, strengthening, and centering 10-minute warm-up to music. Continuing to connect Wendell's concept of navel radiation, and Tom's introduction to Laban's Spatial Movement Scales flowing through one's center, we connected to a “Star” image of imaginary lines flowing from the six distal connections, crossing through and above the supportive center of one's body. We then did movement explorations of a particular body part leading/initiating with that particular body part, allowing the rest of the body to respond. The order of the explorations was head, shoulders, elbows, hands, spine, pelvis/tailbone, knees, feet--recognizing comfortable or familiar patterns, and discovering movement possibilities from unfamiliar patterns.

Session 3 – Physical connections with partners

Beginning with an introduction to contact improvisation principles of physical connection at the skin, muscle, and bone levels, we led a partner (eyes closed) through the space, first from palm connections, next from the elbow, and third from the head. The head connection, often self-protected by shortening one's neck, was released when referenced through the concept of Wendell's BMA head/tailbone connection. We played with changing partners, and changing body part being led, and briefly finding movement expression from a partner's hands-on suggestions for movement flow. The concepts of trust, and sensing physical connections of response and flow were reinforced.

Sara Romersberger, Associate Professor of Theatre, Meadows School of the Arts, Southern Methodist University, Dallas, Texas, Certificate École Internationale De Théâtre Jacques Lecoq, Paris, France.

(Primary Methodology, All areas of study from the Lecoq School with application of the physical theatre training to text based BFA, MFA professional actor training programs, the clowns of Shakespeare and physical comedy.

Session 1 – Line and spine warm-up plus improvisation investigating Lecoq's replay and play

(Le jeu) Engaging the concept of the "play" from the Lecoq's school, the session included the two improvisations, 1) replay- as a individual, remembering playing or torturing and insect and 2) play- with a partner, creating the moment of someone dying in your arms and the last touch of "goodbye. "After each improvisation we discussed the rhythm, tempo, use of space and form in each creating the theatrical dynamics of each short improvisation.

Session 2 – Lecoq's Twenty Movements. I taught the somatic basics of the Lecoq program (20 movements) and then detailed how I adjusted and integrated the somatic as well as the improvisation and devising elements of the Lecoq program into SMU's text-based professional actor-training program.

During and after we discussed the intersection of the Lecoq movements with Laban scales, Wendell's developmental work, and Judith and Rebecca's warm-ups and session exercises.

Session 3- Discovering the "physical clown" in Shakespeare using Lecoq's play

Rebecca first improvised her biggest joy and biggest fears to find the heightened level of play for the clown. We read through Act II Scene ii of Shakespeare's *All's Well That Ends Well*. After a short session of table work, finding the meaning of archaic words and allusions, we identified the embedded lazzo (prescribed funny business) and implied action. Tom and Rebecca as Lavatch and the Countess, respectively, read and improvised the scene in different ways building the play off the text placing all the physical action on not between the lines of text, investigating how the interaction between the two actors created character. From their work I then described how the play of, Lavatch, the clown/fool, served the text, story telling and the other actors performing in the space with him. Shakespeare's stories are not about the clown but the clown's text and play clarifies the characters the story is about.

Rebecca VerNooy, Host and participant, Assistant Professor of Theatre, Ohio University, Athens, Ohio (Primary Methodology, Authentic Movement, 15 years of teaching movement and acting professionally in New York City)

Rebecca used Authentic Movement (AM) and its diverse applications as a thread throughout the retreat. AM is a contemplative movement practice that emerged in the 1950's from a therapeutic modality using the body as a vehicle to access and express material of the unconscious. It is strongly rooted in Carl Jung's concept of Active Imagination, and cultivates a specific way of listening and responding to the organic impulses/inner wisdom of the body.

Session 1, VerNooy initially used the practice as a tool for the participants to arrive and move through the inevitable creaks and tensions of a long travel day. AM helped facilitate the coming together of the five movement professionals to establish a new circle of peers.

Session 2, Rebecca assumed the role of the witness as the others moved. The movers closed their eyes, waited for an impulse to emerge, and then followed that impulse into the inherent wisdom of the body. The movement experience is quite subjective, and exposes a lot about individual preference and the framing of experience. For instance, in the discussion afterward, we found that Wendell kept attending to his kinesthetic/sensorial experience while Tom was drawn to and moved by narrative and story. These ways of experiencing movement and paying attention to what arises are parallel to how VerNooy guides actors into re-patterning habitual movement responses and accessing the imagination via the body.

Session 3, we explored developing a witnessing consciousness—a particular, non-judgmental way of attending to and holding the space for the mover(s). The witness refines his/her ability to observe without judgment by looking and listening with heightened compassion and kinesthetic awareness. Through a non-judgmental lens, we are able to embody “the other” in ourselves with greater ease and clarity. By seeing and being seen, we are able to accept and embrace diverse aspects of ourselves.

Finally:

We will begin editing our findings from the recordings with plans to meet in January 2012, and again in the spring. We hope to identify and articulate common values and principles of movement training so the physical work of theatre artists can be more readily accessible from within the many and diverse systems and methodologies of learning. Comments and questions are welcome—sromer@smu.edu.

I was awarded an ATME Fellowship through the **ATME Visiting Artist/Scholar Fellowship Program to offset travel expenses. If you have been a member of ATME please consider applying for funds to do exchanges, projects and interesting gatherings as this. Find more info on the ATME website under Online Resources.*

*Sara J. Romersberger
Immediate Past President of ATME*

The Sixteen Treatises of Zeami

By Jef Lambdin

Zeami was probably born in 1363 into a family of sarugaku (the precursor of Noh drama) performers in Japan. His father, Kannami was the leader of the troupe, and even at a young age, Zeami would play roles in the productions, which involved song, dance, mime, and even some juggling.

In 1374, when Zeami was twelve, the young shogun Yoshimitsu attended a performance of Kannami's troupe and was impressed by the troupe and particularly by Zeami's performance. So impressed was he that he became a patron of the troupe, and he invited Zeami to attend him at court. This was a high honor and financial boon for the troupe. Another benefit of this patronage was that during his time in and around the court of Yoshimitsu, Zeami was exposed to and trained in the most current trends in poetry, music and dance.

Zeami translated this training into his work with his father's troupe. In 1384 upon the death of his father Kannami, he became the leader of the troupe. As the leader of the Kanze (Kannami/Zeami) troupe, he wrote more than thirty Noh plays, he performed as the leading actor, and he was in charge of the business and production responsibilities for the troupe. During his time as leader of the Kanze troupe Zeami also became responsible for the training of his Noh actors. It is this aspect of his life that resonates most closely to the training of movement theater professionals today. In order to train his actors Zeami wrote at least sixteen collections or treatises concerning different aspects of acting, performing, and producing Noh dramas.

These treatises are a series of essays, some of which are dated. They were compiled by Zeami and distributed only to members of his troupe. He meant them to be kept secret, because they illuminate in detail how performers should work, practice, perform, compose plays and relate to their audience in order to be successful.

In Japan in the 14th and 15th centuries, just as today, theater companies vied for patronage and audience share. Zeami believed that keeping these tricks of the trade secret helped his Kanze troupe maintain their edge at theater festivals and competitions. We are fortunate today that these treatises leaked out, first to the aesthetic aristocracy in Japan after his death, and then to the general public in the 20th century. In 1908, in a secondhand bookstore in Tokyo, a collection of genuine texts by Zeami were found. These were edited by Yoshida Togo and published in 1909 by the Society for the Study of Noh Literature. After these were published other versions of the texts came to light and by 1940 these texts, "The Sixteen Treatises of Zeami," were collected, annotated and translated into modern Japanese by Nose Asaji.

Even though all of these treatises are written in a style heavily influenced by Buddhist and Zen imagery, they remain pertinent today because Zeami's style of Noh was a physical style. He writes extensively about the imitation of things and role playing (*monomane*), rhythm and timing (*jo*, *ha*, and *kyu*), the proper use of masks, the relationship of the actor to the audience, and the relationship of the actor to other actors, music and dancing. The elements of drama that Zeami felt important to transmit to his actors are still the guiding principles we share with our students today.

Zeami began the essays for his best known treatise, *Fushikaden*, in 1400, when he was thirty-eight years old. He completed the last essay of this treatise in 1418. In the *Fushikaden* Zeami sets out the training of a Noh actor as he was taught to him by his father Kannami. Particularly salient portions of this narrative include Zeami's focus on the fact that as an actor one must continually practice and improve one's craft. He describes how to physically portray specific characters, from women and old men to demons and dead warriors. He warns against the pitfalls of successful young performers believing they have reached maturity. He discusses the relationship between movement and text. He expounds the virtues of an actor absorbing all styles of acting so that they can color their art and "expand upon them a hundredfold."

Another treatise, *Kakyo*, was compiled in 1424, when Zeami was sixty-two. *Kakyo* is important to our work in movement theater because, when we compare it to *Fushikaden*, we experience the difference in the manner of training Zeami employed later in life, when he incorporated his own experience into his teaching. *Kakyo* is full of topics significant to movement theater artists today, including basic performance skills and audience response. This treatise also includes Zeami's most extended discussions of his interpretation of Grace (*yugen*), which we might call "stage presence".

His other treatises covering his thought on Noh and theater are eloquent and important, but these two, *Fushikaden* and *Kakyo*, contain the most information relevant to our work in movement theater. Because of their clarity and poetic style they are terrific additions to teaching any style of movement theater, from mime and sign language to Alexander or Chekhov techniques.

Although Zeami died in 1443, what he had to say 600 years ago is still important today! So check out the works of this great movement theater artist and teacher, Zeami.

My favorite academic books on Zeami and Noh are: *No/Kyogen Masks and Performance- Mime Journal 1984*, compiled by Rebecca

Teele and edited by Thomas Leabhart, The essays in this collection are wonderfully diverse. I especially like Craig Turner's take on how to use Noh masks in improvisational contexts.

On the Art of No Drama: The Major Treatises of Zeami, translated by Thomas Rimer. Rimer chooses nine of the most cogent of the sixteen treatises and creates substantial context for their examination.

Zeami's Style: The Noh Plays of Zeami Motokiyo, by Thomas Blenman Hare. Hare's comparison of several play texts is set within terrific biographical information about Zeami.

My favorite translation of Zeami's *Fushikaden* is William Scott Wilson's *The Flowering Spirit-Classic Teaching on the Art of No*. Wilson's poetic use of the English language is evocative of the poetry of the original Japanese.

To me, the most aesthetically pleasing book about Zeami is Toyoichiro Nogami's 1955 classic, *Zeami and his Theories on Noh*, translated by Ryozo Matsumoto. The pictures, the wood block prints and the paper are delightful to behold!

Here are a couple of places you may get instruction and training in Noh: The Noh Training Project- at the Bloomsburg Theatre Ensemble: <http://www.bte.org/index.php?page=noh-training-project>. The International Noh Institute http://www.noh-udaka.com/en/ini_lessons.html



Woodblock print from the Noh drama
Tadanori Taira



Woodblock print from the Noh
drama Yuya

Organizational Rep Reports

Margolis Method Center

From June 6-17 this past summer, 10 university professors and graduate students worked together with Kari Margolis at the first professor certification program for Margolis Method, in lovely Barryville, NY. The initial week was spent experiencing the method as a student, with carefully chosen and sequenced techniques. We then went back over those same exercises the second week, learning more about the philosophy behind each one, various ways to teach them, and practice in leading them. As we explored specific techniques we also learned how to take those methods into improvisational situations and devising of original works.



What I appreciate so much about the Margolis Method is that it assumes from the beginning that you are a collaborative, inquisitive and ever developing artist. Kari's philosophy of training successfully brings together people working at all levels. Three Margolis faculty members joined us as demonstrators and as

partners in class projects. Most of the students lived together in a big, beautiful farmhouse right on the Delaware River. Because we were together, evening conversations were lively and enlightening. We all teach in different classroom situations, and having the opportunity to plan with our peers how to integrate these methods into our particular situations was most helpful. Kari's complete dedication to our learning supported us as artists, teachers, and colleagues both in and out of the actual classroom.

Kari is planning on offering both Certification levels 1 and 2 next summer. For more information: <http://www.margolismethod.org/Center/Professorcertification.html>

Denise Myers
Millikin University

Michael Chekhov Association

95 artists from 10 countries gathered for MICHA's annual International Michael Chekhov Workshop and Festival held at Emerson College in Boston, Massachusetts. 75 artists participated in MICHA's first 'Theater of the Future,' a 2-day open space in which 40 sessions were convened on a variety of topics addressing the future of our work with the Chekhov Technique.

Events in 2012 will include a Michael Chekhov Technique Teacher Training in January, an Advanced Teacher Training in June and an International Workshop in July. For more details go to michaelchekhov.org.

ATHE Two-Year College Focus Group

The Two Year College Focus Group enjoyed another successful year at the ATHE conference in Chicago. The hot topic for this past conference was articulation. With astounding enrollment growth in the 2-year schools, it is important for both types of institutions to work together to assist students as they transfer. Other sessions were focused on the challenges of student selection and general issues pertaining to small theatre departments. During the group's two business meetings we elected a new focus group rep for 2013 and a new communications officer. If you would like to be a part of the group or are working on a session for next year's conference that might appeal to smaller institutions, you can contact the current focus group rep., Chase Waites, at chase@lonestar.edu. You can also find the group on Facebook at "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!

From Motus Humanus Representative, Alison Henderson

Motus Humanus is a non-profit professional organization dedicated to furthering the study of human movement in the tradition of movement theorist Rudolf Laban (1879-1958). The organization holds events, publishes articles and has a seed-money program. Check them out if you are interested in or are a practitioner of Laban Movement Analysis or contact Motus Board Member and ATME representative Alison Henderson, alison@movingimagestudio.org.

2012 Roundtable on Professional Issues: "Creative Uses of Laban Theory"

The next big Motus Humanus membership event takes place June 8-10, 2012, in Claremont, California. This conference, hosted by the Pomona College and Scripps College Dance Departments, showcases creative work of all types that draws upon Laban theory for inspiration.

Choreographers, dancers, actors, athletes, directors, composers, conductors, animators, therapists, consultants, coaches and other innovators are invited to show their work and discuss how they drew upon Laban's ideas to facilitate their creative processes.

Look for the "Call for Papers" on the Motus Humanus website www.motushumanus.org later this autumn.

Alexander Technique Conference

Freedom to Act: Acting and the Alexander Technique

A Conference in New York City, January 13-15

In collaboration with Ann Rodiger of BalanceArts Center, Teva Bjerken (faculty at New School for Drama) and Belinda Mello (faculty at Brooklyn College/CUNY, ATME member) are organizing a conference, *Freedom to Act: The Alexander Technique and Acting*, which will take place January 13-15, 2012 in New York City, held at the New School for Drama studios.

The overall theme of this conference is an exploration into how the Alexander Technique (AT) uniquely fosters the actor's craft. It will be the first event of its kind, highlighting the many ways that the AT supports the actor, particularly in accessing creativity. Presenters have been invited to offer insight into how AT can assist the actor in creating a bridge between the practice of skills and fullness of performance.

We are interested in creating an environment for lively engagement where pedagogical ideas are shared, new discoveries made, and the growth of the Alexander Technique in theater training programs and in the spheres of rehearsal and performance advanced.

Presenters include Alexander Technique, Movement, Voice and Acting faculty from Bard College, Brooklyn College/CUNY, Brown University, The Juilliard School, New School for Drama, New York University Tisch School of the Arts, Rutgers University, Sarah Lawrence College, Southern Methodist University, University of California in Los Angeles, University of South Carolina, University of Washington, Vassar College, Yale University, The Neighborhood Playhouse, and The Stratford Shakespeare Festival.

We are inviting a broad range of people to attend: from the actor with no experience in the AT, to the actor who has studied the AT for years. Workshops will be suitable for theater and film professionals who are interested in interacting with the AT: Directors, Acting teachers and coaches, Movement and Voice teachers. We will also bring together AT teachers familiar with the demands of performance, those who may also be professional actors, as well as new or seasoned AT teachers who are looking to expand their experience of how to work with actors. This will be a time to forge a new level of collaboration between individuals from the theater, film and AT worlds.

More information about Registration will be available soon.

You may contact the organizers:

Belinda Mello: bmello@AlexTechMotion.com

Teva Bjerken: TevaBjerken@verizon.net

Ann Rodiger: Info@BalanceArtsCenter.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.

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.

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 you vita to Sarah Barker. We have a few openings.

News from the Membership

Bill Bowers is teaching Movement at NYU Steinhardt and the Neighborhood Playhouse, and will have performances of his play *IT GOES WITHOUT SAYING* in San Jose CA, Nov 5, San Francisco Nov. 8, and at the Asolo Theatre in Sarasota, December 9. Check out his website for details, www.Bill-Bowers.com



Rich Rand finished out his term as Chair of Purdue Theatre on June 30th and went on to direct Warren Leight's *Side Man* for Ka-Tet Theatre in Chicago. Theatre reviewer Tom Williams wrote: "Fabulous acting and deft staging make this marvelous play one of the best works mounted in Chicago this year! Don't miss it." Lawrence Bommer of Chicago Stage Style said, "Richard Stockton Rand's perfect-pitch staging captures every note." Recently, Rich directed staged readings of a new play by novelist Patricia Henley titled *Armies of Grief*, and acted in Cormac McCarthy's *The Sunset Limited*, both at Purdue University. Upcoming, he'll be performing in *Jericho* – a new play that deals with two families in the aftermath of 9/11 – at the Phoenix Theatre in Indianapolis.

Jeff McMahon received tenure from Arizona State University in May, and advancement to Associate Professor. For 2011-2012, he was granted a one-year sabbatical, to be spent mostly in New York writing and creating new work. He has also been awarded a writing residency at Fundación Valparaíso in Mojácar, Spain, for the month of October. His essay, "Rehearsed and Coerced: Creating Counter Indications" was published in *TDR* in the Summer 2011 edition.



Ezra LeBank started a new position in August as The Head of Movement at California State University, Long Beach, and has served as movement director and choreographer for the California Repertory Theatre's productions of *The Lovesong of J. Robert Oppenheimer* and *The Louis Slotin Sonata*. He has spearheaded a "Green Thread Initiative" at CSULB to develop sustainability-related courses across university curriculum. The work CUSLB Green Thread Workshop will be held May 21-22, 2012. This summer he toured his new

site-specific play *PITCH* down the west coast. It will run in Los Angeles beginning in February 2012, and New York in Fall 2012/Winter 2013.

Terry Glaser, faculty member in the Department of Theatre Arts and Performance Studies at the University of San Diego is directing Nikolai Gogol's *The Government Inspector* at the university this fall. She has also written a one-person performance piece entitled *The Mysterious Dwarf* in which she portrays Gogol himself. *The Mysterious Dwarf* takes audiences on a bizarre journey through Gogol's life and death, revealing the central mystery of his life that brought about his tragic end. *The Mysterious Dwarf* will premiere at USD in October 2011 and is available for bookings. For more information, please contact Terry directly at terryglaser@sandiego.edu.



Two ATME members, **Maggie Marlin** and **Kurt Gerard Heinlein**, performed in the inaugural production of The Resident Artist Ensemble (RAE), a new professional company in Springfield, MO. The company opened its doors with David Lindsay-Abair's *Rabbit Hole*, which was co-produced by RAE, Springfield Contemporary Theatre, and Tryptic Theatre. Kurt is the Head of The Actor Training Program at Missouri State, where Maggie also serves as an Assistant Professor of Acting/Movement. Additionally, Kurt's recent play, *Evangeline Drowning*, which investigates the lives of a group of teenagers on Louisiana's diminishing Gulf Coast, is currently in negotiations for a publication agreement. <http://www.evangelinedrowning.com>

ATME OFFICERS

PRESIDENT

Deborah Robertson

drobertson@niu.edu

VICE-PRESIDENT

Annette Thornton

annette.thornton@cmich.edu

SECRETARY

Beth Johnson

johnsoct@flcc.edu

TREASURER

Marianne Kubik

mmk4g@virginia.edu

PAST PRESIDENT

Sara Romersberger

sromer@mail.smu.edu

ATME ORGANIZATIONAL REPRESENTATIVES

Please contact ATME Vice-President Annette Thornton if you would like to be listed as an organizational representative: Annette.Thornton@cmich.edu

Action Theatre

Heather Harpham

hharpham@earthlink.net

Alexander Technique International (ATI)

Cathy Madden

cathmadden@aol.com

American College Dance Festival (ACDF)

Jennifer Mizenko

jmizenko@olemiss.edu

American Society for the Alexander Technique (AmSAT)

Marsha Paludan

mmpaluda@uncg.edu

Body-Mind Centering Association (BMCA)

Erika Berland

ekberland@comcast.net

British Academy of Dramatic Combat (BADC)

Lloyd Caldwell

lloyd.caldwell@okstate.edu

Celebration Barn Theatre

Davis Robinson

drobinso@bowdoin.edu

Dell'Arte International School of Theatre

Joan Schirle

jschirle@dellarte.com

Dueling Arts

Christopher DuVal

christopherduval@msn.com

Expressive Actor

Michael Lugering

michael@EXPRESSIVEACTOR.ORG**Fight Directors Canada (FDC)**

Kurt Heinlein

Kurtheinlein@missouristate.edu**Graduate Student Representative**

Maiya Murphy

maiyamurphy@hotmail.com**Jacques Lecoq International School**

Jon Sherman

jontsherman@msn.edu**Laban/Bartenieff Institute**

Tom Casciero

tcasciero@towson.edu**Lessac Institute**

Crystal Robbins

Krytlebit@aol.com**Margolis Method**

Kari Margolis

margolismethod@mac.com**Michael Chekhov Association (MICHA)**

Leslie Bennett

leslieb@ku.edu**Mid-America Theatre Conference (MATC)**

Pam Chabora

pamela.chabora@ndsu.edu**Non-Organizational, At Large**

Jeff Casazza

casazzaj@ipfw.edu**Pilates, At Large**

Stefan Sittig

Stefan.sittig@gmail.com**Rasaboxes**

Rachel Bowditch

Rachel.Bowditch@ASU.EDU**Society of American Fight Directors**

Adam Noble

noblea@indiana.edu**SETC Movement Vice-Chair**

Cara Rawlings

carar@vt.edu**Stage Combat, At Large**

Erick Wolfe

erick@erickwolfe.com**Two-Year College Program Focus Liaison (ATHE)**

Beth Johnson

johnsoct@fccc.edu

Voice and Speech Trainers Association (VASTA)

Tammy Meneghini

tamara.meneghini@colorado.edu

Williamson Technique & Period Style

Janice Orlandi

ams@actorsmovementstudio.com

Yoga Alliance

Ezra LeBank

ezra.lebank@csulb.edu

OPERATIONS COMMITTEE

Ezra LeBank – Co-Editor of *ATME News*

Diana Moller-Marino – Co-Editor of *ATME News*

Bruce Lecure – TALK_ATME Administrator

Judith Chaffee - Website Coordinator

Rachel Bowdich - ATHE Conference Planner

Ted Morin - ATHE Focus Group Rep

Nena Couch - ATME Archivist

FOUNDING BOARD

Denise Gabriel, Colleen Kelly, Jennifer Martin, Ron Wilson

ADVISORY BOARD MEMBERS

Denise Gabriel, Colleen Kelly, Jennifer Martin, Ron Wilson,
Richard Rand, Sarah Barker

NOMINATION COMMITTEE

Joann Browning, Jennifer Martin, Rich Rand

THE LEGACY PROJECT

Annette Thornton (Chair)

More detailed contact information can be found on our website.

ATME DIGITAL JOURNAL BOARD OF DIRECTORS

Sarah Barker, Nick Erickson, Marianne Kubik,
John Lutterbie, Jennifer Martin, Jean Wolski

ATME Membership Renewal Application

ATME Membership for January 1, 2012 – December 31, 2012

- \$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

585/785-1242

Title/Rank/Tenure? _____

First Name _____ **Middle** _____ **Last** _____

Home Address

Street Address 1 _____ **Street Address 2** _____

City _____ **State/Province** _____

Zip/ Postal Code _____ **Country** _____

Home Phone _____ **Cell Phone (opt.)** _____

Preferred Email Address _____

Second Email Address _____

Work Address

Institution _____ **Department** _____

Street Address 1 _____ **Street Address 2** _____

City _____ **State/Province** _____

Zip/Postal Code _____ **Country** _____

Work Phone _____ **Fax** _____

WEB Page URL _____

Subscribe to ATME Listserv?

Yes

No

Preferred Mailing Address?

Home

Work

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

Deadline for submissions is March 15, 2012!

<i>Movement Courses</i>

Actors Movement Studio

Conservatory NYC

Summer Theater Institute June 1 to July 1, 2012

ATME Member Scholarships 500.00

Early Registration now open....

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, Rasa Boxes 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 Backstage March 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 and....

A Month of Physical Training with Master Teachers and Guest Artists Featured in Book- *"Movement for Actors"* !

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

The Summer Institute for Physical Theater is the only intensive physical training program of its kind. The curriculum includes a variety of both Traditional and NEW 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.

Located in the heart of Manhattan 's theatre district, students will experience the professional atmosphere of the performing arts capital of the world. Affordable Manhattan student dorm housing is available!

For more information call us at: 212 736-3309
ams@actorsmovementstudio.com

Summer Theater Institute NYC www.actorsmovementstudio.com/summer
To Register on line go to <http://www.actorsmovementstudio.com/form/advform/index.html>

Janice Orlandi
Artistic Director
Summer theater Institute

Actors Movement Studio Conservatory NYC
302 West 37 Street 6th Floor
New York, NY 10018

Laban/Bartenieff Institute of Movement Studies, LIMS®

2011-2012 Introductory/Pre-requisite Workshops

Introduction to Anatomy & Kinesiology

Explore the skeletal-muscular system experientially through functional and expressive movement, activation of the subjective body, group discussion and hands-on work. *Required for entry into the LIMS® Certification Program in Laban Movement Studies.*

- September 10-11, 2011 Instructor: Anastasi Siotas
- November 12-13, 2011 Instructor: Anastasi Siotas
- March 3-4, 2012 Instructor: Anastasi Siotas
- May 5-6, 2012 Instructor: Anastasi Siotas
- July 21-22, 2012 Instructor: Anastasi Siotas
- September 8-9, 2012 Instructor: Anastasi Siotas
- November 3 -4, 2012 Instructor: Anastasi Siotas
- Classes meet Saturday 10am - 7pm, and Sunday 10 - 7pm

Introduction to Bartenieff Fundamentals

Immerse yourself in an extraordinary, integrative movement experience that goes beyond technique. Explore the underlying principles of movement through the lens of Bartenieff, the somatic movement approach that is shaking up and waking up the fitness, dance and sports worlds. *Required for entry into the LIMS® Certification Program in Laban Movement Studies.*

- November 19-20, 2011 Instructor: Corinne Cappelletti, CLMA
- March 10-11, 2012
- May 19-20, 2012
- August 18-19, 2012
- November 17-18, 2012
- Classes meet Saturday 10am - 6pm and Sunday 10 - 6pm

Introduction to Laban Movement Analysis

Learn to analyze the body in motion, become a more dynamic mover and communicator through understanding your movement preferences and investigate the many ways the body can shape itself and project into space. Experience LMA, applied in fields including the Performing Arts, Public Speaking, CGI and Robotics, Fitness, Psychotherapy, Corporate Team Building, Anthropology, Athletics and at all levels of Education. *Required for entry to the LIMS® Certification Program in Laban Movement Studies. Required for entry to the LIMS® Bartenieff Instructor Training Program.*

- December 3-4, 2011 Instructor: Frederick Curry, CMA
- March 17-18, 2012
- May 26-27, 2012
- August 25-26, 2012
- December 1-2, 2012
- Classes meet Saturday 10am - 7pm and Sunday 10 - 7pm

All Workshops are \$350.00

Download Registration form at <http://www.limsonline.org/programs-workshops-workshops> or call [212-643-8888](tel:212-643-8888) or Email: anabella@limsonline.org

OPEN CALL FOR APPLICATIONS TO THE LABAN MOVEMENT ANALYSIS CERTIFICATION PROGRAM

YEARLONG
FORMAT NYC:
**Application Due
May 25 2012**

MODULE FORMAT
II & IV 2012
**Application Due
October 28 2011**
I & III 2012
**Application Due
February 24
2012**

WEEKEND
MODULE
FORMAT, MD:
**Application Due
May 25 2012**

>>[DOWNLOAD APPLICATION
NOW](#)<<

ON-GOING INTRODUCTORY/PRE- REQUISITE WORKSHOPS

INTRO TO ANATOMY & KINESIOLOGY
Nov 12-13, Saturday & Sunday 10-7pm

**INTRO TO BARTENIEFF
FUNDAMENTALS™**
Nov 19-20, Saturday & Sunday 10-6 pm

INTRO TO LABAN MOVEMENT ANALYSIS
Dec 3-4, Saturday & Sunday 10-7pm



**SHIFT
HAPPENS...**

The Certificate Program in
Laban Movement Studies

**Locations: Global
Practice: Local**

LIMSONYC
<http://limsonline.org>
520 Eighth Ave, Suite 304
New York, NY 10018

