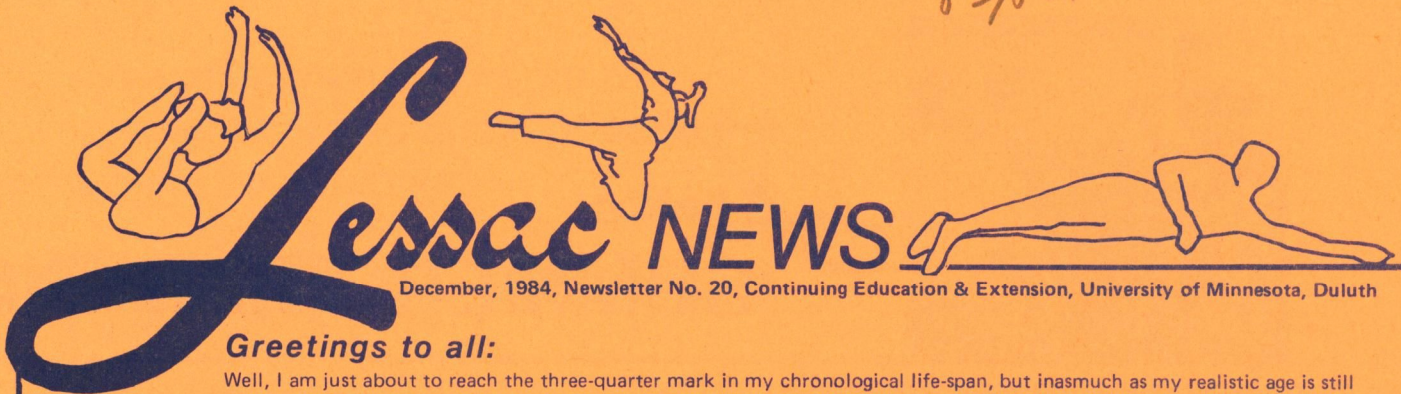


03/05/80



Greetings to all:

Well, I am just about to reach the three-quarter mark in my chronological life-span, but inasmuch as my realistic age is still circa '52', I am eager to resume my work with another fling at a "fresh beginning" and on a new level of activity.

It is my purpose, within the next ten months, to find the best means for progressive 'follow-thru' of our research and training in the area of "developing human resources, skills and talents." If we work effectively during the approaching decade and a half, the year 2000 ought to make a 'lovely figure of time' for us to pause once more and take stock.

My goal by next year is to implement the following plans which involve:

a central headquarters; an active experimental lab center, along with four or five regional lab centers; a full-time team of co-working associates devoted to inter-training, bridging research, inter-disciplinary carry-over, cross-cultural sensitivity; and expanding the work we have already started on "human systems research;"

a working ensemble of expert professionals applying ourselves to creating programs, projects, publications, advanced training concepts, learning and teaching aids, TV/film education-entertainment features, workshop festivals, and implemental products;

a "nine times" match of a \$100,000 pledge that has recently been offered me. The entire sum is to be put to work in an interest bearing plan toward a 'people budget' so that we may all work freely together for at least a seven year period, come what may.

To date the Lessac training has been primarily applied to the "theatre arena," and secondarily to communications, therapy and sports. With our base constantly broadening, I must think of my work as a "loose-woven resource" (rather than specific method) capable of accommodating what we have in common with other training systems, as well as being able to embody and mature new and related findings.

I have always felt that the term "theatre arena" should be amplified as a base of operations to constitute a "learning laboratory" not just for actors, singers and dancers, but also for lawyers, doctors, artists, teachers, parents, architects, athletes, scientists. Our own experience points to the "theatre lab" as holding valid potential solutions for myriad numbers of educational problems.

As Lessac research continues to broaden its base and advance its applications in health, education, art, sports, work, play, it becomes imperative that we expand the creative wellspring of our continuing research and development. Future findings and programs must evolve from the collective efforts and consensus of our specially selected team of experienced perceptive professionals. Such a "core group" will work full-time, be fully inter-trained, be able to train others, and talented enough to function as demonstrators and performers, as well as teachers, theorists and researchers.

A "core" group such as this, with special creative backgrounds, coming from related disciplines, and having already inter-trained over a six month period, will productively begin the next phase of the program with a thoroughly objective analysis of my work in Body Wisdom, Vocal Life, and Body Energy States, as they relate to:

- body therapy—the art of healing
- body ecology—the art of wellness
- body esthetics—the art of conscious feeling and imaging (as opposed to body anesthetics)
- the creative arts in 'performing skills'
- the creative arts in 'sports and physical education'
- the creative arts in 'living'
- activating the body dynamics of 'synergy' and 'synesthesia.'

Currently, I have identified a number of body and vocal energy states that can be sensed as organic intelligence and right-brained experience. I am exploring with training techniques that will make it easier for people to coordinate right and left brain behavior and promote the destruction of traditional distinctions between work and relaxation.

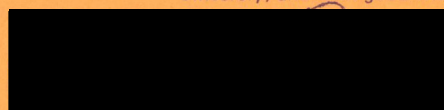
I do not wish to make this memo a long one, but I would be pleased to have it considered as a 'call to focus attention' on the present motion and future advancement of our work, as well as, on the need to find a new home base where we can create, serve and continue to grow.

I am open to proposals and invitations. I have no particular limit in mind regarding geographical locations so long as the conditions and arrangements are favorable for good, flexible, creative work.

It will be good to hear from you. Your reactions, comments and ideas are more than welcome.

Write to me at:
826—2nd Street, No. 306
Santa Monica, CA 90403
Tel. (213) 395-7055

Sincerely, and with good wishes,



Arthur Lessac, Professor Emeritus



Lessac

SUMMER TRAINING

*The innovative training program
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and advanced students*

WORKSHOP '85 / June 19-July 31, 1985
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Six intensive weeks of:

Body Movement & Body Aesthetics
Speech & Voice Perception & Response
Body Condition & Physical Fitness
Language & Expressiveness Emotions &
the Creative Process An Integrated Ap-
proach to Actor Training under the supervision
of Arthur Lessac and directed by Sue Ann
Park. 1985 will mark the 5th year the Univer-
sity has hosted this unique workshop.

Why is this workshop important? It's
very simple—there is and always has been a
greater demand for experienced and gifted
Lessac-trained teachers than candidates avail-
able. This intensive workshop provides the
best training for the personal skill development
necessary for such teaching.

VOICE, SPEECH AND BODY TRAINING BY THE FOUNDER OF THE LESSAC METHOD

Voice, speech and body are more than
tools of communication or tools for behavior
and intelligence. They are resources for
human creativity and human intelligence. In
the understanding of the body and the voice
lies a powerful and largely untapped reservoir
of knowledge.

All the Lessac research and teaching
during the past 40 years, whether in theatre,
athletics, speech, voice and singing, or clinical
therapy, has dealt with investigation into how
the human body and voice function naturally
and instinctively. The teaching approach is
based upon methods by which such instinctive
and natural functioning can be trained to be-
come part of the craft, part of creative dis-
cipline, part of personal culture and awareness,
and when the individual succeeds in person-
ifying the skills, part of art.

The *Lessac Training* has developed into a
comprehensive program that increases human
potential. The system has its roots in the
nature and study of the organic *feeling* modal-
ity, the aesthetics of sensation and perception,

the psycho-physicality of emotions, the *self-
teaching* learning process, and the understand-
ing of anatomy and physiology as synthesized
and integrated by Lessac's unique perceptions
and experience. It has evolved a sensory learn-
ing approach that applies to all uses of the
body, with *body* defined in its broadest sense
to include the physical, vocal, aesthetic and
creative.

Mr. Lessac's first book, *The Use and
Training of the Human Voice*, was published
in 1960. The present 2nd edition, printed in
1967, has sold over 40,000 copies and is used
in over 150 institutions of higher learning and
professional schools. Mr. Lessac's second
book, *Body Wisdom: The Use and Training of
the Human Body*, was published in a limited
edition in 1978. A new revised edition was
published in 1981. *Body Wisdom* is a remark-
able resource that illuminates the ecology of
the human organism, increases human poten-
tial and reveals human talent. Mr. Lessac is
now emeritus professor of theatre, SUNY-
Binghamton, New York.

Staff for Workshop '85

Arthur Lessac, Program Supervisor
West Coast (213) 395-7055

Sue Ann Park, program director
State University of New York-
Binghamton. East Coast (607)
772-8290

Richard Cuyler, associate in charge of body
work
State University of New York-
Binghamton. East Coast (607) 722-8385

Lisbeth Roman, associate in charge of voice
work
University of Missouri-Kansas City
Midwest (816) 753-1059

Terry Anderson, program coordinator
University of Minnesota, Duluth
Midwest (218) 726-8113

INDIVIDUAL AND SMALL CLASS INSTRUCTION

**180 HOURS OF INTENSIVE TRAINING
LIMITED TO ONLY 30 PARTICIPANTS
SIX COLLEGE CREDITS AVAILABLE**

Daily Schedule

8:00 a.m. — 10:00 a.m.

Body Work

10:20 a.m. — 11:20 a.m.

Voice Lecture and Large Groups

11:30 a.m. — 12:30 p.m.

Voice work and Small Groups

Afternoons

Individual Lessons

"Buddy Practice"

Personal Practice

7:00 p.m. — 9:00 p.m.

Voice Work, Small Groups

TUITION AND FEES:

The workshop fee \$1425, includes
tuition, college credit, recreation privileges
and housing (suites with central kitchen,
living/dining room, 2 double occupancy
bedrooms with linens provided). Laundry
facilities are available.

The fee without housing is \$1225. A \$75
deposit is needed with this application. The
balance of payment, \$1350 (or \$1150 with-
out housing) is due on the first day of class,
June 19, 1985.

A full refund will be granted if your
application is rejected. If you are accepted
into the program, but decide not to attend a
full refund will be granted if notification is

received by the University before May 1,
1985. \$50 will be refunded after May 1, and
there will be no refund after May 31, 1985.

TEXT:

*THE USE AND TRAINING OF THE
HUMAN VOICE & BODY WISDOM: THE
USE AND TRAINING OF THE HUMAN
BODY* (Drama Book Specialists, 821 Broad-
way, New York, NY 10003)

Since enrollment is limited, it is advis-
able to make early application. We will begin
accepting candidates as early as January 15,
1985, and hope to complete the selection
process by May 1st. For special late registra-
tion approval, contact Professor Park by
calling (607) 798-2704 or 2567.

The University of Minnesota, Duluth is
ideally suited for summer study; days are
warm but never hot, and nights are cool.
The campus is located in a picturesque setting
overlooking Lake Superior, and is in close
proximity to all the outdoor recreational
activities abundant in the beautiful "north
shore" country of Minnesota.

On campus too, there is plenty to keep
you occupied. The Tweed Museum of Art, the
leading art museum in the area features art
exhibitions by local, regional, and national
artists, and the exquisite Glensheen mansion
is only a short distance away.



Comments from past workshop participants. .

"I can now tap into an inexhaustible reservoir of child-like energy that makes every day a new discovery. The workshop really made life fun again."

Deb O'Donnell
Morgantown, West Virginia

"The Lessac approach is straight-forward, easily comprehended and shows results quickly. Whether used with experienced performers or students with no previous training, the Lessac Method is the most rapid and effective ever used."

Ruth Kline, Ph.D. and
Charles Kline, Ph.D.
Plattsburgh, New York

"The teachers were excellent. I don't think I could have found a better faculty anywhere."

Teresa Mamsch
Chicago, Illinois

"Immersion in the Lessac Method of voice/body training was the most pleasurable learning and growing experience I've encountered in the many years of study before or after receiving my doctoral degree."

Lessie Reynolds
Rock Hill, South Carolina

"The work is not only practical, but challenging and exhilarating. Seldom have I enjoyed such a rewarding and liberating experience. Highest marks all around. I hope to return soon."

Jerry D. Eisenhour, Ph.D.
Charleston, Illinois

BODY WISDOM: THE USE AND TRAINING OF THE HUMAN BODY. By Arthur Lessac. New York; Drama Book Specialists, 1978; pp. viii + 314. \$12.50 paper.

It has been nearly nineteen years since the first appearance of Arthur Lessac's *The Use and Training of the Human Voice*. The publication of this companion volume is likely to be welcomed by those who have mastered the Lessac System, those who have simply struggled with it, and even those who have avoided it. The new book clarifies, focuses, expands, and illuminates the older one. It is what the author calls an "umbrella" for the original and will probably be widely employed as an introduction to The System.

In 1960 the idea of listening to one's "interior network" and taking a Gestalt approach to voice production was revolutionary, but both the human potential movement and the emergence of systems theory research have occurred in the past two decades. Lessac is able to draw on a far broader base of support for his second major work, including eight years of workshop testing to crystalize and verify his concepts. How do the two books differ? The new one is considerably shorter, simpler, and less dependent on guidance from a Lessac-licensed instructor for total comprehension and appreciation. This is partly due to excellent illustrations which are lavish, striking, and clear. Approximately half of each page is devoted to line drawings which excel in communicating both body movements and sensations.

In spite of the title, the reader should not expect a movement-only work any more than the original confined itself to voice. The Lessac System involves total integration of the two areas, the *Body Wisdom* devotes considerable space to sound production and "vocal life." It is not really an acting textbook, even though Lessac's precepts are probably employed by performers more than any other single group. Unlike the earlier work's considerable actor focus (including a forty page script exploration), this book is designed for anyone involved in intense physical activity and addresses itself at least as often to the needs of the athlete as the actor. There are no scene work guidelines and, with the exception of a breathing technique section, no suggestions of dramatic contexts. Not an anthology from which exercises can be drawn at random *Body Wisdom's* program depends strongly on sequence for success. The workshop activities are aptly labeled experiments rather than exercises.

Body Wisdom addresses *initial* stages of actor training: tension, control, centering, focus, and balance between energy and relaxation which are goals of non-actors as well. Lessac bases this work on the concept of a natural "curvo-linear" body state, free of any straight lines and on an assumption that the physical self is happiest in "balanced muscle-tonicity" or active resting. Seven basic energy states are identified: in addition to the three vocal actions (structural, tonal and consonant, all carryovers from the original book), energy is perceived as drawn from conditions of buoyancy (oxygen), radiancy (impulse), potency (chemical-muscle), and inter-involvement (emotion). Once power sources are identified, the body is explored as a compact ball, small sphere, expanded sphere, lying crescent, standing crescent, upright figure, explorer of personal space, and finally seeker of a perpetually moving, changing self-image. Unfamiliar terminology is fully explained in the text, and the author has a particular gift for evocative imagery: "Think of your personal space as a globe and of yourself as a live flame inside the globe that cannot be extinguished."

Unlike a number of "body books," *Wisdom* does not often force the reader to learn detailed, complex and unfamiliar movement patterns, but rather draws on common experience. Exercises (sit-ups, leg raises, jumping rope, push-ups) and natural psycho-physical "healers" (laughter, crying, singing), examined from new illuminating perspectives, dominate the book. One performs life-long activities with a newfound sense of dimension.

Much of this valuable volume's emphasis is on "unlearning bad habits". Lessac's goal is reclaiming the body's natural genius now that we exist in an environment that engenders inhibitions and mannerisms and that no longer demands complete health from the human instrument. Images of children and kittens permeate the text, but not from a naively nostalgic perspective. Lessac's aim is to help the individual, in his own words, "to be able to fall like a child, without falling as often as a child."

Robert Barton
University of Maryland

LESSAC NEWSLETTER
Continuing Education and Extension
University of Minnesota, Duluth
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Duluth, Minnesota 55812

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