

**[APATA] Australian Performing Arts Teachers Association Podcast**

**Guest:** Elma Linz Kanefield, [www.elmakanefield.com](http://www.elmakanefield.com)

**Host:** Yolande Smith, APATA Managing Director

START

00:01:12.200 --> 00:01:18.300

Hello every one

19

00:01:18.300 --> 00:01:22.300

and welcome to the APATA podcast for April. At the

20

00:01:22.300 --> 00:01:25.600

end of last year I warmly welcomed the opportunity to

21

00:01:25.600 --> 00:01:28.300

sit down with Elma Linz Kanefield

22

00:01:28.300 --> 00:01:31.600

author of "Hamlet's Mirror-Reaching Your

23

00:01:31.600 --> 00:01:34.200

Performance Potential On Stage and Off."

24

00:01:35.200 --> 00:01:38.200

Elma succumbed to stage fright as a young

25

00:01:38.200 --> 00:01:41.800

performer which left her voice completely silent

26

00:01:41.800 --> 00:01:44.500

and she never returned to the stage while starting

27

00:01:44.500 --> 00:01:45.300

opera.

28

00:01:46.300 --> 00:01:49.500

However, rather than remain devastated at the effect of

29

00:01:49.500 --> 00:01:52.500

her fear, she transformed her fright into

30

00:01:52.500 --> 00:01:55.800

her life's calling and became a specialist in psychology

31

00:01:55.800 --> 00:01:58.200

working with the performing artist.

32

00:02:00.600 --> 00:02:03.800

A pioneer and leader in her field, it was back in 1986 when

33

00:02:03.800 --> 00:02:06.300

Elma became the founding director of

34

00:02:06.300 --> 00:02:10.400

the Julliard School Counseling Service. She created

35

00:02:09.400 --> 00:02:12.800

the first of its kind, on-campus,

36

00:02:12.800 --> 00:02:16.700

fully-staff facility offering unlimited,

37

00:02:15.700 --> 00:02:18.400

confidential sessions to

38

00:02:18.400 --> 00:02:21.700

serve the entire graduate and post-graduate student

39

00:02:21.700 --> 00:02:22.000

body.

40

00:02:23.200 --> 00:02:26.300

The Juilliard School Counselling Service remains the

41

00:02:26.300 --> 00:02:29.100

only mental health service still today in the

42

00:02:29.100 --> 00:02:32.600

world for performing arts students as an independent

43

00:02:32.600 --> 00:02:34.100

performing arts institution.

44

00:02:35.100 --> 00:02:38.400

Elma has continued to serve the Juilliard School as

45

00:02:38.400 --> 00:02:40.800

a clinical and organisational consultant.

46

00:02:42.800 --> 00:02:45.200

The podcast was a very early morning start to

47

00:02:45.200 --> 00:02:49.600

meet with Elma and this was due to a heavy publicity tour

48

00:02:48.600 --> 00:02:51.100

that was in play at the time with her

49

00:02:51.100 --> 00:02:54.700

book being released, but it was certainly worth it. Elma was

50

00:02:54.700 --> 00:02:57.200

warm, welcoming and generous with

51

00:02:57.200 --> 00:03:00.900

her time. What I thought was going to be a 30 minute conversation

52

00:03:00.900 --> 00:03:03.600

turned out to be a two-hour chat about

53

00:03:03.600 --> 00:03:06.500

all things performing arts, the state of play post-

54

00:03:06.500 --> 00:03:09.600

covid in Australia versus America, through to

55

00:03:09.600 --> 00:03:12.300

understanding artists' triggers when working with a

56

00:03:12.300 --> 00:03:15.500

body of content and subject matter that I hadn't considered

57

00:03:15.500 --> 00:03:18.000

before for artists and their day-to-day work.

58

00:03:19.100 --> 00:03:22.200

Elma's depth of care and experience working with

59

00:03:22.200 --> 00:03:25.800

artists in the performing arts is so forthcoming and I

60

00:03:25.800 --> 00:03:28.500

certainly had the delight to meet with

61

00:03:28.500 --> 00:03:29.600

a kindred spirit.

62

00:03:30.900 --> 00:03:33.700

We sat down for a 'cuppa' and Elma

63

00:03:33.700 --> 00:03:36.400

not having heard the term 'cuppa' before

64

00:03:36.400 --> 00:03:39.800

both of us being tea fans. And with the button recorded

65

00:03:39.800 --> 00:03:42.100

live really wanted to understand what this whole

66

00:03:42.100 --> 00:03:45.600

'cuppa' thing was about. So in Australian I explained

67

00:03:45.600 --> 00:03:48.500

what a 'cuppa' was in our culture, which she

68

00:03:48.500 --> 00:03:50.000

has now fully embraced.

69

00:03:50.600 --> 00:03:53.400

Here is a snippet of our cuppa and our

70

00:03:53.400 --> 00:03:54.100

conversation together.

71

00:04:02.400 --> 00:04:05.300

Hello Elma, welcome to the APATA podcast and thank you so much for joining

72

00:04:05.300 --> 00:04:06.100

us today.

73

00:04:08.300 --> 00:04:08.700

Well, thank you.

74

00:04:09.800 --> 00:04:13.000

so much for having me. I finally

75

00:04:12.300 --> 00:04:16.300

made it to Australia! You did, you

76

00:04:16.300 --> 00:04:19.200

did. I know it's just amazing. So we're talking

77

00:04:19.200 --> 00:04:23.700

on the airways yourself in New York, myself in

78

00:04:23.700 --> 00:04:26.900

Australia, and it's just amazing how we can still today be connected



79

00:04:26.900 --> 00:04:29.800

and and still

80

00:04:29.800 --> 00:04:32.600

talk across the airways. So that's just a wonderful opportunity

81

00:04:32.600 --> 00:04:34.800

and we thank you for your time. It's really great.

82

00:04:37.500 --> 00:04:41.000

Over the past 30 years you've been

83

00:04:40.400 --> 00:04:43.300

the leading private practitioner in New

84

00:04:43.300 --> 00:04:47.000

York, at Juilliard, and worked extensively and

85

00:04:46.800 --> 00:04:49.500

exclusively with performing artists across

86

00:04:49.500 --> 00:04:52.400

psychology and counseling service and I

87

00:04:52.400 --> 00:04:55.500

reflect back on thinking about 30 years

88

00:04:55.500 --> 00:04:55.800

and back

89

00:04:57.500 --> 00:05:00.200

Then I think, what you do, working with

90

00:05:00.200 --> 00:05:03.600

the artist, would have been very new and and one

91

00:05:03.600 --> 00:05:07.300

of its, one of its kind in the world, you know,

92

00:05:07.300 --> 00:05:10.700

groundbreaking. What led

93

00:05:10.700 --> 00:05:13.500

you to initiate this service for artists in

94

00:05:13.500 --> 00:05:16.600

your body of work right back in the very beginning of your

95

00:05:16.600 --> 00:05:17.000

journey?

96

00:05:18.800 --> 00:05:21.500

Well, I'm no

97

00:05:21.500 --> 00:05:24.600

longer at Juilliard. I'm strictly in private practice

98

00:05:24.600 --> 00:05:25.100

now.

99

00:05:27.200 --> 00:05:30.400

But the service is just thriving, I

100

00:05:30.400 --> 00:05:31.500

think they have...

101

00:05:33.400 --> 00:05:36.900

I left when I had colleagues of

102

00:05:36.900 --> 00:05:39.200

six, a staff of

103

00:05:39.200 --> 00:05:42.100

six. I think they now have a staff of 11.

104

00:05:45.400 --> 00:05:48.700

I always thought even in my

105

00:05:48.700 --> 00:05:49.600

graduate studies

106

00:05:50.500 --> 00:05:53.600

that a counselling service

107

00:05:53.600 --> 00:05:55.400

and a health Service

108

00:05:56.400 --> 00:05:58.200

should go side by side.

109

00:06:00.100 --> 00:06:00.600

People,

110

00:06:01.600 --> 00:06:04.700

this was at Washington University in St.

111

00:06:04.700 --> 00:06:04.800

Louis.

112

00:06:05.400 --> 00:06:07.700

People would look at me askance

113

00:06:09.300 --> 00:06:10.800

and have nothing to do with that!

114

00:06:12.500 --> 00:06:14.600

But when I got the opportunity

115

00:06:17.700 --> 00:06:19.100

at Juilliard

116

00:06:20.500 --> 00:06:24.600

to start a counselling service

117

00:06:25.600 --> 00:06:28.600

the then President Joseph W.Polisi was

118

00:06:28.600 --> 00:06:30.800

so open to that idea of

119

00:06:32.900 --> 00:06:34.500

confidentiality,

120

00:06:35.500 --> 00:06:37.300

unlimited services,

121

00:06:38.700 --> 00:06:40.400

and a space

122

00:06:41.400 --> 00:06:41.600

for

123

00:06:43.700 --> 00:06:44.000

students,

124

00:06:45.200 --> 00:06:47.400

performing arts students

125

00:06:49.100 --> 00:06:51.300

to come and talk about

126

00:06:52.400 --> 00:06:56.200

personal and professional challenges.

127

00:06:58.200 --> 00:06:59.500

It just took off.

128

00:07:02.900 --> 00:07:03.300

Because

129

00:07:04.600 --> 00:07:06.700

artists have special needs

130

00:07:09.300 --> 00:07:11.900

and the Juilliard School

131

00:07:12.900 --> 00:07:16.000

listened to me and recognised that.

132

00:07:16.700 --> 00:07:18.700

I was already in private practice.

133

00:07:19.600 --> 00:07:22.300

And I had already worked at the

134

00:07:22.300 --> 00:07:25.900

counselling service at Washington University. It was

135

00:07:25.900 --> 00:07:28.900

just a perfect storm. Did you

136

00:07:28.900 --> 00:07:31.000

did you have an expectation when you

137

00:07:31.300 --> 00:07:34.300

first started what that this would take time to

138

00:07:34.300 --> 00:07:37.500

grow and you just said, you know, it was a perfect storm.

139

00:07:37.500 --> 00:07:40.600

There was, students that you know really started to

140

00:07:40.600 --> 00:07:43.500

reach out for this support and assistance



141

00:07:43.500 --> 00:07:46.600

right back in the very beginning was that unexpected for you or

142

00:07:46.600 --> 00:07:49.300

you didn't really have any expectations or...

143

00:07:50.600 --> 00:07:52.400

I know.

144

00:07:54.300 --> 00:07:54.700

First of all,

145

00:07:55.600 --> 00:07:56.700

young adults,

146

00:07:58.400 --> 00:07:59.800

young adolescents

147

00:08:00.900 --> 00:08:03.300

have concerns and when

148

00:08:03.300 --> 00:08:06.600

they have somebody to talk to about it they welcome it.

149

00:08:07.300 --> 00:08:09.000

Young performing artists

150

00:08:10.300 --> 00:08:10.800

have

151

00:08:11.600 --> 00:08:14.400

not only personal concerns, but

152

00:08:14.400 --> 00:08:16.100

professional concerns.

153

00:08:17.500 --> 00:08:21.700

And no, I was not surprised. Congratulations on

154

00:08:20.700 --> 00:08:24.700

on your book and wonderful

155

00:08:23.700 --> 00:08:27.200

text that

156

00:08:26.200 --> 00:08:29.400

I've delved into quite heavily over

157

00:08:29.400 --> 00:08:32.700

the last few weeks, I must admit. Just released:

158

00:08:32.700 --> 00:08:36.200

"Hamlet's Mirror - Reaching Your Potential," right?

159

00:08:35.200 --> 00:08:38.600

So reaching your performance potential on stage,

160

00:08:38.600 --> 00:08:42.000

and it is a wonderful guide, I think, to support

161

00:08:41.700 --> 00:08:44.900

performing artists across the world but also

162

00:08:44.900 --> 00:08:47.700

teachers and and the whole framework

163

00:08:47.700 --> 00:08:50.600

of understanding, you know,

164

00:08:50.600 --> 00:08:53.300

the work that we do and and the psychology

165

00:08:53.300 --> 00:08:56.600

that sits behind that sometimes not fully realised.

166

00:08:57.400 --> 00:09:00.600

So looking at the title of your book, let's start with...What is

167

00:09:00.600 --> 00:09:02.100

performance potential?

168

00:09:03.600 --> 00:09:07.100

Well performance potential

169

00:09:06.100 --> 00:09:09.200

is different for everyone.

170

00:09:12.600 --> 00:09:16.000

Before I give you a very formal definition,

171

00:09:15.700 --> 00:09:17.100

my definition.

172

00:09:19.800 --> 00:09:22.200

Can I ask your listeners to close their eyes?

173

00:09:24.300 --> 00:09:29.000

Okay. Oh good. You closed your eyes too! I

174

00:09:27.200 --> 00:09:30.700

like to participate Elma.

175

00:09:34.500 --> 00:09:35.300

I closed my

176

00:09:39.100 --> 00:09:39.300

eyes too. Think

177

00:09:40.500 --> 00:09:44.300

What is it that you have

178

00:09:43.300 --> 00:09:47.000

inside of you that perhaps

179

00:09:46.100 --> 00:09:49.200

you never told a soul? Maybe

180

00:09:49.200 --> 00:09:50.200

not even yourself.

181

00:09:52.500 --> 00:09:56.000

That if you just stretched a

182

00:09:55.100 --> 00:09:58.600

little you would want to

183

00:09:58.600 --> 00:09:59.600

reach.

184

00:10:00.600 --> 00:10:02.900

You would want to attain

185

00:10:04.200 --> 00:10:05.200

and realise.

186

00:10:06.300 --> 00:10:08.600

Okay, hold that.

187

00:10:09.800 --> 00:10:13.500

My definition of performance potential

188

00:10:16.300 --> 00:10:19.700

is doing and being the

189

00:10:19.700 --> 00:10:22.100

best that you can do, and be,

190

00:10:23.300 --> 00:10:25.700

at the moment of performance.

191

00:10:26.700 --> 00:10:29.700

That means actually doing anything, right?

192

00:10:30.700 --> 00:10:33.500

Knowing what you know at that

193

00:10:33.500 --> 00:10:35.600

moment, because we can all

194

00:10:36.600 --> 00:10:39.200

we all do it differently, the more

195

00:10:39.200 --> 00:10:39.800

we know.

196

00:10:40.600 --> 00:10:41.800

Does that resonate?

197

00:10:42.500 --> 00:10:43.200

It does.

198

00:10:45.200 --> 00:10:45.900

It does.

199

00:10:47.100 --> 00:10:48.300

So for everybody.

200

00:10:49.400 --> 00:10:52.400

your performance potential differs

201

00:10:54.800 --> 00:10:56.400

but the process does

202

00:10:57.700 --> 00:10:58.900

and soon after



203

00:11:01.500 --> 00:11:03.700

I began practicing

204

00:11:05.500 --> 00:11:07.600

I began my work, I realised

205

00:11:08.500 --> 00:11:12.100

for anybody, and particularly performers,

206

00:11:13.300 --> 00:11:14.800

that's the essence of work.

207

00:11:15.300 --> 00:11:17.600

Whether it's personal or professional.

208

00:11:18.700 --> 00:11:23.700

From my understanding in the

209

00:11:21.700 --> 00:11:24.600

development of

210

00:11:24.600 --> 00:11:27.400

this really great body of work and and us

211

00:11:27.400 --> 00:11:30.900

being able to tap into our performance potential

212

00:11:30.900 --> 00:11:33.400

this grew for

213

00:11:33.400 --> 00:11:36.900

you out of a very traumatised audition

214

00:11:36.900 --> 00:11:37.300

experience.

215

00:11:38.200 --> 00:11:41.500

And quite the foundation for your body of work

216

00:11:41.500 --> 00:11:44.800

from my understanding and this led to the specialisation of

217

00:11:44.800 --> 00:11:47.300

psychology in the Performing Arts.

218

00:11:47.300 --> 00:11:50.400

Would you be happy to share a little bit about that? Every time

219

00:11:50.400 --> 00:11:53.100

I'm asked that I get this feeling in my

220

00:11:53.100 --> 00:11:56.900

body. This horrible feeling in my body because it

221

00:11:56.900 --> 00:11:58.100

was really traumatic.

222

00:12:02.200 --> 00:12:05.300

In my very young life, which was many, many

223

00:12:05.300 --> 00:12:05.900

years ago.

224

00:12:06.900 --> 00:12:10.200

I wanted to be an opera

225

00:12:09.200 --> 00:12:12.100

singer. As a child I grew

226

00:12:12.100 --> 00:12:14.200

up wanting to sing opera.

227

00:12:15.800 --> 00:12:16.100

and

228

00:12:18.500 --> 00:12:21.800

then I kind of morphed into a musical

229

00:12:21.800 --> 00:12:23.000

theatre performer.

230

00:12:24.400 --> 00:12:24.700

and

231

00:12:26.500 --> 00:12:29.200

I went to the neighborhood Playhouse in New York.

232

00:12:30.900 --> 00:12:33.600

and did different gigs and

233

00:12:34.500 --> 00:12:37.400

one night I was singing on stage in

234

00:12:37.400 --> 00:12:37.800

the village.

235

00:12:40.000 --> 00:12:40.300

and

236

00:12:41.500 --> 00:12:42.700

I was thinking.

237

00:12:43.700 --> 00:12:46.400

'Oh God, I hope I hit

238

00:12:46.400 --> 00:12:49.300

these notes. They're pretty high. (I had a

239

00:12:49.300 --> 00:12:49.800

high voice.)

240

00:12:50.400 --> 00:12:50.700

and

241

00:12:52.700 --> 00:12:55.200

you know, do I look okay and

242

00:12:56.900 --> 00:12:59.600

will they really love me and

243

00:12:59.600 --> 00:13:00.300

all those things.

244

00:13:01.200 --> 00:13:01.300

and the

245

00:13:02.700 --> 00:13:04.900

pianist played the chords

246

00:13:06.200 --> 00:13:11.200

and I opened my mouth and nothing, nothing would

247

00:13:09.200 --> 00:13:11.900

come out.

248

00:13:15.700 --> 00:13:18.600

And I ran off the stage and never

249

00:13:18.600 --> 00:13:19.500

performed again.

250

00:13:20.300 --> 00:13:20.700

Never

251

00:13:21.700 --> 00:13:22.100

never

252

00:13:24.300 --> 00:13:24.300

I

253

00:13:27.300 --> 00:13:29.600

there was nothing wrong with my chords.

254

00:13:30.400 --> 00:13:32.300

There was something wrong with my head.

255

00:13:36.200 --> 00:13:37.500

And nobody could help me.

256

00:13:38.500 --> 00:13:41.600

I really tried, I went to analysis, psycho

257

00:13:41.600 --> 00:13:45.000

analyst and I went to therapists and

258

00:13:48.300 --> 00:13:52.200

I moved back from New York to a Midwestern town

259

00:13:53.900 --> 00:13:55.300

where I was born and

260

00:13:56.200 --> 00:13:58.600

took up a different life and

261

00:14:00.800 --> 00:14:01.800

then I decided

262

00:14:03.100 --> 00:14:06.300

if no one could help me, I better help myself and

263

00:14:08.100 --> 00:14:10.100

that's what I want to do in my life.

264

00:14:11.200 --> 00:14:14.400

And and this whole body of work to help us



265

00:14:14.400 --> 00:14:15.200

all followed.

266

00:14:16.900 --> 00:14:19.900

Oh dear, that's amazing. Just

267

00:14:19.900 --> 00:14:22.300

absolutely amazing. I did work with an artist quite some

268

00:14:22.300 --> 00:14:23.100

time ago. Who

269

00:14:24.200 --> 00:14:28.000

really struggled to take that first step on stage

270

00:14:27.800 --> 00:14:30.500

and part of the brief

271

00:14:30.500 --> 00:14:33.700

(Also a singer) part of

272

00:14:33.700 --> 00:14:36.100

the brief was just, you just give her a

273

00:14:36.100 --> 00:14:39.500

little push and and once her first foot's on

274

00:14:39.500 --> 00:14:42.200

she's right and she's off. And I did think to myself, not

275

00:14:42.200 --> 00:14:45.900

having a full understanding - I was quite young myself, thinking how

276

00:14:45.900 --> 00:14:48.500

long, how long is that going to last? How

277

00:14:48.500 --> 00:14:51.400

long is is that going to work that you

278

00:14:51.400 --> 00:14:54.100

know, we give a little hand and off you go

279

00:14:54.100 --> 00:14:55.600

and and I always

280

00:14:56.900 --> 00:14:59.200

wondered about that performer

281

00:14:59.700 --> 00:15:01.000

for many years because

282

00:15:03.200 --> 00:15:06.600

Frozen in the wings, and I wasn't

283

00:15:06.600 --> 00:15:09.800

sure if that was a bad practice that was being

284

00:15:09.800 --> 00:15:13.400

implemented every time this particular performer went

285

00:15:12.400 --> 00:15:14.500

to the stage and and

286

00:15:15.700 --> 00:15:18.400

And I wondered what effect that had every

287

00:15:18.400 --> 00:15:21.300

time walking up the stairs, you know 30 minute

288

00:15:21.300 --> 00:15:24.200

call. This is your 15 minute call. This is your five minute call.

289

00:15:24.200 --> 00:15:27.400

You know, I I did I

290

00:15:27.400 --> 00:15:30.200

did think about it consciously for for quite some time and

291

00:15:30.200 --> 00:15:33.200

hence why I'm raising it now it's been with me for a

292

00:15:33.200 --> 00:15:36.400

long time. And and I and I have thought about that artists a

293

00:15:36.400 --> 00:15:37.400

fair bit because I found that

294

00:15:38.400 --> 00:15:41.000

Quite overwhelming personally, so to have been

295

00:15:41.200 --> 00:15:44.700

the artist that I can't imagine what a

296

00:15:44.700 --> 00:15:47.400

challenge that must have been every night for their

297

00:15:47.400 --> 00:15:47.800

career.

298

00:15:49.300 --> 00:15:49.700

I

299

00:15:51.600 --> 00:15:54.500

Am yeah, it's quite some challenges. And any other thing I loved in

300

00:15:54.500 --> 00:15:57.800

in your book. If you could explain to our audience

301

00:15:57.800 --> 00:16:00.800

is you talk a lot about the culture

302

00:16:00.800 --> 00:16:03.100

of the Performing artist. And

303

00:16:03.100 --> 00:16:06.300

and what I love is when you talk about this culture, it's across all

304

00:16:06.300 --> 00:16:09.400

disciplines and and it's really important for everyone to understand.

305

00:16:09.400 --> 00:16:12.200

If you if you're a performer, whether that

306

00:16:12.200 --> 00:16:16.000

be circus whether that be dance whether that be you're a

307

00:16:15.200 --> 00:16:18.200

musician or a singer or an actor and

308

00:16:18.200 --> 00:16:21.700

it covers, you know performance as

309

00:16:21.700 --> 00:16:24.300

a as a whole and and that's what I loved about this

310

00:16:24.300 --> 00:16:26.400

this particular release.

311

00:16:27.200 --> 00:16:28.100

How does

312

00:16:29.300 --> 00:16:32.500

The job's environment affect a performer's potential when

313

00:16:32.500 --> 00:16:35.500

we talk about that within in the culture that

314

00:16:35.500 --> 00:16:37.100

the artist is in every day?

315

00:16:38.800 --> 00:16:42.700

I think of culture in three ways- 1. Hurdles 2. Hardships

316

00:16:41.700 --> 00:16:43.900

and 3. Hazards.

317

00:16:44.800 --> 00:16:45.900

Time uncertainty.

318

00:16:46.700 --> 00:16:50.100

The time for an artist is topsy turvy.

319

00:16:49.100 --> 00:16:51.500

When do they work?

320

00:16:52.300 --> 00:16:52.700

Night.

321

00:16:54.400 --> 00:16:55.700

When do they sleep?

322

00:16:56.600 --> 00:16:59.400

Day. What does this do to a

323

00:16:59.400 --> 00:16:59.500

life?

324

00:17:01.700 --> 00:17:03.100

When do you see your kids?

325

00:17:04.400 --> 00:17:05.500

When do you do the laundry?

326

00:17:09.600 --> 00:17:14.100

Which leads to relationship instability?



327

00:17:16.300 --> 00:17:16.600

so

328

00:17:18.100 --> 00:17:21.000

That's the culture does it support.

329

00:17:22.200 --> 00:17:25.800

the performance potential of performing

330

00:17:25.800 --> 00:17:26.300

artists?

331

00:17:27.200 --> 00:17:30.300

And there's there's one other uncertainty that

332

00:17:30.300 --> 00:17:33.900

we've all been faced with in, you know since 2020

333

00:17:33.900 --> 00:17:36.400

and and that is when do

334

00:17:36.400 --> 00:17:39.600

we get to work again? How do we, how do

335

00:17:39.600 --> 00:17:42.400

theatres open,if they do open? How long

336

00:17:42.400 --> 00:17:45.200

are they open for? Is it going to be a long season? if I

337

00:17:45.200 --> 00:17:48.100

catch covid I'm out? How's that

338

00:17:48.100 --> 00:17:51.400

covered? The structure's very different. And I know

339

00:17:51.400 --> 00:17:54.400

that America has been very different in

340

00:17:54.400 --> 00:17:57.500

I suppose management and approach to Australia.

341

00:17:57.500 --> 00:18:00.100

So covid would be

342

00:18:00.100 --> 00:18:04.000

an impact here as well across another

343

00:18:03.400 --> 00:18:05.300

range of uncertainty.

344

00:18:06.400 --> 00:18:08.500

When covid happened

345

00:18:10.700 --> 00:18:13.200

people who I worked with came to

346

00:18:13.200 --> 00:18:14.500

me and said I have to quit.

347

00:18:15.700 --> 00:18:16.900

I can't pay you.

348

00:18:18.700 --> 00:18:21.400

Now does this mean I sit at

349

00:18:21.400 --> 00:18:24.700

home twiddling my thumbs, and they sit at

350

00:18:24.700 --> 00:18:26.900

home twiddling their thumbs? I thought no.

351

00:18:29.600 --> 00:18:31.000

Psychologically

352

00:18:33.300 --> 00:18:34.400

not good for me.

353

00:18:35.500 --> 00:18:36.800

Not good for them.

354

00:18:38.200 --> 00:18:38.600

Because

355

00:18:40.700 --> 00:18:43.700

psychologically, this was

356

00:18:43.700 --> 00:18:45.900

one of the hardest, and

357

00:18:48.600 --> 00:18:52.900

I want to know if you found this too, times in

358

00:18:52.900 --> 00:18:54.400

their lives.

359

00:18:55.900 --> 00:18:58.500

Absolutely and for us it was

360

00:18:58.500 --> 00:19:01.700

we were aware that there was a virus going

361

00:19:01.700 --> 00:19:05.200

across the world. We saw

362

00:19:04.200 --> 00:19:05.800

many countries

363

00:19:06.900 --> 00:19:11.500

you know into a really heavy first wave before

364

00:19:09.500 --> 00:19:12.700

the real presence

365

00:19:12.700 --> 00:19:16.100

was was felt here and and obviously, you

366

00:19:15.100 --> 00:19:18.400

know, our leaders here made the

367

00:19:18.400 --> 00:19:21.400

decision to close international borders and also

368

00:19:21.400 --> 00:19:24.500

closed state borders and they moved very quickly, but

369

00:19:24.500 --> 00:19:28.500

I must admit in March hearing the

370

00:19:28.500 --> 00:19:29.400

announcement of

371

00:19:30.500 --> 00:19:34.800

you know take home your computer. We're working

372

00:19:34.800 --> 00:19:37.600

from a going to a work from home model where we

373

00:19:37.600 --> 00:19:40.400

can, and everyone go

374

00:19:40.400 --> 00:19:43.400

home and be safe. It was such a shock like

375

00:19:43.400 --> 00:19:46.800

you were watching it unfold globally, but

376

00:19:46.800 --> 00:19:48.800

we were kind of you know,

377

00:19:51.300 --> 00:19:54.200

When we went into shut down, I remember sitting there probably about

378

00:19:54.200 --> 00:19:57.500

an hour after everyone else left because I was the last to go and and

379

00:19:57.500 --> 00:20:00.400

lock up and I was quite numb.

380

00:20:00.400 --> 00:20:03.400

What does this mean? How long does this

381

00:20:03.400 --> 00:20:06.400

go for and and of course the phone just

382

00:20:06.400 --> 00:20:09.900

starts ringing hot about is this

383

00:20:09.900 --> 00:20:12.500

going ahead? or is this cancelled? and and then

384

00:20:12.500 --> 00:20:15.200

ticket refunds and and you know, just as this

385

00:20:15.200 --> 00:20:18.400

massive domino effect and Australia was

386

00:20:18.400 --> 00:20:21.900

very lucky, you know, there's been lots of challenge everywhere

387

00:20:21.900 --> 00:20:24.400

but I I think our leaders have done have done

388

00:20:24.400 --> 00:20:28.400

a remarkable job in protecting our nation, but still



389

00:20:28.400 --> 00:20:31.300

that shock of, you know, never seen or

390

00:20:31.300 --> 00:20:35.100

experienced anything in our lives before and and had

391

00:20:34.100 --> 00:20:37.200

an overwhelming effect on the individual, but you

392

00:20:37.200 --> 00:20:40.300

went home and you sit on the couch with your loved ones and you looked

393

00:20:40.300 --> 00:20:43.200

at each other and and there was no answer.

394

00:20:43.900 --> 00:20:46.900

No, and there's still is really no answer.

395

00:20:48.100 --> 00:20:51.100

Because covid may be with us for a very

396

00:20:51.100 --> 00:20:51.800

long time.

397

00:20:55.400 --> 00:20:57.200

In 'Hamlet's Mirror'

398

00:20:57.700 --> 00:20:58.500

I have

399

00:21:00.600 --> 00:21:01.100

a mantra

400

00:21:01.800 --> 00:21:03.300

and it's around thinking.

401

00:21:04.700 --> 00:21:05.600

and it goes

402

00:21:07.200 --> 00:21:10.600

"When you change what you're thinking, you will change what

403

00:21:10.600 --> 00:21:11.200

you're doing."

404

00:21:12.100 --> 00:21:14.300

And I love it.

405

00:21:17.400 --> 00:21:18.400

I really believe in that.

406

00:21:19.900 --> 00:21:22.900

Mantra, so when these actors and

407

00:21:22.900 --> 00:21:25.900

dancers and musicians and

408

00:21:25.900 --> 00:21:28.300

singers came to me said I can't

409

00:21:28.300 --> 00:21:30.300

pay you not working. I thought,

410

00:21:32.500 --> 00:21:35.200

"When you change what you're thinking, you will

411

00:21:35.200 --> 00:21:38.400

change what you're doing." I thought, if I'm not

412

00:21:38.400 --> 00:21:39.400

here for them now,

413

00:21:43.600 --> 00:21:44.100

They'll pay me some day.

414

00:21:45.900 --> 00:21:47.700

So I continued working.

415

00:21:48.800 --> 00:21:49.200

and

416

00:21:50.600 --> 00:21:53.600

I started a pro bono

417

00:21:53.600 --> 00:21:54.000

group

418

00:21:54.800 --> 00:21:57.800

called 'Artists in the Time of Covid'

419

00:21:59.200 --> 00:22:01.600

and I selected 12 people.

420

00:22:02.700 --> 00:22:05.400

from the various Performing Arts

421

00:22:07.700 --> 00:22:10.400

to meet every Monday on Zoom

422

00:22:12.700 --> 00:22:14.300

for an hour and a half

423

00:22:16.700 --> 00:22:19.000

And we still meet.

424

00:22:19.500 --> 00:22:22.300

Oh, that's wonderful. And I swear it's one

425

00:22:22.300 --> 00:22:26.200

of the best things I've ever done my life. And the

426

00:22:25.200 --> 00:22:29.400

wonderful thing about having that gathering

427

00:22:28.400 --> 00:22:31.400

is that then allows them

428

00:22:31.400 --> 00:22:34.600

to go out into their communities and share

429

00:22:34.600 --> 00:22:37.700

and you know, what they've taken,

430

00:22:37.700 --> 00:22:40.900

the lesson they might have learned, the understanding

431

00:22:40.900 --> 00:22:43.900

and sharing of you know, what's the

432

00:22:43.900 --> 00:22:46.100

next step and is there a next step

433

00:22:46.100 --> 00:22:49.300

and I'm not sure where you are Elma but

434

00:22:49.300 --> 00:22:52.300

I've found since we've opened up

435

00:22:52.300 --> 00:22:55.800

and we're settling into what they call is the new normal

436

00:22:55.800 --> 00:22:58.900

is I have noticed thinking, you

437

00:22:58.900 --> 00:23:01.900

know, really closely about everyone back of

438

00:23:01.900 --> 00:23:05.000

house, you know, lighting technicians,

439

00:23:04.000 --> 00:23:07.400

mechanists, stage

440

00:23:07.400 --> 00:23:12.000

management and and all those areas went through all you

441

00:23:10.100 --> 00:23:13.200

know, those challenges as well.

442

00:23:13.200 --> 00:23:16.400

But I've found in Australia that we've had

443

00:23:16.400 --> 00:23:19.100

quite a hit to our supply chain where people

444

00:23:19.500 --> 00:23:22.500

just said have gone. Well, that's it

445

00:23:22.500 --> 00:23:25.400

for me. I have to find something else. And we've lost this,

446

00:23:26.500 --> 00:23:29.900

quite a lot of what I would call, is really an amazing pool

447

00:23:29.900 --> 00:23:32.700

of talent that comes in and connects

448

00:23:32.700 --> 00:23:35.900

all these cogs to build a wonderful performance.

449

00:23:35.900 --> 00:23:38.300

And and that's probably one of

450

00:23:38.300 --> 00:23:42.100

my concerns at the moment is the supply



451

00:23:41.100 --> 00:23:44.300

the supply chain. I think there's some real

452

00:23:44.300 --> 00:23:48.900

challenges out there with some lost skill and there's

453

00:23:48.900 --> 00:23:51.600

skills we learn at University, right but there's also the skills

454

00:23:51.600 --> 00:23:54.300

that when we start working in our area

455

00:23:54.300 --> 00:23:58.100

of Performing Arts, whatever that might be where those

456

00:23:57.100 --> 00:24:00.600

that have been there for a long time are passing

457

00:24:00.600 --> 00:24:03.400

down knowledge and skill and you

458

00:24:03.400 --> 00:24:06.200

know those bits and pieces and mentoring us

459

00:24:06.200 --> 00:24:09.300

without realising and and I I think about the next

460

00:24:09.300 --> 00:24:12.500

generation that are moving and coming in to you know,

461

00:24:12.500 --> 00:24:15.300

really take on these careers and and I did

462

00:24:15.300 --> 00:24:19.400

hear a couple of students say to me a couple of days ago that while

463

00:24:18.400 --> 00:24:21.600

they love the Performing Arts, they didn't

464

00:24:21.600 --> 00:24:24.600

feel that was safe. So they were

465

00:24:24.600 --> 00:24:25.500

heading off to do something else.

466

00:24:26.200 --> 00:24:29.600

And and I find that a little bit of a concern for our industry globally

467

00:24:29.600 --> 00:24:30.100

at the moment.

468

00:24:31.100 --> 00:24:34.400

See, here's where your teachers can come

469

00:24:34.400 --> 00:24:35.600

in and

470

00:24:36.600 --> 00:24:39.500

not think tank exactly with

471

00:24:39.500 --> 00:24:40.700

them, but

472

00:24:41.500 --> 00:24:44.200

Show them the possibilities.

473

00:24:45.300 --> 00:24:46.500

That they

474

00:24:48.900 --> 00:24:51.700

needn't let what they can't do

475

00:24:51.700 --> 00:24:54.500

interfere with what they can do.

476

00:24:55.200 --> 00:24:59.200

beautifully for exactly and it's it's sometimes

477

00:24:58.200 --> 00:25:00.600

we do that don't we we go

478

00:25:01.500 --> 00:25:05.200

The challenges in front of us and and we'll go sideways in

479

00:25:04.200 --> 00:25:07.800

our heart. We know where we want to be. But what's

480

00:25:07.800 --> 00:25:10.300

exactly right? We need to ask the question. Well, what

481

00:25:10.300 --> 00:25:11.200

can I do at this moment?

482

00:25:12.600 --> 00:25:13.000

and

483

00:25:13.700 --> 00:25:16.000

that it may not.

484

00:25:18.800 --> 00:25:20.400

Be the most profitable

485

00:25:23.200 --> 00:25:23.500

doing

486

00:25:25.200 --> 00:25:27.000

monetarily, but

487

00:25:28.400 --> 00:25:29.500

artistically,

488

00:25:30.700 --> 00:25:33.900

Community Building, team building

489

00:25:38.700 --> 00:25:40.300

amazing things can come out of this.

490

00:25:42.900 --> 00:25:43.500

darkest

491

00:25:44.200 --> 00:25:47.200

Look my definitely and and I

492

00:25:47.200 --> 00:25:50.800

think that one of the earliest performances I went to when you

493

00:25:50.800 --> 00:25:53.200

know stage started

494

00:25:53.200 --> 00:25:56.600

to open up and and was nice to see some buskers come

495

00:25:56.600 --> 00:25:59.800

back onto the street. I mean Performing Arts adds to

496

00:25:59.800 --> 00:26:03.300

every element in our life and and I went

497

00:26:03.300 --> 00:26:06.600

to see an orchestra actually and just

498

00:26:06.600 --> 00:26:10.500

the cheer at the end. It wasn't a full theatre. We were

499

00:26:10.500 --> 00:26:13.500

kept on capacity with how many could be inside a

500

00:26:13.500 --> 00:26:16.800

closed venue but it was so heartwarming and

501

00:26:16.800 --> 00:26:20.500

the audience responded to

502

00:26:20.500 --> 00:26:23.100

that. It was it was

503

00:26:23.100 --> 00:26:26.100

beautiful and I think the performance was, you know,

504

00:26:26.100 --> 00:26:30.000

wonderful, but there was this this atmosphere

505

00:26:29.500 --> 00:26:32.200

of just being able to

506

00:26:32.200 --> 00:26:35.700

sit there and on board what we love and and

507

00:26:35.700 --> 00:26:39.100

the audience appreciation at the end. Oh it

508

00:26:38.100 --> 00:26:40.700

was deep it was it was really beautiful.

509

00:26:42.800 --> 00:26:44.600

That's that

510

00:26:45.800 --> 00:26:48.100

that's what I found.

511

00:26:51.300 --> 00:26:52.000

in New York.

512

00:26:52.900 --> 00:26:53.500

The audience



513

00:26:54.400 --> 00:26:58.000

appreciates now and

514

00:26:57.300 --> 00:27:00.400

that's what my book is about

515

00:27:00.400 --> 00:27:01.600

in part.

516

00:27:03.300 --> 00:27:07.900

The audience gets how much they missed the performing

517

00:27:06.900 --> 00:27:08.600

arts,

518

00:27:10.300 --> 00:27:14.200

but really they missed the performing artist

519

00:27:15.800 --> 00:27:18.500

who tells the story, who touches

520

00:27:18.500 --> 00:27:19.700

our hearts.

521

00:27:21.400 --> 00:27:24.900

They're the messengers. Oh, definitely

522

00:27:24.900 --> 00:27:26.000

and they

523

00:27:28.100 --> 00:27:31.700

open our mind to a different way of thinking that

524

00:27:31.700 --> 00:27:34.600

I love. Definitely, often you're

525

00:27:34.600 --> 00:27:37.100

watching a theatre performance and

526

00:27:38.800 --> 00:27:42.200

there's moments where they will lay down that challenge and

527

00:27:41.200 --> 00:27:44.600

I think sometimes people think they're, you

528

00:27:44.600 --> 00:27:48.000

know watching a performance that there's this onboarding

529

00:27:47.300 --> 00:27:50.300

of this challenge of thought, whether

530

00:27:50.300 --> 00:27:53.600

that be a confrontational situation, whether it

531

00:27:53.600 --> 00:27:56.400

be the story that's being told that

532

00:27:56.400 --> 00:27:59.400

might have an uncomfortable element and then

533

00:27:59.400 --> 00:28:02.400

a joyous element, but you know, there's the potential of that

534

00:28:02.400 --> 00:28:06.000

uncomfortable element again.

535

00:28:06.800 --> 00:28:08.800

That's right. Yeah lately.

536

00:28:09.700 --> 00:28:12.500

In 'Hamlet's Mirror' you talk

537

00:28:12.500 --> 00:28:16.400

about eight characteristics. Could

538

00:28:15.400 --> 00:28:18.900

you tell us a little bit about those eight characteristics?

539

00:28:19.900 --> 00:28:22.300

Conscious. Aware. Yeah.

540

00:28:23.100 --> 00:28:25.000

How aware are we?

541

00:28:25.700 --> 00:28:26.700

How aware

542

00:28:27.900 --> 00:28:28.200

am I

543

00:28:29.800 --> 00:28:31.400

of my surroundings?

544

00:28:33.100 --> 00:28:36.700

Just how aware am I of my senses?

545

00:28:37.800 --> 00:28:38.600

of anything?

546

00:28:40.300 --> 00:28:41.700

I can score that.

547

00:28:43.100 --> 00:28:48.900

I could do this every day. Creative.

548

00:28:49.800 --> 00:28:51.400

How creative am I?

549

00:28:51.800 --> 00:28:54.300

Creativity is a lot of fun.

550

00:28:57.200 --> 00:28:59.000

I have this naughty little puppy.

551

00:29:01.200 --> 00:29:04.500

How creative am my to outsmart her?

552

00:29:05.800 --> 00:29:06.100

She's very very smart.

553

00:29:08.500 --> 00:29:09.500

Confidence.

554

00:29:11.800 --> 00:29:14.500

Many performers

555

00:29:16.500 --> 00:29:17.800

second guess themselves.

556

00:29:19.100 --> 00:29:22.100

Did I do this right? What's right?

557

00:29:22.900 --> 00:29:24.300

The wheel

558

00:29:25.800 --> 00:29:27.500

is a fun way

559

00:29:29.900 --> 00:29:34.200

to measure internal qualities that

560

00:29:32.200 --> 00:29:35.900

really really

561

00:29:37.600 --> 00:29:39.500

help performance potential.

562

00:29:40.400 --> 00:29:43.200

picking up on that I there's you note in

563

00:29:43.200 --> 00:29:47.200

in your book the diva syndrome.

564

00:29:47.900 --> 00:29:50.200

What do you mean by the diva syndrome?

565

00:29:57.500 --> 00:30:00.900

It was the first title of the book for many

566

00:30:00.900 --> 00:30:03.000

years because I fell in love

567

00:30:03.400 --> 00:30:04.200

with the title, which is

568

00:30:05.400 --> 00:30:07.800

something that writers...

569

00:30:09.100 --> 00:30:12.500

I'm a clinician who wrote a book, I'm

570

00:30:12.500 --> 00:30:16.000

not a writer, although I

571

00:30:15.500 --> 00:30:16.600

love to write,

572

00:30:18.400 --> 00:30:21.300

Who does that as a, writes for a

573

00:30:21.300 --> 00:30:24.700

profession, you know, that's not my

574

00:30:24.700 --> 00:30:26.100

profession. So,



575

00:30:27.300 --> 00:30:30.400

I fell in love with this title, and then

576

00:30:30.400 --> 00:30:31.300

I realised

577

00:30:32.200 --> 00:30:34.000

That it was a real downer.

578

00:30:34.800 --> 00:30:37.500

A lectured on ships about it people

579

00:30:37.500 --> 00:30:39.400

would snore in the audience.

580

00:30:40.100 --> 00:30:40.900

not good

581

00:30:42.500 --> 00:30:46.200

cause the diva syndrome is exactly what

582

00:30:45.200 --> 00:30:47.300

prevents

583

00:30:48.300 --> 00:30:51.400

people from realising their performance potential.

584

00:30:52.800 --> 00:30:54.300

It's a energy

n

585

00:30:55.700 --> 00:30:57.400

that is so dissonant.

586

00:30:58.800 --> 00:30:59.000

that

587

00:31:00.600 --> 00:31:03.500

I'm sure you know people, I know people, I just

588

00:31:03.500 --> 00:31:05.100

don't want to be around them.

589

00:31:05.900 --> 00:31:07.400

But it's up to us.

590

00:31:09.300 --> 00:31:12.400

To maintain our own energy. It is. And

591

00:31:12.400 --> 00:31:15.600

and one of the other things I loved is you mentioned

592

00:31:15.600 --> 00:31:18.800

4 empowering ways of thinking and

593

00:31:18.800 --> 00:31:21.500

how they can help you channel your

594

00:31:21.500 --> 00:31:24.100

energy in your performance potential.

595

00:31:25.300 --> 00:31:29.100

Boy, you really did read this book. I did warn

596

00:31:28.100 --> 00:31:30.500

you I went for a deep dive.

597

00:31:33.300 --> 00:31:33.700

Thank you,

598

00:31:34.600 --> 00:31:37.800

Yes, there are four ways of

599

00:31:37.800 --> 00:31:38.200

thinking

600

00:31:39.400 --> 00:31:41.600

that can really change our lives.

601

00:31:42.200 --> 00:31:45.100

The first way is to

602

00:31:46.500 --> 00:31:49.400

stay-in-the-moment-thinking. I call it process

603

00:31:49.400 --> 00:31:52.300

-thinking because we are

604

00:31:52.300 --> 00:31:53.100

so

605

00:31:54.600 --> 00:31:55.500

schooled

606

00:31:56.200 --> 00:31:56.600

I think

607

00:31:57.900 --> 00:31:59.300

to look at the outcome.

608

00:32:00.900 --> 00:32:04.900

Oh I want to win this

609

00:32:04.900 --> 00:32:05.300

competition.

610

00:32:06.600 --> 00:32:09.600

So I'm playing my cello,

611

00:32:09.600 --> 00:32:12.300

am my impressing them?

612

00:32:12.300 --> 00:32:16.000

Am I really playing

613

00:32:15.200 --> 00:32:18.500

with passion? Am I?

614

00:32:19.500 --> 00:32:20.700

How can you get

615

00:32:21.800 --> 00:32:23.200

into the music

616

00:32:23.900 --> 00:32:25.900

when you're not with yourself.

617

00:32:27.100 --> 00:32:30.400

And you think that it's a presence, isn't it? I always

618

00:32:30.400 --> 00:32:34.600

say I get a little bit angry with myself when I've missed I

619

00:32:33.600 --> 00:32:36.400

suppose an experience or an opportunity

620

00:32:36.400 --> 00:32:39.900

or a moment because I'm not present and I'm

621

00:32:39.900 --> 00:32:43.200

someone who will spin on

622

00:32:43.200 --> 00:32:46.300

my heel and about myself and go, Oh

623

00:32:47.300 --> 00:32:48.500

you just won't present.

624

00:32:51.100 --> 00:32:55.200

I call it stay in the day. Stay in the moment. Yeah, because

625

00:32:57.400 --> 00:32:58.400

the only way we're

626

00:33:01.200 --> 00:33:02.600

You know, AA.

627

00:33:03.600 --> 00:33:05.500

Whether you believe in it or not.

628

00:33:06.600 --> 00:33:08.700

How do you not be in the day?

629

00:33:11.300 --> 00:33:14.500

Because that's where we are, but we're

630

00:33:14.500 --> 00:33:17.500

really schooled - "Look at

631

00:33:17.500 --> 00:33:18.100

your goals."

632

00:33:19.900 --> 00:33:22.600

Which is wonderful. We all have to have goals

633

00:33:22.600 --> 00:33:25.900

choose your goal and then Sondheim.

634

00:33:25.900 --> 00:33:27.100

Do you like (Stephen) Sondheim?

635

00:33:29.100 --> 00:33:30.300

(sings) "Putting it Together." it's so beautiful,

636

00:33:34.700 --> 00:33:37.400

anyway, I do my life in song.

637



00:33:37.400 --> 00:33:37.500

so

638

00:33:41.600 --> 00:33:45.900

Another way of thinking is that

639

00:33:47.800 --> 00:33:48.100

anything's possible.

640

00:33:49.300 --> 00:33:50.300

Doesn't mean it'll happen.

641

00:33:51.100 --> 00:33:52.900

But look at stress.

642

00:33:53.700 --> 00:33:55.500

I venture to say

643

00:33:56.300 --> 00:33:59.200

that most of us would prefer to have

644

00:33:59.200 --> 00:34:03.100

less stress in our lives, right? most definitely.

645

00:34:04.800 --> 00:34:06.700

How controllable is that?

646

00:34:07.500 --> 00:34:10.000

For me sometimes I think I onboard too much

647

00:34:10.500 --> 00:34:13.500

stress just for myself and that's the

648

00:34:13.500 --> 00:34:16.600

weight of whether that be the way to responsibility or

649

00:34:16.600 --> 00:34:19.800

the way to Perfection or the weight

650

00:34:19.800 --> 00:34:22.600

of achieving that goal within a time

651

00:34:22.600 --> 00:34:25.700

frame that I've set that may not quite be realistic

652

00:34:25.700 --> 00:34:28.600

in regards to the PACE the time and availability I

653

00:34:28.600 --> 00:34:31.500

may have and then you have the

654

00:34:31.500 --> 00:34:34.200

stress of everyday life the external around you. So

655

00:34:34.200 --> 00:34:37.200

for me stress can be both internal and it can be

656

00:34:37.200 --> 00:34:40.100

external and and you have

657

00:34:40.100 --> 00:34:44.400

to know when to just take a moment position

658

00:34:43.400 --> 00:34:46.300

yourself and then

659

00:34:46.300 --> 00:34:49.300

balance. Well, this is this is an external stress that I

660

00:34:49.300 --> 00:34:52.100

really just don't need to onboard and this

661

00:34:52.100 --> 00:34:55.400

is an internal stress that I really sometimes just

662

00:34:55.400 --> 00:34:58.600

need to take a little bit more easy on myself and where

663

00:34:58.600 --> 00:35:01.600

I wanted to have it finished say by the end of April it might

664

00:35:01.600 --> 00:35:04.100

be that you know, I have to readjust my

665

00:35:04.100 --> 00:35:07.400

boundaries. It doesn't mean I'm not achieving but it does mean

666

00:35:07.500 --> 00:35:11.100

perhaps in the beginning my goal may not have been time realistic

667

00:35:10.100 --> 00:35:13.200

dammit.

668

00:35:15.300 --> 00:35:15.800

It's not.

669

00:35:17.600 --> 00:35:20.100

What the stress is, it's how you

670

00:35:20.100 --> 00:35:21.800

respond to it. Yeah.

671

00:35:23.100 --> 00:35:26.500

That's the only thing we can control. You have

672

00:35:28.600 --> 00:35:31.600

figured out how to deal with stress. Yeah, and

673

00:35:31.600 --> 00:35:34.100

and there I think there's a lot of stress in our lives these days.

674

00:35:34.100 --> 00:35:37.500

I think we have the last two years carried all different sorts of

675

00:35:37.500 --> 00:35:42.600

stress and worry and and and positioning

676

00:35:40.600 --> 00:35:43.100

that I think one of

677

00:35:43.100 --> 00:35:46.100

the great things about the last couple of years is

678

00:35:47.500 --> 00:35:49.100

people have really

679

00:35:50.100 --> 00:35:54.400

found more balance I hope with family. Spent

680

00:35:53.400 --> 00:35:56.300

time with family, because we've had

681

00:35:56.300 --> 00:35:59.600

time to do that. Whether that be online or

682

00:35:59.600 --> 00:36:02.200

whether that being your own lounge. I think that's been one of

683

00:36:02.200 --> 00:36:06.800

the real benefits of covid.

684

00:36:05.800 --> 00:36:08.200

I think people have gone, Oooh

685

00:36:08.200 --> 00:36:11.600

I'll have a little bit of a reset here. I'm going to I'm going

686

00:36:11.600 --> 00:36:14.300

to take some time for this and I'm not actually going to go back to

687

00:36:14.300 --> 00:36:17.600

necessarily where I was before March 2020.

688

00:36:17.600 --> 00:36:20.200

That's what it was in Australia. Anyway, I'm going

689

00:36:20.200 --> 00:36:23.400

to find a little bit more life balance for myself because

690

00:36:23.400 --> 00:36:26.100

I'm feeling better within myself. Well, I have

691

00:36:26.100 --> 00:36:29.000

all these other stress. This is this is this is a

692

00:36:29.100 --> 00:36:32.200

great thing right here. Elma another area of

693

00:36:32.200 --> 00:36:33.700

your book that I really wanted to

694

00:36:36.100 --> 00:36:39.700

open up and a big part of the literacy

695

00:36:39.700 --> 00:36:42.200

and the area of psychology that

696

00:36:42.200 --> 00:36:44.400

you have focused on is

697

00:36:45.800 --> 00:36:46.600

stage fright.

698

00:36:47.600 --> 00:36:48.300

Do you find,

699



00:36:49.100 --> 00:36:50.600

because I don't think sometimes

700

00:36:51.900 --> 00:36:53.400

people fully comprehend

701

00:36:55.300 --> 00:36:58.200

the depth of stage fright, and and I

702

00:36:58.200 --> 00:37:01.600

think for a lot of artists there is

703

00:37:02.600 --> 00:37:06.200

Those that learn to work with it, and never

704

00:37:05.200 --> 00:37:08.700

really leave it. It's always

705

00:37:08.700 --> 00:37:11.300

kind of nestled somewhere, they learn

706

00:37:11.300 --> 00:37:14.600

to work with it and and move forward

707

00:37:14.600 --> 00:37:17.200

in their career. And and then there's those that

708

00:37:17.200 --> 00:37:20.200

it may take their career and there's those that of course,

709

00:37:20.200 --> 00:37:23.100

you know overcome it. I think it's one of the most

710

00:37:23.100 --> 00:37:27.000

challenging areas for

711

00:37:26.500 --> 00:37:29.500

a performer and I

712

00:37:29.500 --> 00:37:32.500

wonder sometimes I wonder where it where it

713

00:37:32.500 --> 00:37:35.500

comes from. So hearing your experience at

714

00:37:35.500 --> 00:37:40.200

the very beginning of our talk today, you sadly

715

00:37:38.200 --> 00:37:41.600

left the stage and you didn't

716

00:37:41.600 --> 00:37:42.000

return

717

00:37:44.300 --> 00:37:47.500

And and I just I think that's a

718

00:37:47.500 --> 00:37:50.500

big challenge for artists to work through. Are there

719

00:37:50.500 --> 00:37:53.600

there some key steps that you you bring in

720

00:37:53.600 --> 00:37:56.400

when you working with artists and I'm assuming

721

00:37:56.400 --> 00:37:59.900

that and I shouldn't assume but I have that it

722

00:37:59.900 --> 00:38:02.800

can com, it can come from many

723

00:38:02.800 --> 00:38:05.300

different places. So it's not a one size fits all

724

00:38:05.300 --> 00:38:08.500

here on on how this might manifest, or grow, or

725

00:38:08.500 --> 00:38:11.900

develop, and then how how that's

726

00:38:11.900 --> 00:38:13.300

decompressed for them.

727

00:38:15.000 --> 00:38:15.700

Well

728

00:38:18.900 --> 00:38:20.800

I think stage fright,

729

00:38:21.900 --> 00:38:24.200

I still use the word, is

730

00:38:25.300 --> 00:38:26.200

really

731

00:38:27.700 --> 00:38:29.000

a very normal

732

00:38:32.300 --> 00:38:33.100

phenomenon

733

00:38:34.600 --> 00:38:36.000

because when

734

00:38:38.200 --> 00:38:40.100

an artist is performing.

735

00:38:42.500 --> 00:38:45.300

Let's take an actor, because that's the easiest

736

00:38:45.300 --> 00:38:45.900

example,

737

00:38:46.900 --> 00:38:48.100

actors are

738

00:38:48.900 --> 00:38:49.400

asked

739

00:38:50.400 --> 00:38:50.600

to

740

00:38:56.600 --> 00:38:59.800

really lose all their personal

741

00:39:00.800 --> 00:39:04.500

psychological defenses, which

742

00:39:03.500 --> 00:39:06.500

we need to go

743

00:39:06.500 --> 00:39:08.300

out in the world and function,

744

00:39:09.200 --> 00:39:10.400

and assume

745

00:39:11.300 --> 00:39:12.300

another character.

746

00:39:15.400 --> 00:39:18.100

So they have to really regress

747

00:39:19.200 --> 00:39:20.900

in the service of their art,

748

00:39:22.100 --> 00:39:26.000

in the service of the story, and service of the

749

00:39:25.000 --> 00:39:26.200

playwright.

750

00:39:28.800 --> 00:39:30.000

That's their job.

751

00:39:31.900 --> 00:39:32.000

So

752

00:39:33.500 --> 00:39:36.800

I do perfectly wonderful job telling the

753

00:39:36.800 --> 00:39:38.400

story, being another person.

754

00:39:39.800 --> 00:39:40.900

and if they,

755

00:39:41.800 --> 00:39:43.400

after the performance,

756

00:39:44.300 --> 00:39:47.800

if Humpty Dumpty isn't put back together again,

757

00:39:47.800 --> 00:39:50.700

which I think is a

758

00:39:50.700 --> 00:39:54.000

huge deficit,

759

00:39:54.800 --> 00:39:57.900

in the Performing Arts - music,

760

00:39:57.900 --> 00:40:00.300

dance, opera

761



00:40:00.900 --> 00:40:01.200

just

762

00:40:02.200 --> 00:40:04.300

circle and be with each other

763

00:40:05.500 --> 00:40:08.500

something to become yourself

764

00:40:08.500 --> 00:40:09.100

again.

765

00:40:12.600 --> 00:40:15.000

You can go out in the world and act crazy.

766

00:40:16.100 --> 00:40:16.400

Okay.

767

00:40:17.400 --> 00:40:19.700

Now that's not stage fright.

768

00:40:21.100 --> 00:40:24.700

But it gives an example of how

769

00:40:24.700 --> 00:40:27.500

you lose yourself. Okay?

770

00:40:28.800 --> 00:40:29.600

Stage fright,

771

00:40:31.500 --> 00:40:34.500

you're on the stage. You don't have your

772

00:40:34.500 --> 00:40:35.500

own defenses.

773

00:40:36.600 --> 00:40:39.800

And something in the text or

774

00:40:39.800 --> 00:40:40.200

something

775

00:40:43.300 --> 00:40:48.700

reminds you of an unresolved, psychological problem.

776

00:40:50.600 --> 00:40:53.700

"Oh my father left my mother when

777

00:40:53.700 --> 00:40:54.400

I heard,

778

00:40:55.800 --> 00:40:57.600

when this music was playing."

779

00:41:00.500 --> 00:41:04.000

You freeze, you miss notes.

780

00:41:04.700 --> 00:41:05.000

You

781

00:41:06.800 --> 00:41:07.500

who knows?

782

00:41:10.100 --> 00:41:13.500

And because you've regressed in

783

00:41:13.500 --> 00:41:15.400

the service of your art.

784

00:41:15.900 --> 00:41:19.000

You're into the music, you're in

785

00:41:18.200 --> 00:41:21.400

the flow. You're making music.

786

00:41:22.300 --> 00:41:26.900

And unless you address. Identify

787

00:41:25.900 --> 00:41:28.300

and address

788

00:41:29.200 --> 00:41:31.700

that psychological issue

789

00:41:32.600 --> 00:41:34.000

can't be resolved.

790

00:41:35.100 --> 00:41:38.300

You will think you can have the

791

00:41:38.300 --> 00:41:42.800

physiological symptoms, you know, heart palpitations, sweaty

792

00:41:41.800 --> 00:41:45.800

hands, paralysis.

793

00:41:46.900 --> 00:41:49.400

Or you can have the the mental

794

00:41:51.700 --> 00:41:52.600

What's going on?

795

00:41:54.400 --> 00:41:55.600

whatever

796

00:41:57.000 --> 00:41:57.300

and

797

00:41:58.300 --> 00:42:01.700

call it stage fright. It's not about the

798

00:42:01.700 --> 00:42:05.500

stage. Hmm. It's a

799

00:42:05.500 --> 00:42:09.100

very complex psychological problem. Do we

800

00:42:08.100 --> 00:42:09.200

know?

801

00:42:10.200 --> 00:42:13.300

And and you're right. I've never thought about it that way, because when

802

00:42:13.300 --> 00:42:17.700

you look at in particular say theatre, and they're taking

803

00:42:17.700 --> 00:42:20.600

us on the journey of a character

804

00:42:20.600 --> 00:42:21.300

and

805

00:42:22.400 --> 00:42:25.800

I've never thought about triggers that might be within

806

00:42:25.800 --> 00:42:28.500

their personal life, or what they

807

00:42:28.500 --> 00:42:28.900

might be

808

00:42:29.900 --> 00:42:32.800

Working through in characterisation. And

809

00:42:32.800 --> 00:42:35.600

and now it's got me thinking, where did

810

00:42:35.600 --> 00:42:37.500

the term stage fright

811

00:42:38.400 --> 00:42:41.300

start? Because I, I think a lot of people would think of

812

00:42:41.300 --> 00:42:44.400

it as, you know, afraid of

813

00:42:44.400 --> 00:42:47.200

the audience. They freeze because there's an audience in front

814

00:42:47.200 --> 00:42:50.500

of them, but I've never thought about it as in a personal trigger

815

00:42:50.500 --> 00:42:54.300

for the character that I might be journeying an

816

00:42:53.300 --> 00:42:56.200

audience with, and yeah, that's

817

00:42:56.200 --> 00:42:59.100

quite amazing to, I've never thought of

818

00:42:59.100 --> 00:43:02.300

it that way. I personally have looked at it as fear of

819

00:43:02.300 --> 00:43:05.500

audience, fear of I'm going to forget my lines. Oh my

820

00:43:05.500 --> 00:43:07.000

goodness. I'm going to take the wrong step.

821

00:43:08.900 --> 00:43:09.000

Let's say

822

00:43:09.900 --> 00:43:11.600

You get in front of an audience?

823



00:43:12.400 --> 00:43:15.400

And let's say the trigger is the audience.

824

00:43:17.100 --> 00:43:19.200

but the trauma may be...

825

00:43:20.700 --> 00:43:24.000

"Oh, I was observed doing something

826

00:43:23.400 --> 00:43:26.700

that I thought was bad." Hmm.

827

00:43:27.800 --> 00:43:30.500

I mean, who knows what what?

828

00:43:31.300 --> 00:43:34.400

It could be the audience and that's

829

00:43:35.200 --> 00:43:37.800

triggers and unresolved concept.

830

00:43:39.600 --> 00:43:42.200

Yes. No, it's yeah, I think I've never thought

831

00:43:42.200 --> 00:43:45.400

of that in that context. And and yeah, no, that's

832

00:43:45.400 --> 00:43:49.700

that's for me. That's my lesson today. I've been

833

00:43:49.700 --> 00:43:52.500

in you know performing arts for

834

00:43:52.500 --> 00:43:55.400

a long time, but I've never thought about that depth.

835

00:43:55.800 --> 00:43:58.200

of of a trigger and

836

00:43:58.200 --> 00:44:01.900

and where that trigger might be for somebody, and quite

837

00:44:01.900 --> 00:44:04.200

often in other Workforce, a places as

838

00:44:04.200 --> 00:44:07.400

we you know, we have our understanding of you

839

00:44:07.400 --> 00:44:09.500

know day to day triggers, but certainly not

840

00:44:10.500 --> 00:44:13.300

On a stage there's still day to day triggers. So

841

00:44:13.300 --> 00:44:16.600

that's a very different way of thinking and and just on

842

00:44:16.600 --> 00:44:20.200

that as you know, you know,

843

00:44:20.200 --> 00:44:23.500

we're all about teachers and and I'm a big believer that our

844

00:44:23.500 --> 00:44:26.500

industry is built from the grassroots. It's

845

00:44:26.500 --> 00:44:29.700

it's, you know, the the children that

846

00:44:29.700 --> 00:44:32.300

are going in and it's the teacher that they come across

847

00:44:32.300 --> 00:44:35.600

first that opens all performing arts.

848

00:44:35.600 --> 00:44:38.700

Let's some people behind a curtain, lets them

849

00:44:38.700 --> 00:44:41.300

be in front of the curtain, and they open up that whole

850

00:44:41.300 --> 00:44:44.200

world for us. So for me teachers are

851

00:44:45.200 --> 00:44:48.700

Just the foundation and and the leaders for our industry. They

852

00:44:48.700 --> 00:44:51.400

set those foundations for whatever might

853

00:44:51.400 --> 00:44:54.500

come and it might be, not everyone's going to be a professional,

854

00:44:54.500 --> 00:44:57.200

but they may be an audience

855

00:44:57.200 --> 00:45:00.300

member. It may be that they work in arts administration

856

00:45:00.300 --> 00:45:03.500

because they love the industry, it maybe they

857

00:45:03.500 --> 00:45:06.400

go on and have stage careers. So for me the the

858

00:45:06.400 --> 00:45:09.100

essence of a teacher and Performing Arts is at the heart

859

00:45:09.100 --> 00:45:12.300

of of our industry because that's where

860

00:45:12.300 --> 00:45:15.600

it starts from, you know, little bumblebees in ballet

861

00:45:15.600 --> 00:45:18.300

that you know, that might go on to be a famous producer or

862

00:45:18.300 --> 00:45:21.500

just be really, you know, work in marketing and

863

00:45:21.500 --> 00:45:24.300

promotion whatever those things are. What would

864

00:45:24.300 --> 00:45:27.100

be your advice for teachers who are

865

00:45:27.100 --> 00:45:30.400

working with young people and teachers for us

866

00:45:30.400 --> 00:45:33.700

in schools. So in private and independent

867

00:45:33.700 --> 00:45:36.900

and public schools, or they run their own studio,

868

00:45:36.900 --> 00:45:39.800

what would be your tip

869

00:45:39.800 --> 00:45:42.200

for them preparing young people

870

00:45:43.300 --> 00:45:46.500

Looking to go out in the real world for

871

00:45:46.500 --> 00:45:49.400

Performing Arts. What would be some of your tips

872

00:45:49.400 --> 00:45:50.800

for those teachers?

873

00:45:51.800 --> 00:45:52.700

Listening

874

00:45:54.700 --> 00:45:58.500

an awareness of reasons why

875

00:45:57.500 --> 00:46:00.800

this young child

876

00:46:02.500 --> 00:46:04.100

chose

877

00:46:04.800 --> 00:46:08.300

the performing arts beyond talent

878

00:46:09.300 --> 00:46:09.600

and

879

00:46:10.700 --> 00:46:12.000

establishing

880

00:46:14.600 --> 00:46:17.500

a really sound relationship with the

881

00:46:17.500 --> 00:46:18.000

parents.

882

00:46:20.700 --> 00:46:22.000

Because very often

883

00:46:24.800 --> 00:46:27.400

the teacher's so revered,

884

00:46:28.200 --> 00:46:28.900

and should be,

885



00:46:32.500 --> 00:46:35.400

that it can be very conflictual for

886

00:46:35.400 --> 00:46:36.500

this young child.

887

00:46:38.600 --> 00:46:39.800

and very kind of

888

00:46:42.500 --> 00:46:45.400

I don't know if competitive is the right word.

889

00:46:46.900 --> 00:46:49.000

but parental in a way.

890

00:46:51.100 --> 00:46:54.500

It it's a it's a it's a relationship

891

00:46:54.500 --> 00:46:56.800

of trust. That is really.

892

00:46:57.400 --> 00:47:00.700

Really built and you know, I think you

893

00:47:00.700 --> 00:47:00.900

know, what

894

00:47:01.700 --> 00:47:02.800

you've just said I

895

00:47:03.400 --> 00:47:06.400

I think about my experiences because I you know,

896

00:47:06.400 --> 00:47:09.100

apparently I was badging on the door with my parents from the age

897

00:47:09.100 --> 00:47:12.700

of four. I wanted to go to class, gotta get

898

00:47:12.700 --> 00:47:15.200

me into that and thought they thought I will give a little trial on

899

00:47:15.200 --> 00:47:18.800

and ballet and you'll be all weeks and and here

900

00:47:18.800 --> 00:47:21.200

it is, you know down the track and and so

901

00:47:21.200 --> 00:47:25.400

not true and and you know, I think about you know, my mum asked

902

00:47:24.400 --> 00:47:28.000

questions of my dance

903

00:47:27.400 --> 00:47:30.700

teacher all the time and there was a real trust

904

00:47:30.700 --> 00:47:34.600

within that across competition

905

00:47:34.600 --> 00:47:37.500

and and preparing for exams and

906

00:47:37.500 --> 00:47:40.800

and we weren't a performance family. So my

907

00:47:40.800 --> 00:47:43.400

mum learnt everything as she

908

00:47:43.400 --> 00:47:46.900

went and as you know being a Performing Arts

909

00:47:46.900 --> 00:47:49.700

parent you are if you

910

00:47:49.700 --> 00:47:52.400

haven't been exposed to this world before you're on

911

00:47:52.400 --> 00:47:55.400

boarding a lot and and I think I'd have to say with my

912

00:47:55.400 --> 00:47:58.400

very first teacher who I just think so highly of

913

00:47:58.400 --> 00:48:01.100

and even when I went

914

00:48:01.100 --> 00:48:03.200

through University I could reach out to her at any

915

00:48:03.400 --> 00:48:06.500

Women and she was quite a guide for us

916

00:48:06.500 --> 00:48:09.700

as a family to to work

917

00:48:09.700 --> 00:48:12.700

our way through everyday class and and

918

00:48:12.700 --> 00:48:15.300

exams and all those things. She was she was amazing woman.

919

00:48:16.700 --> 00:48:17.100

Well

920

00:48:20.600 --> 00:48:21.600

she probably

921

00:48:23.600 --> 00:48:24.400

listened,

922

00:48:28.500 --> 00:48:29.800

understood you,

923

00:48:32.900 --> 00:48:35.900

made a real effort to

924

00:48:38.500 --> 00:48:41.700

bring in your family in a way that worked.

925

00:48:43.400 --> 00:48:47.000

How do you think 'Hamlet's Mirror'

926

00:48:46.100 --> 00:48:48.100

can help the teachers?

927

00:48:49.100 --> 00:48:53.500

For me having read the book and there

928

00:48:52.500 --> 00:48:54.900

were things having been in.

929

00:48:55.700 --> 00:48:59.100

Performing Arts my whole life and absolutely love

930

00:48:58.100 --> 00:49:01.800

it that I certainly hadn't thought

931

00:49:03.200 --> 00:49:06.500

of it in that context I suppose. So for me

932

00:49:06.500 --> 00:49:10.200

working in an Arts Administration or producing.

933

00:49:11.400 --> 00:49:14.500

in reflection, I could have done better for

934

00:49:14.500 --> 00:49:17.400

the artist early on in my career most

935

00:49:17.400 --> 00:49:20.600

definitely. So, I think for me

936

00:49:20.600 --> 00:49:24.600

this text and and and I've

937

00:49:23.600 --> 00:49:26.200

I've kind of put it out

938

00:49:26.200 --> 00:49:29.800

there having read it that there should be a copy of it in everybody's

939

00:49:29.800 --> 00:49:32.400

library in education it helps

940

00:49:32.400 --> 00:49:34.000

you understand the

941

00:49:36.200 --> 00:49:39.300

the psychology of an individual. It may not

942

00:49:39.300 --> 00:49:43.300

be your experience, but it might be somebody else's and

943

00:49:42.300 --> 00:49:44.000

if we can

944

00:49:45.100 --> 00:49:49.000

get everyone comfortable with seeking support or assistance

945

00:49:48.200 --> 00:49:51.700

early or whatever. Whatever that scale is

946

00:49:51.700 --> 00:49:54.300

we could do that. I think

947



00:49:54.300 --> 00:49:58.400

better earlier especially for young nurturing, you

948

00:49:57.400 --> 00:50:02.200

know, you know, you think about artists as

949

00:50:01.200 --> 00:50:05.000

young adolescents and and moving across

950

00:50:04.500 --> 00:50:08.200

from you know school into

951

00:50:07.200 --> 00:50:10.400

(in America you

952

00:50:10.400 --> 00:50:13.200

probably say college or Academy) and then

953

00:50:13.200 --> 00:50:17.300

from that transitioning to professional. There's,

954

00:50:16.300 --> 00:50:19.300

there's a lot of steps in there that

955

00:50:19.300 --> 00:50:22.600

need to be nurtured through and the psychology

956

00:50:22.600 --> 00:50:25.400

of self-doubt. Where do

957

00:50:25.400 --> 00:50:28.400

I fit in? And I'm a big believer that quite often

958

00:50:28.400 --> 00:50:31.400

you'll hear a student go, I must get into

959

00:50:31.400 --> 00:50:35.300

this school, or I must get into this Performing

960

00:50:34.300 --> 00:50:37.200

Arts group, and and I always

961

00:50:37.200 --> 00:50:40.300

say - go to the open days, have a good talk to people,

962

00:50:40.300 --> 00:50:44.200

because you have to find what fits

963

00:50:43.200 --> 00:50:44.400

your

964

00:50:45.100 --> 00:50:48.600

which fits who you are. And I've had a couple of students come

965

00:50:48.600 --> 00:50:51.300

back and go, I really thought that this was where

966

00:50:51.300 --> 00:50:54.100

I would study but now that I've looked at three of them.

967

00:50:54.900 --> 00:50:57.300

This is kind of where I fit and I think that's

968

00:50:57.300 --> 00:51:00.400

a really important part of the journey because we will all

969

00:51:00.400 --> 00:51:03.500

get to where we want to go, but it's kind of

970

00:51:03.500 --> 00:51:06.100

working in where you fit as well.

971

00:51:06.100 --> 00:51:09.400

And that's that's probably my advice to

972

00:51:09.400 --> 00:51:12.200

students all the time. I go don't get locked into -this is the only

973

00:51:12.200 --> 00:51:15.600

place to be. Think about where where

974

00:51:15.600 --> 00:51:19.300

can I flourish for my personality, my

975

00:51:18.300 --> 00:51:21.700

my learning ability, my

976

00:51:21.700 --> 00:51:24.500

journey and that culture

977

00:51:24.500 --> 00:51:27.600

might be in another great institution that

978

00:51:27.600 --> 00:51:30.100

you might not have opened your eyes to

979

00:51:30.100 --> 00:51:33.500

or open to take on their information. So I'm about getting everyone

980

00:51:33.500 --> 00:51:36.400

out to as many open days as possible to see

981

00:51:36.400 --> 00:51:39.900

their comfort zone because when we go into a new education

982

00:51:39.900 --> 00:51:42.700

setting or training if we

983

00:51:42.700 --> 00:51:45.100

have that comfort and we've made

984

00:51:45.100 --> 00:51:48.400

that decision then I think I think the

985

00:51:48.400 --> 00:51:51.400

journey because the journey is hard where where are

986

00:51:51.400 --> 00:51:54.800

the tapping or where we've got our bows or we're performing

987

00:51:54.900 --> 00:51:57.700

that is it is a hard journey that

988

00:51:57.700 --> 00:52:01.100

takes a physical and a psychological toll so

989

00:52:00.100 --> 00:52:04.200

being in the wrong fit makes

990

00:52:03.200 --> 00:52:05.000

it harder.

991

00:52:06.700 --> 00:52:10.000

Yeah. Mmm Elma. Thank

992

00:52:09.100 --> 00:52:12.600

you so much for your time today and

993

00:52:12.600 --> 00:52:17.100

your generosity sharing your insights across

994

00:52:15.100 --> 00:52:18.300

your entire career and

995

00:52:18.300 --> 00:52:21.800

the lessons and and for me

996

00:52:21.800 --> 00:52:24.200

the deep understanding is what I loved about

997

00:52:24.200 --> 00:52:27.200

your book with performance potential because I

998

00:52:27.200 --> 00:52:30.900

personally not kind of gone that deep and and

999

00:52:30.900 --> 00:52:33.300

I bought a number of points that

1000

00:52:33.300 --> 00:52:36.600

I can improve for myself and I can hopefully improve

1001

00:52:36.600 --> 00:52:39.300

others. So that's what I loved and and

1002

00:52:40.300 --> 00:52:43.100

You said the quote before but I'm just going to repeat it again

1003

00:52:43.100 --> 00:52:46.900

because I loved it "Being the best you can be, and doing

1004

00:52:46.900 --> 00:52:49.500

the best you can do, based on

1005

00:52:49.500 --> 00:52:52.400

what you know in the moment of the

1006

00:52:52.400 --> 00:52:55.100

performance," and I think we all need to carry that.

1007

00:52:55.800 --> 00:52:59.200

And I just call out to the audience "Hamlet's Mirror -

1008

00:52:58.200 --> 00:53:02.000

Reaching Your Performance Potential On

1009



00:53:01.500 --> 00:53:05.100

Stage and Off" which I think is important, out

1010

00:53:04.100 --> 00:53:08.100

now, released across multiple outlets

1011

00:53:07.100 --> 00:53:10.800

online for our online shoppers

1012

00:53:10.800 --> 00:53:14.700

and book shops. But to

1013

00:53:14.700 --> 00:53:17.200

learn more about Elma herself, I

1014

00:53:17.200 --> 00:53:21.100

think is a really a really important journey as

1015

00:53:20.100 --> 00:53:23.500

part of reading this text and and her

1016

00:53:23.500 --> 00:53:27.300

transformative body of work for many artists. Please

1017

00:53:26.300 --> 00:53:33.100

go to her website on [www.elmakanefield.com](http://www.elmakanefield.com)

1018

00:53:31.100 --> 00:53:34.300

and I'll actually drop that

1019

00:53:34.300 --> 00:53:37.500

into the text. So it'll be a quick click so you can go straight and

1020

00:53:37.500 --> 00:53:40.500

read all about Elma as well. And if you're

1021

00:53:40.500 --> 00:53:44.500

a teacher, a young professional, or you

1022

00:53:43.500 --> 00:53:46.200

might even have been in industry for quite some

1023

00:53:46.200 --> 00:53:49.300

time how much there are should be in your

1024

00:53:49.300 --> 00:53:52.800

library. I always talk, all the time about, build

1025

00:53:52.800 --> 00:53:55.600

your library, build your information. You're always

1026

00:53:55.800 --> 00:53:58.500

I'm back in referring things. And for those that love

1027

00:53:58.500 --> 00:54:01.400

the electronic device like Kindle. Yes, you can download it.

1028

00:54:01.400 --> 00:54:04.300

You can get it that way as well. So if you like it

1029

00:54:04.300 --> 00:54:06.500

in your pocket, you can do it that way.

1030

00:54:07.400 --> 00:54:10.400

This is really wonderful quote on Elma's website

1031

00:54:10.400 --> 00:54:13.200

that you're all going to visit and I'd just like to finish off with

1032

00:54:13.200 --> 00:54:15.400

that today. So here it is.

1033

00:54:16.600 --> 00:54:19.500

"I want the performers with whom I work to gain

1034

00:54:19.500 --> 00:54:22.600

a conscious awareness of the effect

1035

00:54:22.600 --> 00:54:25.400

that both their psychological histories and

1036

00:54:25.400 --> 00:54:28.100

their chosen life as artists have on

1037

00:54:28.100 --> 00:54:31.500

who they are and how they perform in life,

1038

00:54:32.200 --> 00:54:33.900

particularly on stage.

1039

00:54:34.600 --> 00:54:38.200

I trust them to find that voice within that

1040

00:54:37.200 --> 00:54:41.100

moves them to fulfill their

1041

00:54:40.100 --> 00:54:44.100

special performance potential and create

1042

00:54:43.100 --> 00:54:46.400

a lifetime of sustainable,

1043

00:54:47.300 --> 00:54:51.700

successful and authentic performances on

1044

00:54:50.700 --> 00:54:54.500

and off stage." Thank

1045

00:54:53.500 --> 00:54:56.300

you so much Elma. It has

1046

00:54:56.300 --> 00:54:59.300

been a treasure to talk to you all the way in, New York.

1047

00:55:01.200 --> 00:55:01.900

Thank you.