



# APATA PODCAST TRANSCRIPT

## GUEST: Emma Louise Pursey

### HOST: YOLANDE SMITH

Yolande:

00:01:12.420 --> 00:01:16.570

Hello, Emma. Thank you so much today for joining us on the APATA Podcast. Great to have you with us.

ELP:

00:01:18.380 --> 00:01:19.213

Thank you so much.

Yolande:

00:01:19.980 --> 00:01:23.970

Where I'd like to begin today is, just so everyone gets a little bit of an understanding about you, Emma, and your background. So, 25 years of experience, Suzuki Actor Training Method. Your career highlights across theatre, screen, festival work, as well as training is just a substantial and amazing body of work. And congratulations to you and I just want to read some of these out. So, theatre highlights, you've been with North of Eight Co. There's Melbourne Shakespeare Co, Queensland Theatre Co, La Boite Theatre, Frank Theatre Co.

Then we move into screen highlights, I can see that you've been with Channel 7 on 'Winners and Losers', Channel 9's 'Underbelly' series, Festivals: Brisbane Festival London Festival in the UK with the Frank Theatre Co. European Regions Festival, the Asian Contemporary Dance Festival, which is fantastic. And then we then look at your training highlights, and we've got [16th Street Actors Studio](#), and of course, that's with [Ian Rickson](#) and [Iain Sinclair](#). We've also got here, Melbourne Actors Lab. You've been with the Melbourne Acting Academy. Your body of work is just incredible and congratulations. I know that's a lot of hard work. And one of the highlights, I think for me would have to be the Brides of Frank with yourself, [Carolyn Dunphy](#), [Lisa O'Neill](#), [Leah Shelton](#), and [Neridah Waters](#).

ELP:

00:02:49.700 --> 00:02:51.610

Thank you, Lou. First of all, I'd like to start by acknowledging that I come to you today from performing and teaching, educating and learning on the lands of the Wurundjeri Woi-wurrung and Boonwurrung people of the Kulin Nation and that this place has been a land of storytelling, education, and performance for thousands and thousands of years.

So to answer your question, the Brides of Frank was born of comic relief. A necessity to survive the cultural intensity of Frank Theatre Company. And putting that in context for you - to unpack that a little bit.

So, the Brides of Frank were the five women of Frank Theatre Company, which, the co-directors of which were Jacqui Carroll and John Nobbs. Frank Theatre Company established itself in Brisbane in 1992. I joined them in 1997, on the same day as my colleague and friend Leah Shelton, who's gone on to do incredible work too.

And so, the five core women of Frank Theatre, after a certain number of years, Frank did classics, Greek tragedy, and Shakespeare. And the work was pretty intense because the unifying factor of being in that company was training in the Suzuki Method of Actor Training. And if anybody knows what the Suzuki Method of Actor Training is, you would know that it's difficult and challenging and very physical, and very rigorous. And so, that was sort of the unifying factor in the training. So, we had a shared language, a shared foundation in that company, but that intense culture needed some comic relief.

And so, the five women of Frank Theatre kind of, broke off to the side and concurrently to

Frank Theatre, created our own theatre company, which was satirical, performances of pop, inspired by pop culture. And, and so, we would all create these wild, crazy personas and characters, and really pinpoint certain aspects, that were problematic within society usually, you know, in a feminist sense. And, then we would kind of explode them.

Yolande:

00:05:38.100 --> 00:05:40.980

I like that.

ELP:

00:05:41.380 --> 00:05:45.780

Yes, and a friend of mine coined the term - Precision Camp. Jackie Ryan, who was, I first met her as a director, and now she's an amazing writer. And she actually wrote a book called, "[We'll Show the World Expo 88](#)". So, if anyone's interested in a really good cracking read about the, the crazy antics that led to Expo 88, I would highly recommend that book of Jackie's. But she coined the phrase Precision Camp. The precision aspect was the unified language of Suzuki, because it is so precise, and then Camp, because basically we wore the most outrageous makeup, costumes, personas, et cetera. It was very heightened and caricaturist and so on and so forth. So, you know, lots of glitter, lots of craziness. And, and yet, in some way or another, like most good comedy, we were, doing the Trojan horse thing of, making a comment politically, about certain things.

Yolande

00:06:59.730 --> 00:07:04.150

What is your, so because you've worked across, you know, live theatre and on the stage, you've been in, on screen, and then you've worked, you know, festival work, which is a, I think, see the three are very different. Do you have a preference here, or do you just embrace it all and you know, go out in into whatever area of sharing your work and your craft? Do you have or do you have a favourite that you prefer?

ELP:

00:07:27.920 --> 00:07:31.920

It's a bit of column A and a bit of column B and all the other columns after that. (Laughter) Theatre will always, always, always be my true love. Nothing, nothing is as rewarding to me as the the shared live experience of being an actor in the moment, in a space with an audience. Um, you know, that's a unique relationship, not just for the season, but for every single show that you do. And the sort of level of being match fit you need to be to, to sort of manage that night after night. And the, the privilege of being able to return night-after-night, or show-after-show to the same character, and the journey that you get to go on with your fellow actors, or if you're doing a solo show, um, with the character, over the course of the journey of each season that you perform is, yeah, It's a huge privilege.

And, with Frank Theatre, I was able to, because it was a repertory theatre ensemble, which is very, very rare these days to get a true repertory ensemble, that repertory ensemble environment was wonderful. And I was able to revisit roles such as Lady Macbeth over and over and over again for a number of years. And so, you know, that was, that was fantastic and a very rare thing to be able to do.

The wonderful thing about film and television is you have to think really quickly. They work, you know, usually, unless you're on a massive budget where you get to do 50,000 takes or whatever, usually with film and television, generally you have to work really fast. Cause time is money, particularly in television, multi-camera, go, go, go, go. And so, you've got to be, you've got to be on the top of your game there as well, for that reason.

Yolande:

Why do you think the nature of theatre has changed?

ELP:

00:09:45.570 --> 00:09:48.510

To speak to the way that theatre has changed, that's a really great question. And I was just talking to someone about this just yesterday, in fact, because I saw an interview recently. I was doing some research about (Harold) [Pinter](#), and I was listening to an interview with [Peter Hall](#), who was the founder of the [Royal Shakespeare Company](#), and he was asked that same question, and when he answered it, I'm like, YES! That's exactly what's happened.

And that is that, there used to be a culture where there would be theatre actors and you train and work in the theatre and, theatre companies would cast you and you didn't necessarily have to be a name. Whereas now what you're seeing in the theatre a lot is, there's got to be a star. There's got to be a star. And so, a lot of people on stage, you know, are now, from the film and television world, and then, that gets bums on seats. And so, it is just sort of, and that's what Peter Hall was talking about, and he said, you know, it, sometimes you'd get a star, but that wasn't, it wasn't a necessity. People were going to the theatre to see the story. People were going to the theatre to see, and because they were interested in new stories, new things that were going up, not to not, they weren't going there to see the Star. Now they go there to see the star, and it sort of, the story itself is secondary. And I, I feel that's generally, generally, okay. There're always exceptions, but generally, that seems to be the case. Certainly, in the, obviously, I'm speaking to the main stage level productions.

I love independent theatre, and I love it for that reason, because it allows for a greater exploration. You know, it's not confined to the, the certain other restraints that main stage is confined to, and I understand why those constraints are there. But what I feel has happened as well in theatre now is that due to sort of the chipping away of the funding and the chipping away of the funding, you know, this war of attrition, the government has played on the sector for so long now, the ecology has really suffered. So, the ecology needs to be those working in independent were then sort of going up and having main stage experience, and then they go back and work in the independent. It would be this sort of back and forth, back and forth. And that still happens to us to an extent, but to a lesser extent. And, uh, that's what I've noticed anyway over the last sort of decade or so, that definite shift. And I'm sure there's many, many more, um, factors influencing that. But yeah, that's kind of the first couple of things that come to mind when you ask that question.

Yolande:

00:12:45.990 --> 00:12:49.990

Looking at this, this change of momentum that has, as you said, progressed over quite a substantial period of time, whether that be through funding and, and a range of reasons. What are the impacts here on emerging talent, do you think? Because you can't come in and, and you are not going to be the star. You, you're building your craft, you're learning from other people, you're taking smaller roles. So, what impacts do you think they're here on, like, the emerging talent that are coming through?

ELP:

00:13:18.220 --> 00:13:20.310

Yeah, to that, I would say you've got to really know why you're doing it. You've got to really know why you're in the room. And you've got to, you've got to be coming from a place of, of total passion and love, because otherwise it'll be soul crushing. So, I have to say that, almost, almost like never before, there has been a movement towards making your own work in a way that perhaps didn't exist as much before. That's not to say it didn't before, but, and that, I think, not just in the theatre, but also, you know, in film television, things like that have largely come from the advent of, you know, the, you can make a, you can make a little something on, on your phone now, the technology's so democratic in that sense.

And so, it opens up the options to sort of take your power back in a way. And, you know, you can really explore your own creativity and then get it out there in a way that didn't exist before. So, you know, that has definitely been something that I've noticed.

And yeah, I, I, I think that making your own work, you know, if you are, are, if you are young and you want to get into the industry, I think taking ownership over your creative process, not just to get something out of the industry, but to actually explore who you are and what you want to say and how you want to say it, and what works best for you. And just going on

the journey of that creative self-discovery and personal self-discovery. Because in this industry, there's a very fine line, or, or there is almost no line sometimes between your who you are and, um, and what you are producing, because, so much influences the other, you know, I often when I'm teaching, say to my actors, something that I picked up from my meditation teacher, which is, "*Whatever you resist persists.*" And, you know, I just love that because that speaks to that entirely. So, when you're going through the creative process, and this is another thing, The creative process is awful!! It's awful!! It wants to kill you. And you, and you just, it's like, you know, it's the hero's quest, basically. You know, it, there's a, there's something lurking around every corner. Um, but you know, ultimately, again, you're going to succeed in achieving whatever your goal is there, whatever that quest is, if, if you're really solid in knowing why you want to do it and why you want to achieve that goal. And if you don't know that, then those obstacles around those corners are certainly going to, provide those answers for you.

Yolande:

00:16:32.210 --> 00:16:34.950

And, and, uh, sooner rather than later from experience.

ELP:

00:16:35.220 --> 00:16:38.910

Yeah, yeah, yeah. You want clarity, they're going to give it to you.

Yolande:

00:16:38.910 --> 00:16:39.430

They certainly are. Let's talk about your training. So, and I'm not sure where you started, whether you started in theatre, drama in school, and, and you've progressed from there. But in 1997, you really started turning towards the Suzuki Method of Actor Training.

ELP:

00:16:59.210 --> 00:17:02.950

Suzuki Method of Actor training was, created by the Japanese theatre director, [Tadashi Suzuki](#), who sort of, he started his own company in the sixties. And then by the seventies, he, he was looking at theatre, and he just didn't feel satisfied that the actors were actually working to their fullest capacity. And it was a problem with energy. And he identified a number of other problems, and he thought, what can I do to get rid of this just 'talking heads' thing that I'm seeing, and the actor not utilising the energy from the rest of their body? Because as an actor, we are a body in space, essentially, and our whole body is our tool. So how can we tap back into that? And so, he looked to the traditional art forms of [Kabuki](#) and [Noh Theatre](#), and the training behind those dance, martial arts, ancient Greek theatre, and amalgamated sort of aspects from all of those disciplines. And then created a contemporary actor training methodology for his actors. And so, he already had his theatre company, so, he experimented with putting together a set repertoire of exercises to bring about, the outcomes that he was looking for, that he felt was lacking in the actors. And so, his main points of focus were energy production, being grounded & centered, relaxation. So really allowing for tension to drop away out of the body, whilst being inside the high-pressure stakes of what performance is, connection to voice, connection to breath, having a really strong point of view, all of those absolutely fundamental things that when you as an audience member, and when you as a fellow actor on stage with other actors, if you are not getting that from your actor, you, you are not as affected, you don't care as much, you're not as, you know, invested. And so, he refers to all of those things as 'the invisible body'. And so, the training is focused on strengthening 'the invisible body' aspect of the actor, for their performance. And the thing that really sets the Suzuki Method of Actor Training apart from other methodologies is that it is a performative methodology. So, every time you do an exercise, it's performative stakes. It's, you are now in performance doing the exercise. So, the exercises are designed to be incredibly, physically difficult, but also mentally difficult, emotionally difficult, spiritually difficult, because we can only build that strength through obstacles. You know, the building of resilience comes through the tension of difficulty. And so, when we go through challenges, when we are faced with difficulty, How are

we meeting that? Who are we when we meet that? And so, he's always asking us in the exercises to make the impossible possible, and you're never going to get it, but it's the striving for it, and always the process of it, which builds that strength inside you and all the faculties I just mentioned before in 'the invisible body'. So, creating that beautiful mind/body connection so that you're not just acting from here, and you're not just acting from the body, either. You're building it together so that you can be holistically a really powerful actor working in a 360-degree capacity, energetically, wherever you are, and whatever you're doing too, it doesn't matter whether it's theatre, film, television, all of those things are fundamental to the actor. So, if you are, if you are connected to breath if you are grounded, if you are relaxed, if you are present in the moment, you know, you might've heard other acting teachers say the body is always in the present, but the mind is all over the place. You know, it's about, again, in these exercises, always trying to bring you into the present moment by really, really challenging the body. But the physical challenge of the exercise is not the actual problem, per se. It's how do I bring my mind into my body at that critical moment? And so, you know, what you think ostensibly is, oh, That's just a physical movement exercise methodology. No, no, no. I think that's the greatest sort of mistake, certainly at the beginning. You know. If you are completely out of touch with your body and you haven't done anything, any work with the body, it might seem that way. But the more that you do this training, the more you realise it's, this isn't just a physical repertoire of exercises, this is much deeper than that. And so that's what I love about having done this for so long. But it's also, that in itself is one of the greatest challenges that I have with my student cohorts, is that when I first get them in the room, they're, they're like, what the hell is this? This makes no sense. How does this have anything to do with acting? They're getting me to do these crazy, strange, esoteric exercises, you know, this is all a bit weird. but then because they're captured as a cohort and they have, they have to come, and they have to do the classes, I'm talking about, I do work at, at 16th Street and at the National Theatre, slowly but surely as the weeks tick on, Aha, things start dropping, and the revelations start happening. And, I've just done 20 weeks, for example, with my full-timers at 16th Street Studios. And, you know, a lot of them are now starting to realise and the, the previous years that I've worked with, I just love watching that journey that they go on. But like anything, it's a relationship. So, it's a relationship with me as the teacher, but it's also the relationship that they're having with themselves, which of course, is the most important relationship of all. And to see who are the ones that are remaining closed, who are the ones that are, that were closed and are now opening up? Who were the ones that were open and now they're closed. Oh, and now they're open again. You know, it's just really wonderful because that's always going to be part of the journey with yourself and with life. So again, going back to there's that really sort of slippery line between the life and the work as an actor.

Yolande:

00:25:08.330 --> 00:25:10.770

Definitely. You've just mentioned 16th Street Actors Studio. New cohort comes in. And you've just explained to us that, what have they got us doing, and is this acting? And, I'm assuming, and I shouldn't assume, but I have, this growth takes time. So, as you're nurturing students through, as the teacher, what are some key skills that you apply to really help them start either understanding themselves or connecting, you know, the psychology to the body?

ELP:

00:25:55.640 --> 00:25:55.960

Well, I've developed my own approach to the training, um, and I've developed my own warm-up sequence, which, encompasses all of the same principles that the training asks you to bring about. And I think that, when working with younger actors, so, kind of the, the first sort of young adult actors coming into acting for the first time, they have a set idea about what they think acting might be, right? So straight away, there's certain expectation of what they think, you know, acting school might be teaching them. And I, I know that certainly with the structure at 16th Street, there's a, a very clear focus on the 'body work' and the 'voice work' first, before they start introducing the other "acting stuff". (Laughter)

Yolande:

00:27:20.900 --> 00:27:22.060

I like that "inverted commas" because people can't see us "acting stuff" that's very awesome.

ELP

00:27:26.880 --> 00:27:31.780

(Laughter) It was in my inflection. But yeah, I, so straight away, oh, this, you know, this isn't maybe what we signed up for, or something like that, but, but hopefully over time they start to realise when they move into their acting work, oh my God, as soon as I get up in front of people and I'm doing my scene, oh, here's my tension. My voice is disconnected. I'm totally ungrounded and I'm, I'm scratching my face every five seconds, and all my little idiosyncratic habits are infiltrating my character, and I don't have as much ownership and control over my characterisation as I, I thought I was going to have. And then they realise, oh, how quickly that kind of performative anxiety and pressure affects you. And so, if you are trained to be able to manage that whilst inside performance, it's an incredibly valuable skill, because all of those things will just simply undermine your performance and disempower the actor. And when I have watched all major, you know, master teachers, every single one of them, they all say the same thing. 'Your voice isn't connected. You are not breathing, breathe! Ground yourself! ground your feet! You know, working with [Howard Fine](#) seeing him tell the actor, put both your feet on the floor right now, what are you doing? What is your breath doing? Breathe. Breathe. Yeah. I mean, I cannot, um, yeah, understate the importance of breath and how many actors just simply stop breathing, in the middle of their work. And so, when I start with a new cohort, it's simply starting about bringing a conscious awareness to all of the invisible body things to start the process of embodiment. Because if you start, you have to start consciously, right? You have to start consciously saying to the actors, we are now going to be focusing on all of the invisible body qualities in a conscious way, because we must start to focus on awareness building. Because awareness building is the first step. If I am not aware of the things that I'm doing, then I cannot fix the things that I'm doing because I don't even know that I'm doing them. Or I've, I haven't breathed properly for the last minute or two or five, and I didn't even know that. Oh, oh, that's right. I need to be breathing, et cetera. So, again, at the beginning to answer your question, what's the entry point? The entry point is simply just building that awareness first. Because ultimately what you want to give actors is autonomy. And you want to be creating actors who are forensic detectives of their own faculties.

Yolande:

00:30:50.060 --> 00:30:52.160

Oh, I love that. Yes.

ELP:

00:30:52.340 --> 00:30:56.840

So that you can send them out into the world, and they can be in the middle of an audition and think, oh, let's just drop down. My centre of gravity is up in my throat. You know, it's, it's creating and impacting, and bringing tension. And I'm just, let's drop in, drop in. And what I love about Suzuki is it's complimentary in that respect to, you know, the Alexander Technique, which works so much with that relaxation and dropping in. So, if you match something like that, for example, and then the voice work that you might be doing, because you do all of that voice work with your voice teacher and all of that beautiful relaxation and alignment work with your Alexander teacher. But then as soon as you get into a performative pressure environment, boom, it all kind of disappears because you know, the anxiety that comes into the body and bringing the tension, and you're not grounded, et cetera. So, what I love about Suzuki training is that it asks you to maintain, retain, and continue to embody all of that beautiful stuff that you've been learning with your other teachers, and then bring it inside high stakes, performative level exercises, and retain it inside high stakes performative exercises. So, yeah. Yeah, that's what I love about it.

Yolande:

00:32:14.660 --> 00:32:16.790

From 2016, you've, you've looked at Suzuki based, and you've gone into the [Integrated Actor](#)

[Training](#). Yeah. And this is where talking about taking other areas and bringing that together to consolidate it for the artists. Tell me a little bit more about, this is your program.

ELP:

00:32:33.020 --> 00:32:37.590

Yeah, yeah, yeah. Well, uh, I also work at the [National Theatre](#), which is wonderful. I've worked there for a couple of years now with the first years, last year and the second year, same cohort this year, uh, teaching them Suzuki. And, the drama department there is run by [Dr. Jo Loth](#). And she, she was in Frank Theatre with me years and years ago when I originally joined Frank. So, she's an old Frank alumni. And, she, did one of the I think, I think it was her master's thesis many years ago. Um, she wrote about the Integrated Actor, and I just really loved that. And when I was looking for a name to call, my training for my training, I asked her if I could use that. So, on my website, [www.integratedactortraining.com](http://www.integratedactortraining.com), there's actually a link to her [thesis](#) so you can, can read it. I really believe that any training needs to be, progressive training, and it can't be fixed. So, Suzuki's progressed, his training, you know, there's, um, it grows and changes and, you know, there's, there're different things you want to explore. And similarly, for me, my origins of teaching the training, I began in 1997 with Frank Theatre, and they, trained fairly pure Suzuki. So over that 10-year period, the decade that I was with them, they definitely progressed, and developed their approaches to the training. So, that company is now known as [OzFrank](#), but will forever be the Frank in the, in the history of Australian theatre, they put the Frank in, in the history of Australian theatre. Yeah. So, you know, uh, and it's a pretty incredible achievement, to have established something in, in 1992, and still be going. I think they still deliver the training. Um, but I, am very interested in, in always progressing and always exploring. And, uh, and I think that's incredibly important because not only, are the students learning every class that I teach, I'm learning in every class that I teach. Again, it goes back to it's a relationship, right? It goes both ways. And so I am, uh, very, very interested in getting information out of my students. So unlike, uh, you know, the way that I was taught, what I like to do is, I'll, I'll get the students to give a lot of feedback after doing the exercises. I'll ask them for self-reflection and self-observation because I want them to give words to what they've just experienced. Um, so back when I was training, it was more, you just got up and you watched the existing company, and then you got up and you just did it. And there wasn't a lot of talking, there wasn't a lot of discussing. It was, just you would turn up every week and you would watch, and you would do, and that's great if you've got the time, and you're going to be going week after week, year after year. But when you've got a cohort for a finite period of time, whether it be two years, three years, or just one year, in the case of the delivery at 16th Street for the full-timers, whatever it might be, it's for a finite period of time. And, it's not the exclusive thing that they're training in, like I was with Frank Theatre, we would train for four hours at a time, or three hours at a time, multiple times a week. And that was my life for 10 years. That's a lot of training. It is. And I learned, I learned a lot, but over a long period of time and intensively, that's not going to be the case. I'm going to get them for a couple of hours a week for however, many weeks of the year. And so, you've got to try and get across a lot of information quickly. But also, the problem there is that the body doesn't learn quickly. Yeah. Right? So, again, it comes back to, I want them to start thinking of that awareness building, being aware what's going on, paying attention to myself, listening to my body, listening to my mind, what's actually happening? What's my breath doing? Where is my tension? I'm always saying that to them. Pay attention to your tension. Where is it? When did it come into the body? At what point did it come into the body? How can you release it without bringing any more attention to the release of it? You know, you don't need to do a bit of a wiggle to get rid of the tension. You can just let it go inside the performance. Where is your voice coming from? Is it coming from your centre or is up here again? Drop it down. Drop it down. You know, how do you manage that at any given time inside performance? You need to, you need to be able to do that. But the process of embodiment takes a long time. So, at the end of sort, sort of, at the end of a year's course, we might just be starting to get the embodiment happening in a, a real sense. The rest of that time is the training of the actor to build that awareness toward that embodiment process. And then the embodiment process is only fully realised by the doing of it and the doing of it, and the doing of it. But as I also say to my students, it's never just the doing of it. It's the doing of it plus the curiosity Yep. So that you're not repeating the same thing and digging a

hole, you're repeating the same thing and progressing because you are building that awareness. And from that awareness comes the curiosity, or it's a bit of a chicken and the egg thing. Is it the curiosity that comes first and then the awareness? You know, it's, it's tricky because, and that's also another question. Can you make your students curious? You know, this is something I come up against all the time. I'm constantly telling them, you need to be curious. You need to be curious. One of the major, major, major factors that of, of importance with being an actor for so many reasons, not just, you know, the, the, the skill-based learning of an actor, but just the, the interest in other people, the interest in the world, the interest in story. And so, and I think that's another thing that when I've, with my conventional actor training brought into my training is an understanding that when I start working with the voice, even the mmh, and the ahh has to be connected into an intention, which is actually back in one of the original invisible body principles of Suzuki, which is having a strong point of view, also known as having that clarity of intention. What am I saying? What am I saying? Who am I saying it to? Why am I saying this? How can I, how can I direct an mmh? How can I direct an ahh? with that high stake intention? What are the consequences if I don't get that sound out, if it's not connected? You know, I think sometimes, when I was learning, I had to come to that place a lot slower, because it's not as overt, in the way that I was taught originally. But what I've gained from my own experience as an actor working in conventional performative modes of acting, is that that intention needs to come in into the teaching of any vocal work or any performative work, because you're not just communicating when you're saying something. You're communicating something in your stillness, in your silence. You're communicating something all the time. Right? So, it's an energy, you're communicating something with your energy. And one of the other really beautiful things that I love about Suzuki training is it teaches you stillness, a potent, energised stillness. And that is one of the most juicy, gorgeous things to be able to have as an actor in your arsenal, is to be able to have a beautiful, energised stillness in your performances. And also, if you learn what stillness is, and you can embody stillness, that energised stillness, when you choose a characterisation for your character, you know, where whatever that might be, a movement, a gesture, an idiosyncratic gesture, or whatever it might be, something that's specific to that character, you're doing that out of choice. It's not your own sort of, you know, idiosyncratic habit. If you understand what your body is doing at all times, and you have that incredible sensitivity and awareness embodied, that's what, ultimately, that's what you're going for. And so that's, you know, something that I'm really, interested in exploring and trying to pass on, you know, is the knowledge that I have, because, I understand and anybody that's done this training understands, it's difficult. It is a difficult, challenging training. But I always like to start my classes with a new cohort by asking them, Who are you when you're under duress? Because that's when you find out who you are. You know, we always hear about these fantastic scenarios of like really extreme things that happen to people, but, oh, I wonder what would, would I be like if that happened to me, you won't know unless it happened to you. But, but you can put yourself in a scenario that is difficult and find out in another way that's, you know, not going to put your life in danger. But, you know, that's what I love about Suzuki is that it, it, it provides that for you. And so, again, going back to the process of embodiment, if you want to play epic characters, whatever they might be, Suzuki will certainly give you something to draw on, because it will have provided an absolutely epic journey for you. And then you get to keep that epic journey inside. Yeah. Your body.

Yolande:

00:44:37.280 --> 00:44:39.740

So, Emma, looking at how you, I suppose, originally fell in love with theatre and, crafting your skill. How did you come across Suzuki? Did you go looking for something more, or did you discover it, or you didn't feel fulfilled in the body of work that you, or the current way that you were training? How, how was that for you? Um, because you, you said a couple of times where you have, you know, traditionally started, learning and, and then went across to the Frank. Um, that's, that's a very big shift in your methodology when you first started by the sounds of things.



ELP:

00:45:18.160 --> 00:45:22.140

Yes. So, when I was in grade 12, I wasn't really interested, even though I was doing drama in grade 12, there wasn't anything that was really grabbing me, per se. And then I started volunteering in grade 12 at the Institute of Modern Art in Brisbane. So, I would spend as many weekends and school holidays as I could volunteering there. And at that time, there was an incredible performance art movement. And so, these performance art nights would happen a lot, and there'd be the most outrageous, incredible things that would be happening. It's kind of hard to describe it, but, um, it was quite punk in a way, you know? And it was before public liability existed. And so, you would see these performance artists doing most crazy stuff in the most crazy locations, like, you know, the old powerhouse building before it was, you know, redesigned, you know, and, quarries, you know, abandoned quarries or things like that, old buildings or what have you. And, and just using spaces and concepts that were incredible to me. And so that was really, really influential to me. And I thought, oh, maybe I want to be a performance artist. But then there was the acting side of things that I really enjoyed. I really enjoyed storytelling, and I really enjoyed characterisation as well. And, and I was always looking for something more. And then I went to see a production of Frank Theatre's *Salme* at the Princess Theatre in Woolloongabba in '97. And I remember sitting in the audience, and the light bulb just came on. And, I, I just remember saying to myself, I want that. I want to be able to do that. But also, how are they doing that? How on earth are those actors on that stage? So energised, so powerful. I was so affected. I just couldn't believe what I was seeing. And also, the aesthetic of that show as well was so different. It just took me into a completely other world. And, um, I found Jacqui Carroll, the director in the foyer after the show, and I, I went up to her and I said, what is going on with your actors? I've never seen, or, felt, and let's, let's face it, the feeling, the being affected, you know, not being outside of a performance going, oh, they were very clever. Oh, look how she cried on cue, or whatever, you know, but actually, crying with them, or being with them, and being drawn into this fictitious world because it's connecting with something inside your own world. And so, I was viscerally affected by the performance, and it was energy, it was so about their energy and all the other things that I spoke about before, but I didn't know about any of that. All I knew is that I'd just been hit by, you know, an atomic bomb and inspiration. And I was like, I want that. And "yeah, well, we train, multiple times a week. And, uh, if you want to come along, bring thick socks, you actually, oh, come on, come along, pet, you need to bring thick socks. We do a lot of stomping." And I was like, okay. I had no idea what she was talking about. And of course, this was before I had access to the internet, you know, it wasn't really a thing. And, I was like, I rocked up with my thick socks and, and then got a baptism by fire.

Yolande:

00:49:20.570 --> 00:49:25.190

But, but also, Emma, you got curious, right? Yeah. You got curious.

ELP:

00:49:25.410 --> 00:49:28.790

I was always curious. I need to have, I'm not sure what it's, but I need that, what that is, I'm looking for something and I found it. That's right. And, and my personality's always been one where, you know, if I'm faced with adversity, I, I like to reframe that adversity into something that can, can be a positive, right? So, what can I, what can I get out of this, and how can I change this so that I actually feel empowered coming out the other end of whatever this challenge is. You know? And that's something in my innate personality. And, you know, to be fair, not everyone's like that. But if you want to survive in this industry, you need to be able to cultivate that resilience and that mindset. And that's part of, you know, being able to have longevity and so, and discipline at the end of the day. The discipline to continue with the craft and weather, the ups and downs, and be really clear again, on the hero's quest, right? Why am I going on this quest? Right? Yeah. And so, you know when I found the training, I knew that that training was going to teach me everything that I needed to know about being able to do what I saw them do on the stage, but also, what I didn't know at that point was how much it was going to teach me about myself. Yeah. And, and so that's what kept me with that company for 10 years. Yeah. And then I think like any healthy relationship, with, I guess,

parents, because I looked at, you know, that was like my family, uh, directors, like, you know that that parental relationship, you need to fly the coop. You know, you need to go on another hero's quest out into the world and, and see what other things are going on, you know? And so, after a decade, I felt like that's what I needed to do at that time. And, you know, something that was really, that I was really curious about was how does this training apply to those more conventional, performative, contexts. And that's what I've been exploring ever since. And the answer to that is that it's so relevant. It's relevant to every single conceivable performative context. In fact, you know, if you do this training, it will actually, empower you and broaden your scope of performative possibilities. Yeah.

Yolande:

00:52:19.280 --> 00:52:24.110

Let's talk about some of the challenges in which the world we live in our art form, independent teaching versus institutionalized delivery.

ELP:

00:52:30.350 --> 00:52:34.760

Yeah, sure. So, when I first started teaching, um, Okubo Noriaki was one of Suzuki's principal actors for a while in Japan. And Frank Theatre had a direct, lineage to Suzuki. So, John Nobbs was one of his original actors when Suzuki came out to Australia. Then he's one of the original and currently, co-directors with Jacqui Carroll of Frank. and so we were, on tour in Japan with Frank and Kobo. We met Okubo that way. And then, I played Lady Beth opposite Okubo in a bilingual production, both in Australia and over in Turkey at a festival. And, that was an absolutely astonishing experience, and will be one of the highlights of my career working with him, on that show. But, you know, that relationship that I had with Okubo and the training, and performance was able to get him to Melbourne in 2016 and, co-deliver a masterclass in Suzuki. And, cause we'd been speaking about the training, and we, and we both had very, very similar ideas on how we wanted to modify and adapt and progress the training into, a place of more natural alignment of the body and just different principles, to make the training more accessible and with longevity in mind as well. And so, after that masterclass delivery in 2016, he said to me, Emma, you must, must, must, must, must continue teaching. You're a great teacher, and you have to continue teaching. Please, please promise me that you will keep teaching. And I said, okay, okay, okay. Okay. cause I wasn't sure. And initially when I started teaching, I felt really, strange about being a leader, I just wanted to be doing the training and then having people come and do the training. And I was happy to teach to a certain degree, but then I just wanted to do the training with them. But then I just very quickly realised that, I mean, unless you're in that sort of ensemble repertory situation, you do need to sort of take that leadership role. And so when I was starting out, it was completely independent. And so, I would have to try and, you know, hustle, hustle, hustle, hustle to try and get numbers for, for being able to sort of justify doing classes and putting on classes and finding the venue and, you know, doing all of the administration to sort of keep it happening. And it's a lot of work. And any independent teacher, any freelance teacher, will tell you exactly the same thing. It is incredibly difficult and relentless in the way to try and just keep that going, and get those numbers into the class. And then what I also noticed that was it would only be a very, very few students that would come back and do the training ongoing. and then that made it really difficult because I was always teaching, mainly just new people. And so, I felt like I couldn't go on a journey. And also, you know, do I do six weeks? Do I do eight weeks? I'm not sure how much can I get across in that time? You know, you can always get something across, so that that's not the, the problem. The problem is retaining them. Because often what I found would happen, even if they'd paid for it, is they, they'd rock up and maybe do one or two classes, and then by the time the six or eight weeks would finish, I'd, you know, I'd start with 12 and finish with four. And that's because it's hard. And so, what I realised was that we're in a generation where people don't like difficulty anymore. People don't like being challenged anymore. And so, I think that to an extent has always been true, but I think it's even more so now because we're living in the age of convenience, or as Suzuki talks about, we're living in an age where the non-animal energy, which is what he refers to as, you know, the built environment, technology, et cetera, versus what you can create as a human being, that animal energy is what he's talking about,

the power that comes from you that can be generated from you. and so, in order to generate that, you need to of course, do challenge yourself, do something difficult. But it's, I think it's that consumer thing as well. signing up, and the context is important too, because if you're signing up to a physical bootcamp, you know what you've signed up for.

Yolande:

00:58:21.290 --> 00:58:22.410

I think we're also in a world where, the, how I voice it quite often is the expectation of instant gratification. Um, and it's, it's becoming built in. And I'm not sure whether that's through technologies where, oh, I've got five stars or, or whatever those things are. But it has, it's having quite a profound impact, I think, on our resilience of persistence and our purpose sometimes. Yeah. And, um, so I can see exactly, you know, what you are saying because Yeah. Um, you know, there's the four or five that keep turning up and, you know, yeah. Coming from a background as well in university lecturing, I used to be quite amazed where you'd have, you know, a cohort of a hundred students in front of you, week one. And it was about, what do I need to do? What's my assessment? Um, when's my assignment due? What's in the exam? Well, it's going to be, what's going to be the next 13 weeks. Um, and then you'll have a handful of about 10 students who come every week and really signed on and really want to do well. And then you'll have your week 13 lecture, and you'll have your hundred students back because they want to know what's in the exam. And, and it's a very different way of, of thinking. It certainly was not my experience at university. And even in post-grad work, I've always turn up and I, and I think always turn up, you'll always take more. Um, but yeah, it, it's just a, it's a very different way of learning or participating.

ELP:

01:00:01.930 --> 01:00:04.680

Let's, let's face it, it's just very different now.

Yolande:

01:00:04.680 --> 01:00:05.390

Oh, it is. It's very different now.

ELP:

01:00:08.720 --> 01:00:12.730

I've had moments of reckoning as a teacher, how do I do this? You know, I don't want to step into a classroom and be having to prove my value. You know, I, I, that's not what the content of this course is. You know, I, I'm excited because I know all of this stuff and I want you to know all of this stuff. And it's exciting for me that I get to pass on this incredible knowledge because I know how amazing it is. Right.

Yolande:

01:00:47.130 --> 01:00:48.970

And you're really enthusiastic about it

ELP:

01:00:50.110 --> 01:00:53.570

I'm like, get to share this. This is, this is really wonderful stuff. And it will absolutely empower you as an actor. But then of course you find that they're not as enthusiastic as you are, so, it's like, okay, so how do I, you know, how do I get across, how do I get this knowledge into them? Because, you know, ultimately that's what I'm trying to do is, is teach them a process of embodiment.

Yolande:

01:01:24.040 --> 01:01:26.140

And that being, that being present, you're with me for two hours or four hours. Whatever that is. That, that being present. And I even know, and it's probably, I shouldn't say I feel is probably how I should say is when I go to watch performance.

ELP:  
01:01:41.520 --> 01:01:42.353  
Yeah.

Yolande:  
01:01:43.750 --> 01:01:48.080  
There's a notable difference between the artist present Yeah. And the artist performing.

ELP:  
01:01:51.300 --> 01:01:51.940  
Absolutely.

Yolande:  
And I think we, we, we, we feel it. And sometimes we walk out of a performance and, you know, it was nice.

ELP:  
01:01:59.360 --> 01:02:00.193  
That's right.

Yolande:  
01:02:00.280 --> 01:02:04.220  
And, you know, that was a, that was a nice evening.

ELP:  
01:02:04.220 --> 01:02:04.580  
That's exactly right.

Yolande:  
You walk out and before you know, that's, that's a presence.

ELP:  
01:02:12.360 --> 01:02:16.300  
Yes, you don't want to be sitting outside of it. You want to be inside of it. Absolutely. One of the questions I always ask my actors when I get them to observe each other, you know, cause that's very important too. I said, how did, what did you see? And how did that make you feel? How did that land with you? When were you feeling something? When were you not feeling something? And why? You know, because then they get to see, because I also say to them, when you're watching your fellow actors, you're watching yourself.

Yolande:  
01:02:45.140 --> 01:02:45.973  
That's right.

ELP:  
01:02:46.500 --> 01:02:51.440  
The note is not just for them, it's for everybody. Okay. Uh, yeah. And so, you know, absolutely you can tell the people who are present and the people who aren't present.

Yolande:  
01:03:01.260 --> 01:03:05.120  
Oh, it's, to me, it's very, very noticeable. And even when you have, you know, a number of artists on stage, your eye will always be drawn and held by the character, the person who is present, who are taking you on the journey.

ELP:  
01:03:18.670 --> 01:03:22.340  
Yeah.

Yolande:

01:03:22.540 --> 01:03:26.180

It's an overwhelming experience when it's there. And I also want to talk about health and wellbeing. There's a lot I think that goes on in our lives as artists and teachers more than what people realise. I think sometimes, and you were saying before about that, that leadership role, like I didn't realise I was, you know, in this leadership role. And, and sometimes when we're in that role and we're passionate about what we're doing, we're passing on and we want to give everything we've got. There's also what we've learned in, in our own journey and through our own craft, looking after ourselves, our bodies, our health and wellbeing. And, and I do know if you're happy to share with us, Emma, you have had some, some ups and downs with your health in the last few years. How have you managed that with your, with your schedule? And, there's some real personal resilience here that I think that our, our training and, and what we, we go through in our artistic career helps us, you know, understand self. And, when, when we need to stop, we need to stop. And, and, and when we need to heal, we need to heal.

ELP:

01:04:34.390 --> 01:04:38.350

Mm-hmm. It's interesting actually because, uh, so, Ian Sinclair is head of acting at 16th Street, and he's an incredible director he has also a background in dramaturgy and began as an So, he's got all of the good stuff.

Yolande:

01:04:58.320 --> 01:04:59.153

He's got all the good stuff.

ELP:

And, and I, I am working with him and Ian Rickson at the moment, doing a director's course through 16th Street. Um, Ian Rickson is the former artistic director of the Royal Court Theatre in London. and one of the world's most incredible directors. And so, I am interested in doing directing. and so, I thought, well, I could start by working with two of the best. So how about that? But one of the wonderful things that Ian Sinclair does, cause I was all day in the studio with him yesterday, and we were all meeting each other for the first time in real life. cause we'd been on Zoom before because Ian's over in London. And we all had to answer a question. And a provocation, he said, was, tell us one interesting thing about yourself, and then we'll ask you questions. And, my thing that I offered up was, I had major spinal surgery when I was 13 from scoliosis, and I had T three to L four fused, so, I'm full of rods and screws, which is pretty much the whole spine. And then subsequent to that, I've had L four five, in 2013 fused as well. so yeah, fused from T three to L five. Now with that original fusion of pretty much the whole spine, I also, that was at 13, and then at 15 I walked Kakoda with my own pack.

Yolande:

01:06:34.090 --> 01:06:37.390

Oh, wow.

ELP"

01:06:38.220 --> 01:06:41.830

So, as I was saying before, when I'm faced with challenge, I do something to get my power back. Yeah. I didn't know that at the time. Right. I was just, you know, when you start see the patterning of your life, you go, that's what I do. And, Suzuki, now I understand, I am, I'm drawn to things that are challenging so that I can actually make something powerful and positive as a result. And so when I joined Frank in 1997, that's, that's the physical body that I brought with me and so, I was faced with extra challenge doing that training, you know, but I didn't let it stop me. And then, you know, all these years later I've had, I've had challenges. As I said, I had, I've had another fusion, you know, in 2013 and I had another procedure done on my neck earlier this year. And, I've got ongoing management of pain and things like that from, from

this. And I will for the rest of my life.

Yolande:

But I always show up.

ELP:

01:08:01.280 --> 01:08:04.930

Yeah. You know, because I manage there's a management plan, I look after myself. I've got my remedial massage therapist, I've got my physio, I've got my doctors, you know, I go and do my exercises at a particular gym that's linked into my other physio and so on and so forth. And so, there's a way that I keep myself moving through the world, but I also have to accept that, this is my lot. This is the thing that I have to manage. And so, I have to take responsibility for that. And however unfair it might seem, what are you going to do about it? That's just what you've been given. And you have to manage that, you know? And, and so, this has been very informative for me and instructive for me in the way that I've approached the way that I like to deliver my training as well. Because, you know, back when I was training with Frank, there wasn't a huge amount of, concession made for people that had any other type of body. You know? So, I, because of my tenacity, just sort of, got through it. But I want to, I want people to know that you can always do something, even if you're standing on the stage, as I said before, can you stand there in your stillness and still be saying something, managing your energy, managing your presence, managing your breath, taking note of what that little thing, that little voice inside your head is saying to you, rather than that, you know, that voice saying to you, you shouldn't be up here. You can't do everything. You know, I'm less of an actor cause I can't do what everybody else is doing. You know, and all of the stuff that comes into your mind, that stuff doesn't ever really go away. But it's about managing it, and it's about also strengthening the other voice of, I belong here just like everybody else does.

Yolande

01:10:09.750 --> 01:10:14.090

And I am here

ELP:

01:10:09.750 --> 01:10:14.090

and I'm here. I'm here. I have shown up. Right. There's a lot to be said for that. Believe me. And so, you know, I, I always say to my students who have a different body or, or an injury or something like that, you get up there and you do your version of whatever This is the absolute best that you can do that version of whatever it is because it's just about adaptation. Right. Let's adapt to your body. And also, over time, they know how to adapt themselves. You know, initially they might come to me and say, what else can I do? But then over time, they've got to be able to take ownership over that as well. Yes. Right. cause you need to be able to say, this is what I can do. This is what I can't do, this is what I'm willing to do. This is what I'm not willing to do. Because in the industry, there's always going to be pressure. Yeah. And it's, that might compromise that, you know, that's just, yeah. You want to be able to have the empowerment inside you to go, no, this is my boundary. Yeah. And I like to work with the, you know, the comfort zone where the body always wants you to be nice and comfy and you're not really learning anything there. And then there's the growth zone, but then of course there's the danger zone and it's about learning. Where's that tipping point? You know, you, you have to know what that is because you don't want to be there, but you always do want to be working to the edge.

Yolande:

01:11:49.290 --> 01:11:50.370

You do. You do.

ELP:

01:11:50.880 --> 01:11:51.713

Yeah.

Yolande:

01:11:53.800 --> 01:11:56.740

The last area I'd like to chat about Emma is your 'Joy'. And from my understanding, your 'Joy' is a solo show. What is it about? The solo show? I know there was one at the beginning this year and, and congratulations. Sold out season.

ELP:

01:12:13.640 --> 01:12:18.420

Oh, well, okay. No, yes and no. Yes. Okay. Let me tell you the story. It's a pretty great story. So, back in, 2004, I got, around 10K from Arts Queensland to develop my solo show. You know, as an actor in, in your twenties, it's a bit of a rite of passage to do your one woman show, you know. And, and so that's what I wanted to do. And I was researching women in history because I wanted to do it about somebody that existed. And, a friend of mine, Amy Hislop, was studying art history at the University of Queensland at the time, and she put Joy Hester's biography into my hand. Written by Janine Burke. And the rest is history. I read this book and I just knew immediately; this is the woman I have to play. I just identified with her so deeply. And this was me in my twenties. Right. And so, then my first creative development resulted in a performance at, Metro Arts in its original building in the city.

Yolande:

01:13:30.430 --> 01:13:31.263

Oh, wow.

ELP:

01:13:31.310 --> 01:13:35.850

In Brisbane City. Yeah. And then, that was in, in 2004. And then I got more money, in 2005 to develop the script with Amy. And, and then, some things happened to me in my life. So, my fiancé was Grant McClennan from the Go-Betweens, and he passed away very suddenly in 2006 as I was trying to sort of get into this next phase and put the show up and so forth. And so, things just sort of went on the back burner. And I was also, diagnosed, or misdiagnosed with Hodgkin's Lymphoma. I had something else that was obscure, but so obscure that they misdiagnosed me for a bit. And so that was happening as well. And so, it was just, life was very suddenly overwhelming. But the weird thing about that is that Joy Hester died of Hodgkin's Lymphoma. And Joy Hester was famous for her eyes, and the tumor was in my left eye. And I thought, Joy Hester, what the hell are you doing? You're trying to kill me. And then, uh, you know life goes on. And I just had to let that project go for a bit and then be in other people's shows and so forth. And then it just kind of just, I never got around to going back to it. And then this year, I went to see 'Sunday' at MTC and I thought, oh, my goodness, I have to revisit Joy. And so, I pulled out, I got home and I pulled out, you know, the old box from under my bed, and I pulled out the script, you know, that resulted from 2004 and the script that resulted from 2005, and I swear it was like I was a possessed woman. It was, it was like a spirit entered my body. And I rewrote the entire play within about three weeks.

Yolande:

01:15:38.360 --> 01:15:42.700

Wow.

ELP:

01:15:42.700 --> 01:15:47.140

Every spare moment I had, it was just back at the computer writing, writing, writing, writing, writing, um, editing, editing, restructuring, restructuring. And then at, at the end of it, I thought, oh my, oh my gosh, I have a completely new show. But not only that, I was coming at it because Joy died when she was 40. So, to give you a bit of background, Joy Hester was the only female modernist of the first wave of modernist artists in Melbourne. So, in Melbourne, there's the [Heide Museum of Modern Art](#), she was the, first wife of Albert Tucker, who was one of the Heide artists. Sydney Nolan was also one of that original group. And all of those artists were, were sort of, the centrifugal force of that whole movement was Sunday Reed

and John Reed who, came from money in Melbourne at the time, but chose to live a rather bohemian life. And so, they were patrons of select artists of that time, and were largely responsible for funding that first wave of modernism in Melbourne. So that's the significant history there. And so, Joy was the only woman, but she also only worked mainly, there were a couple of exceptions, but largely with ink, which was different to the men. And she also worked largely on the floor for most of her life. She didn't have a dedicated studio at all. She worked with found materials, and she worked whilst life was happening around her. So, she didn't, hermetically seal herself off into a studio and work with oils like the men did. So, because she was a woman, cause her media was different, and because of the, her working methodology and so many other factors, she wasn't taken as seriously. Even though she was considered to be one of the only woman that they allowed into that, what they refer to as the Angry Penguins, you know, Heide Circle of artists in that first wave. [Barbara Blackman](#) was part of the second wave, and she was the wife of Charles Blackman is how she came into the scene. But Barbara Blackman is an incredible writer and an incredible woman in and of her own right. And, she was very good friends with [Judith Wright](#) actually. And loved poetry and opera and so on and so forth. And so, she's had a formidable career as well, in the arts and as a patron of the arts. And she was very good friends with Joy Hester. And so, what happened was, this year when I finished sort of writing this new draft, I immediately contacted some friends who run a gallery, Mark Carvey and Katie Beal run a gallery in Melbourne called the [One Star Gallery](#), which is hilarious name for the gallery. it was the place where I put on my reading. So, I did a reading of my show, 'Where Is Joy', over two nights and afterwards it caused a little bit of a sensation, shall we say. There were people that came that you know, you know, I finished the readings and, and they were saying, this has to happen. This is incredible. This is amazing. well, I just want to help you get this up. This needs to get up. So, I've got two significant directors in, in Melbourne just, supporting me and other people supporting me within a number of weeks, it had been organised for me to go to Canberra and stay at Barbara Blackman's Estate. She's 94 now, and read her the play, which for me was a full circle moment because I actually interviewed her back in 2005. And so, to make good on that all these years later was an incredible experience for me. And to, to go and sit beside one of the significant, elders of Australian Arts was, if nothing else happens with that show, you know, that was a pretty incredible highlight of my life. You know, sitting next to Barbara Blackman and reading her my play about Joy Hester, her dear friend, you know, things, things are in, in process. I'm working and chipping away, on that show. And I'm just really grateful for the response that it had and the support that people are giving me for that. And, I am now older than Joy was when she died. And so, in a way it's the play it should be now that it never could have been back then, you know? And there's something really beautiful about that. And let's face it, It's always about timing, isn't it?

Yolande:

01:20:56.830 --> 01:20:59.650

It is. Most definitely. Yeah. Yeah. Most definitely. Well, Emma, thank you very much for your, your time and your generosity today. It has just been a wonderful opportunity to talk all things Suzuki and, and hear the, the depth of your passion and your lead with everything that you do. And, and I think it's really important to, just keep reminding teachers to remind your students to stay curious and make sure, that you are curious. Absolutely. I think that's really important. And to know who you are and, and, you know, find your journey. Please, everybody to learn more about Emma, will also put this into the notes at the bottom, but reach out to Emma's website to learn more and to connect should you wish to, at [www.emmalouisepursey.com](http://www.emmalouisepursey.com). Thank you very much, Emma. We wish you well, and we certainly look forward to catching up with you again in the very near future.

ELP:

01:21:58.970 --> 01:22:02.080

Thank you so much, Lou. And you know, I, I just want to finish by saying to anybody out there who's thinking of starting acting or entering into the craft of acting when I was, interviewed first for APATA I finished by talking about the importance of finding mentors, you know, and [Kim Krejus](#) at 16th Street Actor Studio, has been an incredible mentor for me and given me



the opportunity to deliver my work and progress my work as a teacher within the context of her school and also Dr. Jo Loth at the National Theatre has allowed that for me as well. And so, I'm so grateful to both those women, those incredible women for that opportunity. And so, as actors, I think it's always important when you enter into the craft and as you go along in your journey, no matter what point in your journey you're on, to always find someone that's better than you or in a different field from you, someone that you can develop a relationship with that takes you, outside of your own head and support you, but also challenge you and also give you the opportunity to grow and develop who you are and what you're doing. And so, I encourage anybody to seek out that person in their life, what, whoever that might be for you. And even if you're not, you know, in the field of acting or what, whatever the field is that you're in to, to do that, because I've found, I've always sought that out in my life, and it's always helped me tremendously along the way because you're never alone. You can always ask for help. And one thing that I've learned along the way as well is that if you want to do something and you are passionate about it, people know that, and they'll pick up on it. And they know when you're coming from the right place, the authentic place. And if you knock on those doors, they will open for you. And what's the worst that could happen? They don't try another one, try another one. You know, again, going back to that hero's quest, why are you doing it? And so, I definitely encourage anybody to, if you are scared about something good, go into the fear, knock on the door and just see what happens. And I think you'll, you'll be very surprised how many of, those doors open when people know that you're coming from the right place.

[www.emmalouisepursey.com](http://www.emmalouisepursey.com)

[www.integratedactortraining.com](http://www.integratedactortraining.com)

[16<sup>th</sup> Street Actors Studio](#)

[The National Theatre Melbourne](#)



[WWW.APATA.COM.AU](http://WWW.APATA.COM.AU) | [LINKTR.EE/APATAMEDIA](http://LINKTR.EE/APATAMEDIA)