

Roy Lie Jonassen
Sorgenfrigata 27 a
0365 Oslo
Norway
e.mail: roylie@chello.no

Oslo, February 2006.

To whom it may concern,

Between 1975 and 1980 I trained as a theatre director at Dartington College of Arts, Devon, England. During the time of my studies I was introduced to the Alexander technique by Axel and Jeanne Harr, who a couple of years later founded the Alexander Technique School in Totnes, Devon, England.

The training to become a theatre director was very straining and periodically I battled with severe headaches and a bad back. Being introduced to the Alexander technique relieved me of those pains, and I continued to take lessons as long as I was a student.

Returning to Norway and making a career in the theatre the concept of the Alexander technique never left me, though I only sporadically took lessons over the next 25 years. Still, the headache and pain in my back never returned.

A fellow student of mine was Tasha Miller. After finishing a diploma course in theatre she started to study the Alexander technique in Totnes. After years of practice in Cardiff, she moved to Halifax/Canada in 2003.

Over the years she has developed her own approach to Alexander technique. She calls it the iPAC Way, and visiting her in Halifax during the Autumn of 2005 she introduced the iPACWay to me through some lessons.

If my first meeting with the Alexander technique had been a positive one, this was overwhelmingly positive. Mainly because the way Tasha Miller communicated the images connected to the technique, gave me the ability to trace them within my own body. The clarity of her teaching enabled me to get a broader understanding of the processes involved to improve my general state of being, and how to go about recreating some of the images in my day to day actions. This again made me realize how the technique may be related to all kind of activities. Not only everyday activities, but also activities related to artistic training. My first meeting with the Alexander technique was a positive one, but somehow I always felt it was kept slightly separated from my daily or artistic activities. They fulfilled each other, but never quite met each other. This was frustrating, and possible one of the reasons why I eventually stopped

taking lessons. The iPAC Way was a totally new experience; it was as if the small bit of the puzzle long lost was found.

I am certain that teaching the iPAC Way to young people training as performing artist could be very rewarding for students training in acting, singing, dancing or music. Having taught theatre to young people for more than 15 years, the few classes I had when visiting Tasha Miller in the Autumn of 2005 convinced me that her teaching is very well suited for such projects, it would make the physical awareness of the students grow, which again would make their artistic awareness blossom.

I highly recommend her work.

Yours sincerely

Roy Lie Jonassen
(Associate professor in theatre and dance
Oslo National Academy of the Arts.)